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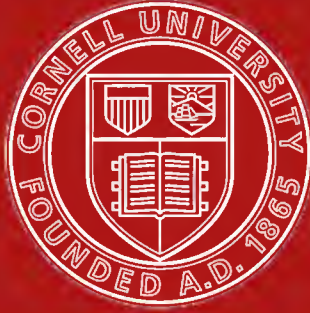
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ARTIST
PETER PAUL RUBENS

SELF-PORTRAIT

ENGRAVED BY JOHANN LINDNER

CYCLOPEDIA OF
PAINTERS AND PAINTINGS

EDITED BY
JOHN DENISON CHAMPLIN, JR.

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

WITH MORE THAN TWO THOUSAND ILLUSTRATIONS

VOLUME IV

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TABLE OF ABBREVIATIONS.

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

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

CYCLOPEDIA

OF

PAINTERS AND PAINTINGS.

RAAB, GEORG, born in Vienna in 1821, died there, Dec. 31, 1885. Portrait, figure, and miniature painter, pupil of Vienna Academy; worked in 1841–46 in Pesth; visited Munich, and settled in Vienna, where he has had great success with ideal figures and heads, and for many years was the favourite portrait painter of the Imperial family and high aristocracy. A collection of his works was exhibited by the Austrian Art Union in April, 1886. Works: Deborah (1858); The Maiden (1862); Mignon (1869), Empress of Austria; Lady with White Veil, Vienna Museum; Portraits of Emperor and Empress (38) of Austria, Crown Prince Rudolf, Archdukes and Archduchesses, etc.—Allgem. K. C., x. 13, 298, 317; Wurzbach, xxiv. 157.

RABBIT ON THE WALL, Sir David *Wilkie*, Sir William G. Armstrong; canvas. Called in Scotland the Hare among the Kale. Six figures: the father making with his fingers the shadow of a rabbit on the wall, which the mother holds her babe to see; in foreground, a girl with a lighted candle; at left, two boys looking on. Painted in 1815; bought by Mr. Turner for 200 guineas; sold in 1842 to Sir W. G. Armstrong for 700 guineas. Sketch in Baring Collection. Engraved by John Burnet; W. Greatbach.—Heaton, Works of

Sir D. W.; Art Journal (London, 1877), 100.

RABE, EDMUND, born in Berlin, Sept. 2, 1815. Genre and animal painter, pupil of Berlin Academy and of Franz Krüger; visited in 1835 Dresden, Prague, Nuremberg, and the Baltic Coast, in 1841–42 the Netherlands, Paris, Switzerland, and Northern Italy, and in 1856 Palestine. Member of Berlin Academy in 1843. Works: Transportation of French Prisoners of War in 1813 (1838), National Gallery, Berlin; Report to Officers Carousing (1840), Schwerin Gallery; Call to Arms before Town Hall of Prussian Town in 1813; Travellers before Inn; Circus Riders in French Town. *E. Rabe 1840*

—Cotta's Kunstbl. (1843), 83; D. Kunstbl. (1850), 246; Jordan (1885), ii. 175; Raczyński, iii. 113; Rosenberg, Berl. Malersch., 287.

RACHOU, HENRI, born at Toulouse; contemporary. Genre painter, pupil of Bonnat. Medal, 3d class, 1884. Works: Knitters (1881); Fishmonger, Studio Interior (1882); St. Jerome, Breton Cobbler (1883); Portraits (1884, 1885, 1886).

RADIN, SALEH, Prince, born in Java, died at Buitenzorg, near Batavia, April 23, 1881. Animal, landscape, and marine paint-

RADL

er, pupil at The Hague of Schelfhout and J. A. Kruseman; visited Germany, Italy, and France in 1841-46, and returned to The Hague. Copied most successfully The Young Bull by Potter, in The Hague Museum. Works: Lion Hunt; Bull Hunt in India, Leipsic Museum; Storm at Sea.—Cotta's *Kunstbl.* (1840), 328; (1845), 72; D. *Kunstbl.* (1850), 373; Immerzeel, iii. 1.

RADL, ANTON, born in Vienna, April 16, 1774, died in Frankfort, March 4, 1852. Landscape painter, pupil of Vienna Academy, then in Brussels (1790) of Kormer; settled in Frankfort in 1794. Works: Woods in Sunshine, Entrance to Forest (1807), Four Views in the Taunus (1815, 1817, 1823, 1825), Darmstadt Gallery; View in Lorsbach Valley, Wood Landscape, Städel Gallery, Frankfort; Views in the Taunus, Black Forest, and on the Danube.—N. *Necrol. der D.* (1852), 141; Wurzbach, xxiv. 202.

RAEBURN, Sir HENRY, born at Stockbridge, near Edinburgh, March 4, 1756, died near there, July 8, 1823. Apprenticed to a goldsmith in Edinburgh; tried miniature painting and then portrait painting, copying the works of David Martin. A fortunate marriage enabled him to visit (1778) London and Italy, on his return from which, in 1780, he set up as a portrait painter in Edinburgh. He soon won high rank in his art, was elected in 1812 president of the Society of Artists in Scotland, and in 1813 an A.R.A., and in 1815 R.A. On the visit of George IV. to Edinburgh in 1822 he was knighted, and the next year he was appointed his majesty's limner for Scotland. Nine of his portraits are in the National Gallery, Edinburgh, and four in the National Portrait Gallery, South Kensington, viz.: F. Homer, Rev. I. Home, Sir I. Sinclair, H. Mackenzie; Portrait of Sir Walter Scott (1808), Duke of Buccleuch; do. of Helen Stirling, Earl of Dunmore.—Cunningham; Redgrave; Ch. Blanc, *École anglaise*; F. de Conches, 401; Sandby, i. 359; Portfolio (1879), 200.

RAFFAELLINO. See *Bottalla*.

RAFFAELLINO DEL GARBO. See *Garbo*.

RAFFAELLO or RAFFAELLINO DAL COLLE, born in Colle about 1500, died at Borgo San Sepolcro, Nov. 17, 1566. Roman school; said to have been a pupil of Raphael's, but was rather the disciple of Giulio Romano, whom he assisted in his principal works in Rome and in the Palazzo del Tè, Mantua. Among his own works are: Resurrection, Almighty with Angels, Cathedral, Borgo San Sepolcro; Assumption, Minori Asservanti, ib.; Assumption, S. Francesco, and Madonna and Saints, S. Michele Archangelo, Città di Castello.—Ch. Blanc, *École ombrienne*; Vasari, ed. Mil., v. 163.

RAFFALT, IGNAZ, born at Weisskirchen, Styria, in 1800, died at Haimbach, near Vienna, July 7, 1857. Genre and landscape painter, pupil of Vienna Academy. Works: Mill at Obersteier; Foggy Landscape; Mill in the Woods; Convent Soup (1846); Fisherman's Hut (1848); River Landscape with Castle (1852); Golden Wedding at Murau; Postilions returning Home, Evening Landscape (1849), Vienna Museum. His son Johann Gualbert (born at Murau, Styria, in 1836, died in Rome in 1865) was a talented genre painter, pupil of Vienna Academy and of Pettenkofen. Works: Landscape with Horse-Pond, Kunsthalle, Hamburg; Market in Hungary (1862); Gypsy Camp (1863); Wall on the Puszta; Hungarian Vehicle (1864); Cattle Fair in Hungary.—Wurzbach, xxiv. 216, 220.

RAFFORT, ÉTIENNE, born at Châlon-sur-Saône, May 11, 1802. Landscape and history painter, pupil of Castillet. Visited Italy (1829-32), and the East in 1842. Medals: 3d class, 1837; 2d class, 1840; 1st class, 1843. Works: View of Palermo, Partanico, Genoa (1831); Seat of Government in Algiers (1833); St. Malo, Mountain Road in Burgundy, View of Auxerre (1834); View of Naples (1835), Châlon-sur-Saône Museum; Nantes, Babazoun in Algiers, Powder Magazine at St. Malo (1835);

Palermo, Montereau, Dieppe, Havre (1836); Châlon-sur-Saône, Harbour of St. Malo (1837); Farm-Yard in Burgundy (1838); Grand Canal and S. M. della Salute in Venice (1840); Thun (1841); Entry of Emperor Henry IV. into Venice (1843), Grenoble Museum; Square and Fountain of Tophane in Constantinople (1846); Mosque at Scutari; Wall paintings in Notre Dame at Chardonnay.—Bellier, ii. 336; Larousse.

RAHL, KARL, born in Vienna, Aug. 13, 1812, died there, July 9, 1865. History and portrait painter, son of the engraver Karl Heinrich Rahl, pupil of Vienna Academy; won the first prize in 1832, visited Germany, Hungary, and France, then studied in Rome (1836-43) after the antique; returned to Vienna, and in 1845 went to Holstein, and in 1847 to Copenhagen, where he painted several members of the Danish court. After living a few years in Munich, he was called in 1850 to Vienna as temporary professor at the Academy, but resigned after one term and opened a school of painting, where he instructed eighty pupils, among whom were Bitterlich, Eisenmenger, Griepenkerl, Lotz, and Than. For years disregarded and slighted—his grand compositions for the decoration of the Vienna Arsenal having also been refused—he at last obtained deserved prominence through the patronage of Baron Sina, executed a number of monumental exterior and interior decorations in palaces and public buildings of Vienna, and in 1863 was nominated professor at the Academy. Works, Altarpieces: Madonna (1829); Baptism of Christ (1830); Marriage of the Virgin, St. Joseph of Calasanz (1841), Piaristenkirche, Vienna; Assumption (1848); Trinity, St. Catharine, St. Simon, St. Georg, Madonna, Greek Church, Vienna. Mythology and Allegory: Prometheus rejecting Pandora (1834), Development of the Sci-



ences in Greece (1860), Jason taking the Golden Fleece, Sacrifice of Iphigenia (1861), Rape of Helen (1863), Baron Sina, Vienna; Arion singing to the Nereids (1848); Orestes pursued by the Furies (1852); Hercules serving Omphale (1860); Four Elements (1861); Four Cardinal Virtues of Austria's Regents, Vienna Academy; Boreas eloping with Eireithyia, Munich Art Union; Arts of Peace (12, 1861), Heinrichshof, Vienna. History: David hiding in Cave of Adullam (1832); Confederation on the Rütli in 1307; Hagen declared Siegfried's Murderer (1835), Charles of Anjou finding Manfred's Body (1838), Vienna Museum; Hagen and Volker before Chriemhilde's Door (1836); Persecution of Christians in Rome (1844), Kunsthalle, Hamburg; replica (1847), National Gallery, Berlin; Bishop Kolonitsch bringing Christian Prisoners from Turkish Camp (1853); Samson and Delilah (1854); Manfred's Entry into Luceria in 1254; Moses protecting Reuel's Daughters; Leopold the Virtuous on the Walls of Ptolemais. Genre and Landscape: Woman saving her Child from Lion (1834); Rugantino, Old Catalonian, Old Roman (1838); Woman from Procida (1839); View near Terracina (1840); Neapolitan Marinaro singing to his Sweetheart (1841); Fortune-Teller (1841), Liechtenstein Gallery, Vienna; Rural Scene near Rome, Girl at the Well (1842); Lute-Player (1850); Italian Woman with Tambourine (1853); do. at the Well (1856). Portraits: The Painters Wächter (1834), Riepenhausen (1846), Cornelius, Genelli, Heinrich Hess, Kaulbach (1848), Aigner (1851), Kovács, Ricard (1854), Willers (1857), the sculptors Brandenburger (1836), Martin Wagner (1838), Hähnel (1850), and Pilz, the architects Ernst and Hansen (1854), the poets Robert Prutz (1848), Ludwig A. Frankl (1855), the philosopher Ludwig Feuerbach (1848), all at the Deutsches Hochstift, Frankfurt; Martin Wagner, New Pinakothek, Munich; Ernst Willers, Old Man, Two Female Heads, Schack Gallery, ib.; the poets Kerner (1833), Schwab, Lenau,

RAIBOLINI

Hebbel (1855); Franz Liszt (1858); King Christian of Denmark; King Otto and Queen Amalie of Greece. Frescos: History of War and Strategy, Fame and Honour, Courage and Wisdom, Unity and Power, Arsenal, Vienna; Myth of Paris (9, 1862), Baron Todesco, *ib.*; The Maiden from Afar (1864), Villa Wisgrill, Gmunden.—Hottner, Carl Rahl (Vienna, 1863); Dioskuren (1863), Nos. 14–18, 30–35; D. Kunst-Zeitg. (1863), viii. Nos. 14–17, 33–35; Förster, v. 508; Illustr. Zeitg. (1855), ii. No. 631; (1865), ii. 355; (1872), i. 139; Jordan (1885), ii. 175; Kölnische Zeitg. (1865), No. 203;

Mr. Flatou for 8,000 guineas.—Art Journal (1862), 95, 122.

RAINBOW, *Rubens*, Louvre; wood, H. 4 ft. × 5 ft. 8 in. A valley with a river crossed by two bridges, with buildings on the banks and mountains in background, spanned by a rainbow; in foreground, shepherds, sheep, and a dog, and a couple reclining. Collection of Louis XIV. Engraved by Bolswert; Garreau in Musée français.—Ch. Blanc, École flamande; Cat. Louvre; Smith, ii. 119; Réveil, ix. 586.

RAKE'S PROGRESS, *Hogarth*, Soane Museum, London; eight pictures, canvas, H. 2 ft. 1 in. × 2 ft. 6 in.

They represent the career of an extravagant and dissipated young man, begun in falsehood and profligacy, ending in poverty, despair, and madness. 1. The Rake comes to his Fortune; 2. The Rake as a Fine Gentleman; 3. The Rake in a Bagnio; 4. The Rake Arrested; 5. The Rake's Marriage; 6. The Rake at the Gaming-Table; 7. The Rake in Prison; 8. The Rake in Bedlam. Painted in 1735. Sold in 1745 for 176 guineas; bought by Sir John



Rainbow, Rubens, Louvre.

Kunst-Chronik, i. 43, 102; ii. 55; N. fr. Presse (1865), Nos. 329, 338; Reber, ii. 207; Recensionen (1863), 3; Riegel, D. Kunststud., 303; Schack, Meine Gemäldesammlung (1884), 176; Land und Meer (1865), xiv. 692; Unsere Zeit (1866), ii. 401; Wurzbach, xxiv. 230; Zeitschr. f. b. K., i. 109; iii. 34; iv. 90, 244; ix. (Mittheilungen, ii. 27); xii. 25, 90, 122, 217; xiii. 115, 188, 221, 250, 316, 355.

RAIBOLINI. See *Francia*.

RAILWAY STATION, William P. Frith, Holloway Institute, Egham, near London; canvas. Station of Great Western Railway at Paddington, at time of departure of a train. Painted in 1862; commissioned by

Soane for £598.—Jameson, Hand-Book to Public Gal., ii. 565.

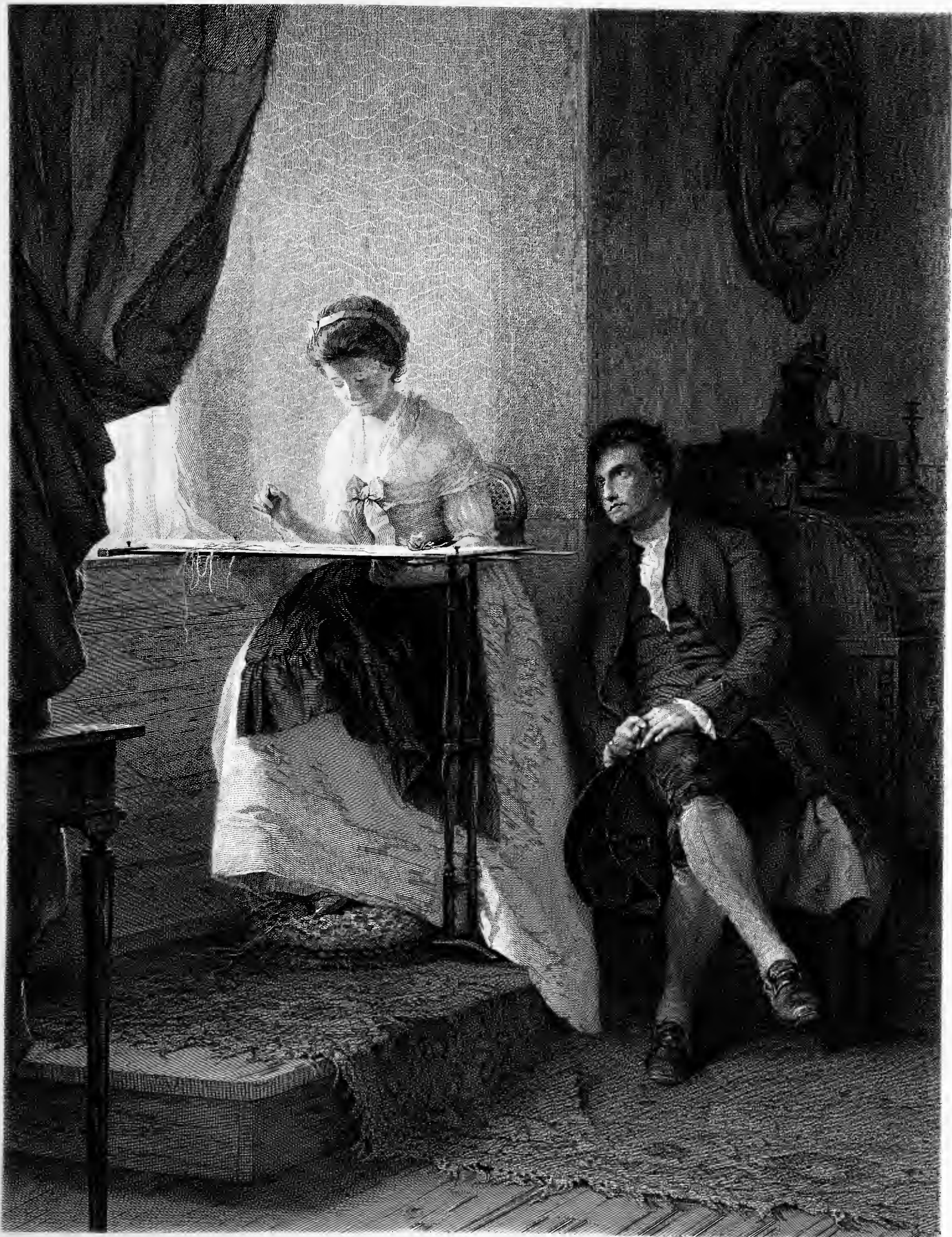
RALLI, THÉODORE JACQUES, born in Constantinople, of Greek parents; contemporary. Genre painter, pupil of Gérôme, and of Lecomte du Nouy; mention honourable, 1885. Studio in Paris. Works: Watch by the Body of Ahmed-el-Kalib Pasha (1884); Christian Vestal (1885); Refectory of Greek Convent (1886).

RAMBERG, ARTHUR GEORG VON, Baron, born in Vienna, Sept. 4, 1819, died in Munich, Feb. 5, 1875. History and genre painter and illustrator, pupil of Prague and Dresden Academies and of Julius Hübner; went in 1850 to Munich, in 1860 became

ARTIST
ARTHUR VON RAMBERG

MIS-STITCHES

ENGRAVED BY ERDMANN MARTIN



RAMELAAR

professor at the Weimar Art School, and in 1866 at the Munich Academy. His illustrations to Goethe's Hermann and Dorothea made him especially popular. Member of Vienna and Berlin Academies; Order of Michael. Works: Henry the Fowler fighting the Huns; Dachauer Women on Sunday (1855); Walk with the Tutor, After the Masked Ball (1858); Hide and Seek; Court of Frederick II. at Palermo (1867), Maximilianeum, Munich; After Dinner, Morning Devotion in the Mountains (1855), New Pinakothek, *ib.*; Meeting on the Lake; At the Embroidery-Frame; Invitation to Boating; Reading; Illustrations to Schiller's Poems, Goethe's Hermann and Dorothea, Voss's Luise; Frescos in Luther-Room at the Wartburg; Fairy Tale of the Frog King, Weimar Museum; Girl with Goat on the Alp, Wiesbaden Gallery.—*Deutsche Warte*, ix. 447; *Illustr. Zeitg.* (1875), i. 153; *Kunst-Chronik*, vii. 315; x. 425; *Reber*, iii. 241; *Land und Meer* (1875), i. 474, 510; (1877), i. 242; (1887), i. 31; *Unsere Zeit* (1875), ii.; *Wurzbach*, xxiv. 305; *Zeitschr. f. b. K.*, iv. 64; v. 24; x. (Mittheilungen, iii. 41).



RAMELAAR. See *Coninck*, David de.

RAMENGLI. See *Bagnacavallo*.

RAMSAY, ALLAN, born in Edinburgh in 1713, died at Dover, Aug. 10, 1784. Son of the author of "The Gentle Shepherd." Went to London about 1733, and after studying in St. Martin's Lane Academy returned to Edinburgh, whence he set out for Italy in 1736. Studied portraiture in Rome, and on his return to London attained distinction; was vice-president of the Society of Artists in 1766, and in 1767 was appointed principal painter to George III., whose portrait he painted so many times that he was obliged to employ assistants. He died on his return from a fourth visit to Italy.

Walpole praises his portraits of women, preferring some of them to those of Reynolds. Works: George III., Queen Charlotte, Lord Chesterfield, Dr. Mead, National Portrait Gallery; David Hume, Artist's Wife, National Gallery, Edinburgh.—Dutton Cooke, 123; Redgrave; F. de Conches, 86; Ch. Blanc, *École anglaise*.

RAMSAY, MILNE, born in Philadelphia, Pa.; contemporary. Genre painter, pupil of Bonnat in Paris, where he has long resided. Exhibits in Paris Salon and National Academy, New York. Works: Still-Life, Monk, Mrs. Joseph Harrison, Philadelphia; Home of a Naturalist (1876); Moral Lesson; Douce Béatitude; Cromwell and his Daughter Elizabeth, Bird Fanciers (1878); Nature Morte, Visit to the Cellar (1881).

RANC, JEAN, born at Montpellier about 1674, died at Madrid, July 1 (?), 1735. French school; history and portrait painter, son of and first instructed by Antoine Ranc, a skilful portrait painter (still living in 1715), then pupil of Hyacinthe Rigaud; was invited to the court of Spain in 1724, and became first painter to the king, who sent him to Portugal to paint the royal family. Works: Portrait of Louis XIV., Male Portrait, Montpellier Museum; Portraits of Philip V. (4), Queen Isabel Farnese (3), and five others, Madrid Museum; others in Brunswick Museum.—Bellier, ii. 341; *Jal*, 1041.

RANFTL, JOHANN MATHIAS, born in Vienna, Feb. 21, 1805, died there, Nov. 1, 1854. Genre and animal painter, pupil of Vienna Academy and of Peter Krafft; painted portraits in Moscow and St. Petersburg in 1826–27, and visited London in 1838. Works: Scene from Inundation of Pesth (1839), Museum, Vienna; Dog Family, Liechtenstein Gallery, *ib.*; Mid-day Rest of Mowers; Return of Apprentice (1846); Congratulation; Children gathering Wood (1850); Hunting Booty.—*D. Kunstbl.* (1854), 409; *Wurzbach*, xxiv. 328.

RANKLEY, ALFRED, born in England in 1819, died in London, Dec. 7, 1872.

RANSONNET-VILLEZ

Genre painter, pupil of the Royal Academy, where he first exhibited, in 1841, Scene from Macbeth. His pictures are generally domestic subjects, carefully painted. Works: The Lonely Hearth (1857); Return of the Prodigal (1858); The Day is Done (1860); The Doctor's Coming (1864); Follow My Leader (1867); Following the Trail, Hearth of his Home (1870); The Benediction (1871); Milton's First Meeting with Mary Powell; George Stephenson at Darlington.

RANSONNET-VILLEZ, EUGEN, Baron, born at Hietzing, near Vienna, June 7, 1838. Landscape painter, pupil of Vienna Academy; visited Constantinople, Greece, and Asia Minor in 1860, Palestine, Egypt, Arabia in 1862, Ceylon and Hindostan in 1864-65, India, Siam, China, Japan, and a part of America in 1868. Lives at Vienna and at Nussdorf on the Atter Lake, Upper Austria. Works: Morning on Banks of the Ganges; Sail of Austrian Embassy to Bangkok (1870); Hindu Women in Bombay; First Knitting, Moutuin Forest in India (Jubilee Exhibition, Berlin, 1886).—Wurzbach, xxiv. 349.

RANVIER, VICTOR JOSEPH, born at Lyons; contemporary. Genre and landscape painter, pupil of Janmot and Richard. Medals: 1865; 2d class, 1873; L. of Honour, 1878. Works: Racing for the Wreath (1864), Infancy of Bacchus (1865), Luxembourg Museum; Echo, Exiled Virtues (1873); Release of Prometheus (1884), Lyons Museum; Morning (1876); Little Turtle (1879); Bacchus and Ariadne (1880); Child with a Swan (1882).—Claretie, Peintres, vii. 332, 387.

RANZONI, GUSTAV, born at Unternalb, Lower Austria, May 10, 1826. Landscape and animal painter, pupil of Vienna Academy. Works: View on Karst Mountain (5, 1858, 1866, 1867); View on Traun Lake (1864); Ruin of Neukosel on the Karst (1865); Sunset in Autumn (1867); Sheep on the Puszta, Sunset near Klosterneuburg (1869); Before the Storm (1870, 1871), Vienna Academy; Cows Drinking (1870); Vil-

lage Pond (1871); Oxen Ploughing; Cattle Herd Resting.—Wurzbach, xxiv. 353.

RAOUX, JEAN, born at Montpellier, June 12, 1677, died in Paris, Feb. 10, 1734. French school; genre painter, pupil of Ranc at Montpellier and of Bon Boulogne in Paris; won the grand prix de Rome in 1704.



Member Academy in 1717, in which year he refused the position of painter to the King of Spain, on account of ill health. Made a short visit to England in 1720. Works: Telemachus and Calypso, Louvre; Dame Boucher as a Vestal (1728), Bordeaux Museum; do. (1734), Versailles Museum; Lady Musician, Douai Museum; Young Girl surprised by her Grandmother, Marseilles Museum; Vestal bearing the Sacred Fire, Montpellier Museum; Rinaldo and Armida with Nymphs and Cupids, Nantes Museum; Madame du Noyer, Orléans Museum; Cephalus and Procris, Berlin Museum; Judith with Head of Holofernes, Schleissheim Gallery; Flora, Historical Society, New York; Pygmalion in Love with his Statue; Continence of Scipio; Alexander Sick.—Bellier, ii. 342; Ch. Blanc, École française; Wurzbach, Fr. Mal. des xviii. Jahrh., 16;

J. Raoux
F. t
1720

Villot, Cat. Louvre; Lejeune, Guide, i. 208.

RAPHAEL or **RAFFAELLO**, born at Urbino, April 6, 1483, died in Rome, April 6, 1520. Umbrian and Roman school; family name Sante, Santi, Sanctius, or Sanzio; son and pupil of Giovanni Santi, after whose death (1492) he was probably taught by Timoteo Vite or Luca Signorelli, until his uncle, Simon Ciarla, took him to Perugia, at some time between June, 1499, and May,



Des. aut.

Wm. J. In.

RAFFAELLO SANZIO
called
RAPHAEL.

Engraved by Wm. J. In. from a drawing by Raphael.
Engraved from the original in the possession of the Earl of Pembroke.



RAFFAELLO SANZI

*detto RAFFAELLO DA VRBINO Pittore e Architetto
nacque in Urbino l'anno 1483. morì l'anno 1520.*

G. D. Campiglia del.

G. M. Preisler sculp.

RAPHAEL

1500, and apprenticed him to Perugino, by whom he was employed with other assistants in painting the frescos of the Sala del Cambio, then in progress. The master returned to Florence (1502), and Raphael followed him two years later, after having painted a Crucifixion (1500), Earl Dudley, London; a Coronation



of the *Virgin* (1503), Vatican Gallery, Rome; and assisted Pinturicchio at Siena in decorating the so-called Library of the Cathedral with frescos. After remaining at Florence for perhaps a year, during which he painted the Marriage of the *Virgin*, Brera, Milan, for S. Francesco, Città di Castello, Raphael returned to Perugia (1505) to commence a fresco of the Trinity, at S. Severo, which was finished by Perugino (1521). In 1505 he was commissioned to paint a Coronation of the *Virgin*, for the Convent of Monteluca, at Perugia. He commenced it many years later at Rome, and it was finished five years after his death, by Giulio Romano and Il Fattore. Returning to Florence in 1506, at the time when Leonardo da Vinci and Michelangelo were engaged upon their celebrated cartoons for the great Hall of the Palazzo Vecchio, Raphael studied both, but especially those of Leonardo, who, together with Fra Bartolommeo, exercised great influence over him during his two years' residence in that city, which, with the exception of a short visit to Urbino and Bologna, lasted until the summer of 1508. In the pictures painted by Raphael at Florence, a growing individuality is distinctly visible. Umbrian in spirit, they show a tenderness of feeling, an element of ideality, a love of nature, unknown to the art of Perugino. Called to Rome in 1508 by Pope Julius II., whose favour he secured through the good offices of his compatriot and relative, the architect Bramante, Raphael began his great

series of frescos in the Stanze of the Vatican by painting the *Dispute of the Sacrament* (1508-11),—the last work in his second or Florentine style. He had, however, already given token, in the *Entombment* (1507), Borghese Gallery, Rome, of the dramatic and constructive elements of his genius, which were to find opportunity for a full display in those master works of his third or Roman manner,—the *Heliodorus* (1512) and the *School of Athens* (1511). During the twelve years of his life at Rome, in the service of Julius II. and Leo X., Raphael accomplished a prodigious amount of work as painter, architect, sculptor, and archæologist. His wonderful genius, his personal charm, his engaging manner, and his obliging disposition, won him troops of admirers, friends, and scholars, whose flattering praises served but to stimulate him to renewed effort. Eager only to perfect his work, and incapable of jealousy, he studied the grandiose style of Michelangelo and the rich colour of Sebastiano del Piombo that he might improve his own style and colour, and to the day of his death achieved ever-increasing excellence. Leo X. made him inspector of all marbles dug up at Rome, commissioned him to make plans and elevations of her ancient edifices, and on the 1st of August, 1514, appointed him to succeed Bramante as head architect at St. Peter's. Some idea of his work under both Popes can be formed from the following general sketch: Between his arrival in Rome in 1508 and the death of Julius II. in 1513, he painted in the Vatican the frescos of the Camera della Segnatura, the *Heliodorus*, and a part of the *Miracle of Bolsena* in the Stanza d'Elidoro, the *Isaiah* (1512), S. Agostino, the *Madonna di Foligno* (1511), with other pictures and portraits, such as those of *Julius II.*, Palazzo Pitti, the *Fornarina* (1509), Palazzo Barberini, etc. Under Leo X. Raphael painted in the Vatican the *Attila*, the *Liberation of St. Peter*, with the ceiling decorations in the same chamber; and among easel pictures produced the *Madonna del Pesce* (1514), Madrid

RAPHAEL

Gallery, the *Madonna della Sedia* (1516-17), Palazzo Pitti, Florence, with many other pictures mentioned in the accompanying list of his works; designed the Cartoons (1515-16), S. Kensington Museum, London; painted a great number of portraits, decorated the Loggie of the Vatican with 48 frescos (1516-19), grotesques, and arabesques, carried out by his pupils; executed for Agostino Chigi the frescos of *Galatea* (1514), and *History of Psyche*, at the Farnesina (1517), with the assistance of Giulio Romano and Il Fattore; designed the mosaics and the statue of Jonah for the Chigi Chapel at S. M. del Popolo, the frescos of the *History of Venus and Cupid* (1519), and painted the *Holy Family of Francis I.* (1518), Louvre, Paris, the *Madonna di San Sisto* (1519), Dresden Gallery, and last of all the *Transfiguration* (1519-20), Vatican Gallery, upon which he was at work at the time of his death. If in the work of Raphael's Roman period, here enumerated but in part, that indescribable, spring-like freshness is wanting which marks those of his Florentine period, its absence is compensated by an unrivalled skill in composition, an added power of expression, an increased grandeur of style, an improvement in the use of colour, a mastery of portraiture, and a perception of ideal beauty which culminates in the *Madonna di San Sisto*. Nor must we, in speaking of this great painter's life-work, forget to mention the immense number of exquisite studies and designs in pen and ink, silverpoint, pencil, and chalk, which constitute by no means the least precious part of the world's inheritance from the Prince of Painters. Works in fresco: *The Trinity* (1505), S. Severo, Perugia; *Dispute of Sacrament*, *School of Athens*, *Parnassus*, *Prudence*, *Fortitude and Temperance*, *Justinian*, *Gregory IX.*, *Adam and Eve*, *Apollo and Marsyas*, *Judgment of Solomon*, *Astronomy*, *Theology*, *Philosophy*, *Poetry*, and *Jurisprudence* (1508-11), *Justice*, Camera della Segnatura, Vatican; *God appearing to Noah*, *Jacob's Dream*, *Heliodorus*, *Mass of Bolsena*,

Attila, *Deliverance of St. Peter*, *Noah*, *Abraham*, *Joseph*, *Moses* and *Burning Bush* (1511-14), *Stanza d'Eliodoro*, Vatican; *Incendio del Borgo* (1514), *Oath of Leo III.*, *Stanza dell' Incendio del Borgo*, Vatican; *History of Old and New Testament*, commonly called *Raphael's Bible* (1516-19), Loggie, Vatican; *Isaiah* (1512), S. Agostino; *Prophets and Sibyls* (1513), S. M. della Pace; *Triumph of Galatea* (1514), *History of Psyche* (1517), Palazzo Farnesina, Rome.

Works in oil: *Resurrection* (1495-1500), Vatican, Rome; *Alfani Madonna* (1500), Casa Fabrizi, Terni; *Solly Madonna* (about 1500), Berlin Museum; *Crucifixion* (about 1500), Earl Dudley, London; *Madonna* (1502?), Berlin Museum; *Connestabile Madonna* (1502-3), Hermitage, St. Petersburg; *Coronation of Virgin* (1503), Vatican; *Marriage of the Virgin* (1504), Brera, Milan; *Christ in the Garden* (about 1504), Stanstead House, Sussex; *St. George and the Dragon* (1504), *St. Michael* (1504-5), *St. John in Wilderness*, *Apollo* and *Marsyas* (1504-5), Louvre; *Madonna del Gran' Duca* (1504-5), Palazzo Pitti, Florence; *Knight's Vision* (1504-5), National Gallery, London; *Three Graces* (1504-5), Duc d'Aumale, Chantilly; *Madonna of St. Anthony of Padua* (1504-5), ex-King Francis II. of Naples; *Cowper Madonna* (1505), Panshanger House, England; *Madonna di Terranuova* (1505), Diotallevi *Madonna* (?), Berlin Museum; *Holy Family of the Palm* (1506), Bridgewater House, London; *Madonna di Casa Tempi* (1506), Canigiani *Holy Family* (1506), Munich Gallery; *Orleans Madonna* (1506?), Château de Chantilly, France; *Madonna in the Meadow* (1506), Vienna Museum; *Madonna del Cardellino* (1506), *St. John in Wilderness*, Uffizi, Florence; *Madonna di Ansidei* (1507), National Gallery, London; *Portraits of Agnolo and Maddalena Doni* (1506), Palazzo Pitti, Florence; *St. George and the Dragon* (1506), *Holy Family with Beardless Joseph* (1506), Hermitage, St. Petersburg; *Portrait of Raphael* (1506-7), *Portrait of Young Woman*, Uffizi, Florence;



LA BELLE VIERGE.

from the original picture by Raffaello, in the Collection of

THE MOST NOBLE THE MARQUIS OF STAFFORD.

Drawn & Engraved, with Permission, by P. W. MELNIB, Historical Engraver to Her late Majesty.

RAPHAEL

Holy Family del Cordero (1507), Madrid Museum; *Entombment* (1507), Palazzo Borghese, Rome; *St. Catharine* (1507), National Gallery, London; *Belle Jardinière Madonna* (1507-8), Louvre, Paris; *Niccolini Madonna* (1508), Panshanger House, England; *Colonna Madonna* (about 1508), Berlin Museum; *Eszterhazy Madonna* (about 1508), Buda-Pesth Gallery; *Madonna della Casa d'Alba* (1508-9), Hermitage, St. Petersburg; *Madonna del Baldacchino* (1508), Palazzo Pitti, Florence; *Madonna with Diadem* (1508-13), Louvre; *Fornarina* (about 1509), Palazzo Barberini, Rome; *Aldobrandini Madonna* (1510-11), National Gallery, London; *Rogers Madonna* (1511), Mrs. R. J. Mackintosh, London; *Madonna di Foligno* (1511), Vatican, Rome; *Bridgewater Madonna* (1511-12), Bridgewater House, London; *Portrait of Julius II.* (1511-12), Palazzo Pitti, Florence; *Portrait of Bindo Altoviti* (1512-13), *Riccio* Portrait, Munich Gallery; *Portrait of Cardinal Bibbiena* (1513), Madrid Museum; *Portrait of Tommaso Inghirami* (about 1513), *Madonna dell'Impannata* (about 1514), Palazzo Pitti, Florence; *Madonna del Pesce* (1514) Madrid Museum; *Portrait of Young Man* (1515-20), Louvre; *Raphael's Cartoons* (1515-16), S. Kensington Museum, London; *Madonna della Tenda* (1516), Munich Gallery; *Portrait of Baldassare Castiglione* (about 1516), Louvre; *Madonna della Sedia* (1516-17), Palazzo Pitti, Florence; *Madonna dei Candelabri* (1516-17), Butler-Johnstone Collection, London; *St. Cecilia* (1516-17), Bologna Gallery; *Spasimo di Sicilia* (1516-18), Madrid Museum; *Holy Family La Perla* (about 1517), *Holy Family del Lagarto* (about 1517), *Madonna della Rosa* (1517), *Visitation* (about 1517), Madrid Museum; *Vision of Ezekiel* (about 1517), Palazzo Pitti, Florence; *Holy Family*, (1517-18), *Holy Family of Francis I.* (1518), *St. Margaret* (1518), *St. Michael* (1518), Louvre; *Portrait of Leo X.* (1517-19), Palazzo Pitti, Florence; *Madonna di S. Sisto* (1518), Dresden Gallery; *Portrait of Joanna of Aragon* (about 1518),

Raphael and his Fencing Master, Louvre; *Violinist* (1518), Palazzo Sciarra-Colonna, Rome; *Transfiguration* (1519-20), Vatican.

Other works attributed to Raphael: *Adoration of the Magi* (1503?), Berlin Museum; *Madonna with the Pink* (about 1507?), Count Spada, Lucca; *Madonna (La Vierge au Sein, 1510)*, Professor Nicolin, Lausanne; *Holy Family of Loreto* (1512-13), lost; *Madonna del Pozzo* (?), Uffizi, Florence; *Donna Gravida*, *Donna Velata*, Palazzo Pitti, ib.; *Holy Family del Divino Amore* (about 1513), Naples Museum; *St. Margaret*, Vienna Museum; *Madonna di S. Luca*, Accademia di S. Luca, Rome.—Müntz, Raphael (Paris, 1881); Förster, Raphael; Springer, Raffael und Michelangelo (Leipsic, 1878); Gruyer, Les Fresques de Raphael; Raphael et l'Antiquité (Paris, 1864);

Vierges de Raphael (Paris, 1869); Raphael Peintre de Portraits (Paris, 1881); C. & C., Raphael (London, 1882); Lübke, Gesch. ital. Mal., ii. 211; do., Rafaels Leben (Dresden, 1882); Grimm, Das Leben Raffaels (Berlin, 1886); Minghetti, Raffaello (Bologna, 1885); Vasari, ed. Mil., iv. 311; Gutbier, Rafael-Werk; J. Dennistoun, Memoirs of Dukes of Urbino (London, 1861); Burckhardt, 648; Ch. Clément, Michel Ange, L. da Vinci, Raphael (Paris, 1861), 240; Passavant, Raphael d'Urbino et son père Gio. Santi (French tr., Paris, 1860); Planche, Portraits d'Artistes (Paris, 1853), i. 25; Quatremère de Quincy, Histoire de la vie de Raphael (Paris, 1835); C. C. Perkins, Raphael and Michelangelo (Boston, 1878); Eastlake, Five Great Painters (London, 1883); Bigot, Raphael et La Farnésine (Paris, 1884); Lermolieff, 95, 309, 330, 339, 348, 359, 471; Gaz. des B. Arts (1859-69); (1870), iii. 79; (1872), vi. 353; (1873), vii. 336, 417; viii. 82; (1875), xii. 114; (1877),

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xv. 238; (1878), xvii. 44; (1879), xx. 173; (1880), xxii. 307, 379, 453, 465, 531; (1881), xxiii. 140; (1882), xxv. 281, 385; xxvi. 465; (1883), xxvii. 158; xxviii. 474; Graph. K., v. 53; Kunst-Chronik, xiii. 622; xv. 6; x. 337; xv. 6; xviii. 425, 457, 576, 579; xix. 429, 712; xx. 39; xxi. 141; Mag. of Art (1886), ix. 371; Zeitschr. f. b. K., iii. 273, 298; iv. 153, 187; viii. 65; ix. 381; xvi. 253; xix. 60, 92; xxi. 43, 263.

RAPHAEL, portrait, *Raphael*, Uffizi, Florence; wood, H. 18 in. \times 12 $\frac{1}{2}$ in. The picture so often engraved—bust of a young man about twenty-three years old, in black doublet and cap, from which luxuriant chestnut hair falls in curls upon his bare neck. Painted in Florence in 1506–07. In Urbino until 1588, when it was transferred by Federico Zuccherò to the Academy of St. Luke, Rome; afterward sold to Cardinal Leopoldo de' Medici. Suffered from abrasion and repainting. Old copies in Palazzo Borghese, Rome, and Palazzo Albani, Urbino. Engraved by F. Muller; F. Forster.—C. & C., Raphael, i. 281; Passavant, ii. 49; Müntz, 217.

RAPHAEL'S BIBLE, a series of fifty-two frescos in the Loggie of the Vatican, Rome. The Loggia which leads to the apartments of the Pope consists of thirteen arcades arched in cupolas. Each of the arcades contains four pictures; forty-eight subjects are from the Old Testament, and four from the life of Christ. The sketches were made by Raphael, the cartoons were prepared by Giulio Romano, and the painting was done by Giulio Romano, Il Fattore, Perino del Vaga, Pellegrino da Modena, Vincenzo da San Gimignano, Polidoro da Caravaggio, and others. Painted about 1516–19.

1st Arcade. Creation of the World. Four compositions: 1. God brings Light from Chaos; 2. God creates the Earth; 3. God creates the Firmament; 4. God creates Animals.

2d Arcade. Adam and Eve. Four compositions: 1. God presents Eve to Adam;

2. Adam and Eve disobey God; 3. Adam and Eve driven from Paradise; 4. Adam and Eve out of Paradise.

3d Arcade. History of Noah. Four compositions: 1. Noah building Ark; 2. Deluge; 3. Noah leaving Ark; 4. Sacrifice of Noah.

4th Arcade. History of Abraham. Four compositions: 1. Abraham and Melchisedec; 2. God reveals himself to Abraham; 3. Abraham visited by the Angels; 4. Lot and his Family flee from Sodom.

5th Arcade. History of Isaac. Four compositions: 1. God appears to Isaac; 2. Isaac and Rebecca with Abimelech; 3. Jacob receives the Blessing of Isaac; 4. Esau demands his Father's Blessing.

6th Arcade. History of Jacob. Four compositions: 1. Dream of Jacob; 2. Jacob at the Fountain; 3. Jacob reproaching Laban; 4. Jacob returning to Canaan. Painted by Pellegrino da Modena after designs of Raphael.

7th Arcade. History of Joseph. Four compositions: 1. Dreams of Joseph; 2. Joseph sold by his Brethren; 3. Joseph and Potiphar's Wife; 4. Joseph explains Dreams of Pharaoh.

8th and 9th Arcades. History of Moses. Eight compositions: 1. Moses saved from the Waters; 2. Burning Bush; 3. Passage of the Red Sea; 4. Moses strikes the Rock; 5. God gives Moses the First Tables of the Law; 6. Worship of the Golden Calf; 7. The Column of Cloud; 8. Moses presents to Israelites the New Tables of the Law.

10th Arcade. History of Joshua. Four compositions: 1. Passage of the Jordan; 2. Taking of Jericho; 3. Joshua causing the Sun to stand still; 4. Division of Land of Canaan.

11th Arcade. History of David. Four compositions: 1. Oath of David; 2. David kills Goliath; 3. Triumph of David; 4. David and Bathsheba.

12th Arcade. History of Solomon. Four compositions: 1. Oath of Solomon; 2. Judgment of Solomon; 3. Building of

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the Temple; 4. Solomon and the Queen of Sheba.

13th Arcade. History of Jesus Christ. Four compositions: 1. Nativity; 2. Adoration of Magi; 3. Baptism of Christ; 4. Last Supper.

Engraved in whole or in part by S. Baldocchio; O. Borgiani; F. Villamena; Nic. Chaperon; A. Aveline; Montagnani; Volpato; Ottaviani; in chiaroscuro by Nicola Conzoni for Gruner.—Vasari, ed. Mil., iv. 362; v. 524; Passavant, ii. 166; Müntz, 429; Springer, 326; Perkins, 184; Gruyer, Loges de Raphael; Vaticano descritto, viii. Pl. 1–59; Lübke, 171; Gutbier, Pl. 36–52.

RAPHAEL'S CARTOONS, *Raphael* and his assistants, S. Kensington Museum, London. A series of designs, drawn with chalk on paper and coloured in distemper (1515–16), to be worked in tapestry for the decoration of the Sistine Chapel, Rome; tapestries made at Arras, in Flanders, under direction of Bernhard van Orley and sent to Rome in 1518. The tapestries were carried off at the sack of Rome by the Constable de Bourbon in 1527; restored by Constable Anne de Montmorency to Julius III. in 1553; again carried off by the French in 1798 and sold in Genoa to a Jew, who is said to have burned one to get the gold it contained, and sold the others in 1808 to Pius VII. They are now in the Hall of the Arazzi in the Vatican; much faded. The cartoons remained at Arras nearly a century, when Charles I. purchased them, by advice of Rubens, for use of his tapestry weavers at Mortlake. Only seven of the original eleven remained, and these had been cut into strips about two feet wide. On the death of Charles I., Cromwell bought them for the nation for £300. They remained neglected in a lumber room at Whitehall until the reign of William III., who had them repaired and hung in a gallery erected for them at Hampton Court by Sir Christopher Wren. They are now exhibited under glass at South Kensington Museum. Cartoons: 1. Miraculous Draught of

Fishes, H. 10 ft. 6 in. × 13 ft. 6 in.; 2. Paul preaching at Athens, H. 11 ft. 4 in. × 14 ft. 7 in.; 3. Elymas the Sorcerer struck with Blindness, H. 11 ft. 4 in. × 14 ft. 7 in.; 4. Paul and Barnabas at Lystra, H. 11 ft. 4 in. × 18 ft.; 5. Healing of the Lame Man, H. 11 ft. 4 in. × 18 ft.; 6. Death of Ananias, H. 11 ft. 4 in. × 17 ft. 6 in.; 7. Christ's Charge to Peter, H. 11 ft. 4 in. × 17 ft. 6 in. The remaining three subjects in tapestry, of which the designs are lost, are: Stoning of St. Stephen, Conversion of St. Paul, and St. Paul in Prison at Philippi. The 11th, of which all trace is lost, was the Coronation of the Virgin, for the altarpiece.—Passavant, ii. 189, 225; Clément (Corkran), 278, 371; Blackburn, Pictures at S. Kensington, 7; Lübke, 188; Gutbier, Pl. 80–92.

RAPHAEL AND HIS FENCING-MASTER, attributed to *Raphael*, Louvre; canvas, H. 3 ft. 3 in. × 2 ft. 9 in. A powerful, bearded man, standing behind a parapet, with one hand on his sword-hilt, turns to a younger man behind him and points to some object without the picture. Younger man supposed to represent Raphael himself. Picture has been attributed both to Sebastian del Piombo and to Pontormo. From Collection of Francis I. Engraved by Ardouin; N. Larmessin.—Passavant, i. 354; Villot, Louvre; Musée français, i.; Cab. Crozat, i. Pl. 9.

RAPHAEL AND THE FORNARINA, Sir A. W. Calcott, Sir G. R. Philips, Bart.; canvas. Figures life-size, full-length, seated. Exhibited in 1837. Engraved by Lumb Stocks.—Redgrave, Century, ii. 403; Art Journal (1856), ii.

By J. A. D. Ingres, Baroness Nathaniel de Rothschild, Paris. Painted at Rome in 1813; replica (1840), M. Dauban, Paris. Engraved by Pradier; lithographed by Christophe. Original sketch acquired by Louvre in 1881.—Ch. Blanc, Life, 46.

RAPHAEL OF MESSINA. See *Alibrando*, Girolamo.

RAPHAEL D'UN MILLION. See *Madonna* of St. Anthony of Padua.

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RAPHAEL'S MISTRESS. See *Fornarina*.

RAPHAEL DES PORCEAUX. See *Jacque*.

RAPHAEL LEAVING TOBIAS, *Rembrandt*, Louvre; wood, H. 2 ft. 3 in. × 1 ft. 9 in.; signed, dated 1637. Above, the angel Raphael in full flight heavenward, his back to the spectator; below, at left, Sarah wife of Tobias, and Anna her mother, standing at the entrance to the house, with hands clasped in astonishment; in front of them a dog, and at the foot of the steps, Tobias and his father Tobit, the latter prostrate.



Raphael Leaving Tobias, Rembrandt, Louvre.

Engraved by Denon; J. de Frey; A. and E. Varin; Malbête in Musée français.—London, Musée, vi. Pl. 3.

RAPHON (pronounced Rap-hon), **JOHAN**, flourished at Elmbeck, lower Saxony, early part of 16th century, died in 1528. German school. The heads in his pictures are strong and individual, but wanting in feeling. Works: Two Altar Wings (1503), Collection Hausmann, Hanover; Resurrection, Brunswick Gallery; Crucifixion (1508),

Halberstadt Cathedral.—Kugler, Kl. Schr., i. 486; Nagler, xii. 294; W. & W., ii. 435.

RAPIN, ALEXANDRE, born at Noroy-le-Bourg (Haute Saône); contemporary. Landscape painter, pupil of Gérôme, Français, Gleyre, and Lancrenon. Medals: 3d class, 1875; 2d class, 1877; L. of Honour, 1884. Works: Sarrazin



Brook at Nans-Lison (1867), Besançon Museum; Shore of a Pond, Ravine of Puits-Noir (1874); The Val-Bois in November (1878); Morning in Val-Bois, The River Loue at Scey (1879); End of Autumn, Mill at Cressonnières (1880); Winter in the Woods at Cernay, Morning at Froeschwiller (1881); The Black Pits, River in Franche-Comté (1882); A Shower, An Inlet (1883); November (1884); Banks of the Doubs, Path (1885); Indian Summer, Evening (1886).—Bellier, ii. 343.

RAPISARDI, MICHELE, born at Catania, Sicily; contemporary. History and genre painter of talent, whose works show careful study of the old masters. Professor. Works: Cola Rienzi among the Ruins of Rome (1867); Hamlet's Monologue; The Troubadour; Lady as Ophelia; Girl of Catania, Museo Civico, Turin.—Zeitschr. f. b. K., iii. 124.

RASCH, HEINRICH; contemporary. Genre and landscape painter. Works: Baltic Landscape with Figures, View on English Coast, A Confession (1882), Boating Party, Gatherers on Coast of Lucca, Evening in Lagoons of Venice, Morning at Viareggio (1883).—Allgem. K. C., viii. 376; Illustr. Zeitg. (1883), ii. 400; Kunst-Chronik, xvii. 294; xviii. 496; Land und Meer (1884), ii. 1044; Zeitschr. f. b. K., xix. 135.

RASMUSSEN, CARL, born at Aeröskjöbing, Isle of Aerö, August 31, 1841. Marine and figure painter, pupil of John Didrik Frisch (1835-67), then of the Copenhagen

ARTIST
WILHELM CARL RAÜBER

HORSE-MARKET IN CRACOW

ENGRAVED BY WILHELM KRAUSKOPF



RATGEB

Academy, in 1862–66, and of Aagaard; travelled in Denmark in 1865–67, visited Greenland in 1870, Italy in 1872, England and Paris in 1878. Works: View near Skagen (1863); Coast Views (1864); Midnight on Coast of Greenland (1872), Copenhagen Gallery; Dance of Greenlanders (1872); Father and Son, Winter in Greenland (1874); Grandfather with the Little Ones (1875); June Day in Godthaabs Fjord (1878); Vessels in Morning after Storm (1878), Winter Evening near Fjord in Greenland (1883), Copenhagen Gallery.—Sig. Müller, 285; Weilbach, 577.



RATGEB, JERG, born at Schwäbisch Gmünd, Bavaria; flourished early part of 16th century. German school; history painter, one of the ablest masters of the Suabian school, whose works have generally been erroneously attributed to one Schwed. Works: Altarpiece (1519), Stiftskirche Herrenberg, Württemberg; Cycle in fresco from Creation of World to Last Judgment (1514), Carmelites, Frankfort; Coloured Drawings of do., Städel Gallery, ib.—Kunst-Chronik, xviii. 482; xix. 301.

RÄTZER, HELLMUTH, born at Neutarnow, Brandenburg, in 1838. Landscape painter, studied first in Berlin, then for twelve years in Düsseldorf under Oswald Achenbach, settled in Karlsruhe, whence he visited Germany, Switzerland, Tyrol, and Italy. Lives now in Düsseldorf. Works: Mountain Brook in the Ramsau; View on the Dachstein; The High Göll near Berchtesgaden; Pine Wood (1876); Views in the Hartz Mountains and on Isle of Rügen; Evening on Isle of Rügen, Karlsruhe Gallery; Coast View on Rügen (Jubilee Exhibition, Berlin, 1886).—Müller, 431.

RÄUBER, WILHELM (KARL), born at Marienwerder, West Prussia, July 11, 1849. Genre and portrait painter, pupil of Königs-

berg Academy, then (1872) of Wilhelm Diez in Munich, where he settled. Medal, Munich, 1883. Works: Hunting Privilege in Olden Times, Horse Bargain (1879); On By-Ways (1880); Travelling in Good and Bad Weather (1880); Rest (1881); Excursion; Scene before Tavern (1882); Surrender of Warsaw in 1656 (1883); Festive Entry of the Bride, Falcon Chase in 18th Century (1884).—Allgem. K. C., viii. 586; Illustr. Zeitg. (1880), i. 299; Kunst. Chronik, xix. 645; Meyer, Conv. Lex., xxi. 745; Zeitschr. f. b. K., xvii. 324; xix. 135.

RAUPP, KARL, born in Darmstadt, March 2, 1837.

Genre and landscape painter, pupil in Frankfort of Städel Institute under Jakob Becker, then of Munich Academy under Piloty (1860–66); became professor at the Industrial Art School at Nuremberg

in 1868, but afterwards returned to Munich. Works: Two Mothers; Return of Country Postwoman on Christmas Eve; Mid-day Bell during Harvest (1866); Sunday Morning in Hesse; Falling Leaves; Rain in May; Return Home before Storm; The Prussians are Coming! General Military Duty; At Home; Secret Farewell; Peasant Girl Resting under a Tree, Darmstadt Museum; Thunder-Storm; On the Silent Waves; Hour of Chatting; A Storm is Coming! (1882), Dresden Museum; Boating on Chiem Lake (1883); Merry Journey (1884); Ave Maria; Safely Landed, (Jubilee Exhibition, Berlin, 1886).—Illustr. Zeitg. (1883), i. 491; ii. 97; La Ilustracion (1883), ii. 275; Kunst-Chronik, xviii. 308; N. illustr. Zeitg. (1885), i. 288; Land und Meer (1869), i. 11; (1880), i. 169.

RAVANA, DEATH OF, Fernand Cormon, bought by the State. The result of the struggle between the ten-headed and twenty-armed giant Ravana and Rama (Vishnu in-



RAVAUT

carnate), as related in the Râmâyana. The picture represents the finding of the body on the field of battle by the favourite and pupil in Carlsruhe, of Gude, studied nature in the Silesian mountains, the German Alps, and Italy. Works: Oak Landscape at Even-



Reading the Will, Sir David Wilkie, New Munich Gallery.

ing; Road near Partenkirchen; Antique Baths at Albano (1880).—Müller, 432.

RAVENZWAAAY, JAN VAN, born at Hilversum, Nov. 29, 1790, died there March 2, 1869. Landscape and animal painter, pupil at Amersfoort of Jordanus Hoorn (1753-1833), then of Pieter Gerardus van Os, who had settled near Hilversum; visited Belgium, Switzerland and Germany, and settled at Westerborg, Drenthe. Member of Amsterdam Academy, 1822.

the other wives of the King of Lanka (Ceylon). Salon, 1875; bought by Ministry of Fine Arts.

RAVAUT, RENÉ HENRI, born in Paris; contemporary. History and portrait painter, pupil of Laurens and Butin. Medal, 3d class, 1880. Works: Awakening (1879); Raising of a Child by St. Benedict (1880); Deluge (1881); The Imprudent, The Caldron (1882); St. Colomban (1883); St. Julia, (1884); Quai at Trouville (1885).

RAVEN, JOHN S., born in Suffolk, England, Aug. 21, 1829, died at Harlech, Wales, July 14, 1877. Landscape painter, son of Rev. J. Raven, an amateur water-colour painter; self-taught, first exhibited at the Royal Academy, in 1845, Salmsley Church. Works: Hampshire Homestead, Monk's Walk (1872); The Lesser Light to rule the Night (1873); The Heavens declare the Glory of God (1875). He was accidentally drowned while bathing.—Redgrave.

RAVENSTEIN, PAUL VON, born in Breslau, Oct. 23, 1854. Landscape painter,

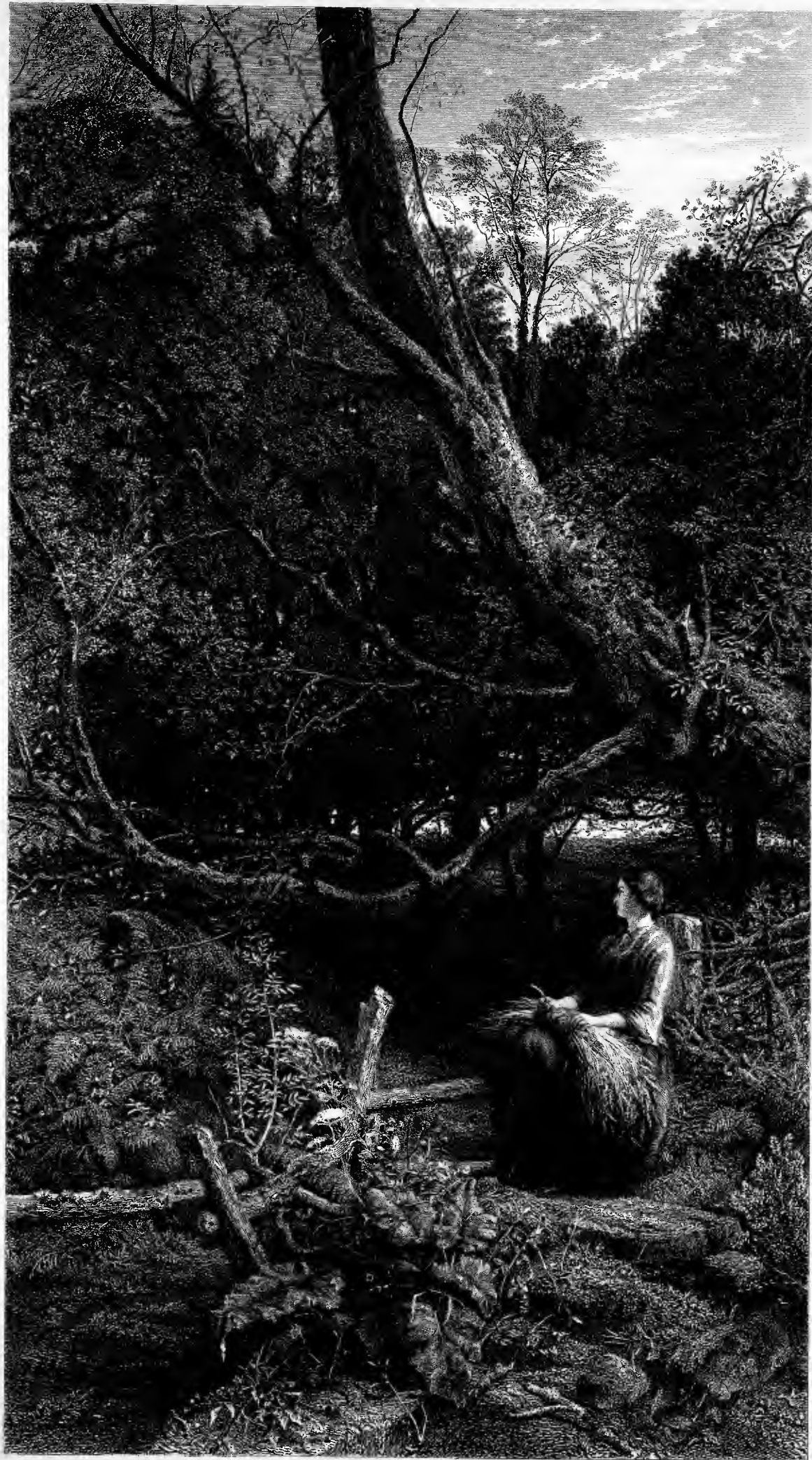
Works; Pasture with Cattle, Sheep Stable, Cow Stable, Amsterdam Museum.—Immerzeel, iii. 2; Nagler, xii. 339.

RAVESTeyN, JAN VAN, born at The Hague in 1572 (?), died there, buried June 21, 1657. Dutch school; portrait painter,



Rebekah and Eliezer, Murillo, Madrid Museum.

master of the Hague guild in 1615; painted assemblies of magistrates and corporations with great skill, in the manner of Mierevelt. Works: Civic Guard, Officers of do. (1616), Banquet of Town Council (1618), Meeting



J. S. RAVEN. PINXT

C. COUSEN. SCULPT

RAZZI

of Council (1636), Town Hall, Hague; Series of portraits (24) of Colonels (1611, 1612, 1615, 1616, 1621, 1624), Museum, *ib.*; five portraits, Amsterdam Museum; two *do.* (one dated, 1616), Brussels Museum; Female portraits (2, 1633, 1634), Louvre, Paris; Family Group, Portrait of a Lawyer (1622), Brunswick Gallery; Old Man in Armour (1605), Dresden Gallery; Scholar and Little Daughter, Male Portrait (1633), Berlin Museum; Male Portrait (1622), two

READ, THOMAS BUCHANAN, born in Chester County, Pa., March 12, 1822, died in New York, May 11, 1872. Portrait and genre painter; began the study of sculpture in Cincinnati in 1839, but soon turned his attention to painting. In 1841 he opened a studio in New York, and afterwards painted in Philadelphia and Boston. Visited Europe in 1850, and after studying in Florence settled in Rome, whence he made occasional visits to America, during one of which he



Rebekah and Eliezer, Nicolas Poussin, Louvre.

others, Old Pinakothek, Munich; others in Copenhagen, Gotha, Oldenburg (1620), and Turin (3) Galleries; Portrait of Lucretia van der Meulen, Historical Society, New

J. Ravestein

York.—Archief v. ned. Kunstgesch., iii. 261, 285; iv. 3; Burger, *Musées*, i. 57; ii. 195; Kramm, v. 1341; *Kunstkronijk* (1867), 83, 86; Kugler (Crowe), ii. 355; Riegel, *Beiträge*, i. 125; ii. 198.

RAZZI. See *Sodoma*.

died. Works: Portrait of George Peabody (Peabody Institute, Baltimore); Star of Bethlehem; Water-Sprite; Sheridan's Ride; Lost Pleiad; Undine; Excelsior (Mrs. Joseph Harrison, Philadelphia). Mr. Read was better known as a poet than as a painter.—Tuckerman, 460; *Kunst-Chronik*, vii. 348.

READING THE WILL, Sir David *Wilkie*, New Munich Gallery; canvas. A party gathered in a room listening to the reading of a will by a lawyer, who is seated at a table in centre; group of 21 figures. Painted in 1820 for King of Bavaria, who paid for it

REBEKAH

£425; sold after his death for £1,200 and placed in New Pinakothek. Engraved by J. Burnet.—Redgrave, *Century*, ii. 269; Heaton, *Works of Sir D. W.*

REBEKAH AND ELIEZER, *Murillo*, Madrid Museum; canvas, H. 3 ft. 6 in. × 5 ft. Eliezer drinks from a copper kettle held by Rebekah, who, with three other maidens bearing jars, stands near a well at right; at left, in middle distance, men and camels;

Engraved by G. Rousselet (1677); G. Audran; Picart le Romain; Bouchers-Desnoyers.—*Cat. Louvre*; Filhol, i. Pl. 49; Landon, *Musée*, i. Pl. 49; Smith, viii. 5.

By Paolo Veronese (?) Louvre, H. 8 ft. 1 in. × 11 ft. 4 in.; transferred to new canvas in 1834, and former size reduced. Eliezer, beside a well, at the foot of a ruin shaded by trees, presents to Rebekah jewels which two negroes have brought; at left, several dromedaries. Formerly in Casa Bonaldi, Venice; bought by Jacobach, and sold by him to Louis XIV. Engraved by Moyreau.—*Cab. Crozat*, ii. Pl. 13; Villot, *Cat. Louvre*.

REBELL, JOSEF, born in Vienna, Jan. 11, 1787, died in Dresden, Dec. 18, 1828. Landscape painter, pupil of Vienna Academy under Wutky, went in 1809 to Milan, painted there for Eugène Beauharnais, then in Naples (1811–15) for Murat; went to Rome, and in 1824 was called to Vienna as director of the Belvedere Gallery. Works: *Storm near Grotto of Focchia near Naples*, Portici with Vesuvius, Italian Landscape at Sunset (1819), Vienna Museum; do. at Sunrise, do. with Figures, Ferdinandeum, Innsbruck; *Mole of Portici* (1818), View near Amalfi, Coast near Capri, Stormy Sea, New Pinakothek, Munich; View of Capri,



Rebekah and Eliezer, Paolo Veronese (?), Louvre.

background, landscape with mountains. In second manner. Etched by E. Buxo; lithographed by F. Decraein; C. Mugica.—*Curtis*, 118; *Madraza*, 467.

By Nicolas Poussin, Louvre; canvas, H. 3 ft. 10 in. × 6 ft. 6 in. In centre, near a well, Eliezer offers necklaces and bracelets to Rebekah, who seems to hesitate to accept them; at right, three young girls; at left, a group of nine women; in background, hills with buildings. Painted in Rome in 1648 for M. Pointel, on whose death passed to Duc de Richelieu, and finally to Louis XIV.

Casamicciola on Ischia, Schack Gallery, ib.; Castle Persenbeug on the Danube, Czernin Gallery, Vienna; Arco di Focci near Cumae during Storm (1828), National Gallery, Berlin.—Hormayr, *Archiv.* (1823), 339; (1829), No. 30; *Kunstbl.* (1860), iii. 320; Cotta's *Kunstbl.* (1820), 263; (1829), 87; N. *Necrol. der D.* (1828), 859; Schack, *Meine Gemäldesammlung* (1884), 205; Wurzbach, xxv. 78.

RECAMATORI, GIOVANNI DE'. See *Giovanni da Udine*.

RÉCAMIER, MADAME, SALON OF, William Quiller Orchardson, London; can-

RECCO

vas, H. 4 ft. 10 in. × 8 ft. The hostess, seated at the right upon a sofa, is the centre of a group including Canova, Cuvier, Fouché, Delille, and Metternich, while at the other end of the salon a second group, including Lucien Bonaparte, Talleyrand, Brillat-Savarin, Talma, Bernadotte, and Sieyès, are gathered around Madame de Staël. Royal Academy, 1885.

RECCO, GIUSEPPE, born at Naples in 1634, died there in 1695. Neapolitan school; still-life painter, pupil of Porpora, but seems to have been influenced by other masters, especially Marseus van Schrick. The King of Spain made him a knight of

Recco 1683
Gias Recco 1690

Calatrava in 1667 and summoned him to his court. Works: Four pictures with Fish and other Marine Animals, Madrid Museum; Dead Fish watched by Dog, Suermondt Museum, Aix-la-Chapelle; Fruit-Piece, Hausmann Collection, Hanover; Animal Life around Pool (2), Schwerin Gallery; Fishes, Wiesbaden Gallery; Flowers and Dead Game, Naples Museum; A Thief, New York Museum. His daughter Elena excelled in the same branch of art.—Madrazo; Schlie, 513.

RECHBERGER, FRANZ, born in Vienna, Oct. 4, 1771, died there in 1842. Landscape painter, pupil of Vienna Academy under F. A. Brandt; afterwards custodian of the Albertina in Vienna. Works: Landscape with Temple of Vesta, Vienna Academy; Views in Italy, Styria, Saxony.—Wurzbach, xxv. 95; Nagler, Mon., ii. 863.

REDGRAVE, RICHARD, born in London, April 30, 1804. Landscape and genre painter, pupil of Royal Academy, where he exhibited his first picture, River Brent near Hanwell, in 1825; elected an A.R.A. in 1840,

and R.A. in 1850; is an honorary retired Academician. Has held several official positions in the government art institutions and is general inspector of art schools. Works: Cymbeline (1833); Gulliver on the Farmer's Table (1837); Quinten Massys, Olivia's Return (1838); Reduced Gentleman's Daughter, Cure of Paracelsus (1840); Vicar of Wakefield finding his Lost Daughter (1841); Ophelia, Cinderella (1842); Fashion's Slaves (1847); Country Cousins (1848); Marquis and Griselda (1850); Flight into Egypt (1851); Well-Known Footstep, Moorland Child (1857); Strayed Flock (1861); Way through the Woods (1863); Jane Shore (1864); Woodman's Dinner (1866); Eugene Aram (1868); Jack-o'-Lantern (1870); Charcoal Burners (1871); Expectation (1872); Sermons in Stones (1874); Mill Pool, Starting for a Holiday (1875); Calling the Sheep, Oak of the Millhead (1876); Deserted (1877); The Heir Come of Age, Friday Street (1878); Hidden Among the Hills (1881).—Art Journal (1850), 48; (1859), 205; Zeitschr. f. b. K., v. 375.

REFORMATION, AGE OF, Wilhelm von Kaulbach, New Museum, Berlin; mural painting, staircase hall. Church interior; Luther, standing before the altar, in centre, raises the Bible in his hands; at sides, people at communion; the aisles are filled with modern representative men; in background, a choir singing. Cartoon, Mrs. Durfee, Fall River, Mass.

REGEMORTER, IGNATIUS JOSEPHUS VAN, born at Antwerp, Dec. 4, 1785, died there, July 20, 1873. Landscape and genre painter, son and pupil of Petrus Johannes van Regemorter. He went in 1809 to Paris, where he studied after the masterpieces in the Musée Napoleon, and then from nature on the banks of the Meuse, and in Luxembourg. Won prizes in Antwerp, Ghent, and Brussels; member of Institute of the Netherlands in 1829, and of Amsterdam Academy. Order of Leopold, 1855. Works: Fishmarket of Antwerp (1827), Jan Steen's Household (1828), Am-

REGEMORTER

sterdam Museum; Interior of Garret, Man and Wife at Table in Front of House (1839), New Pinakothek, Munich; Rembrandt painting an Ape in a Family-Group (1832); Wedding of Jan Steen (1836); Van Craesbecke testing his Wife's Love (1839); Wedding of Prince de Ligne (1841); King Leopold I. and Queen Victoria visiting Tomb of Rubens (1843); Peasant Brawl, Italian Family Travelling (1854); Kirmess near Antwerp (1860).—Immerzeel, iii. 8; Kramm, v. 1344.

REGEMORTER, PETRUS JOHANNES VAN, born in Antwerp, Sept. 8, 1755, died there, Nov. 17, 1830. Genre and landscape painter, pupil of Antwerp Academy, and perfected himself by study of old masters in a private gallery at Antwerp. Dean of the guild in 1785; professor at the Academy in 1796–1804. He was one of the delegates sent to Paris by the city of Antwerp in 1815 to reclaim the pictures carried off by the French in 1794, and on his return was awarded a medal struck in his honour. Excelled in painting moonlight scenes, and possessed an unusual talent for restoring old pictures, of which he saved more than three thousand for posterity; formed many pupils. Works: Figures in Landscape by Lucas van Uden, Antwerp Museum; Peasant Company in Vine Arbour (1796), Assembly of Ladies and Gentlemen (2), Gotha Museum.—Cat. du Mus. d'Anvers, 513; Immerzeel, iii. 7.

REGILLO. See *Pordenone*.

REGIMENT, PASSING (Régiment qui passe), Édouard *Detaille*, Corcoran Gallery, Washington; canvas, 4 ft. 2 in. square. A regiment of the line passing down the Boulevard St. Martin at the close of a wet, snowy day in December. On extreme right is a portrait of Meissonier; in background, Portes St. Martin and St. Denis. Salon, 1875; exhibited in Brussels, where bought for Corcoran Gallery.—Art Treasures of America, i. 7; Corcoran Gal. Cat.

REGNAULT, (ALEXANDRE GEORGES) HENRI, born in Paris, Oct. 30,

1843, died there, Jan. 19, 1871. Genre painter, pupil of



Montfort, Lamothe and Cabanel. Won the grand prix de Rome in 1866, and spent the next two years in Italy; then went to Spain, where he made himself famous by an equestrian portrait of General Prim. In 1869 he revisited Italy, and in the next year went to Africa, whence he re-

turned to fight in the German War, and was killed at Buzenval during a sortie of the 69th Battalion of the National Guards, in which he had enrolled himself. His untimely death threw a halo about his name, and enhanced the already great reputation which he enjoyed as a painter of uncommon talent, surpassed by few in energy of expression and feeling for colour. Works: *Automedon* (1867), Boston Museum, 1884, on deposit; Portrait of General Prim (1869), Louvre; Judith (1869); *Salome* (1870); *Execution in Granada* (1870), Louvre; Judith and Holofernes, Marseilles Museum; *Veturia at the Feet of Coriolanus*; *Thetis giving to Achilles the Arms of Vulcan*; *Going to the Fantasia in Tangiers*, (Knoedler and Company, New York); *The Pasha leaving Tangiers* (left unfinished); *Haoua*; *Hassan and Namouna*; *Inside a Harem*; *Mountain Road in the Pyrenees*, John G. Johnson, Philadelphia.—Bellier, ii. 350; Ch. Blanc, *Artistes de mon Temps*, 347; Baillièrre, Henri Regnault (Paris, 1872); Claretie, *Peintres*, etc. (1882), i. 1; Cazalis, Henri Regnault (Paris, 1872); *Gaz. des B. Arts* (1872), v. 66; (1873), vii. 119; (1882), xxv. 430; *Old and New*, xi. 99; Hamerton, *Mod. Frenchmen*, 334; Marx, H. Regnault (Paris, 1886); *Nation*, xvi. 13; *Temple Bar*, lviii. 344; *D. Rundschau*, xvi. 306; *Zeitschr. f. b. K.*, xv. 93.

REGNAULT, JEAN BAPTISTE, Baron, born in Paris, Oct. 19, 1754, died there, Nov. 12, 1829. Genre painter, pupil of Bardin





BARON J. B. REGNAULT

Peintre, Académicien.

Né à Paris 1754, † 1829.

Paris, VIGNERON, Edr. 51, Rue de la Harpe.

Paris, chez M. P. L. et C. 10, R. F.

REGNIER

at Rome in 1769; returned to Paris, won the 2d prix in 1775 and the grand prix de Rome in 1776, with his *Alexander and Diogenes*. Member French Academy, 1783; professor in 1795; received the title of baron in 1819. His school was for a time the rival of that of David.



Among his pupils were Hersent, Guérin, Blondel, Boissellier, and Richomme. Works: *Baptism of Christ* (1776); *Education of Achilles* (1783), *Descent from the Cross* (1789), *Pygmalion and Venus* (1785), *Origin of Painting*, *Three Graces*, Louvre; *Death of Priam* (1785), Amiens Museum; *Cupid and Psyche*, *The Three Graces*, Angers Museum; *Education of Achilles* (sketch for painting in Louvre), Avignon Museum; *Deluge*, Compiègne Palace; *Pygmalion in Love with his Statue*, Fontainebleau Palace; *Orestes and Iphigenia meeting in Tauris* (1787), Marseilles Museum; *Male Heads* (2), Montpellier Museum; *Young Girl*, Orléans Museum; *The Senate receiving the Flags captured in the Campaign against Austria* (1808), *Marriage of Prince Jérôme Bonaparte* (1810), *Death of General Desaix at Marengo*, *Portrait of Comte Montalivet* (1810), Versailles Museum; *A Genius showing to France Liberty or Death* (1795),

*Regnault.
De Rome 1786*

Kunsthalle, Hamburg.—Bellier, ii. 351; Ch. Blanc, *École française*; *Journal des Artistes*, 1829; Lejeune, *Guide*, i. 387; *L'Universel* (1829), No. 339; Meyer, *Gesch.*, 77; Quatremère de Quincy, *Notice historique sur la vie*, etc. (Paris, 1834); Villot, *Cat. Louvre*.

REGNIER, JACQUES AUGUSTIN, born in Paris, Aug. 28, 1787, died there, June 2, 1860. Landscape painter, pupil of Victor Bertin. Medals: 2d class, 1819; 1st class, 1828; L. of Honour, 1837. Works: *Woods in Puy*; *Coucy-le-Château*; *Paris from the Champ de Mars*; *King Arthur's Tomb*; *Monks Praying*; *Joan of Arc*, Fontainebleau Gallery; *Cemetery of Royat*; *Bridge of Bagny*, *Drinking-Place at Pierrefonds* (1834); *Saint-Jean-au-Bois*; *Forest of Compiègne*, *Ruins of Pierrefonds* (1835); *View in Forest of Compiègne* (1836); *View near the Grande Chartreuse of Grenoble* (1850), *Chartres Museum*; *Entrance to Forest*, Arras Museum; *Carthusian Monastery in Auvergne*, Toulouse Museum.—Bellier, ii. 353.

REGULUS LEAVING ROME, Joseph M. W. Turner, National Gallery, London; canvas, H. 3 ft. × 4 ft. Marcus Atilius Regulus was allowed by the Carthaginians to go back to Rome, after five years' captivity, in order to negotiate a peace, promising to return if unsuccessful. He advised the Senate not to make peace, and, fulfilling his promise, was put to death, about B.C. 250. Painted in Rome, 1829; British Institute, 1837; Turner Collection. Engraved by D. Wilson; S. Bradshaw in Turner Gallery.

REHBERG, FRIEDRICH, born at Hanover, Oct. 22, 1758, died in Munich, Aug. 20, 1835. History and portrait painter, pupil in Leipsic of Oeser and in Dresden of Casanova and Schenau; went in 1777 to Rome, where he studied the old masters under Mengs and was closely allied with David; returned to Hanover in 1783, and painted many portraits; went as instructor in drawing to Dessau in 1784, became member of Berlin Academy in 1786, and professor in 1787; went again to Rome and in 1791 to Naples, visited London in 1813-14, and left Rome in 1820 to settle in Munich. Works: *Belisarius* (1790, prize, Berlin Academy); *Œdipus and Antigone* (twice); *Cain's Fratricide*; *Julius Sabinus* (twice); *Bacchus, Cupid, and Bathyllus* (8 times); *Orpheus and Eurydice* (2); *Jupiter and Venus* (twice);

Narcissus; Venus and Cupid; Cupid and Psyche; Æneas and Dido; Metabus instructing his Daughter in Archery; Niobe with her Children; Endymion; Allegory on Dethronement of Napoleon (1814); Panorama of Innsbruck (5, 1819).—Andresen, ii. 61; Goethe, Winkelmann, ii. 150; Nagler, xii. 373; do., Mon., ii. 864; Naumann, iii. 140.

REHN, FRANK KNOX MORTON, born in Philadelphia, Pa., April 12, 1848. Marine painter, pupil of the Pennsylvania Academy. Exhibited first at National Academy, New York, in 1879. First prize for marine at St. Louis Exhibition, 1882; prize for water colour, New York, 1885; gold medal, 2d Prize Fund Exhibition, New York, 1886. Studio in New York. Works in oil: Fishing Boats in a Calm, High Tide—Cape Elizabeth (1879); Portland Light-House, Surf—New Jersey Coast (1880); Sun-shower—Atlantic Coast (1881), T. B. Clarke, New York; Old Fish Houses—Gloucester Harbour, Bracket's Cove—Maine (1882); Ocean Beach—New Jersey, Sundown (1883); Bay of Fundy, Little Good Harbour Beach—Massachusetts Coast (1884); Drifted on the Reef, Fishermen's Huts (1885); Incoming Fog, Three Fishers (1886).

REID, JOHN R., born in England; contemporary. Genre and portrait painter, exhibits at Royal Academy and Grosvenor Gallery. Medal, Jubilee Exhibition, Berlin, 1886. Works: Forbidden Ground (1877); Village Belle, Toil and Pleasure (1879); Peace and War (1881); Leaving the Old Home, Homeless and Homewards, Dead for a Ducat—Dead (1882); Darby and Joan, A Spill, The Yarn (1883); An Ugly Customer, Rival Grandfathers (1884); The Fatherless, The Mermaid, Seed Time—Cornwall (1885); The Shipwreck, Calm Evening (1886).

REIFFENSTEIN, KARL THEODOR, born in Frankfort, Jan. 12, 1820. Landscape painter, pupil of Städel Institute under Veit and Jakob Becker, and studied nature in the mountains of Middle Germany, in Switzerland, Belgium, England,

France, and Italy. Medal, Vienna, 1873. Corresponding member of Cercle artistique in Belgium, 1768. Works: Forest Stillness (1845), Magdeburg Gallery; Black Pond in the Riesengebirge (1855); Lake Vierwaldstädt, The Orteler (1856); Morning in the Ramsau (1857); 17 Views of Castle Waldleiningen and Amorbach in the Odenwald (1857), Queen Victoria; Acqua Claudia near Rome; Approach to Burg Landskron; The Dachstein (1861); Castle Braunfels (1866); Picturesque and Romantic Frankfort (1,700 water-colours, 1875), Archival Museum, Frankfort.—Kaulen, 247; Müller, 433.

REIGNIER, JEAN, born in Lyons, Aug. 3, 1815, died there in January, 1886. Flower painter, pupil of the Lyons School of Art, where he became professor in 1854. Medals: 2d class, 1848, 1861; L. of Honour, 1863. Works: Garland around Cross by which is a Dog as Emblem of Fidelity (1842), Nîmes Museum; Memorial to the Flower-Painter Berjon Antoine (1845); do. to Queen of Belgium (1852); do. to Queen Hortense (1857), Lyons Museum; Fruits, Grenoble Museum.—Bellier, ii. 354.

REINAGLE, PHILIP, born in 1749, died at Chelsea, Nov. 27, 1833. Portrait, landscape, and animal painter, pupil of Allan Ramsay in portraiture, and student at Royal Academy in 1769; elected an A.R.A. in 1787, and R.A. in 1812. Painted chiefly hunting and sporting subjects, many of which were engraved by J. Scott. Also made copies of the Dutch masters, some of which have passed as originals. His son, Richard Ramsay Reinagle (1775–1862, R.A. 1823), was a landscape and animal painter; and his grandson, George Philip Reinagle, son of Richard Ramsay (1802–35), was a marine painter.—Redgrave; Sandby, i. 345.

REINER, WENZEL LORENZ, born at Prague in 1686, died there, Oct. 9, 1743. German school; history, genre, and landscape painter, pupil of Peter Brandel, and of Schweiger in Prague. His early battle-pieces resemble those of Pieter van Bloec-

REINHART

men. Painted equally well in fresco and oil. Works: Martyrdom of Jesuit Missionaries (4), Prague Gallery; Orpheus charming the Animals, Landscape with Horses, do. with Birds, Nostitz Gallery, Prague; Altarpiece, St. Peter's, ib.; do., All Saints and St. Jacob's, ib.; Frescos in Crusaders' Church, ib.; do., St. Thomas, St. Ægidius, Loretto, and Ursulines, ib.; Fall of the Giants, Czernin Palace, ib.; Battle-Piece, Count Krakowsky-Kolowrat, ib.; Campo Vaccino in Rome, Golden House of Nero, ib., Dresden Gallery.—*Dlabacz*, ii. 551; *D. Kunstbl.* (1850), 413; *Kugler* (Crowe), ii. 553; *Wurzbach*, xxv. 202.

REINHART, BENJAMIN FRANKLIN, born at Waynesburg, Penn., Aug. 29, 1829, died in Philadelphia, May 3, 1885. Portrait, genre, and history painter, studied in Düsseldorf, Paris, and Rome in 1850-53; went in 1861 to England, whence he returned to America in 1868 and travelled in the South and West. Elected an A.N.A. in 1872. Works: Cleopatra (1865); After the Crucifixion (1875); Katrina Van Tassel, Pocahontas (1878); Nymphs of the Wood (1879); Captain Kidd and the Governor, Baby Mine (1884). Portraits: Princess of Wales; Countess of Portsmouth; Lady Fane Tempest; Lord Brougham; Carlyle; Tennyson; Charles O'Connor; Chief Justice Daly; Bishop McIlvaine; John Phillips, R.A.

REINHART, CHARLES STANLEY, born at Pittsburgh, Pa., in 1844. Genre painter, studied in Paris and at the Royal Academy, Munich, under Professors Streyhüber and Otto. Has drawn illustrations for several American periodicals, and exhibited works in oil, water-colour, and black and white, at the National Academy in New York, where his professional life has chiefly been passed. Member of art clubs in Munich, Pittsburgh, and New York. Studio in Paris, 1882-86. Works in oil: Clearing Up, Caught Napping (1875); Reconnoitring (1876); Rebuke (1877); September Morning (1879); Old Life-Boat (1880); Coast of

Normandy (1882); In a Garden (1883); Mussel Fisherwoman, Flats at Villerville (1884); Sunday (1885); English Garden, Fisherman of Villerville (1886). Water-colours: Gathering Wood, Close of Day (1877); At the Ferry (1878).

REINHART, (JOHANN) CHRISTIAN, born near Hof, Franconia, Jan. 24, 1761, died in Rome, June 8, 1847. Landscape and animal painter, pupil in Leipsic of Oeser, and in Dresden of Klengel; after painting for Duke



of Meiningen, went in 1789 to Rome, where he was allied with Koch, Carstens, Fernow, Voogd, and Wagner; visited Naples in 1804-5, made excavations at Ostia in 1810-11, and became member of Berlin Academy in 1810, of Accademia S. Luca in Rome in 1813, and of Munich Academy in 1830. Works: Landscape with Cain and Abel, do. with Story of Queen Hypsipyle, Städel Gallery, Frankfort; Storm Landscape (1824); Landscape with Psyche (1829), Leipsic Museum; Four Views near Rome (two dated 1836, 1846), New Pinakothek, Munich; Ideal Landscape, Gotha Gallery; Acqua Acetosa near Rome, Landscape with Castle, do. with Bathers, Kohlrusch Collection, Hanover; Storm Landscape, Stuttgart Museum; eight Historical Landscapes (1825), Villa Massimi, Rome.—*Andresen*, i. 177; *Förster*, iv. 81; *Goethe*, *Winckelmann*, ii. 172; *Kugler*, *kl. Schr.*, iii. 46; *Nagler*, xii. 399; *Riegel*, *Gesch. des Wiederauflebens der d. K.*, 123, 334; *Zeitschr. f. b. K.*, xviii. 67.

REINHOLD, FRIEDRICH PHILIPP, born at Gera in 1779, died in Vienna, April 22, 1840. Landscape painter, first instructed in Dresden, then pupil of Vienna Academy, and the head of a numerous family of artists; painted at first history and por-

REINHOLD

traits, took up landscape painting in 1814, and soon acquired reputation and great favour in Vienna. Works: Peasant Cottage with Two Women and a Child, Hohenstaufen Mountain seen from Aigen, Vienna Museum; Ideal Landscapes (1816, 1820, 1822, 3; 1826, 3; 1835); Cemetery with Chapel, Cupid shedding Arrows among the Animals (1824); Views in Salzburg (3), do. in Sorrento (1832); St. George's Fight with the Dragon (1834); Grass Mower Drinking (1837); The Outcast (1838). His sons, Franz and Friedrich, were also landscape painters, and exhibited in Vienna in 1816-50. Landscape by Franz in Vienna Museum.—Hormayr, *Archiv* (1821), Nos. 27, 28; (1822), Nos. 95, 152; (1824), Nos. 105, 106; Wurzbach, xxv. 217.

REINHOLD, HEINRICH, born at Gera in 1790, died at Albano, Jan. 15, 1825. Landscape painter, brother of preceding, studied first in Dresden, then at Vienna Academy, and in 1809-14 in Paris; went to Rome in 1819. Works: Capo d'Orlando on Coast of Sicily (1821), National Gallery, Berlin; Capuchin Garden near Sorrento, New Pinakothek, Munich; View in Carinthian Alps; Grotto La Cucumella in Naples; View of Capri; View in Piano di Sorrento, Leipsic Museum; View of Ætna from Taormina. His younger brother, Gustav, landscape painter, pupil of Friedrich Philipp, exhibited in Vienna in 1826-46, and lived also some time in Rome.—Hormayr, *Archiv* (1821), 108; *N. Necrol. der D.* (1825), 1279; Riegel, *Gesch. des Wiederauflebens der d. K.*, 337; Wurzbach, xxv. 220.

REMBRANDT VAN RYN, born in Leyden, July 15, 1607, died in Amsterdam, buried Oct. 8, 1669. Dutch school; his father, Harmen Gerritsz, a miller, and his mother, Neeltgen Willems van Suydtbroek, daughter of a baker, lived in a house situated in the Weddersteeg (Street of the Tank), near the Witte Poort (White Gate) and there Rembrandt was born. Having little taste for books, and a strong natural love of art, he was early apprenticed for

three years to Jakob Isaacz van Swanenburch, a second-rate painter, who had settled at Leyden in



1617 after his return from Italy. Then followed six months' study with Pieter Lastman, and a return to Leyden about 1624. Rembrandt's earliest signed works date from 1627. Three

years later (1630) he removed from Leyden to Amsterdam, where he spent the remainder of his life. He never left Holland, and in it visited only Dordrecht, Friesland, Gueldres, and perhaps Clèves. With his first wife, Saskia van Ulenburgh, whom he married in 1634, and who died in 1642, he lived very happily, and the portraits of her at Cassel (1633), Dresden (1633, 1641?), and Berlin (1643), are among his finest works. They lived in a house at Amsterdam, in the Breedstraat, where he collected many fine Italian and Dutch pictures, glass, armour, porcelain, etc. Here he painted, etched, and directed the studies of numerous pupils. For fourteen years after Saskia's death Rembrandt and his son, Titus, lived in this house, at the end of which time, as his affairs were hopelessly involved, it was sold by auction with its contents. For the remainder of his days the great artist lived in comparative poverty. As etcher and painter, he holds a unique place in the history of art. No one has rivalled him in the management of light and shade; few in colour, in character, in the expression of homely but deep sentiment. Absolutely original, he taught many able scholars, whose best efforts only show how unapproachable he is. Works: Old Man with Gorget and Turban (1630 or 1631), Portrait of Coppelon (1631), Youth (1634), Portrait of a Turk (1636?), Sobrisky Portrait (1636?), Elderly Lady (1637 or 1638), Rembrandt's Mother (1640), Rabbi Manasseh Ben Israel (1645),



Arthur Dawson
1st plate



W. H. Müller sculpit

Perinardt pinxit

Nordhagen in der Gabelung zu Braunschweig befindlichen Original

Druck von P. A. Froelich in Leipzig



Schule Rembrandts.

W. Unger sculpt.

DIE GRABLEGUNG.

Nach dem in der Galerie zu Braunschweig befindlichen Originale

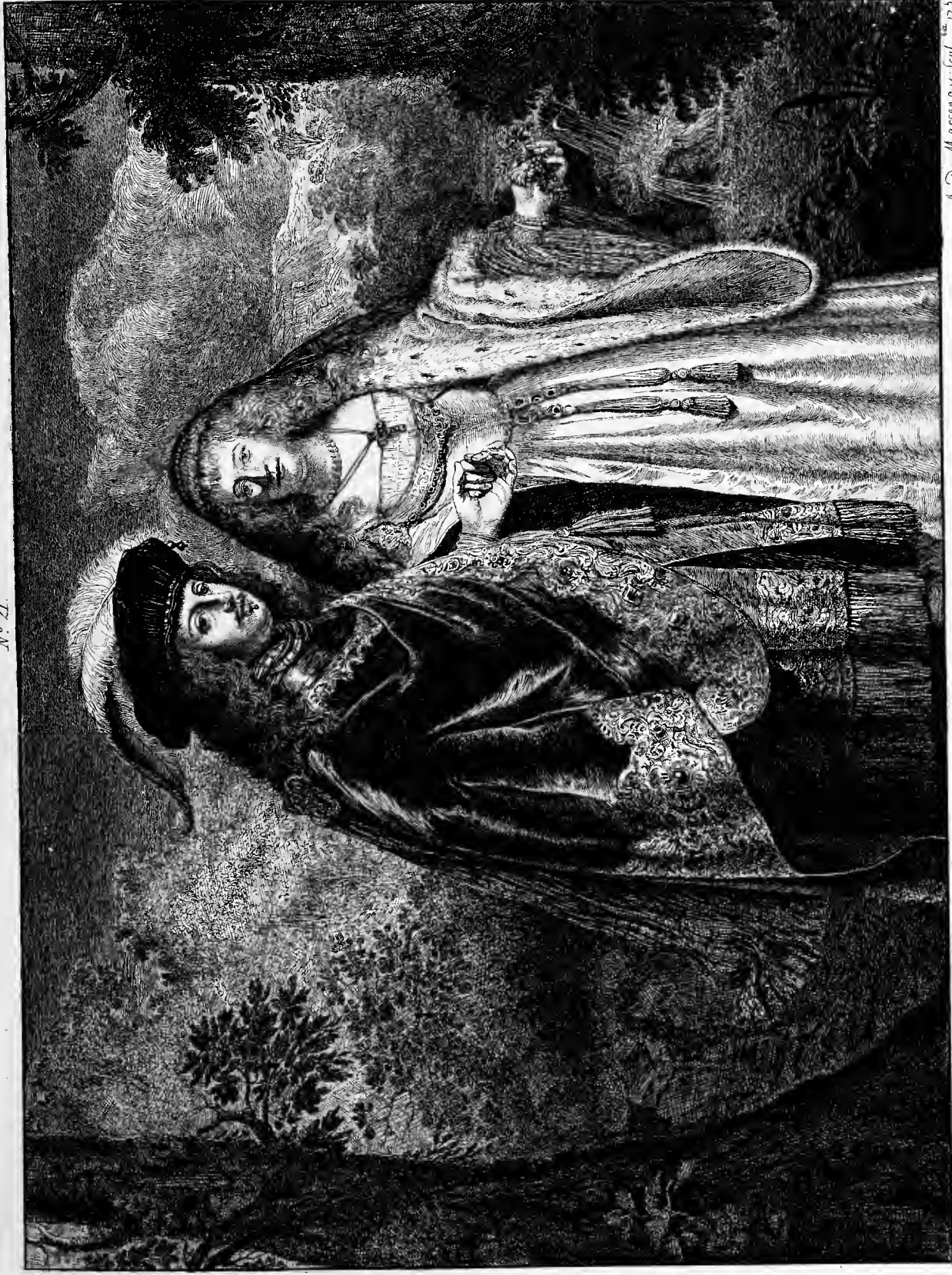


W. Unger schnitzte.

Reinhold Kuntze

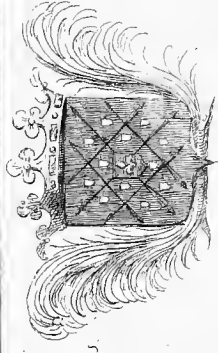
EIN FAMILIENBILD
 Nach dem in der Galerie zu Braunschweig befindlichen Originale

Druck von F. A. Enochhaus in Leipzig



A. De Marcey scul. 1755

N.º 12
 Sur 6 de Large du Cabinet de Monsieur Le Comte
 a Paris chez l'auteur Rue des Fieux Augustins a Cote de L'eglise



Rembrant p.º 1656 Les Portraits de...
 gravé d'après l'original de Rembrant de haut de 4 pieds
 DE VENCE Marechal de Camp des armées du Roy.

ARTIST
REMBRANDT VAN RYN

JEWISH BRIDE

ENGRAVED BY WILLIAM UNGER



REMBRANDT

Warrior (1650), Three Female Portraits (1654), Two Portraits of Old Men (1654), Young Lady at Toilet Table (1654), Young Woman (1656), Girl with Broom, Portrait of a Youth (1660), Male do. (1666), Incredulity of St. *Thomas* (1634), Descent from the Cross (1634), Workers in the Vineyard (1637), Return of *Prodigal* Son, Sacrifice of *Abraham* (1635), Denial of St. *Peter*, Hermitage, St. Petersburg; *Susanna* (1633), Youssouppoff Collection, St. Petersburg; St. Anastasius (1631), Saskia? (1632), Old Man (1633?), Rembrandt's Cook (1651), Old Man and his Wife (1655), Oath of Ziska (1662), Stockholm Museum; Dutch Noble and his Wife (1656), Christ at Emmaus (1648), Copenhagen Museum; Old Woman, Moltke Collection, Copenhagen; *Presentation* in Temple (1631), Lesson in *Anatomy* (1632), *Susanna* (1637), Portrait of a Youth, do. of Rembrandt, Hague Museum; *Sortie* of the Banning Cock Company (1642), *Jewish* Bride (1657?), *Syndics* of the Cloth Hall (1661), Fragment of Lesson in *Anatomy* (1656), Female Portrait, Amsterdam Museum; Allegory on Westphalian Peace (1648), Rotterdam Museum; Burgomaster Six, Van Six Collection; Young Angler, Old Jew, Woman, Antwerp Museum; Male Portrait (1641), Old Lady's do. (1654), Brussels Museum; Two Portraits of *Saskia* (1633 and 1641?), Rape of *Ganymede* (1645), Seven Male Portraits, *Samson's* Wedding (1638), Sacrifice of *Manoah* (1641), Rembrandt and his First Wife, Rembrandt (1657), Landscape, Dresden Gallery; Old Man, Turk (bust), Portraits of Flinck and his Wife, do. of a Young Lady and a Young Man, *Nativity*, *Descent* from the Cross (1653), *Resurrection*, *Abraham* and *Hagar*, Landscape, Christ in the Temple, Munich Gallery; Wife of Tobias with the Goat (1645), Joseph's Dream (1645), Moses breaking the Tablets (1659), Jacob wrestling with the Angel, Money Changer (1627), Rape of *Proserpine*, *Joseph* and *Potiphar's* Wife (1655), Vision of Daniel, Portrait of *Saskia* (1643), do. of a Rabbi (1645), do. of himself (2), Samson threatening his Father-in-Law, Berlin Museum; Six Portraits of Old Men (1630), do. (1632), do. (1635, 1656), Portrait of Lieven van Coppenol (1632); do. of *Saskia* (1633), do. of Young Man (1633), do. of Jan Krul (1634), Man with Helmet (1634), *Samson* and *Delilah* (1636), Winter Scene (1636), Male Portrait (1639), Young Lady (1642), Holy Family (1646), Landscape (1653), Man in Armour (1655), Standard-Bearer (1655), *Jacob's* Blessing (1656), Two Male Portraits (1656), Portrait of Rembrandt (1656), do. of Bruyningh (1658), Cassel Gallery; Portrait of Grotius (1631), Student Philosophers (1633), Lady (1633), Warrior (1638), *Noli me Tangere* (1653), Landscape (1656), *Rembrandt* and Family (1662-64), Brunswick Gallery; St. Paul in Prison (1627), Stuttgart Gallery; Two Female Portraits, Stadel Gallery, Frankfurt; St. Paul (1636), Rembrandt's Mother (1639), Vienna Museum; *Raphael* leaving Tobias (1637), Good *Samaritan* (1648), St. Matthew (1661), *Supper* at Emmaus (1648), *Philosopher* in Meditation (1633), *Ménage* du Menuisier (1640), Venus and Cupid, Four Portraits of Rembrandt (1633, 1634, 1637, 1660), Old Man (1638), Young do. (1658), Woman at the Bath (2, one dated 1654), Male (1651), and Female Portrait, Louvre, Paris; Artemisia, Madrid Museum; Deposition from the Cross, *Woman* taken in Adultery (1644), Adoration of the *Shepherds* (1646), Jew Merchant, Woman Bathing (1654), Landscape with Tobias and the Angel, Capuchin Friar, Rabbi (?), Portraits of Rembrandt (2, one dated 1640), do. of a Woman (1666), Male Portrait (1659), Old Lady (1634), Male Portrait (1635), National Gallery, London; The Door of the Sepulchre (1638), Portrait of Rembrandt (1642?), *Shipbuilder* (1633), The Burgomaster and his Wife, *Woman* with the Fan, Adoration of the *Magi* (1657), Buckingham Palace; Portraits of Burgomaster *Pellicorne*, his Wife, Son, and Daughter, Unjust Steward, Hertford House; Woman taken in Adultery, Isaac blessing Jacob, Blenheim sale, London, 1886; *Visitation*, *Man* with Falcon

REMBRANDT

and Wife, Portraits of Berghem and Wife, Landscape, Grosvenor House; *Rembrandt's* Mill, Marquis of Lansdowne; Male Portrait, St. John Preaching, Lord Dudley; Old Woman, Landscape, Lord Overstone; Feast of Belshazzar, Lord Derby; *Tribute Money*, Interior with Figures, Hope Collection; Daniel before Nebuchadnezzar, Lord Scarsdale; Standard-Bearer, Lord Warwick; Bust of a Young Man (1632), Girl at Window (1645), Dulwich Gallery; Jewish Rabbi, Turin Gallery; Old Man, Portrait of Rembrandt, Palazzo Pitti, Florence; Cottage Interior, Landscape, Uffizi, Florence; *Le Doreur* (1640), William Schaus, New York.

Rembrandt
Rembrandt
Rembrandt
P 1662
Rembrandt
Rembrandt P 619

Rembrandt (London, 1882); Vosmaer, *Rembrandt* (2d ed., 1877); Bode, *Studien*, 24, 29, 354, 359-611, 617; Burger, *Trésors d'Art* (3d ed., 1855), 244; Waagen, *Treasures*; Eug. Fromentin, *les Maîtres d'Autrefois*; Immerzeel, iii. 9; Jal, 1046; Kramm, v. 1346; vii. 122; Kugler (Crowe), ii. 363; Middleton, *Descriptive Catalogue*; Richter, *Dulwich Cat.*; Riegel, *Beiträge*, i. 67, 73, 88, 133, 146, 154; ii. 232, 265, 273; *Gaz. des B. Arts* (1885), xxxii. 328, 498; *Graph. K.*, iii. 49; *Kunst-Chronik*, xii. 425, 457, 571, 697, 785; xvii. 267; xviii. 473; xix. 10; xxi. 705; *Les Lettres et les Arts*, i. 91; *Zeitschr. f. b. K.*, i. 192; iv. 101, 159; v. 169, 237, 304; viii. 16, 145, 190, 234, 267, 343; x. 319 (*Mittheilungen*, iii. 37); xi. 125, 222 (*Mittheilungen*, iv. 42); xii. 32, 322; xiii. 224; xvii. 58, 386; xix. 30.

REMBRANDT, portraits, *Rembrandt*. There are more than forty portraits by him-

self, representing himself at different ages and with various accessories. Among those in public galleries are: Louvre (4, 1633, 1634, 1637, 1660); National Gallery, London (2, 1640, and about 1664); Dresden, (1657); Cassel (4); Hague (2); Carlsruhe; Brunswick; Gotha; Nuremberg; Berlin (2, 1634, and about 1634-35); Vienna (2, about 1658, and 1666-68); Naples; Uffizi, Florence (2); Palazzo Pitti, ib. (2); Fitzwilliam Museum, Cambridge (1650); Dulwich Gallery (1632); Buckingham Palace (about 1642); Lord Ashburton (old age); Bridgewater House (about 1657); Lansdowne House (old age); Grosvenor House (1630); Sir Richard Wallace (3, one dated 1643); Earl of Leconfield; Earl of Portarlington; Earl of Kinnaird; Duke of Bedford; Duke of Buccleugh; Lord Caledon; M. Secretan, Paris.—Bode, *Studien*; Vosmaer, *Rembrandt*; Smith, *Cat. Raisonnée*.

REMBRANDT AND HIS FAMILY, *Rembrandt*, Brunswick Gallery; H. 4 ft. 4 in. × 5 ft. 9 in.; signed. A lady seated, with a child on her lap, while two little girls of five and seven stand beside her; at left, standing, a man with brown hair and moustaches, giving a flower to one of the girls. The same persons as those represented in the *Jewish Bride*.—Mollett, *Rembrandt*, 73; Vosmaer, 301, 491.

REMBRANDT'S MILL, *Rembrandt*, Marquis of Lansdowne, Bowood; canvas, H. 2 ft. 8 in. × 3 ft. 2 in. A mill and a house in a landscape, with water below and figures; background, a luminous evening sky, with dark rain-clouds.—Waagen, *Treasures*, iii. 157.

REMY, MARIE, born in Berlin, Nov. 21, 1829. Flower painter, daughter and pupil of the history and portrait painter, August Remy, then studied with Hermine Stilke, and Theude Grönland; visited England, Paris, Switzerland, Tyrol, and Italy. Works: *Italian Flowers and Fruits* (26), National Gallery, Berlin.—Müller, 435.

RÉNARD, ÉMILE, born at Sèvres; contemporary. Landscape, genre, and portrait

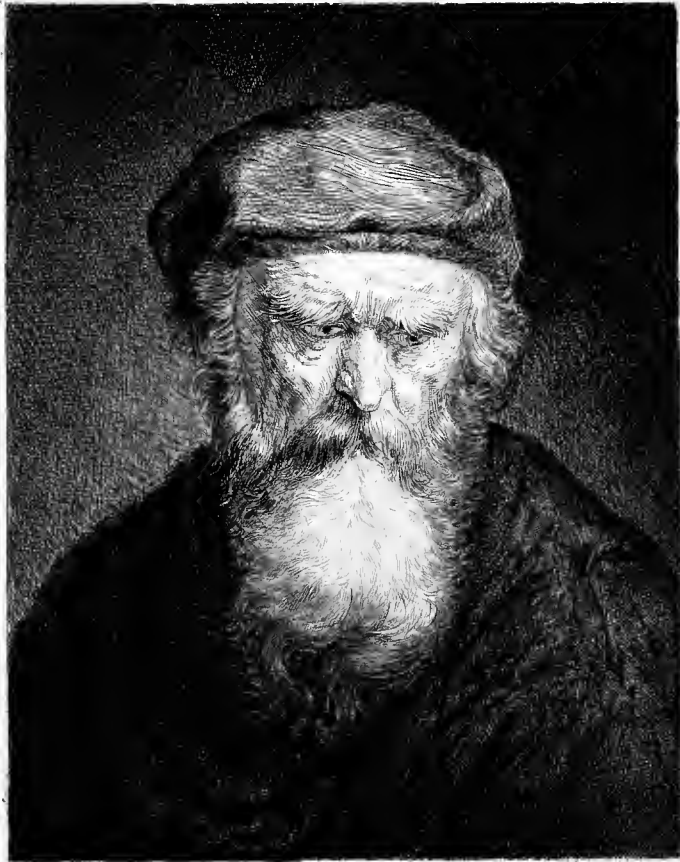


W. Unger sculpst.

NOLI MF, TANGERE.
 Nach dem in der Galerie zu Braunschweig befindlichen Originale

Druck von F. A. Brockhaus in Leipzig

Albrecht Dürer



Rembrandt Pinx.

1764.

De Marcigny sculp.

LE VIELLARD ATRABILAIRE.

A Paris chez l'Auteur Rue d'Anjou la dernière Porte Cochère à gauche en entrant par la Rue Dauphine.
et chez M. Willé Graveur du Roi Quai des Augustins à côté de l'Hôtel d'Anvergne

ARTIST

REMBRANDT VAN RYN

THE MONEY-CHANGER

ENGRAVED BY WILLIAM UNGER



Pl. 223. de l'œuvre



Rembrant pinx.

Paris chez Chuteau, rue d'Anjou-Dauphine.

La Dame aux Lèvres

Vue du Cabinet de M. de P. de

A. de Morency &

et chez M. Wille, Quay des Au-

Pl. n^o 22. de l'Œuvre.



Rembrandt Pinx.

Le Vieillard à la Coque

A. de Marconay Sculp. 1772

A Paris chez l'Auteur rue d'Anjou Dauphine, et chez M. Fille Graveur du Roi Quai des Grands Augustins.



Painted by Rembrandt

Engraved on Steel by Claes Turner

REMBRANDT'S MILL.

The Picture in the possession of the Marquis of Lansdowne



REMERANDT PINXIT.

J. FITLER AKA. SCULPT.

SAMUEL. AND ELI.

RENÉ

painter, pupil of Cabanel and of César de Cock. Medal, 3d class, 1876. Works: Path in Woods of Sèvres, Pond in Woods of Chaville (1873); In the Woods, Autumn, Repose (1875); Grandmother's Portrait (1876), Luxembourg Museum; Bad News, Violetta (1878); Flotsam (1879); Antonietta (1880); Palm Sunday, The Little Arm of the Orge at Athis (1882); Repose, Seamstress Day (1883); Sweet Slumber (1885).

RENÉ D'ANJOU, surnamed the Good, born in castle of Angers in 1408, died in Provence in 1480. French school; illuminator, painter, poet, and patron of arts; second son of Louis II., Duke of Anjou, Comte de Provence and titular King of Naples. Summonzio, the Neapolitan writer, says that King René was a good painter in the Flemish style, but several pictures attributed to him are now shown to be by another hand; as, for example, the famous Triptych with the Burning Bush, etc., in the Cathedral at Aix, a work of Nicolas Froment of Avignon (1475), who was in King René's employ; and another Triptych by the same hand in the Uffizi. The illuminated MS. of "La tres douce mercy" (1497), at Vienna, is admitted to be the King's handiwork. Many pictures attributed to him in churches at Aix, Angers, Lyons, Avignon, and Marseilles, were destroyed during the revolution. Works attributed to King René: Diptych, Vision of S. Bernardino of Siena, Coronation of Virgin, Hospital at Villeneuve; Praying Cardinal, Avignon Museum; Portraits of Charles VII., and Philip the Good, Duke of Burgundy.—W. & W., ii. 78; Schnaase, viii. 321; Müntz, *La Renaissance*, 481; Michiels, iii. 187; *Œuvres complètes du Roi René avec une biographie* (Angers, 1845).

RENI, GUIDO. See *Guido Reni*.

RENOIR; contemporary. Genre, portrait, landscape, flower, and fruit painter; impressionist. Of his works were exhibited in New York, 1886: *Femme au Corset*, *Head of Young Girl*, *The Bather* (2), *Flowers* (2), *Apples, Melons and Figs*, *Young Lady in a Garden*, *Fishermen's Children*,

On the Terrace, *Déjeuner at Bougival*, *Box at the Opera*, *Rain in Paris*, *Dance at Bougival*, *Windy Day at Guernsey*, *In the Circus*, *A Servant*, *The Bath*, *Sail-Boats on the Argenteuil*, *Bather on Seashore*, *Woman Reading, Venice*, *After the Bath*, *Peonies*, *Child's Toilet*, *Preparing for the Bath*, *Geraniums and Cats*, *Summer*, *Winter*, *On Shore*, *Six Portraits*.—*La France*, Dec. 8, 1884.

RENOUF, ÉMILE, born in Paris, June 23, 1845. Landscape, marine, and genre painter, pupil of Boulanger, Jules Lefebvre, and Carolus-Duran. Medals: Paris, 2d class, 1880; Munich, 1st class, 1883. Visited America in October, 1886.

Works: *Views near Honfleur* (1870, 1872, 1873, 1875, 1877); *After the Rain at Sunset*, *Tourne donc, mousse!* (1876); *Valley in Finistère* (1877); *Maison du Haut-du-Vent at Mouth of the Seine* (1878); *End of Day*, *Last Repair, my poor friend!* (1879); *The Widow*, *La Pierre-des-Pendus* (1880); *A coup de main*, Corcoran Gallery, Washington; *After a Gust of Wind* (1881); *The Pilot* (Wm. Schaus, New York), *Lizzie* (1883); *Sunset* (1884); *A Tar* (1885); *Adrift* (1886).—Meyer, *Conv. Lex.*, xxi. 758; *Zeitschr. f. b. K.*, xix. 258.

RENOUX, CHARLES CAÏUS, born in Paris in 1795, died there, March 15, 1846. Landscape and architecture painter. Medals: 2d class, 1822; 1st class, 1831; L. of Honour, 1838. Works: *Interior of Saint-Étienne-du-Mont* (1824), formerly in Luxembourg Museum; *Views at Montélimart, Corps, and near Géraime*, *Subterranean do. in the Arena at Arles*, *Interior in 16th Century* (1831); *Taking of Château de l'Escal-cette*, 1676, do. of Ghent, 1678, do. of Philipsbourg, 1688, do. of Roses, 1693, do. of Palamos, 1694, *Treaty between the Crusaders and Venetians in St. Mark's*, 1201 (1839), *Marriage of the Duc de Berry*, 1816



RENT-DAY

(1843), Opening at the Louvre of the Legislative Session in 1823 (1843), Versailles Museum; Henri d'Albret received into the Chapter at Auch, Amiens Museum; Landscape with Factories, Interior of Monastery near Arles, Interior of a Vault, Landscape, do. with Figures, Bordeaux Museum; Interior of Basle Cathedral, Colmar Museum; Vault Interior, Lisieux Museum; Rocks, Nantes Museum; Rhine View (1831), Orléans Museum; The Antiquary, Leipsic Museum.—Bellier, ii. 361.

RENT-DAY, Sir David *Wilkie*, John Chapman (?); canvas. Tenants paying their rent to the landlord, who is seated behind a table

in Tyrolese Village; In the Stable; First Ride; Sunday Morning; Alpine Hunter; Travellers on Austrian Frontier; Afternoon on Lake Vierwaldstädt; Mid-day Rest in the Open, Sleeping Grandmother (1847), Ravené Gallery, Berlin.—Rosenberg, Berl. Malerschule, 70.

REPOSE IN EGYPT, Paul *Delaroche*, Sir Richard Wallace, Bart., London. The Virgin seated with Infant Jesus asleep on her knees; in background, St. Joseph. Called sometimes *Vierge au lézard*. Painted for Lord Hertford. Engraved by Martinet.—Larousse, xiii. 995.

By Anton van *Dyck*, Hermitage, St. Petersburg; canvas, H. 7 ft. × 9 ft. 1 in. Same as the Palazzo Pitti picture, except that the angels are replaced by some partridges, whence sometimes called *Madonna with the Partridges*. In Collection of Charles I., valued at £40; Collection of M. van Loo, Amsterdam (1713), 12,050 florins; Collection of M. Valkenburg, Rotterdam (1731), 12,150 florins; bought by Earl of Orford for £800 for Houghton Collection, and sold, with other pictures, to Empress



Rent-Day, Sir David Wilkie, John Chapman (?).

at left; at right, a table with several persons eating; 18 figures. Painted in 1808; sold for £150 to Earl of Mulgrave, after whose death it was offered for sale, but bought in for 750 guineas; afterward sold to J. Chapman for about £2,000. Engraved by A. Raimbach.—Heaton, Works of Sir D. W.; Mollett, 30.

RENTZELL, AUGUST VON, born at Marienwerder, West Prussia, in 1810. Genre painter, pupil in Berlin of Karl Begas; went for some time to Düsseldorf and settled in Berlin; represents comical situations and little fatalities of human life. Works: Cab in Rainstorm claimed by Several Persons; Late Packing (1842); Picture Dealer

Catherine in 1795 for £36,000. Engraved by S. G. and J. G. Facius; lithographed by Huot.—Guiffrey, 245; Smith, iii. 81.

By Anton van *Dyck*, Munich Gallery; canvas, H. 4 ft. 1 in. × 3 ft. 6 in. The Virgin seated under a tree, with Jesus sleeping on her breast; at left, St. Joseph. Engraved by Bolswert; Ragot; C. Waumans; Edelinck; J. Burger.—Smith, iii. 17; *Klassiker der Malerei*, Pl. 13; Guiffrey, 244.

By Anton van *Dyck*, Palazzo Pitti, Florence; canvas, H. 4 ft. 3 in. × 5 ft. 3 in. The Virgin seated on a bank under trees, holding Jesus erect in her lap, and St. Joseph sitting behind; their attention is directed

REPUBLICAN

toward eight boy angels dancing in a ring before them; above, in clouds, a choir of four angels. Passed from Collection of Marquis Gerini to Palazzo Pitti in 1818. Engraved by Bolswert; J. Coelemans (1698); J. Troyen; Susanna Verbruggen; L. Martelli; Pilizotti. Replica (3 ft. 8 in. × 4 ft. 9 in.), Collection of Lord Ashburton.—Gal. du Pal. Pitti, ii. Pl. 110; Guiffrey, 245; Smith, iii. 81; Waagen, Treasures, ii. 102.

By Luc Olivier *Merson*, S. A. Coale, Jr., St. Louis; canvas, H. 2 ft. × 4 ft. Night scene, the Nile in the distance; in foreground, left, the Sphinx, with the Virgin and Child reposing between its paws; at its foot, St. Joseph, asleep, and the ass, tethered beside him, cropping the herbage. Salon, 1879.—Art Treasures of America, iii. 52.

By *Murillo*, Hermitage, St. Petersburg; canvas, H. 4 ft. 6 in. × 5 ft. 11 in. The Virgin, seated by a tree, in centre, watches Jesus sleeping on a rock beside her; at right, St. Joseph, holding the bridle of the ass; at left, beside the Virgin, two cherubs; in foreground, a bottle, a pack, and a broad-brimmed hat; background, landscape. Gai-gnat sale (1768), 17,535 livres. Mezzo-tint, J. Walker. Repetitions: Earl of Northbrook, London; Leigh Court Collection, Somerset; Glasgow Museum. Copy (?) by Tobar in Munich Gallery. Engraved by Sanders.—Descr. de l'Ermitage, 25; Curtis, 169; Hermitage Cat., 129.

By *Murillo*, Earl of Strafford, Wrotham Park, Herts, Eng.; canvas, H. 5 ft. 8 in. × 5 ft. 3 in. The Virgin, seated in centre, adores Jesus in her lap; at left, St. Joseph, holding the ass, also in adoration; on ground, between the group, a gourd bottle, a straw hat, and a bundle; at right, two cherubs in adoration; above, three cherubs, one of them hanging a curtain between trees, as a screen; background, mountains.—Waagen, Treasures, iv. 320; Curtis, 170.

By Nicolas *Poussin*, Louvre; canvas, H. 2 ft. 3 in. × 1 ft. 7 in. The Virgin seated,

holds on her knees Jesus, who caresses the young St. John, who is presented by St. Elizabeth, kneeling; behind, St. Joseph standing. Painted in 1651 for Duc de Créqui. Engraved by J. Pesne; Massard; Niquet.—Filhol, vii. 487; Cat. Louvre.

By Paolo *Veronese*, Munich Gallery; canvas, H. 7 ft. 4 in. × 5 ft. 2 in.; signed. The Virgin gives the breast to Jesus while some angels gather fruits.

REPUBLICAN COURT, Daniel *Huntington*, A. T. Stewart Collection, New York; canvas, H. 6 ft. × 10 ft. A reception at Washington in the second term of President Washington's administration. Mrs. Washington at left, standing, with Nelly Custis and Mrs. Robert Morris on her left, Alexander Hamilton, John Adams, and John Jay at her right, and other celebrities of the time behind her; in centre, background, General Washington in conversation with Harriet Chew and surrounded by Jonathan Trumbull, Oliver Ellsworth, Thomas Jefferson, the Duke of Kent, and others; at right, Mrs. George Clinton, seated, in conversation with Mrs. Ralph Izard, with Mrs. John Jay and other ladies in foreground and many prominent men in background. Painted in 1876. Engraved by Alexander H. Ritchie.

RESPECT, Paolo *Veronese*, Cobham Hall, England; canvas, 5 ft. 10 in. square. A woman, nude, lying asleep, toward whom Cupid is drawing a man, who is held back by an old man in the background. Waagen thinks it wrongly named, and says it appears rather to exemplify the triumph of passion over reason. From collection of Queen Christina of Sweden to Orléans Gallery; valued at sale in 1793 at £150, sold for 44 guineas. Engraved by L. Desplaces; M. Pelletier.—Waagen, Treasures, ii. 499; iii. 20; Cab. Crozat, ii. Pl. 25.

RESTOUT, JEAN, the younger, born at Rouen, March 26, 1692, died in Paris, Jan. 1, 1768. French school; history painter, son of Jean Restout, the elder (1663–1702), pupil of his uncle, Jean Jouvenet. In 1717 he won the grand prix de Rome and was ac-

RESTOUT

cepted as an honorary member of the Academy. Full member of the Academy in 1720,



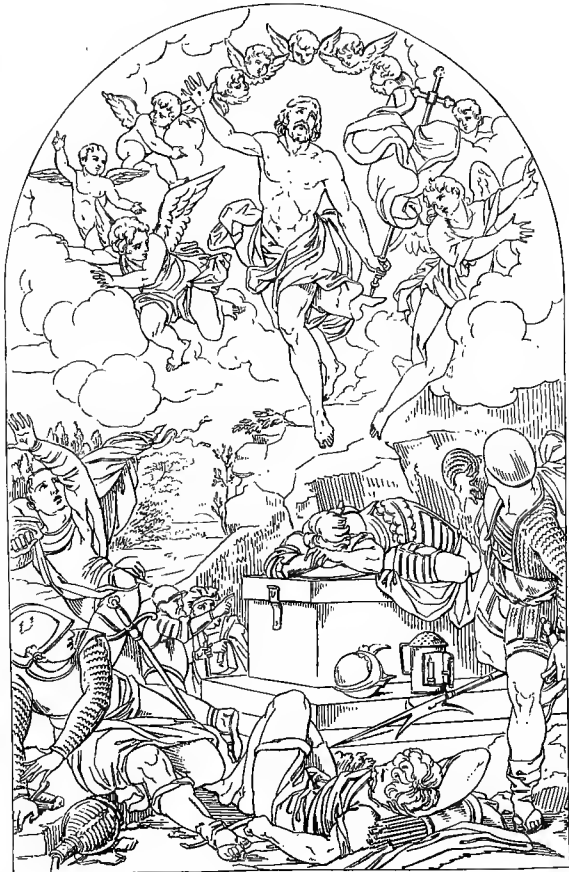
professor in 1733, and director in 1760. Was also associate of the Academies of Rouen and Caen. Works: Venus asking Vulcan for Arms for Æneas (1717); Ananias laying Hands on St. Paul (1718), Louvre; Arethusa escaping from Alpheus (1720), Compiègne Palace; Christ healing a Paralytic (1725), Louvre; Alexander the Great taking the Potion from Philip, Last Supper, Amiens Museum; Good Samaritan (1736), Angers Museum; Prophet Ezekiel, Presentation in the Temple, Bordeaux Museum; St. John having baptized Christ, humbles himself before the Son of God, Dijon Museum; Martyrdom of St. Andrew, Grenoble Museum; Christ at Emmaus (1735), Lille Museum; Christ's Charge to St. Peter, Marseilles Museum; Portrait of himself, Metz Museum; Portrait of an Architect, Nancy Museum; Christ on Mount of Olives, Annunciation, Orléans Museum; Presentation of the Virgin, Rouen Museum; Telemachus relating his adventures to Calypso, Rennes Museum; Old Man's Head, Valenciennes Museum; Portrait of a Physician, Versailles

Restout 1734
J. Restout 1734

Museum; Herminia at the Shepherd's Toilet of Herminia, Fontainebleau Palace; As-

sumption, Sens Cathedral. Villot, Cat. Louvre; Ch. Blanc, École française; Jal, 1054.

RESTOUT, JEAN BERNARD, born in Paris, Feb. 22, 1732, died there, July 18,



Resurrection, Annibale Carracci, Louvre.

1797. French school; history painter, son and pupil of preceding; won the second prize in 1755, and the grand prize in 1758; then studied in Rome, returned in 1765, and was received into the Academy in 1769, but severed his connection in 1771, not wishing to submit to its regulations. Member also of Caen, Rouen, and Toulouse Academies. Works: St. Bruno in Prayer in the Desert (1763), Louvre; Diogenes, Philemon and Baucis (sketch), Toulouse Museum; Anacreon singing his Poems to his Mistress (1765), Jupiter and Mercury at the



J. RESTOUT.

RESURRECTION

Table of Philemon and Baucis (1769), Tours Museum.—Bellier, ii. 364; Chennevières, *Peintres provinciaux de l'ancienne France*, iii. 317.

RESURRECTION, Annibale Carracci, Louvre; canvas, arched, H. 7 ft. 1 in. × 5 ft.



Resurrection, Pietro Perugino, Vatican, Rome.

3 in.; signed, dated 1593. Christ, within a glory of angels, has risen from the tomb; one of the soldiers is sleeping on the sepulchre, the seals of which are unbroken; another, at left, runs with a flag; a third, at right, is about to draw his sword; others stricken with fear. Painted for the Luchini, rich merchants; bought for Louis XIV. in 1685 for 4,000 livres. Copy, small with variations, on copper, in Louvre; engraved by G. M. Mitelli.—Villot, *Cat. Louvre*; London, *Musée*, xi. Pl. 33.

By Filippino Lippi, Munich Gallery; wood, H. 5 ft. × 4 ft. 10 in.; predella, 1 ft. × 4 ft. 10 in. Christ appears to the Virgin

with the marks of the Crucifixion on his body; above, in a glory of cherubim, God the Father, with the Virgin and Gabriel kneeling on clouds at sides; below, in landscape, people in adoration. In the predella, Christ rising from the sepulchre, supported by angels and attended on right by SS. Dominic, Clara, and Catharine of Siena; on left, by SS. Francis, Louis of Toulouse, and Bernardino of Siena. Belonged to the Barefoot Monks of Palco, near Prato. The order was given to Domenico Ghirlandajo in 1491, but it was executed by Filippino Lippi in 1495.—C. & C., Italy, ii. 444.

By Francesco Mantegna (?), National Gallery, London; wood, H. 1 ft. 5 in. × 1 ft. Christ, partly clad in a red mantle, stands on edge of the sepulchre, which is built into a pyramidal rock that rises in centre nearly to top of picture; five soldiers at base, four asleep and one watching. The expressions are excellent, and the execution is marked by careful finish. Bought in 1881 from A. W. Thibaudeau for £300.—



Resurrection, Raffaellino del Garbo, Florence Academy.

Athenæum (1881), No. 2807, 216; Richter, 68, 110.

By Murillo, Academia S. Fernando, Madrid; canvas, H. 8 ft. × 5 ft. 4 in. Christ ascending, with a red banner in his left

RETHEL

hand and pointing up with his right ; below, guards sleeping by the tomb. Formerly in Convent of the Merced Calzada, Seville ; carried off by Marshal Soult ; returned to Madrid in 1814. Engraved by Franch. Study was in Standish Collection.—C. Bermudez, ii. 59 ; Ponz, Viage, ix. 107 ; Curtis, 206.

By Pietro *Perugino* (and Raphael?), Vatican, Rome ; wood, arched. Christ, in an almond-shaped glory, with an angel on each side, has risen from the tomb ; three soldiers sleeping and one running away. The flying soldier is said to be the portrait of Perugino, and the sleeping youth on the right that of Raphael, who probably had a share in the painting of this picture. Painted for S. Francesco de' Conventuali, Perugia, after 1504. Taken to Paris ; returned in 1815.—C. & C., Italy, iii. 219 ; Pistolesi, Vaticano, vi. Pl. 69 ; Müntz, 53 ; Passavant, ii. 4.

By *Raffaellino* del Garbo, Florence Academy ; wood, figures half life-size. Christ rises from the sepulchre, the cover of which has fallen on one of the guards ; other soldiers running away in terror ; landscape background of a town, ruins, rocks, and trees. Formerly in S. Bartolommeo at Monte Oliveto.—Vasari, ed. Mil., iv. 235 ; C. & C., Italy, iii. 419.

By *Raphael*, Vatican ; wood, H. 7 ft. 6 in. × 5 ft. 6 in. Christ, supported on a cloud, blesses the world as he rises from the tomb ; two guards, thought by some to resemble Raphael and Perugino, sleep near ; in distance, two more run away. Attributed to Perugino, but probably by Raphael when under him (1495–1500). Painted for S. Francesco, Perugia ; carried to Paris in 1797 ; sent to Vatican in 1815. Engraved by Graffonara ; Rehberg. Studies for the two groups of soldiers in Oxford Collection.—Passavant, ii. 2.

By *Rembrandt*, Munich Gallery ; canvas, arched, H. 2 ft. 10 in. × 2 ft. 2 in. An angel is removing the stone from the entrance to the sepulchre, within which Christ is seen

in his grave-clothes ; some of the guard have fallen to the ground, others are endeavouring to escape. Engraved by Hess.—Smith, vii. 43.

By *Il Sodoma*, Naples Museum ; wood, signed, dated 1535. Christ, with the banner of victory, rising above the clouds ; at the tomb, two angels. Formerly in S. Tommaso, Naples.—Meyer, *Künst. Lex.*, iii. 214, 226.

By *Tintoretto*, Palazzo Pitti, Florence ; canvas, H. 3 ft. 1 in. × 4 ft. Christ rising from the sepulchre, with white banner in his hand ; soldiers dazzled by the light, and flying, abandoning their arms ; background of military tents. Engraved by Viviani.—Gal. du Pal. Pitti, iv. Pl. 78.

By *Tintoretto*, S. Cassiano, Venice ; canvas, signed, and dated 1565. Not a picture of the Resurrection, but of Saints thinking about the Resurrection ; a mass of Renaissance absurdities. On one side of the tomb is S. Cassiano, a bishop in full robes, on the other a female saint, St. Cecilia ; beneath it an angel playing on the organ, which a cherub is blowing ; above, cherubs flying about with flowers.—Ruskin, *Stones of Venice*, iii. 290 ; Zanotto, 383.

By *Tintoretto*, S. Giorgio Maggiore, Venice ; canvas. Christ rising, and some portraits of the Monsini family.—Zanotto, 633.

By *Tintoretto*, Scuola di S. Rocco, Venice ; canvas. “Characteristic of the worst points of Tintoret. Christ bursts out of the tomb like a thunderbolt, and the angels themselves seem likely to be crushed under the rent stones. The best part is the two distant figures of the Marys.”—Ruskin, *Stones of Venice*, iii. 337.

RETHEL, ALFRED, born at Diepenbend House, near Aix-la-Chapelle, May 15, 1816, died at Düsseldorf, Dec. 1, 1859. History painter, pupil of Düsseldorf Academy under Schadow, when a mere lad, and with his earliest compositions excited the admiration of his instructors ; visited Munich and the Bavarian Alps in 1835, went in 1837 to Frankfort, where he became an enthu-

RETHEL

siastic follower of Philip Veit, and widely known throughout Germany by his Nemeses; visited Italy in 1844-45, and executed his famous frescos in the Coronation Hall at Aix-la-Chapelle in 1847-51, living alternately in Dresden in 1848-51; visited Rome again in 1852, when the first signs of a mental disease appeared, resulting in softening of the brain. Works: St. Boniface (1832), National Gallery, Berlin; do. Preaching (1835); several others from life of this Saint; Charles Martel in Battle of Tours (1833); Prayer before Battle of Sempach (1834); Nemesis (1837), Herr von Reuter, Frankfort; Daniel in Lions' Den (1838), Guardian Angel of Emperor Maximilian I, Stadel Gallery, ib.; Charles V., Maximilian I. and II., Philip of Suabia (1838), Römer, ib.; Finding of Gustavus Adolphus after Battle of Lützen, Stuttgart Museum; Reconciliation of Emperor Otto I. with his Brother Henry, St. Martin (1837-39); Scenes from Life of Rudolph von Hapsburg, Battle of the Huns, Prayer of Crusaders, Job, several pictures in History of David, Theodosius and Ambrosius, Death of Barbarossa, Battle of Merseburg (about 1839); Emperor Max on the Martinswand, Charles V. entering St. Yuste, Coffin of Henry IV., St. Peter and St. John healing the Lame (1840-41), Leipsic Museum; Joshua, Absalom, Balaam's Ass, David anointed King, Moses destroying Tables of the Law (1842-43); St. Sebastian's Body taken by Christians from Cloaca Maxima, Martyrdom of St. Stephen; Resurrection, St. Nicholas, Frankfort; Cycle (6) representing Hannibal crossing the Alps (1844-45). Frescos: Opening of Charlemagne's Tomb by Otto III., Destruction of the Irmen Column, Battle of Cordova, Charlemagne's Entry into Pavia, Baptism of Wittekind, Coronation of Charlemagne, Build-



ing of Minster at Aix-la-Chapelle, Delivery of the Crown to Louis the Pious (1847-51), City Hall, Aix-la-Chapelle; cartoons of do., and of Resurrection, National Gallery, Berlin.—Allgem. Zeitg. (1859), 5985; Art Journal (1865), 337; Ch. Blanc, École allemande; Jordan (1885), ii. 180; Wolfg. Müller, Düsseldorf. K., 64; do., Alf. Rethel (Leipsic, 1861); Nagler, Mon., i. 507; Pecht, ii. 129; Reber, ii. 141; Riegel, D. Kunststud., 326; Vischer, Altes u. Neues, iii. 1; Zeitschr. f. b. K., vi. 132; x. (Mittheilungen, iii. 49); xx. 208, 287.

RETHEL, OTTO, born at Aix-la-Chapelle, Dec. 26, 1822. History, genre, and portrait painter, brother of Alfred; pupil of Düsseldorf Academy under his brother, Karl Sohn, and Schadow. Works: Boaz and Ruth (1855), Leipsic Museum; Return of Tobias; Paul and Silas; Christ on Mount of Olives; Reunion after Sickness; Little Congratulators; At the Hearth; In the House of Mourning; Serious Infancy; Happy Age; Artist's Portrait (Jubilee Exhibition, Berlin, 1886).—Müller, 435.

RETTICH, KARL LORENZ, born at Rosenhagen, Mecklenburg-Schwerin, in 1841. Landscape painter, pupil in Munich of Lier, then in Düsseldorf (1862-67) of Albert Flamm and Theodor Hagen; lived in Dresden in 1867-70 and settled in Weimar in 1871. Medals; London, 1874; Munich, 1876. Works: After Sunset; Autumn Morning; Landscape in Holstein; After the Storm; Sheep on Baltic Coast; Norwegian Coast; Devastation of Baltic Coast by Storm Tide; Cows on Baltic Coast.—Müller, 435.

RETURN FROM BEAR HUNT. See *Stone Age*.

RETURN FROM DEER STALKING, Sir Edwin Landseer, Windsor Castle. A young chief and his old companion, a mountaineer, are going carefully down a hill, with two magnificently antlered stags bound across the backs of a black and a white pony; two dogs accompany them, one of which turns to a deer's skull lying in the grass. Royal Academy, 1827.

RETURN

RETURN FROM EGYPT, *Rubens*, Blenheim Palace; canvas, H. 7 ft. 6 in. × 4 ft. 11 in. The Virgin, holding Jesus by her right hand, is advancing to left; on farther side, Joseph leading the ass; in middle of picture, a palm tree. Painted about 1610. Engraved by Vorsterman (1620); Lowrie; Voet; McArdell; in reverse, anonymous. Blenheim sale (1886), £1,500, to Murray.—*Waagen, Treasures*, iii. 124; *Smith*, ii. 243.

By *Rubens*, Metropolitan Museum, New York; wood, H. 8 ft. 7 in. × 5 ft. 10 in. The Virgin and St. Joseph lead Infant Jesus by the hand; above, the Father looking down from heaven. Painted for Jesuits' Church, Antwerp, in 1620; bought at sale after suppression of Jesuits (1777), by M. Danoot; at his sale (1828), bought by Mr. Buchanan, London. Transferred to canvas, 1880. Engraved by Bolswert.—*Smith*, ii. 21; *Van Hasselt, Hist. de Rubens*, 248; *Cat. New York Mus.*

RETURN FROM HAWKING, Sir Edwin *Landseer*, Ellesmere Collection. The party have just halted under an arch at the entrance to the mansion; Lord Francis Egerton (afterwards first Earl of Ellesmere), who has dismounted from a white horse, held by a page, stands leaning upon the neck of a black horse, on which is seated his wife with a child in her arms; at left, the falconer with the victorious bird on his gloved hand and others on a perch suspended from his neck; in front, a little girl teasing one of the falcons, game, hounds, and pet dogs. Royal Academy, 1837. Engraved by Samuel Cousins.—*Landseer Gallery*.

RETURNING FROM MARKET, Sir Augustus Wall *Callcott*, National Gallery, London; canvas, H. 3 ft. 7 in. × 4 ft. 9 in. Dutch peasants, two girls on foot and a woman and child on ponies, fording a brook on their way home from the market-town, which is seen between the trees in background. Royal Academy, 1834; Vernon Collection, 1847. Engraved by Finden; J. Cousen.—*Cat. Nat. Gal.; Painters of Georgian Era*, 76.

REUTERN, GERHARDT WILHELM VON, born at Rösthof, Livland, July 18, 1794, died in Frankfort, March 22, 1865. History and genre painter, pupil in 1834 of Düsseldorf Academy under Schadow and Hildebrandt, after having served in the Russian army and lost his right arm in the campaign of 1813; became court painter to Czar Nicolas I. in 1835 and settled in Frankfort in 1844. Works: Page in Mediæval Costume, Girl opening Jewelry Box (1835); Girl Knitting; Children's School; Domestic Devotions of Schwalmers Peasants; Mother and Child praying at a Grave; St. George issuing from Church Door; Sacrifice of Isaac (1849), Hermitage, St. Petersburg; Mother with Sleeping Child (3 times); Madonna, Girl under a Tree, Three Singers in a Boat (1858-59), Summer Palace at Zarskoe Selo; Trinity, Crucifixion, Last Supper, Fall of Man, Temptation of Christ.—*Andersen*, iii. 223.

RÉVOIL, PIERRE, born at Lyons, June 13, 1776, died in Paris, March 19, 1842. History and genre painter, pupil of David with Fleury François Richard, whom he greatly surpassed; founder of the romantic school, which turned from the hackneyed gods and heroes of antiquity to more appealing episodes in history. Happy in the choice of his subjects from the middle ages and renaissance, he combined with an attractive conception great care in representing costumes and accessories with historical truthfulness, and a brilliant colouring. Became professor at Lyons Academy in 1809, but resigned in 1830; L. of Honour, 1814; corresponding member of the Institute, 1825. Works: The Ring of Charles V. (1810), formerly in Luxembourg Museum; The Tourney (1812), Lyons Museum; Convalescence of Bayard (1817); Jeanne d'Arc imprisoned at Rouen (1819); Jeanne d'Albret (1819), Fontainebleau Palace; Mary Stuart's Farewell of her Servants (1822); Tancred taking Possession of Bethlehem in 1099 (1840), Philippe Auguste taking the Oriflamme at Saint-Denis in 1190



Class 1. Fainting.

Engraved by W^m Bond

for the Fine Arts of the English School

SIR JOSHUA REYNOLDS, KNIGHT.

From a Picture in the Council-chamber of the Royal Academy, painted by himself.

To JOHN PROCTOR ANDERDON, Esq. an admirer and patron of the Fine Arts, and of literary works illustrative of the same, this Portrait, and the accompanying Memoir, are respectfully inscribed by his obliged servant J. Britton



SIR JOSHUA REYNOLDS.

*From the original Picture, painted by himself, in the Council room
of the Royal Academy.*

Drawn by M. Haughton, Engraved by H. Meyer.

(1841), Versailles Museum ; Giotto as a Child (1841), Grenoble Museum ; Ransom of Christians by the Trinitarians, Aix Museum.—Bellier, ii. 367 ; Meyer, *Gesch.*, 150 ; Nagler, xiii. 68.

REX TIBICEN (King Flutist), Jean Louis *Gérôme*, private gallery, Paris. Frederick the Great, full-length, standing, playing the flute in his cabinet, before a table on which are a music book, writing implements, and papers. The floor is strewn with books and rolls and at the right a hound is lying asleep. Salon, 1876.

REYN, JAN DE, born at Dunkirk in 1610, died there in 1678. Flemish school ; history and portrait painter, pupil at Antwerp of Van Dyck, whom he followed to England, and assisted in his works, until that master's death, when he returned to his native town. Very probably many of his works, especially portraits, are attributed to his master. Works: *The Four Chief Martyrs*, St. Eloy's, Dunkirk ; *Death of Totila*, English Convent, *ib.* ; *Herodias with the Head of St. John*, St. Martin's, Bergues, near Dunkirk ; *Thetis and Peleus*, Madrid Museum ; *Female Portrait* (1637), Brussels Museum.—Kramm, v. 1632.

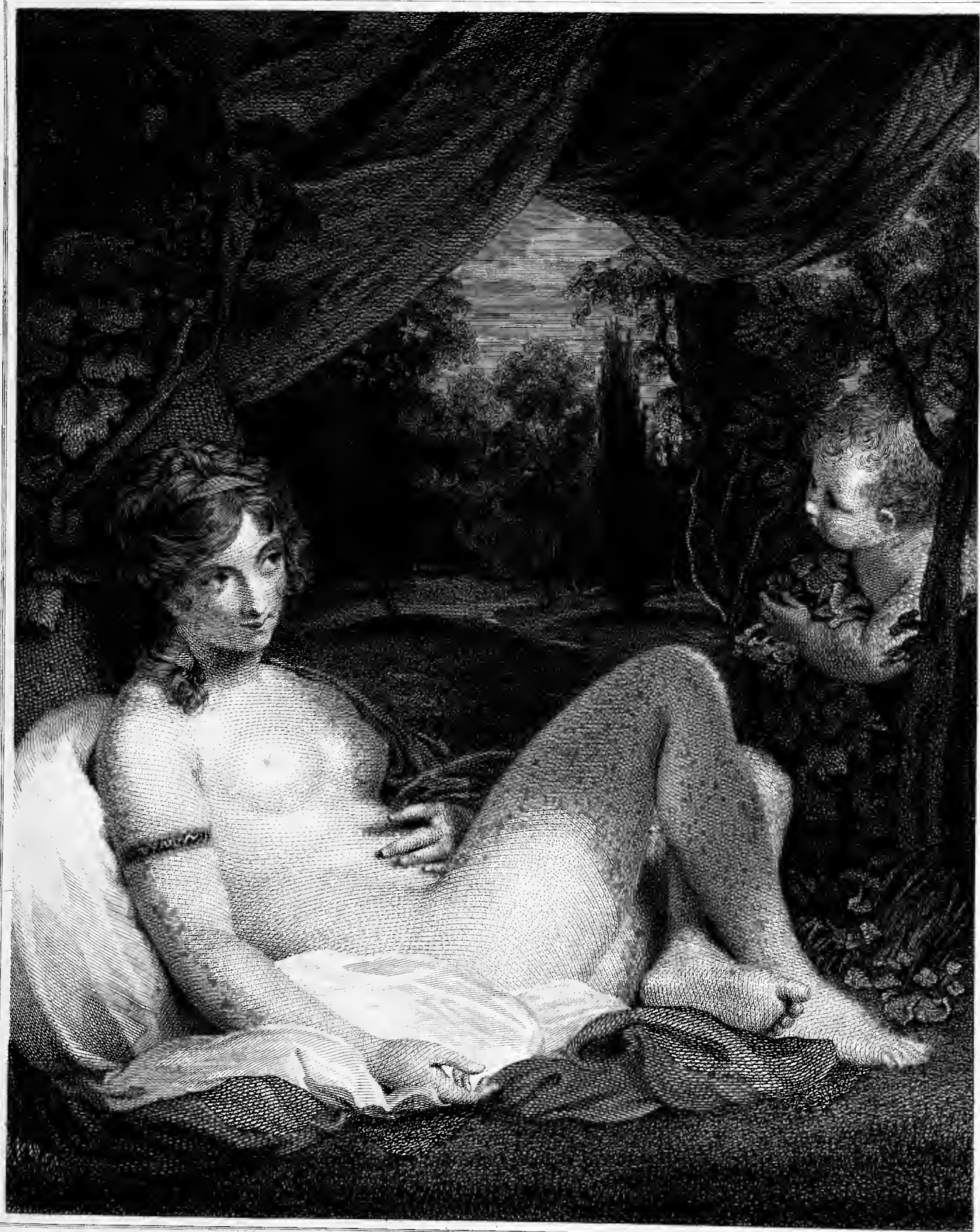
REYNOLDS, Sir JOSHUA, born at Plympton, Devonshire, July 16, 1723, died in London, Feb. 23, 1792. Son of Rev. Samuel Reynolds, master of the grammar school at Plympton St. Mary, Plymouth. Went to London in 1741 as a pupil of Thomas Hudson, and after less than two years' study returned home and painted many portraits at a low price. In 1746 he began practice in London, and in 1749 accompanied Commodore (afterward Lord) Keppel in the ship *Centurion* to the Mediterranean. At Rome, where he caught a cold while working in the Sistine Chapel, which made him deaf for the rest of his life, he remained two



years ; he then visited other parts of Italy before returning to England via Paris, in October, 1752, and spent three months in Devonshire before settling in London, at first in St. Martin's Lane, where in 1753 he painted the portrait of Commodore Keppel (Collection of Lord Albemarle), which laid the foundation of his fortune. In 1768, on the establishment of the Royal Academy, he was chosen its first president, and was knighted by George III. ; and in 1769, Jan. 2, he delivered his first discourse to the students of the Academy. On the death of Allan Ramsay (1784), he became principal painter in ordinary to the king. He exhibited 245 works at the Royal Academy, his contributions averaging eleven annually. He died unmarried, and was buried in St. Paul's Cathedral, near Sir Christopher Wren. Reynolds painted many historical and fancy subjects, but it is as a portrait painter that he excelled all his contemporaries. Ruskin calls him the "prince of portrait painters" and "one of the seven colourists of the world," placing him with Titian, Giorgione, Correggio, Tintoretto, Veronese, and Turner. But though his pictures still have a peculiar grace and elegance from the artistic pose of the figures and the happy arrangement of accessories, many of them have lost their freshness in consequence of his use of fading colours and his experiments with fugitive mediums. Among the best preserved of his works are those in the National Gallery. A collection of Reynolds's works was exhibited in the winter of 1883-84 at the Grosvenor Gallery, London, including the following : *Portrait of Sir Joshua* (1748), *Mrs. Gwatkin* ; *Mrs. Field* (1748), *E. R. Pearce, Esq.* ; *Caricatures* (1751), *Duke of Devonshire* ; *Admiral Keppel* (1753), *Earl of Albemarle* ; *Lord Cathcart* (1754), *Earl Cathcart* ; *Lord Brownlow* ; *Lord Anson* (1755), *Earl of Lichfield* ; *Lady Cathcart and her Daughter* (1755), *Earl Cathcart* ; *Alderman W. Beckford* (1755), *Duke of Hamilton* ; *Hon. W. Keppel* (1758), *Earl of Albemarle* ; *Duke of Hamilton* (1758), *Duke*

REYNOLDS

of Hamilton; Lady Caroline Fox (1758), Lady Holland; Hon. John Byron (1759), W. Byron, Esq.; 1st Marquis of Hertford (1759), Marquis of Hertford; Earl of Sussex (1759), Lord Donington; Marchioness of Tavistock (1759), Earl of Albemarle; Duchess of Gloucester (1759), Earl Waldegrave; Lady Selina Hastings (1759), Lord Donington; *Venus and Cupid* (1759), Lord Castletown; 2 Portraits of Admiral Keppel (1860-65), Lord Albemarle; Miss Jacobs (1761), Marquis of Hertford; Countess Waldegrave, Earl Waldegrave (1761), Lord Carlingford; Lord Erroll (1763), Earl of Erroll; Miss Abington as Miss Prue (1764), Sir Charles Mills; Master T. Lasker (1764), Lord Ribblesdale; Mrs. Collyer as Lesbia (1764), Sir W. Knighton; Lady Ann Stanhope (1765-66), Earl of Mesborough; Earl of Pembroke and Son (1765), Earl of Pembroke; Lord Borringdon (1766?), Earl of Morley; Warren Hastings (1766), Lord Northwick; Marquis of Rockingham and his Secretary, Edmund Burke (1766), Sir Frederick Leighton, P.R.A.; Rev. Zachariah Mudge (1766), Mrs. Gwatkin; 2 Portraits of Sir Joshua's Black Servant (1767?), Rt. Hon. George Cavendish Bentinck, and Sir George Beaumont; Rt. Hon. Sir John Cart (1767), Lord Brownlow; Crossing the Brook (1767), Mrs. Buchanan Riddell; Lord Amherst (1768?), Hon. Paive C. Glyn; Garrick as Kately (1768), L. Huth, Esq.; Duchess of Devonshire (1769), Earl Spencer; Portrait of Sir Joshua (1770), Dilettanti Society; Mrs. Pelham (1770), Earl of Yarborough; Lord George Seymour (1770), Hon. G. S. Conway; Miss Palmer (1770), G. W. Currie, Esq.; Bartolozzi (1771), Earl of Morley; *Venus chiding Cupid* (1771), Earl Northbrook; Duchess of Buccleuch and her Child (1772), Duke of Buccleuch; *Strawberry Girl* (1773), Col. Copley Wray; repetitions, Sir R. Wallace and Marquis of Lansdowne; *Nymph* and Young Bacchus (1773), I. Bentley; Lady Borringdon and her Son (1773), Earl of Morley; Joseph Baretta (1774), Lady Holland; Mrs. Morris (1775), W. B. Beaumont, Esq.; Infant St. John (1776), Sir Watkin W. Wynn; 2d Earl of Spencer (1776), Earl Spencer; Lord Porchester as Infant Bacchus (1776), Earl of Carnarvon; Young *Fortune-Teller* (1777?), Duke of Marlborough; Countess of Powis (1777), Earl of Powis; Two Groups of Members of Dilettanti Society (1777-79), Dilettanti Society; Ariadne (1778), Th. Evans, Esq.; Earl of Dalkeith (1778), Duke of Buccleuch; Lady Beaumont (1779), Sir G. Beaumont; The Gleaners (1780), Robert Gosling, Esq.; Lord Cavendish (1780), Duke of Devonshire; Portrait of Sir Joshua (1780), Royal Academy; Prince William Frederick (1780), Trinity Collection; Miss Nesbitt as Circe (1781), Lady Stanley of Alderley; The Three Ladies Waldegrave (1781), Lord Carlingford; Mrs. Thrale and her Daughter (1781), Lady Ashburton; Hon. Mrs. Beckford (1782?), W. Beckford, M. P. (1782), Duke of Hamilton; Calling of Samuel (1782), Earl of Darnley; Countess Spencer, Richard Burke (1782), Earl Spencer; Sir Abraham Hume (1783?), Earl Brownlow; Miss Fanny Kemble (1783), Rt. Hon. George Cavendish Bentinck; Countess of Erroll (1783), Earl of Erroll; Infant Academy (1783), Lord Mount Temple; Girl with Dead Dove, Lord Houghton; Marchioness of Thomond (1784), Mrs. Gwatkin; Lady Spencer and Child (1784), Earl Spencer; *Muscipula* (1784), Lady Holland; Lady Ormond, Mrs. Siddons as the Tragic Muse (1784), Grosvenor House; Adoration of the Shepherds (1785), Earl Fitzwilliam; Duchess of Devonshire and her Child (1786), Duke of Devonshire; Dr. Johnson (1786), Ch. Morrison, Esq.; Lady Cornwall (1786), Miss A. Duff Gordon; Lady Anne Bingham (1786), Earl Spencer; Felina (1787), Earl of Feversham; Sir George Beaumont (1787), Sir G. Beaumont; Miss Gwatkin as *Simplicity* (1788), E. F. Watson, Esq.; Portrait of Sir Joshua (1788), Mrs. Gwatkin; Guardian Angel, Portrait of Sir Joshua (1788), Duke of Leeds; Babes in the Wood (1788), H. N. Pym, Esq.; Infant Hercules (1788),





Sir J. Reynolds, P. R. A. Pinxt.

J. W. Hunt, Sculpt.

Joshua Reynolds.



SIR J REYNOLDS, P.R.A. PINXT

J. STOCKS, P.R.A. SCULPT



Painted by J. M. W. Turner

THE GIPSY FORTUNE TELLER.

From the picture in the possession of the Duchess of Devonshire.

DESIGNED BY ARTIST. PLATE 4.

Engraved by W. Ward A.R.A.



Painted by Sir Joshua Reynolds

Engraved by W Ward A.R.A.

MEDITATION

from a picture in the possession of M.M. Zachary Esq.

GEMS OF ART . PLATE 9



Painted by Sir Joshua Reynolds.

Engraved on steel by W Ward A.R.A.

A. C. L.

REZZONICO

Lord Northwick; do., Earl Fitzwilliam; View from Richmond Hill (1788), Earl of Northbrook; Death of *Dido*, *Cimon* and Iphigenia (1789), Buckingham Palace; Lady Francis Cole (1789), Earl of Darnley; Sheridan? (1789), H. N. Pym, Esq.; Man's Head in Profile (1773), *Holy Family*, The Graces (1774), Banished Lord, Lord Heathfield, Hon. William Wyndham, Infant *Samuel*, Lord Ligonier on Horseback, Sir A. Hume, Admiral Keppel (1780), Sir William Hamilton (1784), *Age of Innocence*, Captain Orme, Heads of Angels (1787), Portraits of Two Gentlemen (1788-89), *Snake in the Grass*, Dr. Johnson, Boswell, Portrait of Sir Joshua, George IV. as Prince of Wales, Portrait of a Lady, *Robinetta*, National Gallery, London; Mother and Sick Child, 2 Portraits of Sir Joshua, Death of Cardinal Beaufort, A Sketch, Prophet Samuel, Mrs. Siddons as the Tragic Muse, Dulwich Gallery; Snake in the Grass, Soane Museum and Baron Rothschild's Collection; Lord Ashburton; Earl of Bath; Admiral Boscawen; Earl Camden; Sir W. Chambers; Duke of Cumberland; Viscount Keppel; Marquis of Lansdowne; Portrait of Sir Joshua. Other noted works are: *Kitty Fisher* (1759), Hope nursing Love, Sleeping Girl, Lansdowne House; *Nellie O'Brien*, Miss Bowler, Hertford House; Death of Cardinal Beaufort, *Macbeth* and Witches, Lord Leconfield, Petworth House; Mrs. Barrington as St. Cecilia, Bowood; *Garrick* between Tragedy and Comedy (1761), Sir W. W. Wynn; *Ugolino* (1773), Earl Amherst, Knole Park; *Pick-a-Back* (about 1779), Lord Monson; Venus and Cupid, Continnence of Scipio, *Hercules* strangling the Serpents (1788), Hermitage, St. Petersburg; Puck (1787), Earl Fitzwilliam; *Penelope Boothby* (1788), Earl of Dudley. Sir Joshua was distinguished also for literary ability. His "Discourses on Painting," which formed his annual addresses as head of the Academy, are admirably composed and excellent in their precepts. His sister, Frances Reynolds (1729-1807) painted miniatures and copied

his pictures.—Leslie and Tom Taylor, *Life* (London, 1865); Northcote, *Memoirs* (London, 1813); Farington, *Memoirs* (London, 1819); Malone, *Works of J. R.* (1801); Cotton, Sir J. R. and his *Works* (1856); Cunningham; Redgrave, *Century*; Ch. Blanc, *École anglaise*; Waagen, *Art Treasures*; *Quarterly Review*, April, May, and July, 1866; Pulling, *Biog. Great Artists*; Knight, *Works of J. R.* (1798); Beechey, *Literary Works*, etc., of J. R. (London, 1835); Stephens, *English Children painted by J. R.*, with 15 photos.; *Portfolio* (1873), 66, 82.

REZZONICO, MARC ANTONIO, portrait, *Titian*, Spedale Maggiore, Milan; canvas, figure to thigh, life-size. Painted in 1558; left to the hospital by Rezzonico, a benefactor, at his death in 1584. Injured by cleaning and repairing.—C. & C., *Titian*, ii. 266.

RHODEN, JOHANN MARTIN VON, born at Cassel in 1778 or 1782, died Sept. 19, 1868. Landscape painter, studied in Rome, whither he returned in 1833, having been called to Cassel as court painter in 1827. Works: View near Lake of Albano, Gotha Museum; Italian Landscape with Pilgrim and Hermit; Villa of Hadrian; Convent of S. Benedetto near Subiaco.—Cotta's *Kunstbl.* (1842), 112; D. *Kunstbl.* (1858), 285; Förster, iv., vii.; v. 543; Riegel, *Gesch. des Wiederauflebens der d. K.*, 124, 334.

RHOMBERG, HANNO, born in Munich in 1819, died at Walchsee, Tyrol, July 17, 1869. Genre painter, son and pupil of Josef Anton Rhomberg, then pupil of Munich Academy under Schnorr, and of Bernhard; was much influenced by Enhuber and rapidly won fame with his humorous scenes from everyday life. Works: Watchmaker, National Gallery, Berlin; Village Painter's Studio



RHOMBERG

(1857); Votive Tablet (1858); Tight Boot, Best Scholar (1859); Punished for stealing Tid-Bits, Acrobats at Village Inn (1860); The Second Glass (1860); Sledge Carver (1861), Buying a Bird, First Trial in Smoking (1853), New Pinakothek, Munich; Ink-Spot, Juggler (1861); Boy at Whetstone (1862); Badly Sewed Shoe, Mother's Errand (1863); Children begging Father to buy a Dog (1864); Little Patient, Breakfast in Tyrol (1865); Tavern Scene (1869); Buying the Rabbits, R. L. Stuart, New York.—D. Kunstbl. (1854), 6; (1856), 72; (1857), 403; (1858), 226; Propyläen (1869), 720; Regnet, ii. 93; Zeitschr. f. b. K., v. 285.

RHOMBERG, JOSEF ANTON, born at Dornbirn, Vorarlberg, in 1786, died in Munich, Dec. 3, 1853. History and genre painter, pupil of Munich Academy under Peter von Langer, and won first prize in 1814; lived alternately in Vienna and Munich, where he finally settled and became professor at the Polytechnic School in 1827. Works: Noah's Sacrifice (1814); Rebekah at the Well, Holy Family (1820); Sybilla (1822), Innsbruck Museum; Death of Abel, Deluge, Swiss on the Rütli (1822); Adoration of Shepherds, Frauenkirche, Munich; Chamois Hunter and Girl Cow-Keeper (1832), Leipsic Museum.—Sötl, 251; Wurzbach, xxvi. 4.

RIBALTA, FRANCISCO DE, born at Castellon de la Plana, Valencia, between 1550 and 1560, died in Valencia, Jan. 12, 1628. Spanish school; studied in Valencia and afterwards in Italy, where he was influenced by the works of Raphael, Sebastian del Piombo, and the Carracci. On his return to Spain he was received with honour and patronage, and painted many pictures for the churches and convents of Valencia. His best works are remarkable for grandeur and freedom of drawing, good taste in composition, and knowledge of anatomy. Among his best scholars were his son Juan, Gregorio Castañeda, and Spagnoletto. Cean Bermudez gives a list of six pages of his works.

Among the best are: Dead Christ and Angels, St. Francis, Blessed Soul, Lost Soul, Madrid Museum; St. Francis embracing Christ, Assumption, St. Peter the Apostle, Conception, St. John Baptist, and others, Valencia Museum; The Virgin and St. John walking homeward from the Sepulchre, Old Pinakothek, Munich; St. Joachim and St. Ann, Christ on the Cross (1582), The Magdalen at the Sepulchre, Hermitage, St. Petersburg.—Stirling, i. 491; Viardot, Peintres de l'Espagne, 145; Ch. Blanc, École espagnole; Madrazo, 520; C. Bermudez.

RIBALTA, JUAN DE, born in Valencia in 1597, died there, Oct. 10, 1628. Spanish school; son and pupil of Francisco de Ribalta, and painted so nearly in his father's style that their works are often confounded. When only eighteen years old he painted the admirable Crucifixion, now in the Valencia Museum. Had he lived he would probably have taken rank among the most famous of Spanish painters. Works: SS. John and Matthew; SS. Mark and Luke; Singer, Madrid Museum; Pope Gregory the Great celebrating Mass, Dresden Museum; Jephtha's Sacrifice, Martyrdom of St. Catherine, Hermitage, St. Petersburg.—Stirling, i. 496; Ch. Blanc, École espagnole; Madrazo, 524.

RIBERA, DON CARLOS LUIS, born in Rome, of Spanish parents, in 1812. Spanish school; history painter, son and pupil of Juan Antonio Ribera, then pupil of Delaroche in Paris, where he lived for many years. Medals: Paris, 3d class, 1839; 2d class, 1845. Works: Legislators of the Spanish Nation, Room of the Cortes, Madrid; Tellez Giron rescuing Alfonso I.; Apocalypse of St. John; Virgin worshipping Infant Christ; Mary Magdalen at Christ's Tomb; Don Roderigo de Calderon led to Execution (1839); Assumption (1840); Battle against the Moors at Toledo (1845); View of Notre Dame in Paris (1848); Origin of Los Girones Family (1855).—Vapereau (1880), 1534.

RIBERA, JUSEPE DE. See *Spagnoletto*.



Ch. Rabot pinx.
L'Art

LA COMPTABILITE
(Collection de M. Hayem)

L.C. Penet sc.
Imp. A. Clément. Paris

RIBERA

RIBERA, ROMAN; contemporary. Genre painter. Works: Popular Paris Types, Vengan Penas! Unforeseen Case, At the Theatre (1883); At Break of Day (1884).—*La Ilustracion* (1883), i. 26, 91, 210, 362; (1884), i. 26.

RIBERA Y FERNANDEZ, Don JUAN ANTONIO, born in Madrid, May 17, 1779, died there, June 15, 1860. History and portrait painter, pupil of Bayeu, and of San Fernando Academy, then in Paris of David; afterwards went to Rome and in 1811 became court painter to Charles IV. and member of *Accademia di S. Luca*; in 1820 honorary member of *Accademia S. Fernando*; lived at *Navalcarnero* from 1835, became professor in 1838, and afterwards second director of the Madrid Museum. Works: *Cincinnatus*, *Wamba*, *Allegories of Summer, Autumn, Evening, Night*, Madrid Museum; *St. Ferdinand surrounded by Famous Spaniards*, Royal Palace, Madrid; *Paradise of Great Spaniards*; *Christ crowned with Thorns*, *Resurrection*, *Aranjuez*; *Portrait of Cardinal Ingranzo*, Toledo Cathedral; do. of Sculptor *José Alvarez*.

RIBOT, (AUGUSTIN) THÉODULE, born at Breteuil (Eure), Aug. 8, 1823. History, genre, and portrait painter, pupil of Glaize. Style vigorous, realistic, and somewhat coarse. Medals: 1864, 1865; 3d class, 1878; L. of Honour, 1878.

Works: *Cooks at Dinner Time*, *Merry Cook*, *Chickens Roosting* (1861); *Rooster's Song*, *Tinsmiths* (1864); *St. Sebastian* (1865), *Christ and the Doctors* (1866), Luxembourg Museum; *Torture* (1867), Rouen Museum; *Philosophers*; *Lawyers and the Oyster* (1868); *Good Samaritan* (1870), Luxembourg Museum; *Old Man* (1882); *Parchments*, *Artist's Daughter* (1884); *Père Bresteau*, *Marie* (1886); *Artist's Children*,



Col. Erwin Davis, New York. — *L'Art* (1880), xxi. 127; *Bellier*, ii. 370; *Claretie* (1874), 62, 110; *Gaz. des B. Arts* (1869), i. 500.

RICARD, GUSTAVE, born at Marseilles, Sept. 1, 1823, died in Paris, Jan. 23, 1872. Portrait painter, pupil of Cogniet; took the great colourists of the Italian school and Van Dyck for his models. He excelled in rendering individual characteristics. Medals: 2d class, 1851; 1st class, 1852. Works: *Madame Sabatier* (1850); *Marshal Comte Harispe*, Versailles Museum; *Diodore Rauhoul*, painter, Grenoble Museum; *Émile Loubon*, painter, Marseilles Museum; *Male Portrait*, Montpellier Museum; do., and *Artist's Portrait*, Luxembourg Museum.—*Bellier*, ii. 371; *Meyer, Gesch.*, 385.

RICCI, CAMILLO, born at Ferrara in 1580, died there in 1618. Lombard school; pupil and assistant of Scarsellino, whose manner he followed so exactly that his works are sometimes confounded with his master's. Although he died young he left enough pictures of merit to insure him an honourable place among his countrymen. — *Lanzi*, iii. 209; *Ch. Blanc, École ferraraise*.

C Ricci 1617

RICCI, MARCO, born at Belluno in 1679, died in Venice in 1729. Venetian school; nephew, pupil, and associate of Sebastiano Ricci, whom he accompanied in 1710 to France and England, where he painted landscapes and architecture pieces, to be found in many collections. Though seldom without merit, these are little more than studies, executed, like the pictures of his uncle, in a slight and hasty way. In the Dresden Museum are ten of his landscapes. In Vienna: *Landscape with Baptism of Christ*, Museum; *Two Landscapes*, Liechtenstein Gallery.—*Ch. Blanc, École vénitienne*; *Bartsch*, xxi. 312.

RICCI, SEBASTIANO, born at Cividale di Belluno in 1659, died in Venice, May 15, 1734. Venetian school; pupil in Venice of

RICCIARELLI

F. Cervelli, whom he accompanied to Milan ; resided several years in Florence, Rome, and other Italian cities, studying and executing many works. From Vienna, where he decorated the Palace of Schönbrunn, he went to England, in the reign of Queen Anne, and during a ten years' residence painted the chapel at Bulstrode for the Duke of Portland, the hall of Burlington House, an altarpiece for the chapel of Chelsea College, and other works, some of which are at Hampton Court. In 1718 he returned to Venice, where he lived rich and honoured until his death. With a fertile invention and great facility of execution, Sebastiano excelled in imitating the great masters of the Venetian school, especially Paolo Veronese. There is much grandeur and force in his compositions, but they generally want finish ; perhaps because he had more orders than he had time to fill. Among his works in Venice are : Christ appearing to the Holy Women, Academy ; Resurrection, S. Geminiano ; Communion of the Apostles, and St. Dominick, Corpus Domini ; Massacre of the Innocents, Scuola della Carità ; Baptism of Christ, and Apostles' Supper, Capucines ; Madonna with Saints, S. Giorgio Maggiore ; Discovery of the Cross, and Miracle of St. Francis, S. Rocco. Other works : Moses striking the Rock, Magdalen washing the Feet of Christ, Turin Gallery ; Ascension, SS. Apostoli, Rome ; Apostles adoring the Sacrament, S. Giustina, Padua ; Continenence of Scipio, Polyxenes before the Tomb of Achilles, Louvre ; Venus Sleeping, National Gallery, London ; A Sacrifice, Similar Subject, Ascension, Dresden Museum ; Temptation of St. Anthony, Schleissheim Gallery ; Battle between Romans and Sabines, Rape of the Sabine Women, Liechtenstein Gallery, Vienna.—Ch. Blanc, *École vénitienne*.

S. Ricci 1730

RICCIARELLI. See *Volterra*.

RICCIO. See *Brusaporci*.

RICCIO, portrait, *Raphael*, Munich Gallery ; wood, H. 1 ft. 9 in. × 1 ft. 4 in. ; signed.

Bust of a youth of the Riccio family, with straight hair falling from beneath a little black cap ; background, marble columns and a meadow with a wood. Long in possession of Riccio family, Florence ; bought from Trautmann, banker, by King Louis of Bavaria. Many of Michelangelo's letters are addressed to Luigi del Riccio, his intimate friend ; but whether this portrait is of that individual in his youth is not certain.—Pas-savant, ii. 26.

RICHARD, FLEURY FRANÇOIS, born at Lyons, Feb. 25, 1777, died at Écully (Rhône), March 14, 1852. History and genre painter, pupil of David, and leader of the older romantic school of art in Lyons. L. of Honour, 1815 ; painter to the King, 1825 ; director of the Lyons School of Art, 1825. Works : St. Blandine (1801) ; Valentine de Milan (1802) ; Blind Man's Buff, Francis I., Charles VII. leaving Agnes Sorel (1804) ; Vert-Vert (1804), Lyons Museum ; Bayard consecrating his Arms to the Virgin, St. Louis (1807) ; Henri IV. and Gabrielle d'Estrées, Jacques Molay going to the Scaffold (1808) ; Funeral of Henri IV. in St. Denis, Louis XIV. and Mlle. de la Vallière, Mlle. de la Vallière as a Carmelite, Gil Blas and Canon Sedillo (1814) ; Mary Queen of Scots ; Duchesse de Montmorency at the Monastery of Moulins (1817), Hermitage of Vaucouleurs (1819), formerly Luxembourg Museum ; Montaigne visiting Tasso (1822), Lyons Museum ; Tanneguy-Duchatel saving the Dauphin ; Death of Talmont at Pavia (1823) ; Louis de la Tremouille (1824) ; Comminge and Adelaide (1846).—Bellier, ii. 372 ; Larousse ; Meyer, *Gesch.*, 150.

R. FFR

RICHARD, THÉODORE, born at Millau (Aveyron), Nov. 24, 1782, died at Toulouse, Dec. 10, 1859. Landscape and porcelain painter, pupil of Bertin, Aubry, and Ingres. Medals : 2d class, 1831 ; L. of Honour, 1854. Works : Don Quixote and Sancho, River Tarn, Wood-Choppers, Crossing the Brook, Pic du Midi near Pau, Forest of

RICHARD

Beeches, Castle of Roque, Mill of Creissels, Forest in Winter, Game-Keeper and Poacher, Pau; Sheep in a Pasture, Morning, Last Tree of the Forest, Hollow Road, Sunset (1831 to 1848); Woods in Autumn (1853); Spring, Leafless Oaks (1857); Torrent (1859); Three Landscapes, Herd Marching, Bordeaux Museum; Farm near Pau (1841), City and Château of Pau, Landscape with Figures, Montpellier Museum; Forest in the Mountains (1842), Orléans Museum. — Bellier, ii. 373; Negrin, Artistes vivants du Midi (Toulouse, 1857).

RICHARD II., portrait, Jerusalem Chamber, Westminster, formerly in the Choir of the Abbey. The King on his throne. This precious and carefully painted portrait, which had been covered with several coats of paint, and converted into a different personage, was cleaned and repaired by George Richmond and H. Merritt. Engraved in Carter's Specimens (1780-94).—Geo. Scharf, Hist. of Old London, 285; Observations on the Westminster Abbey Portrait, reprinted from Fine Arts Quarterly (Jan. 1867).

RICHARD II., WITH MADONNA AND SAINTS, probably English, Wilton House, England; diptych, wood, tempera; assumed date, 1381. The King in a scarlet mantle embroidered with his badge (white hart), accompanied by SS. John Baptist, Edward the Martyr, and Edward the Confessor, kneels, in one panel, facing the Madonna and angels on the other. The Virgin is clad in deep blue, Christ in a mantle of cloth of gold, and the angels have blue wings and white hart badges. Charles I. obtained this picture from Sir T. Jermyn, and James II. (1688) gave it to Lord Castlemaine, at whose death it passed to 8th Lord Pembroke (1705). Engraved by Hollar (1639); H. Shaw in "Dresses of the Middle Ages" (i. Pl. 43). Waagen thought it an Italian work.—Arundel Soc. Chromolithograph, Essay by Geo. Scharf (1883); Athenæum (March 17, 1883); Waagen, Treasures, iii. 150.

RICHARDS, THOMAS ADDISON, born in London, Dec. 3, 1820. Landscape paint-

er; went, when a boy, to Georgia with his parents, and removed thence, in 1845, to New York, where he has since lived, with the exception of occasional trips to Europe. Pupil of National Academy in 1845-47; elected an A.N.A. in 1848, N.A. in 1851; has been corresponding secretary since 1852. He was the first director of the Cooper Union School of Design for Women in 1858-60; since 1867, professor of art in University of New York. Studio in New York. Works: Alastor, or the Spirit of Solitude, Mr. Woolsey, New Haven; Indian Paradise (1854); Edisto River, French Broad River (1859); Rhine, Warwick Castle (1869); Lake Winnipiseogee; Chatsworth—England; Lake Thun—Switzerland; Sunnyside; Lake Brienz—Switzerland (1879); Squantum Road—Providence, Meadow Brook, At Hunt's Mill—Providence (1880); Dingman Creek—Pa., Lilacs (1881); Flower of the Period, Marshal Niel Roses (1882); Pennsylvania Homestead, Van Etten's Peak—Delaware River (1883); Ferry Road at Dingman, In the Valley of the Delaware, Basket of Roses (1884); Mountain Brook, Delaware River (1885); Midsummer on the Delaware, River Road at Dingman's Ferry (1886).

RICHARDS, WILLIAM TROST, born in Philadelphia, Pa., Nov. 14, 1833. Landscape and marine painter, pupil of Paul Weber, a German artist in Philadelphia. In 1855 visited Florence, in 1866-67 France and Germany, and in 1878-79-80 London and the coast of England.

Exhibited at Royal Academy, London, in 1869 and 1878-81; Paris Salon, 1873. Honorary member of National Academy. Medals: Philadelphia, 1876; Temple, 1885. Works in oil: Wood Scene (1861); Leafy June (1862); June Woods (1864); Mid-Ocean; New England Coast; At Atlantic City (1873); Yellow Carn at Cornwall (1879);



RICHARDSON

On the Wissahickon, Indian Summer, C. P. Huntington, New York; Portsmouth Light—New Hampshire, J. J. Astor, *ib.*; Forest, Wissahickon, Land's End—Cornwall, G. Whitney, Philadelphia; Atlantic Coast, Fairman Rogers, *ib.*; Narragansett Pier, R. C. Taft, Providence; Sea Shore, Charles Parsons, St. Louis; *do.*, Daniel Catlin, *ib.*; Trebar with Strand—Cornwall (1881); G. Schwabe, Henley on Thames; Marine View (1882); On the Coast of New Jersey (1883), Corcoran Gallery, Washington; Wild New England Shore (1884); Trevalga Head—Cornwall, England (1885); Summit of Mount Tacoma (1886). Water-colours: 47 Landscapes and Marine Views (1871-76), Metropolitan Museum, New York; Marine—Atlantic City, T. B. Clarke, New York; Southwest Point—Conanicut; Gooseberry Island—Newport; Gull Rock—*ib.*, Limits of the Unresting Sea (1884).

RICHARDSON, JONATHAN, born in 1665, died in London, May 28, 1745. Portrait painter, pupil of John Riley; ranked, after the death of Kneller and Dahl, at the head of his profession. His heads are individual and characteristic, but his full-lengths are weak. Among his best known portraits are those of Anne Oldfield, Pope, Prior, Steele, Vertue, and Lord Chancellor Talbot, National Portrait Gallery, London; Pope and his Dog Bounce, Lord Lyttleton. He was also distinguished as the author of



“An Essay on the whole Art of Criticism in relation to Painting” (1719), “An Argument in behalf of the Science of a Connoisseur” (1719), and other works. His son, Jonathan (1694-1771),

was an amateur portrait painter and often assisted him in his labours.—Redgrave; F. de Conches, 84; Portfolio (1872), 66.

RICHMOND, GEORGE, born in 1809. Portrait painter, pupil of Royal Academy; elected an A.R.A. in 1857, and R.A. in 1867. Has painted a few ideal pictures, such as

Christ's Agony in the Garden (1858), and Scene from Comus (1864), but he owes his



reputation to his more than 3,000 portraits, among which are those of the Earl of Elgin (1860), Bishop of Oxford, Duke of Buccleugh (1865), Dr. Keble, Sir R. H. Inglis, Sir Moses Montefiore (1875);

Earl Granville, Bishop of Carlisle, Marchioness of Salisbury (1877).

RICHMOND, WILLIAM B.; contemporary. History and portrait painter, and sculptor, son of George Richmond, and pupil of Sir Frederick Leighton. Gold medal, Berlin, 1886. Works: Electra at Tomb of Agamemnon (1877); Phidyle, Sarpedon (1879); Calves, Song of Miriam (1880); Behold the Bridegroom Cometh (1881); Release of Prometheus (1882); May (1884); Audience in Athens during the Representation of the Agamemnon (1885), Birmingham Gallery; Cicely Wormald, Hermes (1886). Among his portraits are those of Princess Louise, Gladstone, Darwin, Browning, William Morris, Holman Hunt, and Lord Lyttleton.

RICHOMME, JULES, born in Paris, Sept. 9, 1818. History and portrait painter, son of the engraver Joseph Théodore Richomme, pupil of Drölling. Paints religious subjects chiefly, in a cold and correct style. Medals: 3d class, 1840;



2d class, 1842, 1862, 1863; L. of Honour, 1867. Works: Abraham taking Hagar as his Wife (1842); St. Sebastian saved by Holy Women (1843); Incredulity of St. Thomas (1845); Christ appearing to St. Martin, St. Peter's Repentance, Leda (1848);

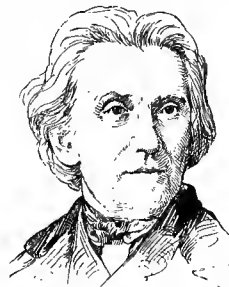
RICHTER

Erigone, King of Garb's Betrothed (1849); View of St. Peter's in Rome, Lamentano Bridge, Tower of Cervaro, Mary Magdalen's Conversion (1850); Italian Beggar Woman (1852); Christ healing the Paralytic, Love fleeing from Drunkenness (1853, bought by State); Christ healing a Sick Woman (1855); St. Nicholas saving the Sick (1857); Christ and the Children, Young Mother (1861); St. Peter of Alcantara healing a Child (1864), Luxembourg Museum; Baptism of Christ (1865), Préfecture de la Seine, Paris; Beheading of John Baptist (1866), Besançon Museum; Christ on the Cross (1868), Palais de Justice; Castle in Spain (1870); Forget-Me-Not (1872); Education of Achilles (1873); Don't awaken a Sleeping Cat, Toilet (1874); First Lesson on the Violin (1875); Dove (1876); Arab Woman, Chinese Doll (1877); The Feast in the Pharisee's House (1882); Around the Fountain (1884); Port de la Joliette (1886); Ignorance is Bliss, Mrs. D. D. Colton, San Francisco; decorations in St. Vincent de Paul and St. Séverin, Paris, and in other churches.—Bellier, ii. 376.

RICHTER, ADOLF, born at Thorn in 1816, died at Düsseldorf, Nov. 20, 1852. Genre painter, pupil of Academy at Düsseldorf, where he settled, and became very popular with well-composed and effectively coloured scenes from home life, especially such as introduced children. Works: Christmas Eve (1837); Vintage on the Moselle (1839); do. on the Rhine (1840); Hessian Emigrants on Seashore (1841); Souvenir of Cologne Carnival (1841); Sunday Afternoon in the Country (1842); Morning on the Ahr (1846); Last Comfort (1847); The Fifth Child (1848); Children's Breakfast (1849); Rhenish Village Life (1850); Return of Landwehrmann (1851); Before the Village School (1852).—Wolff. Müller, Düsseldorf. K., 268; Wiegmann, 316.

RICHTER, (ADRIAN) LUDWIG, born in Dresden, Sept. 28, 1803, died at Loschwitz, near Dresden, June 19, 1884. Landscape and genre painter and illustrator, son and pupil of the engraver Karl August

Richter; went in 1820 with Prince Narischkin through France to Nice, travelled and studied afterwards in the German Alps, and in 1823–26 in Italy. Appointed instructor in drawing at the porcelain factory in Meissen in 1828; called to the Dresden Academy in 1836, and professor there in 1841–76.



Has illustrated many works. Ph.D., Leipzig University; honorary member of Berlin, Munich, and Vienna Academies; Commander, Saxon Order of Albert; Order of Francis Joseph; Bavarian Order of Michael. Works: The Watzmann at Sunset (1824); Valley of Amalfi, View near Rocca di Mezzo (1823–26); Lauterbrunn Valley; Views in the Campagna and in the Apennines; Ariccia, Civitella (1827); Storm on Monte Serrone near Olivano (1830), Städel Gallery, Frankfurt; Ferry at the Schreckenstein near Aussig (1837), Spring Landscape with Bridal Procession (1847), Dresden Gallery; View in Sabine Mountains (1825), Valley near Amalfi (1826), The Schreckenstein near Aussig (1835), Evening Landscape with Worshipers (1842), Harvest Procession in Roman Campagna, Leipzig Museum; View in the Riesengebirge (1839), National Gallery, Berlin; Richter Album.—Hoff, A. L. Richter (Frankfurt, 1877); Jahn, Biogr. Aufsätze; Richter, Lebenserinnerungen; Wessely, Ad. L. R. (Vienna, 1883); Allgem. K. C., viii. 531, 573; Brockhaus, xiii. 693; Förster, v. 434; Illustr. Zeitg. (1883), ii. 266; Jordan (1885), ii. 182; Reber, ii. 261; Graph. K., vi. 1; D. Kunstbl. (1850), 407; (1851), 208, 410; (1852), 12; (1853), 251; (1855), 131, 390; (1856), 451; Kunst-Chronik, xix. 605, 645; Kunst f. Alle, i. 47; Müller, 437; Pecht, i. 57; Land und Meer (1869), i. 171; Zeitschr. f. b. K., x. 257; xviii. 377; xxi. 36; xii. (Mittheilungen, v. 1).

RICHTER, AUGUST, born at Dresden, June 3, 1801, died at Pirna, Nov. 19, 1873.

RICHTER

History painter, pupil of Dresden Academy, then in Düsseldorf under Cornelius, for whom he painted in fresco one of his wall pictures at Helldorf. Spent several years in Italy, and became professor in Dresden Academy. His style suggests Raphael; suddenly he fell into mannerism, and soon after became insane. Works: Hagar and Ishmael in the Wilderness, Dresden Museum; Rebekah and Eliezer, Weimar Museum.—Förster, v. 421; Nagler, xiii. 134.

RICHTER, ÉDOUARD, born in Paris; contemporary. Genre and portrait painter, pupil of Hébert and Bonnat. Works: News at the Studio (1868); Waiting (1870); At the Fortune-Teller's, Baby's Photograph (1875); The Slave's Narrative (1876); Veil Dance (1877); Jewess of Morocco (1880); Othello, Salome (1881); Harem in Old Granada (1883); Sultana going to the Bath, Young Girl with Narghileh (1884); Nymphaea lotus (1885); Bazaar in Tunis, Jewess of Algiers (1886). In United States: Judith, B. Wall, Providence; Gallery of the Louvre, J. H. Stebbins, New York; In the Cathedral, W. B. Bement, Philadelphia; Love Song, T. M. Scott, San Francisco.

RICHTER, GUSTAV, born in Dessau, May 12, 1847. Landscape painter, pupil of Berlin Academy (1863-68) and of Max Schmidt, then studied from nature, travelling in Middle Germany; paints chiefly mountain landscapes. Works: Group of Black Poplars on the Elbe, Ducal Palace, Dessau; Forest Border; Castle Giessmannsdorf (1873); Landscape in Hartz Mountains (1874); Entrance into Bode Valley (1876).

RICHTER, GUSTAV (KARL LUDWIG), born in Berlin, Aug. 31, 1823, died there, April 3, 1884. History and portrait painter, pupil of Berlin Academy under Eduard Holbein, and in Paris (1844-46) of Cogniet; studied in Rome in 1847-49, visited afterwards France and Italy repeatedly, Egypt in 1861, and the Crimea in 1873. One of the most successful portrait painters of modern times. Member of and professor in Berlin Academy; honorary member of

Munich and Vienna Academies. Medals: Berlin, Paris (1855, 1857, 1859), Brussels, Vienna (1873), Philadelphia (1876), Munich (1883); Order pour le mérite.



Works: Portrait of his Sister (1852); Daughter of *Jairus* (1856), National Gallery, Berlin; Baldur, The Walkyries, Walhalla,

New Museum, ib.; Building of the Pyramids (1859-73), Maximilianeum, Munich; Female Portrait (1852); do. (1856); Portrait of Painter Hoguet (1862); do. of himself (1862-64); do. of Eduard Hildebrandt (1865), Dantzig Museum; Egyptian Girl, Odalisque, Neapolitan Fisher-Boy, Egyptian Dancers (1870); Pygmalion; Gypsy Girls in the Crimea (1873); Sultan Abdul Aziz (1867); Count and Countess Roberinsky; Princess Carolath (1872); Duchess of Edinburgh; Duchess Marie of Mecklenburg (1874); Hon. George Bancroft; Artist with Boy, Artist's Wife with Younger Child (1874); Banker's Wife (1876); Emperor William (1876, 1877); Empress Augusta, Countess Károlyi (1878); Prince Pless; Queen Louise (1879), Cologne Museum; Countess Dönhoff; General Count von Blumenthal (1883), National Gallery, Berlin.—Allgem. K. C., viii. 446, 902; Illustr. Zeitg. (1884), i. 338; Jordan (1885), ii. 182; Kunst-Chronik, v. 83; ix. 712; x. 51; xiii. 2; xiv. 5; xix. 442, 541; Leixner, Mod. K., i. 87; ii. 43; Müller, 438; Rosenberg, Berl. Malersch., 191; D. Rundschau, ix. 471; xiii. 327; xvii. 303; xx. 461, 463; xxi. 148; Land und Meer (1872), i. 23; (1880), i. 47; (1884), ii. 710; Westermann's Monatshefte, liii. 40, 168; Zeitschr. f. b. K., vi. 92, 105.

RICHTER, WILHELM, born in Vienna in 1820. Genre, battle, and animal painter, pupil of Vienna Academy. Works: Girl before Shrine (1838); View from St. Michael; Street Sweeper (1839); Uhlans Marching; Storming of a Church (1844); Sally

RICO

from a City (1845); Attack of French Cavalry (1846); Death of Hensel at Malborough (1847); Piedmontese Prisoners of War (1858); Dragoons in a Skirmish (1865); Equestrian Portrait (1870); Horses at Pasture (1870); Kennel (1871); Royal Hunt in Hungary (1882).—Kunst-Chronik, xviii. 87; xix. 518; Wurzbach, xxvi. 65.

RICO, MARTIN, born in Madrid; contemporary. Architecture painter, pupil of Federico de Madrazo, then studied in Paris and Rome. Medals: Paris, 3d class, 1878; L. of Honour, 1878. Works: Doge's Palace in Venice, Samuel Hawk Collection, New York; Grand Canal—Venice, Miss C. L. Wolfe, ib.; Italian Garden, Metropolitan Museum, ib.; Court Interior—Granada, Boating Party in Bois de Boulogne, Washerwomen at Poissy, The Seine at Poissy, J. H. Stebbins, ib.; On the Seine, Morris K. Jesup, ib.; Ferry of San Stefano—Venice, C. L. Smith, ib.; Ancient Convent Walls near Seville, On the Seine, R. L. Cutting, ib.; Venice, Canal near Poissy, A. J. Drexel, Philadelphia; The Seine, Alex. Brown, ib.; Canal in Venice, Borie Collection, ib.; Gathering Oranges at Toledo, Venice, W. T. Walters, Baltimore; Entrance to Canale Grande—Venice, H. L. Dousman, St. Louis; Village of Bougival, Daniel Catlin, ib.; Bridge of Toledo (1883); S. M. del Giglio in Venice (1884).—La Ilustracion (1883), i. 2; ii. 307; (1884), i. 267.

RIDINGER (Riedinger), JOHANN ELIAS, born in Ulm, Feb. 16, 1698 (Feb. 15, 1695?), died in Augsburg, April 10, 1767. German school; animal and landscape painter, pupil in Ulm of Christoph Resch and in Augsburg of Johann Falk, then lived for three years in Ratisbon; returned to Augsburg, where he was much influenced by Rugendas, and in 1759 became director of



the Academy. Unsurpassed in the representation of wild animals. Works: Three Stags, Grosvenor Gallery, London; Stag pursued by Dogs, Cassel Gallery; Stag Resting (2), Fürstenberg Gallery, Donaueschingen; Two Bears in a Wilderness (1710), Schwerin Gallery; Pheasant Hunt at Night, Weimar Museum.

—Ch. Blanc, École allemande; Kugler (Crowe); Nagler, xiii. 160; N. Bibliothek der Wissenschaften, ii. 137; Thiene-mann, Leben (Leip., 1856); Weyermann, 437.

RIEDEL, AUGUST, born at Baireuth,



Dec. 27, 1802, died in Rome, Aug. 8, 1883. Genre and portrait painter, pupil of Munich Academy under Peter von Langer; went in 1828 to Rome, where he adopted a manner differing widely from the academic

style, and excelling in brilliancy of colouring, which made his pictures very popular. Was member of and professor in Accademia di S. Luca in Rome, member of Berlin, Munich, Vienna, and St. Petersburg Academies. Works: Sakuntala, Medea, Stuttgart Gallery; Girls Bathing, Two Albanian Women (1838), National Gallery, Berlin; Child and Nurse (1865), Raczynski Gallery, ib.; Women of Albano, Kunsthalle, Hamburg; Vittoria d'Albano, Wittelsbach Palace, Munich; Neapolitan Fisher Family (1834), Judith (1840), Young Girl in Mother's Lap (1848), Portrait of Carl Rottmann (1827), five other portraits (1831, 1842, 1865), New Pinakothek, ib.; Roman Woman; Bayadere (1862); Neapolitan Mother by the Sea; Bacchante, Sappho, Herodias, Sakuntala, King of Württemberg's Collection; Puck; Cupid and Psyche feeding Nightingales; Beautiful Stella; Agrippina with Ashes of Germanicus; Rezia; Spring; Angel of Light; The Peri; Love among the Roses, J. J. Astor, New York; Italian Woman, August Bel-

R 1710

RIEDER

mont, *ib.*; many portraits.—*Allgem. K. C.*, viii. 491, 902; *Brockhaus*, xiii. 690; *Cotta's Kunstbl.* (1844), 105; *D. Kunstbl.* (1851), 139; (1853), 427; (1857), 39; *Müller*, 439; *Land und Meer* (1880), i. 499.

RIEDER, WILHELM AUGUST, born at Döbling, near Vienna, Sept. 30, 1796, died in Vienna, Sept. 8, 1880. History, genre, and portrait painter, pupil of Vienna Academy, and afterwards professor; in 1857 became custodian of the Belvedere Gallery; visited Tyrol and North Italy in 1830, Florence and Rome in 1833. Works: *Christ on Mount of Olives*; *St. Rosalia* (1820); *Lily of St. Leonard* (1841), Vienna Museum; *Mary Stuart taking Farewell of her Ladies* (1843); *Scene from Walter Scott's Prison of Edinburgh* (1844); *Portrait of Franz Schubert*; *Emperor Francis I., Gratz University*.—*D. Kunstbl.* (1857), 325; *Wurzbach*, xxvi. 107.

RIEDMÜLLER, FRANZ XAVER VON, born at Constance, Jan. 22, 1829. Landscape painter, pupil in Carlsruhe (1856–61) of J. W. Schirmer, then lived for some time in Strasburg and Frankfort, and settled in Stuttgart in 1864. Medals: Carlsruhe and London. Baden court painter since 1873. Works: *Heidenlöcher on Ueberling Lake*; *Charcoal-Burner's Hut*; *View on the Königssee*; *do. on Lake Constance*; *do. near Berchtesgaden*; *do. near Strasburg* (1875); *Stuttgart Museum*; *Italian Landscapes*; *Views in Grand-ducal Garden at Carlsruhe*.—*Müller*, 440; *Meyer, Conv. Lex.*, xviii. 821.

RIEFSTAHL, WILHELM, born at Neustrelitz, Mecklenburg, Aug. 15, 1827. Landscape and figure painter, pupil of Berlin Academy under F. W. Schirmer; studied nature on Isle of Rügen, afterwards visited Middle Germany, the banks of the Rhine, Tyrol, Switzerland, and Rome (1869); was professor at the Carlsruhe Art School



in 1870–73, and director in 1875–77; settled in Munich in 1878. Excels in harmonious combinations of landscape scenery with figures. Member of and professor in Berlin Academy; honorary member Munich Academy, 1881. Gold medal: Berlin, 1864; Vienna, 1873. Works: *Northern Heath*; *Coast of Rügen*; *Westphalian Village Church*; *Procession of Capuchins*; *Mourning Assembly in Appenzel*, Carlsruhe Gallery; *Similar subject*, Wiesbaden Gallery; *Bridal Procession in Passeyer Valley*; *Return from Baptism*; *Pilgrimage in the Mountains*; *In the Refectory*; *Shepherds' Devotions in the Fields* (1864), All Souls' Day (1869), National Gallery, Berlin; *Funeral Procession in Front of Pantheon* (1871), Dresden Gallery; *Blessing of the Alps* (1881); *Missionaries in Rhætia* (1884); *Child's Burial in Passeyer* (Jubilee Exhibition, Berlin, 1886); *Wedding Procession in Tyrol*, J. J. Astor, New York; *do.*, Israel Corse, *ib.*; *Chapel in Tyrol*, D. H. McAlpin, *ib.*; *Return from Christening*, Mrs. Wilschach, Philadelphia.—*Allgem. K. C.*, viii. 942; *Brockhaus*, xiii. 700; *Illustr. Zeitg.* (1863), i. 96; *Jordan*, 250; *Kunst-Chronik*, xvii. 8, 380; xix. 644, 661; *Müller*, 440; *D. Rundschau*, ix. 477; xiii. 336; *Rosenberg, Berl. Malersch.*, 348; *Zeitschr. f. b. K.*, iv. 117; v. 123; vi. 175; xx. 76.

RIEGER, ALBERT, born in Vienna; contemporary. Landscape painter; has travelled in Europe and the East. Works: *Ruins of Mosque in Greece*, *Storm on Coast of Dalmatia*, *Sunset*, *Coast View in Istria*, *Eddystone Lighthouse in Stormy Night*, *do. at Sunrise*, *Storm in the Tropics* (1871–72); *Waterfall in the Pryenees* (1872); *Rainy Weather on the Danube*; *Summer Evening near Florence* (1874); *Ruins of Athens* (1878); *Polar Night in Spitzbergen* (1880); *Castle Hohenbaden*, *Queen Waldlieb* (1881); *Shipwreck on Norwegian Coast* (1882).—*Illustr. Zeitg.* (1873), ii. 16; (1875), ii. 383; (1878), ii. 271; (1881), ii. 369, 378; (1882), ii. 465; (1883), i. 293; *Kunst-Chronik*, xviii.; *Wurzbach*, xxvi. 133.



HYACINTHE
RIGAUD.

RIENZI

RIENZI, Holman *Hunt*, private gallery, England. Rienzi vowing to revenge his brother's death. Painted in 1849; Hunt's first Pre-Raphaelite picture.

RIEPENHAUSEN, FRANZ and JOHANN, born in

Göttingen in 1786 and 1788, died in Rome, Franz, Jan. 3, 1831, Johann, Sept. 17, 1860. History painters, sons of and first instructed by the engraver Ernst Riepenhausen, then studied



under W. Tischbein in Göttingen and in Cassel (1804), and after Hartmann's drawings from Pre-Raphaelite masters in Dresden (1805), where they embraced Catholicism; returned to Göttingen, and went in 1807 to Italy. In 1810 they published a history of painting in Italy. The portrait is of Johann Riepenhausen. Works: *The Minstrel* (after Goethe); *Maiden from Afar* (after Schiller); *Magnificat*; *Casting off of Hagar*; *Christ blessing Children* (1819), Provinzial Museum, Hanover; *Madonna and St. John* (1820), Schwerin Gallery; *View of Rome* (1820); *Legend of St. Elizabeth* (2, 1821); *Raphael's Vision* (1822), Raczynski Gallery, Berlin; *Conradin hearing his Death Sentence*; *Henry the Lion defending Barbarossa in Rome* (1825), Royal Palace, Hanover. By Johann: *Duke Erich saving Emperor Maximilian's Life in Battle of Regensburg* (1834); *First Communion of Girls in Rome*; *Cupid as Musician*; *Madonna and St. John*, New Pinakothek, Munich; *Cupid and Psyche* (1835), Provinzial Museum, Hanover; *Raphael's Death*, *Apparition* (1836); *Charity*, *Cupid instructing Two*

*F. & J. Riepenhausen. pin.
Rom. 1820*

Girls in Love, *Duke Ernst of Brunswick interceding for Prisoners* (1837); *Beatrix*

before Emperor Otto IV. (1838); *Extinction of Cenci Family* (1839); *Poetry*, Kunsthalle, Hamburg.—Andresen, iii. 86; Brockhaus, xiii. 702; Förster, iv. 232; N. Necrol. d. D. (1831), 38; Reber, i. 325; Riegel, *Gesch. des Wiederauflebens der d. K.*, 258.

RIÉSENER, (LOUIS ANTOINE) LÉON, born in Paris, Jan. 21, 1808, died in 1878. Figure and portrait painter, pupil of his father, Henri François Riésener (portrait painter, 1767-1828), and of Gros. Medals: 3d class, 1836; 2d class, 1855, 1864; L. of Honour, 1873. Works: *Flora*, *Bacchante* (1836); *Egyptian Girl and Nurse* (1855); *Idyl in Normandy* (1863); *Erigone* (1864), Luxembourg Museum; *Bacchus and Ariadne*, *Awaking*, *The Toilette* (1875); *Brook in the Wood*; *Country Pleasures*.—Bellier, ii. 379; Meyer, *Gesch.*, 286.

RIESER, MICHAEL, born at Schlitters, Tyrol, Sept. 6, 1828. History painter, pupil of Munich (1848-50) and Vienna (1852-61) Academies, at the latter under Ruben, then studied for three years after the old masters in Florence, Rome, and Venice. Member of Vienna Academy in 1864; professor at Industrial Art School in Vienna since 1868. Works: *Holy Family* (1858); *Baptism of Christ*; *Death of St. Wenceslaus* (1859); *Eve of Nativity*, Prague Gallery; many cartoons for church glass-paintings.—*Kunst-Chronik*, xviii. 511; Müller, 440; Wurzbach, xxvi. 148.

RIETSCHOOF, JAN CLAASZ, born at Hoorn in 1652, died there in 1719. Dutch school; marine painter, pupil of Backhuysen, whose style he imitated very skilfully. Works: *Calm Sea*, *Stormy Sea*, Amsterdam Museum.—Kugler (Crowe), ii. 505.

RIGAUD, HYACINTHE, born at Perpignan, July 18, 1659, died in Paris, Dec. 29, 1743. French school; history and portrait painter, pupil of Pezet, Verdier, and Ranc; won grand prix in 1682, but, by Le Brun's advice, instead of going to Rome, devoted himself to portrait painting, in which he became a master. Member of Academy, 1700; professor, 1710; rector, 1733; Order of St.

RIGAUD

Michael, 1727. Works: Cain building the City of Enoch (1682); Crucifixion (1684);



Presentation in the Temple, St. Andrew, Portrait of Louis XIV. (1701), Philip V. of Spain, Bossuet (1705), Le Brun and Mignard, Cardinal Polignac, and nine others, Louvre; Louis XIV., Louis XV. (4, two dated

1715, 1730), Mignard, Portrait of himself, twelve others, Versailles Museum; Pierre Puget, Amiens Museum; Saint-Simon, Bishop of Metz, Marshal Noailles, Grenoble Museum; Louis XIV., Metz Museum; Fontenelle, Montpellier Museum; Marshal Turenne, Nîmes Museum; Louis XV., Rouen Museum; Philip of Orléans, Racine, Toulouse Museum; Louis XIV., Valenciennes Museum; others in Museums at Chartres, Douai, Lyons (2), Nantes, Orléans, Strasburg, Basle, Geneva, Zürich (2); Sculptor Bogaert, Berlin Museum; Portrait of himself, Cassel Gallery; Cardinal Fleury, Knight of St. Michael, Darmstadt Museum; Augustus III. of Poland, Dresden Museum; Louis XIV., Madrid Museum; Fontenelle, Hermitage, St. Petersburg; Bossuet, Portrait of himself, Uffizi, Florence; Cardinal Fleury, National Gallery, London; others in Bamberg and Carlsruhe (2) Galleries; Old Pinakothek, Munich; Museum (2), Liechtenstein (1740) and Czernin Galleries, Vienna; Naples Museum; Historical Society, New York (2). His brother Gaspard (born at Perpignan, baptized June 1, 1661,

*H. Rigaud
Hyacinthe Rigaud,
1712*

died in Paris, March 27, 1705), was also a portrait painter of merit, several of whose

works are probably attributed to his more famous brother.—Bellier, ii. 381; Ch. Blanc, *École française*; Dohme, 3; Houssaye, 140; Jal, 1062; *Mémoires inédits*, ii. 114; Nagler, xiii. 179; Wurzbach, *Fr. Mal. des XVIII. Jahrh.*, 6.

RIGAUD, JOHN FRANCIS, born at Turin, Italy, May 18, 1742, died at Pockington, England, Dec. 6, 1810. History and portrait painter, son of a French merchant; early studied art and became painter to the King of Sweden; afterwards studied in Rome, Bologna, and Parma, and in 1766 was elected a member of the Bologna Academy. Went in 1772 to Paris, and thence to London, where he became an exhibitor at the Royal Academy, was elected an A.R.A. in 1782, and R.A. in 1784. His diploma picture was entitled Samson. He painted also in fresco, and decorated ceilings, and translated into English Leonardo da Vinci's "Treatise on Painting" (1806).—Redgrave.

RIGO, JULES (VINCENT ALFRED), born in Paris in 1810. Battle painter, pupil of L. Cogniet. Medals: 3d class, 1857; 2d class, 1859, 1861, 1863. Works: Bonaparte at Siege of Toulon—1783 (1849), Ministry of Interior, Paris; Crossing of the Tagliamento in 1809, Taking of Zaatcha—1849 (1853), French Surgeons at Battle of Inkerman—1854 (1857), Marshal Canrobert in Trenches of Sebastopol (1859), Portrait of Mayor of Versailles (1856), Versailles Museum; Baptism of Clovis (1859, bought by the State); Battle of Magenta (1861); do. of Solferino (1866); Totila King of the Goths visiting St. Benedict (1865), Communion of St. Benedict (1867), St. Étienne du Mont, Paris; Crossing of the Beresina—1812 (1870); Charge of Cuirassiers at Reichshoffen (1879); Start for the Promenade (1880).—Bellier, ii. 382.

RILEY, JOHN, born in London in 1646, died there in 1691. Portrait painter, pupil of Gerard Soest and of Isaac Fuller; became noted after death of Lely, and had among his sitters Charles II., James II. and his Queen, and William and Mary, to whom



Le M^l De Villars.



Sa Valeur héroïque enchaîna la Victoire,
Et l'affaire d'énain mit le comble à sa gloire.

Rigaud Pince.

De Marsenay Scul. 1771.



John Francis Ryland.

RINALDO

he was appointed court painter. Works : Bishop Burnet, James II., William Lord Russell, Waller, National Portrait Gallery ; others at Hampton Court.—Redgrave ; F. de Conches, 61.

RINALDO AND ARMIDA. Subject from Tasso's "Gerusalemme liberata" (Jerusalem Delivered). Rinaldo, who has fled from the camp of the Crusaders after slaying Gernando, gives himself up to amorous delights in the gardens of the enchantress Armida.

By Agostino Carracci, Naples Museum ; canvas, H. 6 ft. 4 in. × 7 ft. 9 in. Armida, seated upon a hillock under a tree, arranges her hair with the aid of a mirror which Rinaldo, reclining, holds for her ; at left, Ubaldo and Charles the Danish knight concealed in foliage ; in background, left, palace of Armida. From the Farnese Collection. Engraved by Lasinio fils.—Museo Borbonico, viii. Pl. 1.

By Domenichino, Louvre ; canvas, H. 3 ft. 11 in. × 5 ft. 5 in. Armida and Rinaldo in nearly same position as above ; a cupid, in the air, aims an arrow at Armida, while two others embrace, a fourth lies asleep, and a fifth sits on the bank near Armida ; at left, Ubaldo and Charles the Danish knight ; in background, middle, the palace of Armida. Collection of Louis XIV., who bought it in 1685. Engraved by Croutelle.—Villot, Cat. Louvre ; Musée français, i. ; Landon, Vies, Pl. 142 ; Réveil, xi. 733.

By Anton van Dyck, Louvre ; canvas, H. 4 ft. 4 in. × 3 ft. 3 in. Rinaldo, disarmed, reclines on the sward with his head on Armida's knees ; at left, cupids play with his sword ; at right, a cupid holds his hands to receive fruit from another one in a tree ; in foreground, two cupids near an open coffer of jewels ; at left, behind a bush, the

heads of Ubaldo and his companion. Engraved by P. de Jode (1644). Same subject, Bordeaux Museum.—Cat. Louvre ; Waagen, Treasures, iv. 511.

By Anton van Dyck, Duke of Newcastle, England ; canvas, H. 4 ft. 6 in. × 5 ft. 8 in. Armida, in floating red drapery, leans over Rinaldo, who sleeps at the foot of a tree, and envelopes him in garlands of flowers which cupids bring to her ; above, other cupids flying ; at left, a siren, her head and bust out of the water, sings to prolong the enchantment to which the hero has succumbed. A copy, formerly in collection of



Rinaldo and Armida, Domenichino, Louvre.

the Duc de Tallard (1756), was sold at his sale for 7,000 florins to the King of Prussia. Engraved by F. Ragot ; P. de Baillu.

By Nicolas Poussin, Berlin Museum ; canvas, H. 3 ft. 10 in. × 4 ft. 9½ in. Armida, clothed in a yellow mantle, bearing away the sleeping Rinaldo. She supports his head, four cupids bear up his body and legs, and a fifth flies in advance towards a river. On the opposite side an aged man, personifying a river, and two nymphs ; at a distance, two warriors near a column. Carried to Paris ; returned in 1815. Engraved by Chasteau ; anonymous.—Smith, viii. 147.

By Nicolas Poussin, Dulwich Gallery ; can-

RINALDO

vas, H. 2 ft. 7½ in. × 3 ft. 7½ in. Armida, armed with a dagger, is bending cautiously over Rinaldo, who, clad in splendid armour, lies sleeping at the foot of a tree; overcome by love, as she contemplates his beautiful face, she withholds the blow, her arm being restrained by a cupid who has alighted beside her. Engraved by J. Audran; P. Dupin.—Smith, viii. 145.

By Nicolas *Poussin*, Hermitage, St. Petersburg; canvas, H. 3 ft. 1 in. × 4 ft. 6 in. Armida bends affectionately over the sleeping Rinaldo and places her hand on his breast; at his head are two cupids, a third plays with his shield, and a fourth is on the farther side of a bank; on opposite side, emblems of fertility and abundance; on a cloud, Armida's splendid car, with spirited coursers, held by two nymphs. Engraved by Sanders.—Smith, viii. 146.

Subject treated also by Alessandro Tiarini, Munich Gallery; François Boucher (1734), Louvre; Auguste Leloir (1879).

RINALDO AND ARMIDA, HISTORY OF, David *Teniers*, younger, Madrid Museum; copper. Series of twelve pictures, each H. 9 in. × 1 ft. 3 in.:

1. Armida arrives at the Christian camp and presents herself to Godfrey de Bouillon.

2. Godfrey deliberates with his companions concerning the means of giving Armida the aid she asks for; in the background, the death of Gernando at the hands of Rinaldo.

3. Charles and Ubaldo, seeking for Rinaldo, who has fled the camp to escape the punishment of his deed, arrive on the banks of a river near Ascalon, where they hear of his ensnarement by Armida.

4. Rinaldo in the Island of Orontes.

5. Armida, in her chariot, conveys Rinaldo asleep to the Fortunate Isles.

6. Charles and Ubaldo land in the Fortunate Isles.

7. The Gardens of Armida; Rinaldo, disarmed, with his head on the breast of the enchantress.

8. Separation of Rinaldo and Armida.

9. Rinaldo and his companions flee from the Fortunate Isles, and Armida disappears into the air in her chariot.

10. Prowess of Rinaldo against the Saracens.

11. Armida in her chariot incites the Saracens against Rinaldo.

12. Armida is about to stab herself when Rinaldo arrests her hand and is reconciled to her.

RINCON, ANTONIO, born in Guadalupe about 1446, died in Seville about 1500. Spanish school; doubtfully said to have studied in Italy, either with Andrea del Castagno or Domenico Ghirlandajo; painted chiefly at Toledo; became painter to Ferdinand and Isabella, whose portraits he frequently painted. Best extant work, altarpiece in Church of Robleda de Chavila, containing seventeen panel pictures of the Life of the Virgin. His son Fernando was also a painter.—Stirling, i. 89; Ch. Blanc, *École espagnole*.

RING, HERMAN TOM, born at Münster in 1521, died there in 1597. German school; history and portrait painter, son and pupil of Ludger the elder, but influenced by the Italians. Works: Waking of Lazarus (1546), Crucifixion, Companion-piece to do., Münster Cathedral; Crucifixion and others, also portraits, Art Union, Münster; twelve Prophets and Sibyls, Augsburg Gallery; Portraits of John of Leyden and Wife (1535), Schweriu Gallery. His son Nicolaus, who flourished second half of 16th and beginning of 17th century, was a follower of the Italian schools. Work: Entombment (1598), Ludgeri Church, Münster.—Kugler (Crowe), i. 268; Schlie, 524; W. & W., ii. 504; *Zeitschr. f. b. K.*, xii. 256, 319.

RING, LUDGER TOM, the elder, born at Münster in 1496, died there in 1547. German school; a versatile master, of a family of painters that flourished in Münster in the 16th century. Works: Portraits of Man and Wife, Bust Portrait of Young Man (1536), Museum, Münster; God the

RING

Father as Avenger (1538), Art Union, *ib.*; Male Portrait, Berlin Museum. — Kugler (Crowe), i. 268; Lübke, *Mittelalterliche Kunst in Westfalen*, 366; *W. & W.*, ii. 503; *Zeitschr. f. b. K.*, xii. 257.

RING, LUDGER TOM, the younger, born at Münster after 1521, died at Brunswick in 1583 or 1584. German school; history and portrait painter, son and pupil of Ludwig the elder; settled in Brunswick, where he obtained the freedom of the city in 1561. Works: Portrait of Doctor Chemnitz (1569), Art Union, Münster; others in private collections there; Marriage at Cana (1562), Berlin Museum; Portrait of a Lady (miniature), Suermondt Museum, Aix-la-Chapelle. — Kugler (Crowe), i. 268; *W. & W.*, ii. 505; *Zeitschr. f. b. K.*, xii. 320.

RING, PIETER DE, flourished about 1650–60. Dutch school; fruit, flower, and still-life painter, and a successful follower of Jan D. de Heem; master of Guild at Leyden in 1648. Works: Still-Life, Amsterdam Museum; Vanitas (1650), Berlin Museum; Table with Oysters, Lobster, and Fruits, Dresden Gallery; Breakfast Table (2, one dated 1659), Schwerin Gallery. — Kugler (Crowe), ii. 520; *Kramm*, v. 1370; *Schlie*, 527.

RIOULT, LOUIS ÉDOUARD, born at Montdidier (Somme), Oct. 26, 1780, died in Paris, March 10, 1855. Genre painter, pupil of David and Regnault. Won second grand prix in 1814. First exhibited in 1819; soon after, having lost the use of his right hand, he learned to paint with his left. Medals: 2d class, 1844; 1st class, 1838. Works: Endymion Asleep (1822); Angelica rescued by Roger (1824), Compiègne Palace; School Boy giving his lunch to a Poor Man (1824); Women Bathing (1827); Calabrian Brigand (1829); Going into the Bath (1831); Bath at the Fountain (1834); Torregiano, Two Girls in a Boat (1835); St. Jerome Praying, Two Girls in a Bath (1836); Siege of

Ostend (1837), Versailles Museum; Girl with a Goat, Magdalen (1838); Death of Chevalier d'Assas, Girl with Dogs (1841); Visitation, Diana Bathing, Leda Bathing, Woman Bathing with a Zephyr, Wounded Love (1850); Battle of Hastenbeck, 1757, Portraits of the Grand Condé, and his Wife, of Philip V. of Spain, Princesse de Lamballe, Count and Countess of Albany, Madame de Genlis, and twenty-one others, Versailles Museum; Little Savoyard Asleep, Douai Museum; Dorine and Tartuffe, Montargis Museum; Aurora, Saint-Étienne Museum. — Bellier, ii. 384; *D. Kunstbl.* (1851), 188; Larousse.

RIPOSO, IL. See *Repose in Egypt*.

RISSE, ROLAND, born in Cologne in 1835. History, genre, and portrait painter, pupil of Düsseldorf Academy under Karl Sohn, Schadow and Bendemann; visited afterwards Munich, Dresden, the Netherlands, and Paris. Works: Christ before Pilate (1856); Christ with a Dove (1858); Christ presenting a Child as Example to his Disciples (1862); Johanna Sebus (1864); Snowdrop and the Dwarfs (1866); Sleeping Beauty (1867); Cinderella (1868); Last Days of Pompeii; Ophelia; God and Bayadere; Portraits of 11 Members of Academy Senate in Tübingen (1878). — Müller, 441.

RITCHIE, ALEXANDER HAY, born in Glasgow, Scotland, Jan. 14, 1822. Portrait and genre painter, and engraver; studied under Sir William Allen in the Royal Institution, Edinburgh. Removed in 1841 to New York, where he has since lived. Elected N.A. in 1871. Works: Washington and his Generals; Death of Lincoln; Mercy at the Wicket Gate; Fitting out Moses for the Fair; Baby, who's that? Portraits: President McCosh and Professors Charles Hodge and H. M. Alexander of Princeton College (1881).

RITTER, EDUARD, born in Vienna in 1808, died there in 1853. Genre painter, pupil of Vienna Academy. Works: Scene in Peasant Family (1838), Country People around Well (1846), Sick Bugle-Player

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(1847), Vienna Museum; End of Church-Day (1846); Bequest of Grand-parents (1847); Ballad Singer (1848); Farewell of the Bride (1850); Rural Meal, Singing Rehearsal (1851); Bout at Inn, End of a Village Church-Day (1852).—Wurzbach, xxvi. 179.

RITTER, HENRY, born at Montreal, May 24, 1816, died at Düsseldorf, Dec. 21, 1853. Genre and landscape painter, pupil of Gröger in Hamburg, whither he went early in life, then of Düsseldorf Academy under Sohn, where he was much attracted by Jordan; excelled in representing episodes from sailor-life, with great vividness and brilliant colouring. Works: Smugglers attacked by Dragoons (1839); The Boaster (1841); Betrothal in Normandy (1842), Leipsic Museum; Fisherman's Son Drowned (1844), Ravené Gallery, Berlin; Poacher (1847); Fire in the Prairies (1851), Kunsthalle, Hamburg; Middy's Sermon (1852), Cologne Museum.—Cotta's Kunstbl. (1846), No. 63; Förster, v. 395; Hagen, i. 353; Wolfg. Müller, Düsseldorf. K., 224; Wiegmann, 313.

RITTER, PAUL, born in Nuremberg, March 4, 1829. Architecture painter, pupil of Heideloff; became deaf and dumb when four years of age; travelled in France, Austria, Denmark, and Italy. Gold medal, Berlin, 1880. Works: Sacrament Shrine in St. Lawrence, Nuremberg; Choir of St. Lawrence, *ib.*; Court of Old Post Office, *ib.*; Peller Hof, *ib.*; Well in Time of Thirty Years' War, *ib.*; Arrival of Crown Jewels in 1424 (1883), City Hall, Nuremberg. His brother, Lorenz (born Nov. 27, 1832), painted for the Grand Duke of Mecklenburg many views in Nuremberg and Heidelberg; View of Pentagonal Tower in Nuremberg (1882), Entry of Gustavus Adolphus into Nuremberg (1884).—Müller, 441; Kunst-Chronik, xvii. 353; xix. 94; Illustr. Zeitg. (1884), i. 131; Land und Meer (1887), i. 15.

RIVALZ, ANTOINE, born at Toulouse, March 6, 1667, died there, Dec. 7, 1735.

French school; history and portrait painter, son and pupil of Jean Pierre Rivalz (1625–1706), then studied in Paris and in Rome, where he received the first prize of the Accademia di San Luca from the hands of Pope Clement XI. After his return to his native city he painted, during thirty years, many pictures relating to its history, and in 1726 established an art school, which was raised to the rank of an academy in 1750. Works: Foundation of City of Ancyra, Sosthenes King of Macedon taken Prisoner, Littorius vanquished by Theodoric, Raymond de Saint-Gilles taking the Cross in 1096, Defeat of Henry II. of England before Toulouse in 1159, The Huguenots expelled from Toulouse in 1562, Pope Urban II. consecrating Church of St. Saturnin, Portrait of the Artist, five others, Toulouse Museum; Diana and Actæon, Narbonne Museum.—Bellier, ii. 387; Ch. Blanc, *École française*, ii.

RIVER, GOING DOWN TO THE, *Alma-Tadema*, W. H. Vanderbilt Collection, New York; canvas, H. 2 ft. 6 in. × 5 ft. A Roman lady, attended by her little daughter and a slave-girl, descending stairs leading down to the Tiber, with two ferrymen clamouring for custom; at right, the river, with a marble bridge in background, and a galley coming into view through one of its arches.—Art Treasures of America, iii. 95.

RIVEY, ARSÈNE, born at Caen; contemporary. History and portrait painter, pupil of Picot, Couture, and Bonnat. Medal, 3d class, 1880. Works: Intimacy (1870); Brenda (1873); St. Sebastian (1876); David appeasing the Anger of Saul (1878); Neapolitan Woman (1881); Flemish Gentleman (1882); Estudiante (1883); In the Armoury, A Missive (1884); Study (1886).

RIVIERE, BRITON, born in London, Aug. 14, 1840. Subject and animal painter, son and pupil of William Riviere (1806–1876), teacher of drawing at Cheltenham College and afterwards at Oxford, where Briton took his degree of A.B. in 1867. Exhibited in 1858–59, at the Royal Academy, pictures entitled Rest from Labour, Sheep

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on the Cotswolds, and Road to Gloucester. In 1876 he received a medal at Philadelphia. Obtained much repute in 1866 by the Poacher's Nurse. Elected an A.R.A. in 1878, and R.A. in 1881. Works: Strayed from the Flock, Long Sleep (1866); Charity (1870); *Circe* and the Companions of Ulysses, Come Back (1871); Daniel in the Den of Lions (1872); Argus (1873); Apollo (1874); War Time, Last of the Garrison (1875); A Stern Chase, Swineherd's Dogs, Pallas Athenæ (1876); Legend of St. Patrick, Lazarus (1877); Lions, *Sympathy*, An Anxious Moment, Victims (1878); Poacher's Widow, In manus tuas—Domine (1879); Night-Watch, Endymion, Last Spoonful (1880); Envy, Hatred and Malice, Hope Deferred, Roman Holiday, Let Sleeping Dogs Lie (1881); The King Drinks, Magician's Doorway (1882); Giants at Play, Herd of Swine, Old Playfellows, Last of the Crew (1883); Eve of St. Bartholomew, King and his Satellites, Actæon, Enchanted Castle (1884); Stolen Kisses, After Naseby, Sheepstealers, Væ Victis (1885); Rizpah, Union is Strength, The Exile (1886).—Art Journal (1878), 5, 145; Meynell, 141; Portfolio (1880), 141.



RIXENS, JEAN ANDRÉ, born at Saint-Gaudens (Haute-Garonne); contemporary. History and portrait painter, pupil of Gérôme. Medals: 3d class, 1871; 2d class, 1881. Works: Morning Farewell (1868); Death of Cleopatra; Cæsar's Body; May Jane (1879); Harvesters in the Pyrenees (1880); Death of Agrippina (1881); Head of Old Man (1882); Glory (1883); Coquetry, Study (1884); Don Juan (1886).

RIZI, FRANCISCO, born in Madrid in 1608, died in the Escorial, Aug. 2, 1685. Spanish school; son of Antonio Rizi, a painter of Bologna, who accompanied Federico Zuccherò to Spain in 1585; pupil of Vincenzo Carducho. Appointed in 1653

painter to Cathedral of Toledo, and in 1656 painter to Philip IV., an honour which he enjoyed also under Charles II. A very rapid worker, who painted many superficial pictures in Madrid and Toledo, and did much to aid the decline of art in Spain. Works: Auto da Fe in 1680, Portrait of a General, Madrid Museum.—Stirling, ii. 696; Viardot, 272; Madrazo, 554.

RIZI, Fray JUAN, born in Madrid in 1595, died at Monte Cassino, Italy, in 1675. Spanish school; brother of Francisco Rizi, pupil of Juan Bautista Mayno; in 1626 became a Benedictine monk at Montserrat, and, after filling several conventual offices, was made abbot of Medina del Campo. Painted many altarpieces and religious pictures, and won so much fame for his talents and his piety that all the houses of his order were anxious to have him as an inmate. In his old age he went to Italy, and the Pope conferred on him an Italian bishopric, but he did not live to take it. Work: St. Francis receiving the Stigmata, Madrid Museum.—Stirling, ii. 693; Ch. Blanc, *École espagnole*; Viardot, 270; Madrazo, 561.

RIZO. See *Francesco da Santa Croce*.

RIZPAH, Georges Becker, canvas. The seven sons of Saul, whom David delivered to the Gibeonites to be hanged to avert the famine, are seen suspended from a lofty gibbet, beneath which Rizpah is fighting away a large eagle, come to prey upon the dead (2 Sam., xxi. 10). Painted in 1873; Philadelphia Exhibition, 1876.—Art Gal. Phil. Ex., 33.

By Joseph M. W. Turner, National Gallery, London; canvas, H. 3 ft. × 4 ft. Rizpah watching the bodies of her sons. Turner Collection. Engraved, with alterations, in *Liber Studiorum*.—Cat. Nat. Gal.

RIZZONI, ALESSANDRO, born at Riga, Jan. 23, 1836. Genre painter, pupil of St. Petersburg Academy, where he won the grand prize in 1860; visited Germany, Bel-

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gium, Spain, and Portugal; lived several years in Paris, and settled in Rome in 1865. Member of St. Petersburg Academy in 1864; professor since 1869. Medals: London, Vienna. Works: Synagogue in Livonia; Interior of Roman Tavern; Visit of Cardinal to S. Onofrio; Vegetable Store at Frascati; Refectory in Capuchin Monastery in Rome; Cardinal Council.

ROBBE, LOUIS, born at Courtray, Nov. 17, 1806. Animal and landscape painter, self-taught, studying from nature since 1833; settled at Courtray in 1830, and at Brussels in 1840. Medals at Brussels (1839-42); Paris, 3d class, 1844; 2d class, 1855; L. of Honour, 1845; Order of Leopold, 1843; Officer, 1863; Spanish Order of Charles III, 1844. Member Amsterdam Academy, 1855. Studio in Brussels. Works: Campine in Brabant; Sheep and Shepherd; Rest in the Pasture; Pond with Cows; Roosters after Fight; Bull attacked by Dogs, Brussels Museum; Landscape with Cattle, Ghent Museum; Sheep in Mountainous Landscape, Kunsthalle, Hamburg. His brother, Henri, is a still-life painter. Medals: Bruges, 1850; Ypres, 1855.—Impezeel, iii. 18; Kramm, v. 1371; Vapereau (1880), 1551; Sunaert, 123.

ROBBINS, HORACE WOLCOTT, born in Mobile, Ala., Oct. 21, 1842. Landscape painter, pupil of August Weidenbach, German landscape painter, and of James M. Hart. In 1865 visited England, Holland, and France, where he received some instruction from Rousseau in Paris, and in the same year sketched in Jamaica, W. I.; in 1866 sketched in Switzerland. Elected an A.N.A. in 1864, and N.A. in 1878. Studio in New York. Works in oil: Blue Hills of Jamaica (1874); Roadside Elms; Mt. Philip; New England Homestead, Harbour Islands—Lake George (1878); Mountain Stream (1879); Summer Afternoon—Keene Valley (1880); Cloudy Afternoon, Solitude (1881); Lake Katahdin—Maine (1882); Early Autumn—Adirondacks, Twilight Hour (1883); Summer Afternoon—

Essex County, Keene Valley Runway, Sunset—Island of Jamaica (1884); Showery Afternoon in the Mountains (1885); Darkening in the Evening Glory (1886). Watercolours: New England Road Scene (1877); New England Homestead (1878).

RÖBER, ERNST, born at Elberfeld, June 23, 1849. History painter, pupil of Düsseldorf Academy and of Bendemann. Works: Hunting Expedition of the Nibelungs; Gods of Olympus, National Gallery, Berlin; Nymphs surprised by Fauns, Faun's Love Song (1878). His brother, Fritz (born Oct. 15, 1851), also pupil of Bendemann, painted Death of Sophonisba; The Great Elector consoling the Peasantry after Battle of Fehrbellin; then (together with his brother and with Rudolf Bendemann), Allegorical Figures, Cupid and Psyche, Groups of Genii, National Gallery, Berlin.—Müller, 443; Kunst-Chronik, xviii. 647; xxi. 243, 245; D. Rundschau, xvii. 300.

ROBERT, ALEXANDRE, born at Trazegnies, Hénault, Feb. 17, 1817. Portrait and genre painter, pupil of Brussels Academy under Navez, then studied in Italy, 1843-48. Medals at Brussels, 1845, 1848; Paris, 1855; Officer, Order Leopold; Order Francis Joseph of Austria. Member Royal Academy of Belgium. Studio in Brussels. Works: Ransacking of Carmelite Monastery in Antwerp, Luca Signorelli painting his Dead Son, Brussels Museum; Regret (1849), Ghent Museum; Chorus of Capuchins; Young Mendicant; Dolce far niente; Charles V. before his Death; Souvenirs of Rome and Naples.—Müller, 443; Vapereau (1880), 1553.

ROBERT, AURÈLE, born at Les Eplatures, near La Chaux-de-Fonds, Neuchâtel, Dec. 18, 1805, died at Ried, near Bienne (Biel), Canton Berne, Dec. 21, 1871. Architecture and genre painter, brother and, from 1822, pupil in Rome of Léopold Robert, whom he accompanied on study trips in 1828-29, and, after a short separation, joined again in Paris in 1831, then in Venice in 1833, to return home after Léopold's

ROBERT

suicide in 1835. Occupied in Paris mostly with copies after his brother's works in 1836-37, he went to Venice again in 1838, and five years later returned to Switzerland, whence he visited the Breisgau in 1869. His execution was very careful, though somewhat heavy. Medal, Paris, 2d class, 1831. Works: Interior of St. Mark's, Venice, Basle Museum; do. (1854), Berne Museum; do. (1844), Interior of Baptismal Chapel, *ib.*; Young Girl of Procida, Interior of Léopold Robert's Studio in Rome (1829), Neuchâtel Museum; Chapel in St. Mark's, Venice, Sacristy at Lugano, Zürich Gallery; Baptismal Ceremony in Chapel in St. Mark's, Venice (1842), National Gallery, Berlin.—Jordan (1885), ii. 186; Rahn, *Kunst- und Wanderstudien in der Schweiz* (Vienna, 1883), 346.

ROBERT, HUBERT, called Robert des Ruines, born in Paris, May 22, 1733, died there, April 15, 1808. Landscape painter, pupil of Pannini; spent twelve years at Rome. Member of Academy, 1766; and appointed custodian of the Louvre by the Directory. Works: Harbour of Ripetta near Rome (1766), Triumphal Arch at Orange (1767), Portico of Octavius (1785), Temple of Jupiter in Rome (1787), Maison Carrée (1787), Round Temple (1788), and seven others, Louvre; Two Views in Gardens of Versailles (1777), Pont Notre Dame, Paris, Pont-au-Change and Clock Tower, *ib.* (1788), National Confederation on the Champ de Mars (1790), Versailles Museum; View of Ancient Aqueducts, Trianon Palace; Interior of Maison Carrée at Nîmes, Pont du Gard, Fontainebleau Palace; Fountain of Minerva, Rome (1772), Angers Museum; Ruins of Imperial Palace—Rome, do. of Temple, Interior of Thermæ of Diocletian, Besançon Museum; Antique Ruins (2), Bordeaux Museum; Aqueducts of Maintenant, Ruins of Forum Palladium, Chartres Museum; Interior of Antique Temple with Religious Ceremony, Stable under Ancient Building, Dijon Museum; others in Museums of Marseilles, Montpellier, Orléans,

Rouen (6), Troyes; View of the Pantheon, Darmstadt Museum; Ruins of Temple at Girgenti, Stone Bridge, Hermitage, St. Petersburg.—Bellier, ii. 391; Ch. Blanc, *École française*; Villot, *Cat. Louvre*; Lejeune, *Guide*, i. 272; iii. 317.

ROBERT, LÉO PAUL, born at Bienne, Switzerland; contemporary. History and genre painter, pupil of his father and of Gérôme. Medal, 3d class, 1877. Works: Evening Zephyrs (1877); The Nymph Echo (1878); Christ with Lazarus, Genii of the Forest (1879); First Spring (1882); Beech Woods at Romont (1883).

ROBERT, (LOUIS) LÉOPOLD, born at



La Chaux-de-Fonds, Neuchâtel, Switzerland, May 13, 1794, died in Venice, March 25, 1835. Genre painter, pupil of David in Paris, whither he had gone with the engraver Charles Ghirardet,

his first instructor. After winning the 2d grand prix for engraving (1814), and frequenting for a short time the studio of Gros in 1815, he returned home, where he painted many excellent portraits and found a patron in M. Rouillet Mezerac, who offered him the means to go to Rome in 1818; there he devoted himself to painting scenes from the life of the people. This he did with a poetry which raised his popular subjects to the dignity of history, and made him equal to the foremost artists of his time. In 1824 he won the first prize in Paris, visited that city, and his native country in 1831, but soon returned to Italy, settling at Florence, whence he removed to Venice to complete his picture, *The Fishers of the Adriatic*. In a fit of melancholia he committed suicide. Medal, Paris, 1822;

ROBERT-FLEURY

L. of Honour, 1831. Works: Neapolitan Improvisator (1824); Peasant Woman of the Campagna (1824); Festival of the Madonna dell' Arco (1827), Arrival of Harvesters in the Pontine Marshes (1830), Louvre; Hermit of Monte Epomeo—Isle of Ischia, Receiving Fruit from Young Girl, Nantes Museum; Italian Bandit Wounded, Bandit Women in Flight, Basle Museum; Roman Girl with Tambourine, Berne Museum; Children of Canton Berne, Italian Girls, Sacristy of S. Giovanni in Laterano, Rome, Musée Rath, Geneva; Basilica of S. Paolo fuori le Mura in Rome after the Fire (1823), Interior of do., Central Fragment of L'Improvisatore, *Fishers of the Adriatic* (1834), Views in Rome (2), Retreat of Brigands, Le Septembriseur, Portraits (4), and Studies (5), Neuchatel Museum; Italian Brigand Asleep (1822), National Gallery, Berlin; The Mowers (1835, last work), Raczyński Gallery, *ib.*; Woman of Procida with her Child (1826), New Pinakothek, Munich; do. (1831), Königsberg Museum; Robber Asleep guarded by his Wife (1823), Leipsic Museum; Gipsy, August Belmont, New York; Roman Ruins, B. Wall, Providence.—Feuillet de Conches, Léopold Robert (Paris, 1849); Clement, Léopold Robert (Paris, 1874); Hamerton, French Painters, 54; Meyer, *Gesch.*, 514; Planche, *Portraits d'Artistes*, ii. 1.

L. Robert
1831

ROBERT-FLEURY, (JOSEPH) NICOLAS, born in Cologne, Aug. 8, 1797, of French parents. History and genre painter, pupil of Girodet, Gros, and Horace Vernet. Lived much in Rome up to 1826, when he settled in Paris. In 1833 he exhibited Scene in the Massacre of St. Bartholomew, which at once gave him a high position. Medals: 2d class, 1824; 1st class, 1834, 1855, 1867; L. of Honour, 1836; Officer, 1849; Commander, 1867; Member of Institute, 1850; director of French Academy at Rome, 1866. Works: Tasso in Convent of San Onofrio

(1827); Reading at Mme. de Sévigné's (1833); Eve of St. Bartholomew (1833), Compiègne Palace; Procession of the Ligue, Religious Discussion (1834); Regent in Council, Constable Albert de Luynes (1835); Henri IV. brought back to the Louvre after his Assassination (1836); St. Francis de Sales (1837); Christ and Little Children (1837), Nantes Museum; Coming out of Church (1837); Entry of Clovis into Tours (1838), Arrival of Baldwin of Flanders at Edessa, 1097 (1839), Versailles Museum; *Conference at Poissy in 1561* (1840), Luxembourg Museum; Release of St. Peter, Ambroise Paré, Children of Louis XVI in Temple (1840); Pierre de la Ramée awaiting the Murderers on St. Bartholomew's Day, Neuchatel Museum; Inquisition, Michelangelo tending his Sick Servant Urbino, Benvenuto Cellini at Work (1841); Marino Faliero; Burning a Heretic; Rembrandt's Studio (1845); Galileo, Christopher Columbus received at the Court of Spain (1847); Massacre of Jews in London on Coronation Day of Edward II. (1848), Report to the Cardinal (1849), Ravené Gallery, Berlin; Jane Shore (1850), Luxembourg Museum; The Venetian Senate (1850); Death of Montaigne (1853); *Sack of a Jew's House* (1855), Luxembourg; Charles V. at San Yuste (1857); Philip VI. of Valois, Connetables Duces de Luynes and de Lesdiguières, Marshals Biron and Villeroy (1835), Versailles Museum; The Toilet, Montpellier Museum; Three Portraits, Nantes Museum; The Body of Titian lying in State in the Palazzo Barbarigo—Venice, Portrait of the Artist, Antwerp Museum. Also executed important decorative works in the audience hall of the Tribunal de Commerce, Paris.—Bellier, ii. 397; *Gaz. des B. Arts* (1869), i. 188; Larousse; Meyer, *Gesch.*, 279; Saint Vallière, *Notice sur la vie*, etc. (Paris, 1847); *Zeitschr. f. b. K.*, v. 121.

ROBERT-FLEURY, TONY, born in Paris, Sept. 16, 1838. History, genre, and portrait painter, son of Joseph Nicolas, pupil of Paul Delaroche and Léon Cogniet.



L. J. B.

Robert Henry



E. GOODALL, SCULPTOR

D. ROBERTS, R.A., PUNZ

ROBERT

Medals: 1866, 1867, 1870; medal of honour, 1870; 1st class, 1878; L. of Honour, 1873. Works: Roman Girl, Child kissing a Relic (1864); Warsaw on April 8, 1861 (1866); Old Women of the Piazza Navona (1867), Last Day of *Corinth* (1870), Luxembourg Museum; Danaids (1872); Charlotte Corday in Caen (1874);



Pinel the Chief Physician of the Salpêtrière in Paris (1876); Vauban giving his Plans for the Fortification of Belfort (1882); Mazarin and his Nieces (1883); Leda (1885); Musical Cardinal, Miss C. L. Wolfe, New York.—Larousse; D. Rundschau, xvi. 306; Zeitschr. f. b. K., xix. 259.

ROBERT THE PIOUS, EXCOMMUNICATED OF, Jean Paul *Laurens*, Luxembourg Museum; canvas, H. 4 ft. 10 in. × 7 ft. 2 in. Robert II., King of France (996–1031), married his cousin and was excommunicated, on his refusal to put her aside, by Gregory V., who declared that the union was in violation of canonical law. Abandoned by all his court he was finally (1001) forced to yield. Salon, 1875.

ROBERT DES RUINES. See *Robert, Hubert*.

ROBERTS, DAVID, born in Stockbridge, near Edinburgh, Oct. 24, 1796, died in London, Nov. 25, 1864. Landscape painter; apprenticed to a house-painter and decorator in Edinburgh, then devoted himself to scene painting there (1816), as afterwards in London whither he went in 1822. First exhibited at the Royal Academy in 1826, a view of Rouen Cathedral, and then at the British Institute and the Socie-



ty of British Artists, of which he was vice-president. He visited Spain in 1832–33, and in 1835 exhibited his Cathedral at Burgos, in the Royal Academy, London. In 1838–39 he went to the East, whence he drew many fine subjects, and where he made a series of sketches, exhibited in London in 1840. Painted about 260 oil pictures. Elected A.R.A. in 1838 and R.A. in 1841. The sale of his sketches and drawings in June, 1865, realized £16,450. Works: Departure of the Israelites (1828); Interior of Old Buildings on the Darro, Entrance to Crypt of Roslyn Chapel, Bâb-el-Mutaweller Gate at Cairo (1835), S. Kensington Museum; Ruins of Baalbec—Temple of the Sun (1840); Interior S. Miguel, Spain (1841); Burgos Cathedral (1835), Chancel of St. Paul at Antwerp (1848), National Gallery, London; Sunset in Rome, National Gallery, Edinburgh; Tyre; Sidon; Melrose Abbey (1844); Jerusalem; Church of the Nativity at Bethlehem; Fête Day at St. Peter's. Mr. Roberts published several series of lithographed sketches: The best known are "Sketches in the Holy Land and Syria" (1842); "Italy, Historical, Classical, and Picturesque" (1859).—Ballantyne, *Life* (London, 1866); *Art Journal* (1858), 201; (1865), 43; Sandby, ii. 169; Redgrave.

ROBERTSON, ANDREW, born in Aberdeen, Scotland, Oct. 14, 1777, died at Hampstead, England, Dec. 6, 1845. Miniature painter, pupil of Alexander Nasmyth; graduated at Aberdeen University in 1794. In 1801 he walked to London to see the exhibition and was noticed by Benjamin West, who sat to him for his portrait and advised him to study in the Academy schools. He painted the princesses at Windsor, the Prince Regent (1812), and was appointed miniature painter to the Duke of Sussex. He had pupils who became distinguished, and on his retirement in 1841 the miniature painters presented him with a piece of plate as the father of their profession. His elder brother Archibald went to New York in 1791, to practise portrait painting, and was

ROBIE

afterwards followed by another brother, Alexander, pupil in miniature painting of Shelley.—Redgrave.

ROBIE, JEAN BAPTISTE, born in Brussels in 1821. Still-life painter, pupil of Brussels Academy; most of his works are in private collections in France, England, and America. Medals at Brussels (1848), Paris (1851, 1863), Hague (1861), Sydney (1879); Order of Leopold (1861); Officer (1866); Commander (1881). Studio in Brussels. Works: Garland, Grapes, The Window, The Park (1846–51); Still-Life (1853), Ghent Museum; Bread and Wine (1855); Flowers, Grapes (1863); Grapes and Still-Life (1864); Massacre of the Innocents, Promised Land (1865); Autumn, Fruits (1867); Flowers, Fruits and Accessories (1878); Flowerpiece, T. Wigglesworth, Boston; do., A. Adams, Watertown; H. B. Hurlbut, Cleveland; J. J. O'Fallon, St. Louis; W. H. Fosdick, Louisville; Charles Crocker, San Francisco.—Vapereau (1880), 1554.

ROBINETTA, Sir Joshua *Reynolds*, National Gallery, London; canvas, H. 2 ft. 5 in. × 2 ft. A girl, half-length, seated, with a robin on her right shoulder, resting her left arm on its cage. Said to be a portrait of Miss Anna Lewis, afterwards the Hon. Mrs. Tollemache. Purchased with Peel pictures in 1871. Replica at Knole Park, Earl Amherst. A somewhat similar picture, without the cage, belongs to Lord Lonsdale; engraved by J. Jones (1787), and S. W. Reynolds. Etched by A. Lalanze in Portfolio.—Cat. Nat. Gal.; Portfolio (1876), 145; Waagen, *Art Treasures*, iv. 340.

ROBINSON, THOMAS, born in Nova Scotia in 1835. Animal painter, pupil of Courbet, and for a short time of Auguste Bonheur. He has lived and painted in Providence, Boston, and Paris. Works: Dog's Head, Sheep in Pasture, A New England Farmer, Bull's Head (1876); Sprague's String Team; Beacon Street in Boston in January, In a Daisy Field (1884).—Benjamin, 103.

ROBUSTI. See *Tintoretto*.

ROCH (Rocco), ST., *Tintoretto*, Scuola di S. Rocco, Venice; canvas, in narrow interval between two windows. A fine figure, though rather coarse.—Ruskin, *Stones of Venice*, iii. 342.

ROCH, ST., GIVING ALMS, Annibale *Carracci*, Dresden Gallery; canvas, H. 11 ft. 9 in. × 17 ft. 1 in. St. Roch, at right, on a platform under a portico, giving alms to the poor and the sick, who throng the court in front; background of architecture. Painted for Chapel of S. Rocco, Reggio; sold to Duke of Modena, whence passed to Dresden. Copy in small, by Guido, in Zambecari Gallery, Bologna. Engraved by Guido Reni, who added two figures to it; also by J. Camerata.—Gal. roy. de Dresde, i. Pl. 21; Réveil, ix. 590.

ROCH, ST., FINDING OF BODY OF, *Tintoretto*, S. Rocco, Venice; canvas, H. about 10 ft. × 25 ft. A somewhat confused picture, with a flying angel in blue drapery; altogether uninteresting.—Ruskin, *Stones of Venice*, iii. 324.

ROCH, ST., IN CAMPO D'ARMATA, *Tintoretto*, S. Rocco, Venice; canvas, H. about 10 ft. × 25 ft. "A wild group of horses and warriors in the most magnificent confusion of fall and flight ever painted by man. They all seem dashed different ways as if by a whirlwind; and a whirlwind there must be, for a huge tree is torn up and hurled into the air, as if it were a shivered lance."—Ruskin, *Stones of Venice*, iii. 324.

ROCH, ST., IN THE DESERT, *Tintoretto*, S. Rocco, Venice; canvas. A single recumbent figure in a not very interesting landscape.—Ruskin, *Stones of Venice*, iii. 322.

ROCH, ST., IN GLORY, *Tintoretto*, Scuola di S. Rocco, Venice; canvas. The Saint ascends to heaven, looking down on a crowd of the sick and poor, who are blessing and adoring him. One of the worst of *Tintoretts*.—Ruskin, *Stones of Venice*, iii. 338.

ROCH, ST., IN HEAVEN, *Tintoretto*, Scuola di S. Rocco, Venice; oval, central picture of ceiling, Sala dell' Albergo. Painted

ROCH

in 1560. The brethren of the Scuola had asked some of the chief painters of Venice to send in trial sketches for the centrepiece in the ceiling. Tintoretto produced a finished painting instead of a sketch, and had it placed in the oval. Both the brethren and his fellow competitors were offended, but as he offered the picture as a present, they were obliged to accept it.—Ruskin, *Stones of Venice*, iii. 351; Osler, *Tintoretto*, 51; Ridolfi, *Marav.*, ii. 193.

pupil of Jules Lefèvre and of Boulanger. Medals: 3d class, 1882; 2d class, and prix du Salon, 1883. Works: *Vitellius dragged through the Streets of Rome* (1882); *Andromache* (1883); *La Jacquerie* (1885); *Madness of Nebuchadnezzar* (1886).—*Kunst-Chronik*, xx. 701; xxi. 294, 378; *Zeitschr. f. b. K.*, xix. 258; xx. 234; xxi. 314.

ROCKY MOUNTAINS, Albert Bierstadt, James McHenry. A vast plain, with cottonwood trees, oaks, and pines in the fore-



St. Roch Giving Alms, Annibale Carracci, Dresden Gallery.

ROCH, ST., IN THE HOSPITAL, *Tintoretto*, S. Rocco, Venice; canvas, H. about 10 ft. × 25 ft. The Saint engaged in his ministrations in the hospital. A very noble picture, carefully composed and highly wrought, but a disgusting subject.—Ruskin, *Stones of Venice*, iii. 323; Ridolfi, *Marav.*, ii. 191.

ROCH, ST., BEFORE THE POPE, *Tintoretto*, S. Rocco, Venice; canvas. A delightful picture in his best manner, but hastily painted.—Ruskin, *Stones of Venice*, iii. 321.

ROCHEGROSSE, GEORGES, born at Versailles; contemporary. History painter,

ground, groups of wigwams with Indians and ponies in middle distance, and beyond, a river; in background, lofty snow-crowned mountains—the highest peak Mount Lander. Painted in 1863. Engraved by James D. Smillie.

RODAKOWSKI, HEINRICH, born at Lemberg, Galicia, in 1823. One of the best portrait painters of the day, pupil of Cogniet in Paris, where he settled; painted also several good history and genre pictures. Medals: Paris, 1st class, 1852; 3d class, 1855; L. of Honour, 1861. Works: *General Dem-*

RODDE

binski (1852); Artist's Mother (1853); Prince Sapieha; Count Raczynski (1859); Sigismund sanctioning Privileges of Nobility (1872); War without Fight; Galician Peasants at Church (1857); Battle near Choczyn in 1673; King Sobieski receiving Envoy from Vienna (1861); A Preacher (1873).—Wurzbach, xxvi. 218.

RODDE, KARL GUSTAV, born in Dantzic, Aug. 29, 1830. Landscape painter, pupil of Johann Karl Schultz, then of Düsseldorf Academy (1852–57) under Schirmer and Gude; studied in 1857 at Munich and in 1858–61 in Rome. After his return he lived in Weimar and is now (1885) in Berlin. Works: Olivia; After Sunset; Valley Solitude, National Gallery, Berlin; Landscape with Castle and Village, Wiesbaden Gallery.—Müller, 445.

RODDELSTEDT, PETER, called Gottlaud. German school; history and portrait painter, pupil of Cranach, the elder; flourished in 1548–72 at Weimar, where he became court painter to the Elector John Frederick in 1553.—Allgem. d. Biogr., ix. 486; Nagler, Mon., iv. 884; W. & W., ii. 433.

RODE, CHRISTIAN BERNHARD, born in Berlin in 1725, died there, June 24, 1797. German school; history painter, pupil of Antoine Pesne in Berlin and Carle van Loo in Paris; studied afterwards in Rome and Venice, and became director of the Berlin Academy in 1783. He was the most notable native historical painter at the court of Frederick the Great, for whom he executed a number of pictures in palaces and churches. Works: Ceilings in New Palace of Sans Souci, Potsdam; Descent from the Cross, St. Mary's, Berlin.—Fiorillo, iii. 401; Kugler (Crowe), ii. 554; Nagler, xiii. 270; Reber, i. 54.

RODRIGUEZ, ST., Murillo, Dresden Gallery; canvas, H. 7 ft. 4 in. × 4 ft. 10 in. Standing before a balustrade, wearing a rich chasuble, a palm in his left hand, his right outstretched, looking up to a cherub about to crown him with a wreath of flowers. Louis Philippe sale (1853), £210. Engraved

by Buchel; Th. Langer; etched by H. Bürkner; lithographed by Julien.—Curtis, 266; Athenæum (1853), 657.

ROED, JÖRGEN, born at Ringsted, on Zealand, Jan. 13, 1808.



Genre and portrait painter, pupil of Copenhagen Academy under Hansen; went in 1837 to Italy, where he painted altarpieces and copied after Raphael; returned in 1842, became member of Co-

penshen Academy in 1844 and professor in 1862; Copied the Sistine Madonna in Dresden in 1851, and visited Italy again in 1861. Danebrog Order, 1878. Works: Departure from Custom House (1835); View in Royal Garden at Frederiksborg (1836); Interior of Cathedral at Ribe (1837); Winter View of Cathedral in Roeskilde; Girl with Fruits (1835), Zealand Mowers after Work (1850), Girls at a Font (1851), Family Life of Fishermen (1855), Portrait of Artist's Mother (1849), do. of Marstrand (1873), Copenhagen Gallery; Crucifixion (1866), Royal Chapel, Frederiksborg. His son, Holger Peter (born Nov. 2, 1846, died Feb. 20, 1874), was a talented history painter, pupil of his father and of Copenhagen Academy; won great gold medals in 1867–70; visited Paris, Rome, and Naples in 1870–72.—Sig. Müller, 281; Weilbach, 585.

ROEDER, JULIUS (SIGISMUND), born in Berlin, Sept. 5, 1824, died there, July 31, 1860. Genre painter, pupil of Herbig, and of Berlin Academy; studied nature in the Hartz Mountains and Thuringia; grief over his young wife's death made him insane. Gold medal, Berlin, 1850. Works: Last Blessing (1850); Grape Seller, National Gallery, Berlin.—Jordan (1885), ii. 188.

ROÉLAS, JUAN DE LAS, born in Seville about 1558–60, died at Olivarez, April 23, 1625. Spanish school; supposed son of Admiral Pedro de las Roélas; received a university education; studied painting

ROELOFS

probably in Venice, where he was influenced by the works of Titian and Tintoretto, his style being somewhat like the latter's. In 1603 he was appointed prebendary of the chapel at Olivárez, whence commonly called El Clérigo Roélas, but lived at Madrid and Seville until 1624, when he removed to Olivárez.



Cean Bermudez gives a list of his pictures. Among his best works are the Death of St. Isidore, S. Isidoro, Seville; Martyrdom of St. Andrew, Seville Museum; Santiago at Battle of Clavigo, Cathedral of Seville; Moses striking the Rock, Madrid Museum; Conception, Dresden Gallery; Communion of St. Theresa, Hermitage, St. Petersburg.—Viardot, 180; Stirling, i. 449; Ch. Blanc, *École espagnole*; Madrazo, 563.

ROELOFS, WILLEM, born in Amsterdam, March 10, 1822. Landscape painter, pupil in Utrecht of A. H. Winter, and at The Hague of H. van de Saude-Bakhuysen; settled in Brussels in 1848. Orders of Leopold and of Francis Joseph, 1858; Officer Order of Oaken Crown, 1860. Works: View near Abcoude, do. near The Hague, Museum, Amsterdam; Two Landscapes, Museum Fodor, ib.; Landscape with Cattle, Rotterdam Museum; Landscape with Sheep, H. P. Kidder, Boston; Dutch Meadow; After the Rain; Banks of the Gain; Landscape near Vreeland; Forest in Autumn, Liège Museum; Dutch Village (1883).—Immerzeel, iii. 22; Kramm, v. 1376; Meyer, *Conv. Lex.*, xviii. 823; *Zeitschr. f. b. K.*, xix. 261.

ROEPEL, KOENRAAD, born at The Hague, Nov. 6, 1678, died there, Nov. 4, 1748. Dutch school; portrait, fruit, and flower painter, pupil of Constantin Netscher; followed afterwards the manner of Jan van Huysum,

Koenraet Roepel
Koenraet Roepel
1720

and in his best efforts approached him closely. Works: Flower-Piece, Fruit-Piece, Amsterdam Museum; Fruit and Flower-Piece, Cassel Gallery; Flower-Piece, Dresden Gallery.—Immerzeel, iii. 22; Kugler (Crowe), ii. 549.

ROETH, PHILIPP, born in Darmstadt, March 10, 1841. Landscape painter, pupil in Darmstadt (1857-59) of A. Lucas and Karl Seeger, in Carlsruhe (1859-60) of J. W. Schirmer, and in Darmstadt (1861) of Paul Weber; went to Düsseldorf, and in 1870 settled in Munich. Works: Banks of the Amper; View in the Odenwald; do. on the Main; Rainy Weather; Landscape with Cattle (1882).—*Zeitschr. f. b. K.*, xvii. 260.

ROGER, ADOLPHE, born at Palaiseau (Seine-et-Oise) in 1800, died in Paris, Feb., 1880. History and genre painter, pupil of Gros. Medals: 2d class, 1822; 1st class, 1831; L. of Honour, 1841. Works: Village Funeral (1822); Taking the Veil (1831); Revolution of 1793 in Rome (1833); Duc d'Orléans working in Trenches of Antwerp (1834); Charles V. returning to the Louvre (1835), Trianon Palace; Battle of Civitella (1842), Versailles Museum; Christmas (1843); St. Claire receiving her Sister into her Order (1845); Virgin with Violets (1847); Two Nuns, Providence turning aside War (1855); Human Justice, Divine Pity (1857).—Bellier, ii. 405; Larousse.

ROGER, EUGÈNE, born at Sens (Yonne) in 1807, died in Paris, July 29, 1840. History painter, pupil of Hersent and of Ingres; won the second prize in 1829, and the grand prix de Rome in 1833; great gold medal, Paris, 1837. Works: Jacob refusing to deliver Benjamin (1829); Moses and the Brazen Serpent (1833); Finding of the Body of Charles the Bold (1837), Nancy Museum; Charlemagne crossing the Alps (1837), Raising of Siege of Salerno—1016 (1839), Versailles Museum; Preaching of St. John in the Desert (1840).—Bellier, ii. 406; Nagler, xiii. 311.

RÖGGE, WILHELM, born at Osterkappeln, Hanover, in 1829. History and genre

painter, studied first at Osnabrück, then in Munich under Rhomberg and at the Academy under Philipp Foltz; visited North Italy, lived for several years in Düsseldorf, and settled in Munich. Works: Reconciliation of Otto I. with his Brother Henry, Provinzial Museum, Hanover; Last of the Hohenstaufen before Charles of Anjou; Lying-in-Room of a Princess; Quarters in 16th Century; Return from Fair; Violinist; Sunday Morning; Eaves-Dropper; Treacherous Hostess; Before the Festival; Leaving Home, I. M. Scott, San Francisco; Convalescent, Mrs. D. D. Colton, ib.; three frescos in National Museum, Munich.—Müller, 446.

ROGHMAN, ROELAND, born in Amsterdam in 1597, died there after 1686. Dutch school; landscape painter; travelled extensively in Germany and Tyrol. His rare landscapes in the warm tone of Rembrandt are particularly noticeable for their fine perspective; they may be seen in the Museums of Amsterdam and Berlin, Galleries of Casse (3, two attributed to Rembrandt), Copenhagen, and Oldenburg.—Immerzeel, iii. 23; Kugler (Crowe), ii. 359; Kramm, v. 1380.

ROHDE, KARL, born in Coblenz in 1840. Animal painter, pupil of Stuttgart Art School under Neher and Rustige, settled in Munich in 1864; paints chiefly domestic poultry. Works: The Duellists; Prize Race; Hungry Folk; Sparrow's Wooing; Clucking Hen.—Müller, 446; Zeitschr. f. b. K., vi. 247.

ROKES, HENDRIK MARTENSZ. See *Sorgh*.



ROLL, ALFRED PHILIPPE, born in Paris; contemporary. Military and genre painter, pupil of Gérôme and Bonnat. Medals: 3d class, 1875; 1st class, 1877; L. of Honour, 1883. Works: Environs of Baccarat, Evening (1870); Wounded Fugitive (1872); Bacchante (1873); Don Juan and Haidée (1875); Halte là! (1875); Huntress (1876); Inunda-

tion of Toulouse in 1875 (1877); Festival of Silenus (1879); Miners on a Strike (1880); July 14th 1880 (1882); Normandy (1883)—Luxembourg Museum; Fight between a French Cuirassier and a Prussian Sharpshooter; Marianne Offrey—Crieuse de vert (1884); At Work, Study of a Bull and Nude Woman (1885); Portrait of Damoye (1886).—Gaz. des B. Arts (1882), xxv. 546; (1884), xxix. 468; Zeitschr. f. b. K., xxi. 315.

ROLL-CALL, Mrs. Elizabeth Thompson *Buller*, Windsor Castle; canvas. Calling the roll of the Grenadier Guards on a misty winter morning after an engagement in the Crimea. A line of soldiers worn out with conflict, some wounded, some dying and fallen with their faces in the snow, inspected by the colonel as he rides slowly past. Royal Academy, 1874; purchased by the Queen. Engraved by F. Stacpoole.—Art Journal (1874), 163.

ROLL-CALL OF LAST VICTIMS, Charles Louis *Müller*, Versailles Museum; canvas, H. 14 ft. 4 in. × 26 ft. 11 in. Scene—the prison of the Conciergerie, on the 8th Thermidor, 1794. An officer of the Revolutionary Tribunal is reading the names of the victims for whom the cart waits outside the door; the Princesse de Chimay is already in the cart, and the Princesse de Monaco, who has just been called, rises in terror at right, while an informer points her out with his finger. The central figure, seated in a chair, is André Chénier, the author. Salon, 1850; replica (H. 4 ft. 3 in. × 7 ft. 10 in.), bought in 1862 by John Taylor Johnston for \$1,800; his sale (1876), \$8,200, to J. J. Astor, New York. Original sketch, H. L. Dousman, St. Louis. Photogravure in Art Treasures of America, ii. 11, 14; iii. 58.

ROLLMANN, JULIUS, born Dec. 13, 1827, died at Soest, Westphalia, April 30, 1865. Landscape painter, pupil of Düsseldorf and Berlin Academies; settled in Munich, and in 1853 in Düsseldorf; visited Italy in 1858. Work: View in Bavarian Alps (1864), National Gallery, Berlin.—Jordan (1885), ii. 189.



ROMAKO

ROMAKO, ANTON, born at Atzgersdorf, near Vienna, in 1835. Genre painter, pupil of Vienna Academy and of Rahl; lived afterwards mostly in Rome; is particularly successful with Viennese children types and Italian figures. Works: Woman of Seville (1851), New Pinakothek, Munich; Battle of Arminius (1852); Wine, Woman, and Song, Marietta, Serenade of Italian Peasants, Scene from Decameron (1860); Vanity (1861); Poetry (1862), New Pinakothek, Munich; Shepherd Boy from the Campagna; Roman Country Girl; Girl from Sabine Mountains; Lady blowing Bubbles; Assault of Turks on Vienna; Ristori as Phædra; Madonna; Portrait of Pius IX. (1872); Wine, Woman, and Song (Jubilee Exhibition, Berlin, 1886); Last Hours of Beatrice Cenci, A. Adams, Watertown, Mass.; Sentinel of Louis XV., D. W. Powers, Rochester.—Wurzbach, xxvi. 315.

ROMAN CHARITY (*Caritas Romana*), the title generally given to illustrations of an act of filial piety narrated by several ancient writers, in which a daughter nourishes with her own milk a parent condemned to death by hunger. According to Valerius Maximus (v. 8) and Pliny (*Nat. Hist.*, vii. 36) the imprisoned parent is a mother; but Festus and Solinus make the characters of the drama a father named Cimon and his daughter Pera. The latter is the version adopted by the painters. There is an antique painting of the subject in the Studj Museum, Naples. In the Church of S. Niccolò in Carcere, Rome, supposed to stand on the site of the Temple of Piety, said by Pliny to have been erected over the dungeon, is shown a series of cells, one of which is reputed to be the scene of the *Caritas Romana*. This place inspired the beautiful lines in "Childe Harold" (iv. 148-151).

By Gerard *Honthorst*, Old Pinakothek, Munich; canvas, H. 3 ft. 9 in. × 4 ft. 8 in. Figures seen to the knees. The daughter, holding a lighted candle in one hand and looking anxiously towards the right, pre-

sents her breast to her aged father, who, half-nude, has chains on his wrists. One of *Honthorst's* best pictures. Lithographed by Ferdinand Piloty, the elder. Etched by Joseph Hauber. Engraved by Johann Karl Schleich.

By Jules Joseph *Lefebvre*, Melun Museum. The daughter, holding her infant in her arms and looking around anxiously lest somebody may observe her, presents her breast to her father through the barred window of his cell, outside of which she is standing. Painted in Rome, whence sent to the *École des Beaux Arts* in 1863; Salon, 1864; purchased by the State.

By *Rubens*, Blenheim Palace; canvas, H. 6 ft. 4 in. × 6 ft. The old man kneeling on some straw, with his hands bound behind him; his daughter, bending by his side, looks with anxious eyes towards the grated prison-window; in foreground, her infant asleep on the straw. Engraved by J. Smith. Blenheim sale (1886), £1,200, to Murray.—Smith, ii. 113, 248; Waagen, *Treasures*, iii. 124.

Subject treated also by Guido Reni, Marseilles Museum, Cologne Museum; Jean Jacques Bachelier, Louvre, Paris; Parmigianino, Naples Museum; Benedetto Crespini, Madrid Museum; Francesco Migliori, Dresden Gallery; Wenzel Marus (1857); *Rubens*, Hague Museum, Hermitage in St. Petersburg; Nicolas Poussin (engraved by J. Pesne).—Hobhouse, *Historical Illustrations*; Larousse, iii. 995.

ROMAN EMPEROR, *Alma-Tadema*, W. T. Walters, Baltimore; canvas, H. 2 ft. 9 in. × 5 ft. 8 in.; dated 1871. Claudius hailed ironically as emperor by soldiers and others, who discover him hiding behind the terminal bust of Caligula, whose dead body lies at its foot. Engraved by Rajon.—*Art Journal*, Feb., 1883; Portfolio (1877), 125.

ROMAN EMPIRE, BIRTH OF, *Claude Lorrain*, Earl Radnor, Longford Castle; canvas, H. 4 ft. × 4 ft. 6 in. A seaport at sunrise, with landing of Æneas in Latium. *Liber Veritatis*, No. 122. Engraved by

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Mason (1772). Replica in small, Grosvenor House, London.—Pattison, *Claude Lorrain*, 67, 217, 233; Waagen, *Treasures*, iii. 140.

ROMAN EMPIRE, DECLINE OF, *Claude Lorrain*, Earl Radnor, Longford Castle; canvas, H. 4 ft. × 4 ft. 6 in. A sunset, with antique ruins and an aqueduct. *Liber Veritatis*, No. 82. Engraved by J. Fittler (1772). Replica in small (1661), Grosvenor House, London.—Pattison, *Claude Lorrain*, 67, 214, 219, 234; Waagen, *Treasures*, iii. 140.

ROMAN SENATOR'S DREAM, *Murillo*, Academia S. Fernando, Madrid; canvas, semicircular, H. 7 ft. 6 in. × 17 ft. 2 in. The Senator, seated in a chair asleep, his wife sleeping on the floor beside him; they behold the vision of the Virgin, who appears holding the Child and pointing through the open door to the site on which she directs the founding of the Church of S. M. Maggiore. Painted, with following picture, about 1656, for S. M. la Blanca, Seville; taken to Paris by Soult, who gave them, at the Restoration, to the King, who placed them in the Louvre; returned to Spain in 1814. Engraved by D. Martinez; etched by Galvan. Copy by Souchon in Lille Museum.—Curtis, 206; Huard, *Vie des Peintres espagnoles* (Paris, 1839–41).

ROMAN SENATOR RELATING HIS DREAM, *Murillo*, Academia S. Fernando, Madrid; canvas, semicircular, H. 7 ft. 6 in. × 17 ft. 2 in. The Senator and his wife, kneeling, relate their dream to Pope Liberius, who sits enthroned at left, attended by two cardinals; at right, in distance, a throng of people, and the Pope under a canopy, assist at the founding of the church. Same history as above. Engraved by D. Martinez; etched by Galvan. Copy by Souchon in Lille Museum.—Curtis, 206.

ROMANELLI, GIOVANNI FRANCESCO, born at Viterbo in 1610 or 1612, died there, July, 1662. Roman school; pupil at Rome of Domenichino and of Pietro da Cortona; won the favour of the Barberini family

and executed frescos in the Vatican to the satisfaction of Urban VIII. Painted also



Presentation of the Virgin, for a mosaic in St. Peter's, a very successful work. Became Prince of Academy of St. Luke. Followed Cardinal Barberini to Paris in 1648 and painted frescos in the Mazarin Palace.

Romanelli returned to Italy in 1651, but was recalled to Paris by Mazarin in 1659 and received with great favour by Louis XIV., who intrusted to him the decoration of several apartments in the Louvre. This work was finished in 1661, when ill-health compelled his return to Italy. He had just built a house near Viterbo, where he intended to retire and enjoy his wealth and honours, when he died. He was a weak, though pleasing, painter. His son Urbano, also a painter, died young in 1682. Most of Romanelli's easel pictures are in churches in Rome, and in Viterbo; among those in public galleries are: *Venus and Æneas*, *Venus and Adonis* (2), *Gathering of Manna*, Louvre, Paris; *Allegory on Riches*, Darmstadt Museum; *Martyrdom of St. Lawrence*, Kunsthalle, Hamburg; *Herodias with the Head of St. John*, Schleissheim Gallery; *Victory Dance of Jewesses before David*, *The Kings of India doing Homage to Alexander*, Vienna Museum.—Ch. Blanc, *École ombrienne*; Burckhardt, 768.

ROMANINO, GIROLAMO, born at Brescia about 1485, died there in 1566. Venetian school; supposed pupil of Stefano Rizzi, or of Floriano Ferramola at Brescia, but probably studied also under one of the Friulian masters. Free of guild at Brescia before 1510, when he was a skilled artist in the manner of the Palmas and of Pellegrino. At this time he painted the *Pietà*, now in the collection of Sir Ivor Guest, England, which was quickly followed by the *Madonna with Saints*, and the *Judith*, in the Berlin



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Museum, and the *Madonna with Saints* (1502-12), S. Francesco, Brescia. After the sack of Brescia, Romanino found a home among the Benedictines of S. Giustina, Padua, for whose church he painted (1513) a splendid altarpiece, *Madonna with Saints*, now in the Padua Gallery. His *Last Supper*, painted for the refectory and now in the same gallery, shows less care and skill. He returned to Brescia in 1516-17, and in 1521 contracted with Moretto to paint the chapel of Corpus Christi in S. Giovanni Evangelista, where his frescos and canvases are still extant, though much injured; worked in Cremona about and after 1517, and in Trent about 1540. Among his best works is the *Nativity* (1525), National Gallery, London. Other noteworthy works are: *Pietà*, *Madonna Enthroned and Saints*, Berlin Museum; *Christ carrying his Cross*, Tosi Collection, Brescia; *Assumption*, S. Alessandro, Bergamo; *Christ's Sermon on the Mount*, S. Pietro, Modena; four large frescos (1519-20), *Choir*, *Duomo*, Cremona; two do., Brescia Gallery; *Marriage of Virgin*, S. Giovanui Evangelista, ib.; *Descent from the Cross*, Gallery, ib.; *Decorative Frescos*, Episcopal Palace, Trent; *Organ Doors*, Duomo, Brescia.—C. & C., N. Italy, ii. 367; Vasari, ed. *Le Mon.*, xi. 107, 262; Burekhardt, 734; Lermolieff, 445; Lübke, *Gesch. ital. Mal.*, ii. 607.

ROMANO. See *Giulio Romano*.

ROMANS LEAVING BRITAIN, Sir John Everett Millais, Bart., Sir I. Lowthian Bell, Washington Hall, Durham, England; canvas. The parting between a Roman legionary and his British mistress, on a cliff path overlooking the sea, where a large galley is waiting for the soldier. He kneels at her feet with his arms clasped about her and his face hidden in her breast; she has her hands upon his shoulders and gazes with a passionate, savage stare on the sea. Royal Academy, 1865.

ROMANS OF THE DECADENCE, Thomas Couture, Luxembourg Museum, Paris; canvas, H. 15 ft. 3 in. × 25 ft. 4 in.

Illustration of Juvenal (Sat. VI.). A Roman debauch in the decline of the Empire. A feast in the atrium of a magnificent house, where the statues of the fathers look down upon the degenerate sons, represented in every stage of intoxication. Salon, 1847. Study, Christian Herter, New York.—Larousse, v. 417.

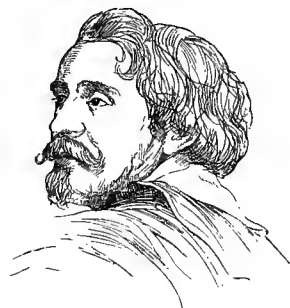
ROMBOUTS, J., flourished in Haarlem about 1660. Dutch school; landscape painter in the style of Ruysdael and Hobema, but not an imitator of either; perhaps identical with Gilles Rombouts, who was received into Haarlem guild in 1652, and by whom is a *Weaver Shop Interior* (1656) in the Haarlem Museum. Works: *Wood Landscapes* in Museums of Amsterdam, Basle, Berlin, Brunswick, Gotha (2), Leipsic; *Winter Landscape with Skaters*, Kunsthalle, Hamburg; *Dutch Village* (1658), Dresden Gallery; *Sea Shore with many people watching Sea Fight in the Distance*, Old Pinakothek, Munich; *Entrance to the Forest* (figures and animals by A. van de Velde), Six Gallery, Amsterdam; *Windmill on a Canal* (?), Historical Society, New York.—Kugler (Crowe), ii. 479; Burger, ii. 132, 293; Riegel, *Beiträge*, ii. 399.

BOMBOUTS, SALOMON, flourished in Haarlem about 1650. Dutch school; landscape painter; circumstances of his life unknown. Works: *Dutch Park with Figures* (by Lingelbach), Städel Gallery, Frankfurt; *Coast near Scheveningen with many Figures*, Leipsic Museum; *Farm-House and Yard near Pond with Fishermen*, Old Pinakothek, Munich.

ROMBOUTS, THEODOOR, born in Antwerp, baptized July 2, 1597, died there, Sept. 14, 1637. Flemish school; history and genre painter, pupil of Abraham Janssens; went to Rome in 1616, whence he was invited to Florence by the Grand Duke of Tuscany, and then visited Pisa; master of guild in Antwerp in 1625, and dean in 1628-30. In 1635 painted two large pictures of the *Entrance of the Archduke Ferdinand into Ghent*. Portrait painted by Van Dyck.

ROME

Works: Allegory of Justice, The Five Senses, St. Joseph in a Dream advised by the



Angel to Flee, Male Bust Portrait, Museum, Ghent; Descent from the Cross, Cathedral, ib.; Christ as Pilgrim received by St. Augustin (1636), Card Players (ascribed to Val-

entin), Museum, Antwerp; Mystical Marriage of St. Catharine (1634), St. James', ib.; do. (1636), St. Martin's, Yperen; Martyrdom of St. Rumbold, Finding of St. Rumbold's Body, Beguin Convent, Mechlin; Peter's Denial, Lille Museum; Ecce Homo, Mater Dolorosa, Hospital of St. John, Bruges; Card Players, The Charlatan, Madrid Museum; Irene drawing the Arrows from St. Sebastian's Wounds, Carlsruhe Gallery; Male Portrait, Städel Gallery, Frankfort; Company of Singers, Old Pinakothek, Munich; Card Players, Kitchen Interior, Hermitage, St. Petersburg; St. John Preaching, Historical Society, New York.—Cat. du Mus. d'Anvers, 288; Ch. Blanc, École flamande; Immerzeel, iii. 24; Kugler (Crowe), ii. 294; Kramm, v. 1384; Michiels, ix. 351; Rooses (Reber), 340; Van den Branden, 885.

ROME: ARCH OF TITUS, Joseph M. W. Turner, National Gallery, London; canvas, H. 4 ft. 2 in. × 7 ft. 5 in. View, from near the Coliseum, of the Roman Forum, with the Arch of Titus at left and ruins of Basilica of Constantine at right. Painted about 1820. Engraved by E. Challis in Turner Gallery.

ROME FROM THE VATICAN, Joseph M. W. Turner, National Gallery, London; canvas, H. 5 ft. 9 in. × 10 ft. 11 in. A general view of Rome, seen from the Loggia of

the Vatican, which was decorated by Raphael and his assistants; but, instead of them, Turner has represented Raphael and the Fornarina in the foreground, with which he has taken many liberties. Royal Academy, 1820. Engraved by A. Willmore in Turner Gallery.

ROMEO AND JULIET, Eugène Delacroix, Mme. Gabriel Delessert, Paris; canvas, H. 2 ft. × 1 ft. 7 in.; signed, dated 1845. Parting of Romeo and Juliet on the balcony, in moonlight. The two, seen full length, are embracing. Salon, 1846; Exposition universelle, 1855. Study, sepia drawing, Riesener sale.—Chesneau, Œuvre de Delacroix, 243; Larousse, xiii. 1358.

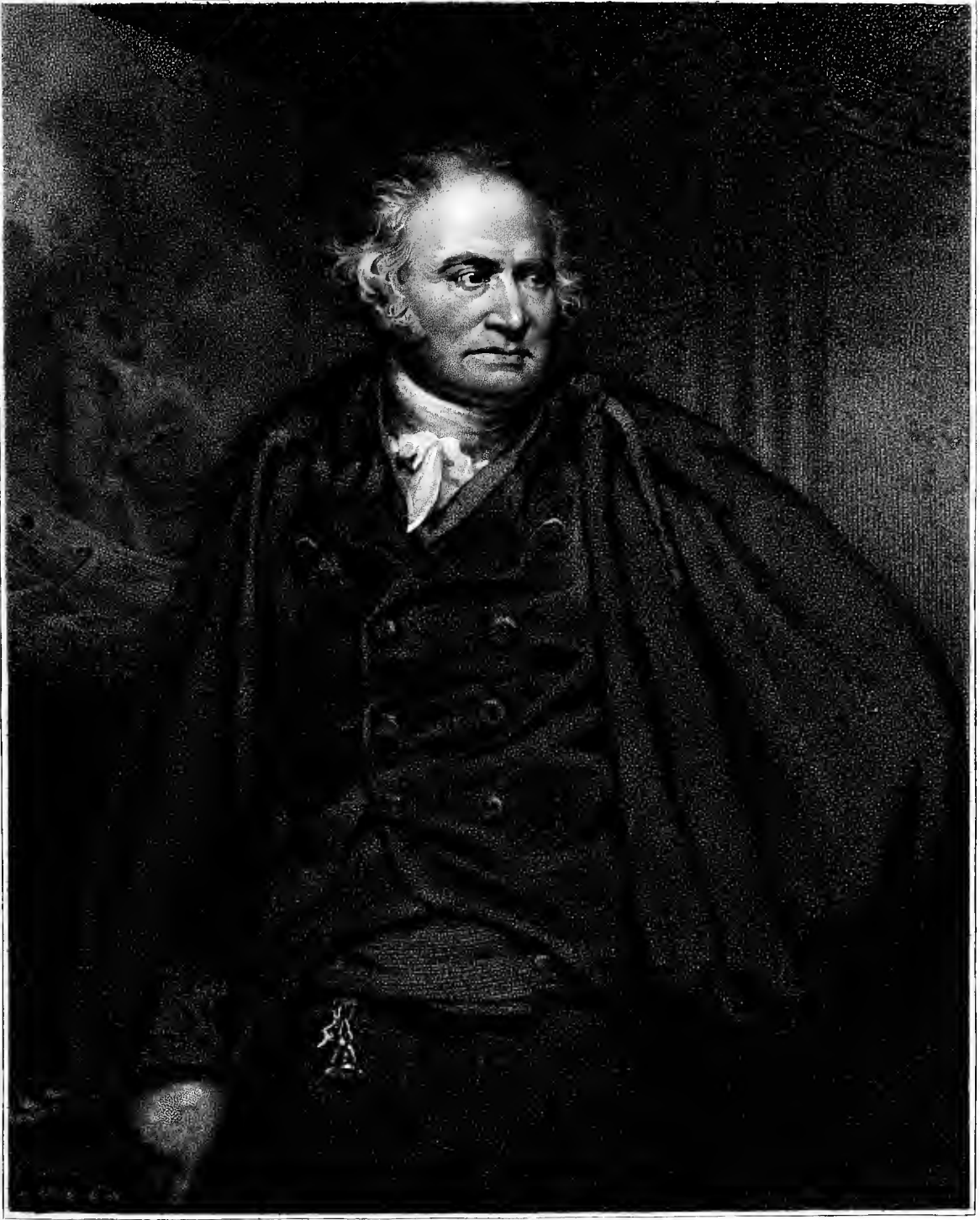
By Eugène Delacroix, Montpellier Museum; canvas, H. 10 in. × 8 in. Scene in the tomb; figures full length, Romeo with Juliet in his arms. Painted in 1851; Exposition universelle, 1855. Lithograph by Eugène Le Roux.—Chesneau, Œuvre de Delacroix, 316.

Subject treated also by Charles François Jalabert (Salon, 1857); Hermann Goldschmidt (Salon, 1857); James Bertrand (Salon, 1874); Germann von Bohn, Nancy Museum; Friedrich August Bouterwek (1836); Ferdinand Alexander Bruckmann; Hans Makart; Frank Dicksee (1884).

ROMEYN, WILLEM, born in Haarlem about 1624, died after 1693. Dutch school; landscape and animal painter, pupil of Berchem in 1642. Master of Haarlem guild in 1646. He possessed pure feeling for nature, taste for picturesque arrangement, and drew well. His landscapes, with animals and herdsmen, show the strong influence of Du Jardin. Works: Landscapes with Sheep or Cattle, and Figures in the Louvre, in Museums of Amsterdam (5), Berlin, Dresden, New York; Galleries of Copenhagen and Frankfort; Old Pinakothek, Munich (3, one dated 1665); Liechtenstein (2) and Czernin (2) Galleries, Vienna; Hermitage, St. Petersburg (3).—Kugler (Crowe), ii. 451; Ch.

Romboouty
1635
THEODOOR
ROMBOVTS

W R O M E Y N



Class. Führung.

for the Fine Arts of the English School

GEORGE ROMNEY. PAINTER.

Engraved by W. Bond, from a Picture by Martin Archer Shee Esq. R.S.A.

PRINCE HOARE ESQ. Secretary for foreign Correspondence to the Royal Academy, Author of "An Inquiry into the present and future state of the Arts of design in England" &c. &c. several valuable publications, into portrait and the annexed view
as respectfully inscribed by John Britton & W^m Bond



G. Romney, Pinxt.

C. Holl, Sculpt.

1840

ROMNEY

Blanc, *École hollandaise*; Van der Willigen, 252.

ROMNEY, GEORGE, born at Dalton-le-Furness, Lancashire, England, Dec. 15, 1734, died at Kendal, Nov. 15, 1802. After acquiring a little knowledge of painting from Steele, a painter at Kendal, he supported himself by



painting portraits in the north of England, at two guineas a head, until 1762, when he went to London. In that year, and in 1765, he gained premiums from the Society of Arts for his pictures of the Death of Wolfe and the Death of King Edward. In 1773 he visited Italy with Ozias Humphrey, and, after a two years' absence, established himself in London, where, until 1797, when he removed to Hampstead, he divided public patronage with Reynolds and Gainsborough. His favourite model was the notorious and beautiful Lady Hamilton, whose face he reproduced under many disguises. He painted with few colours, with great breadth of treatment, and in some instances with exceeding grace and sentiment. Much of his work is sketchy, often careless in the accessories, but it is never without charm. His flesh tints are fresh, and his treatment of hair, though slight, is truthful and facile. Works: Lady Hamilton as a Bacchante, Parson's Daughter, National Gallery, London; Portraits of Richard Cumberland, Lady Hamilton, and Flaxman, National Portrait Gallery, ib.; Lord Stanley and Sister, Lady Horton, Earl of Derby; Lady Hamilton at Spinning Wheel, Earl of Normanton; do. as Ariadne, Baron L. de Rothschild; do. as Euphrosyne, Jeffrey Whitehead, Esq. Full list of works in Lord Ronald Gower's "Romney and Lawrence."—Hayley, *Life* (1809); Rev. John Romney, *Life* (1830); Cunningham; *European Magazine*, vol. 43; *Cat. Nat. Port.*

Gal.; *Cat. S. Kensington Mus., Nat. Port. Exhib.* (1867); Redgrave; F. de Conches, 271; Ch. Blanc, *École anglaise*; *Portfolio* (1873), 18, 34.

ROMUALD, ST., VISION OF, Andrea Sacchi, Vatican; canvas, H. 10 ft. × 5 ft. 6 in. St. Romuald, founder of the order of the Camaldolensians, seated under a tree telling his companions of his dream, in which he



Vision of St. Romuald, Andrea Sacchi, Vatican.

saw a ladder, like Jacob's at Bethel, and the brethren of the order ascending to heaven. Painted for Church of the Camaldoli, Rome; carried to Paris in 1799; restored in 1815, and placed in the Vatican. Called in its time one of the four best pictures in Rome—a verdict scarcely concurred in by modern critics.—Landon, *Musée*, viii. Pl. 21; *Musée*

RONCALLI

français, i. ; Lavice, 314 ; Burekhardt, 776, 793.

RONCALLI, CRISTOFANO, Cavaliere, born in Pomarance, near Volterra, in 1552, died in Rome, May, 1626. Roman school ; sometimes called, from his birthplace, Cavaliere delle Pomarance. Pupil of Niccolò Circignani,



called also Delle Pomarance, under whom he became a good historical painter. Employed in the decoration of the Vatican. Painted *Death of Ananias and Sapphira*, which was copied in mosaic for St. Peter's. Painted also the *Baptism of Constantine*, in S. Giovanni di Laterano ; but his most noted works are the frescos with which he decorated the cupola of La Santa Casa di Loreto. The walls of S. Stefano, Rome, are covered with frescos by him, representing the martyrdoms of saints from the Crucifixion to the reign of Julian. In the Old Pinakothek, Munich, is a *Martyrdom of Simon of Cana*, and in the Schleissheim Gallery a *Joseph interpreting the Dreams*.—Lanzi, i. 467 ; Ch. Blanc, *École ombrienne*.

RONDANI, FRANCESCO MARIA, born in Parma about end of 15th century, died about 1548. Lombard school ; pupil of Correggio, and his assistant in S. Giovanni ; imitated his master's style very closely. Works : Frescos in fifth chapel of Duomo, Cremona ; *Madonna in Glory*, Parma Gallery ; *Madonna and Saints (2)*, Galleria Estense, Modena ; *Holy Family*, Hermitage,

F. Rondani
1530

St. Petersburg.—Lanzi, ii. 399 ; Ch. Blanc, *École lombarde* ; Burekhardt, 701.

RONDEL, FREDERIC, born in Paris in 1826. Landscape painter, pupil of Auguste Jugelet and of Théodore Gudin. First ex-

hibited in the National Academy in 1855. Elected an A.N.A. in 1860. Works : *Water-Fall near Amherst, Mass.* (1882) ; *Old Orchard at Newport, R. I.* (1883) ; *The Recluse* (1884) ; *View at Rhinebeck, Busch-a-Bonck Falls at Rhinebeck* (1885).

RONDINELLO, NICCOLÒ, of Forli and Ravenna, beginning of 16th century. Venetian school ; pupil of Giovanni Bellini, Venice, and one of his most industrious assistants, aiding in the production of pictures which Bellini sold as his own, and painting *Madonnas* which might well pass as the work of his master. All his early works show that he was impressed by one class of Bellinesque models ; in his later ones he is as much an imitator of Palmezzano as of the Venetians. His *Madonna*, in the Palazzo Doria, Rome, and another, in the Forli Museum, are examples of his earlier style ; and his *Madonna and Saints*, in the Ravenna Gallery, of his later style.—C. & C., N. Italy, i. 591 ; Vasari, ed. Le Mon., v. 17 ; ix. 148 ; xi. 93, 147.

RONNER, HENRIETTE (née Knip), born in Amsterdam, May 31, 1821. Animal painter, daughter and pupil of Josephus Augustus Knip ; paints domestic animals with fine observation and humour. Works : *After the Meal* ; *Boy and Dog* ; *Waiting for Dinner* ; *Dog Begging* ; *Exodus of Dogs* ; *Hare-Hunt* (1876) ; *Cart drawn by Dogs*, Provinzial Museum, Hanover ; *The Exact Hour* (1884) ; *Fine Arts School* (1885) ; *Flowers and Accessories* (1886) ; *Unlocked Door, Dog and Pigeon*, Stettin Museum ; *Coming from Market*, Mrs. D. D. Colton, San Francisco ; *School of Painting* (Jubilee Exhibition, Berlin, 1886).—Immerzeel, ii. 119 ; *Illustr. Zeitg.* (1884), i. 224 ; Kramm, v. 1385.

RONOT, CHARLES, born at Belan-sur-Ouce (Côte d'Or), May 28, 1820. Genre and portrait painter, pupil of Glaize. Paints popular life in the style of Courbet. Medals : 2d class, 1876 ; 1st class, 1878. Works : *Christ healing the Sick at Pool of Bethesda* (1855) ; *Women and the Secret* (1868) ;

ROORE

Women stripping Hemp (1874); Labourers of the Last Hour (1876); Anger of the Pharisees (1877); Charities of St. Elizabeth of Hungary (1878); Girl tending Cows, George Chastelain writing his Chronicles (1879); Last Members of the Mountain (1882); In the Other World (1885); A la Hotte!, The Daisies (1886).

ROORE, JACOB DE, born in Antwerp, July 20, 1686, died at The Hague, July 17, 1747. Flemish school; history and portrait painter, pupil of Kaspar Jacob van Opstal; became master of the guild in 1707, executed important decorative works on a large scale, in Antwerp (1709-19), Amsterdam, and Rotterdam, and settled at The Hague, where he entered the guild. In 1728-29 he painted again in Antwerp for several prominent citizens. By his art, and a trade in pictures which he carried on together with Geeraard Hoet, he amassed a considerable fortune. Works: Ransom of Christian Slaves by the Trinitarians (1709), St. James's, Antwerp; Ceilings with Allegories (1715, 1716, 1717), City Hall, *ib.*; Christians compelled to worship Idols, Meeting of Moses and Aaron, Tournay Museum; Portraits of Artist and Wife (1707), Kunsthalle, Hamburg.—*Immerzeel*, iii. 26; *Kramm*, v. 1386; *Rooses (Reber)*, 440; *Van den Branden*, 1172.

ROOS, JOHANN HEINRICH, born at Ottendorf, Palatinate, Oct. 27, 1631, died in Frankfort, Oct. 3, 1685. German school; landscape and animal painter, pupil in Amsterdam of Julian du Jardin (1647), and of Bar-end Graat. Having visited Italy, France, and England in 1650-54, he settled in Frankfort about 1657; lived also in Cassel and Mentz, and became court painter to the Elector Palatine Charles Louis in 1673. Works: Landscape



with Cattle (2), Historical Society, New York; Italian Landscape (1670), Hague Museum; *do.*, Berlin Museum; Herd by Statue of Hercules, Male (1669), and Female Portrait, Aschaffenburg Gallery; Pastoral Scenes (7, two dated 1660, 1668), Osteria in a Roman Ruin, Carlsruhe Gallery; Bull with Goats and Sheep (1662), Camp Scene (1665), Cow among Sheep (1676), Copenhagen Gallery; Italian Landscapes (3, 1668, 1680, 1685), Portrait of a Scholar (1676), *do.* of himself, Darmstadt Museum; St. John with the Lamb (1684), Old Lady's Portrait, Amalienstift, Dessau; Landscape with Cattle and Sheep (3, one dated 1681), Dresden Museum; Cattle driven through Water (1670), Herd resting by Ruins (1674), Shepherd Family and Flock (1680), Artist and Wife surrounded by Allegories, Artist's Portrait (? 2, one dated 1680), two others, Städel Gallery, Frankfurt; Family on Garden Terrace, Leipzig Museum; Landscapes with Cattle and Figures (8, four dated 1661, 1665, 1668, 1675), Breaking up of Army Encampment (1677), Old Pinakothek, Munich; Roman Landscape with Ruins (1669), Germanic Museum, Nuremberg; Four Divisions of Day (4, 1667), Oldenburg Gallery; Italian Landscape (1674), Halt of Gypsies among Ruins (1675), Hermitage, St. Petersburg; Artist's Portrait, Pastoral Scene (1676), View near Tivoli (1683), eight others, Schleissheim Gallery; Cattle Pieces (2, 1662, 1682), Vienna Museum; others in Galleries of Bologna (2), Brunswick, Cassel (2), Schwerin (3, 1684, 1685), Stuttgart (4), Turin (1682), Wörlitz; Liechtenstein (1658), Czernin, and Schönborn (2) Galleries, Vienna; Historical Society, New York (2). His brother Theodor (born at Wesel in 1638, died in 1698), pupil of Adriaen de Bie, lived in Mannheim about 1657, Strasburg in 1681, and finally as court painter at Stuttgart, where he painted eight large historical pic-

JR. JR
See Roos
1684

ROOS

ures for the duke. His drawing is less commendable than his colouring. In the Schleissheim Gallery is by him a Nativity.—Ch. Blanc, *École allemande*; Immerzeel, iii. 27; Kramm, v. 1387; Kugler (Crowe), ii. 529; Nagler, xiii. 353; do., Mon., iii. 552; *Zeitschr. f. b. K.*, xiv. 391.

ROOS, JOHANN MELCHIOR, born at Frankfort in 1659, died there in 1731. German school; animal and portrait painter, son and pupil of preceding, studied in Nuremberg, and settled in Frankfort; lived also temporarily in Switzerland, where he painted portraits at Schaffhausen, Winterthur, etc.; employed several years by the landgrave of Hesse Cassel, for whom he painted some of his best works. Works: Landscape with Cattle (2), Bamberg Gallery; Annunciation to the Shepherds, Cassel Gallery; Boar Hunt, Deer Hunt, two others, Darmstadt Museum; Cattle-Piece (1687), Christ on Mount of Olives (1710), Amalienstift, Dessau; Stags under an Oak (1714), Dresden Museum; Landscape with Lion Family (1716), Städel Gallery, Frankfort; Four Animal Pieces (two dated 1716, 1717); Meiningen Gallery; White Stag and Hind, White Bears (1729), Animal Life (1732), Schwerin Gallery; Boar Hunt, Stag Hunt, Stuttgart Museum; Sheep and Goats, Wiesbaden Gallery.—Nagler, xiii. 360.

ROOS, PHILIPP PETER, surnamed Rosa di Tivoli, born in Frankfort in 1655, died in Rome in 1705. German school; landscape and animal painter, son and pupil of Johann Heinrich, in whose style he painted in his earlier time; in 1677 he went to Rome, where he studied under Brandi, whose daughter he married, and later settled at Tivoli, whence his surname. He painted life-size figures and animals in a broad yet superficial manner, and in a heavy brown tone. Works: Wolf tearing Lamb, Louvre; Noah and Animals, seven others, Dres-

den Gallery; Falls of Tivoli, Flock of Sheep, Two Cavalry Skirmishes, Vienna Museum; seventeen pictures, Cassel Gallery; others in Galleries and Museums of Augsburg, Bamberg, Bologna (2), Brunswick, Brussels, Carlsruhe (2), Darmstadt (2), Gotha (3, one dated 1694), Leipsic (2), Madrid (8), Nuremberg (2), Oldenburg, Schleissheim (5), Schwerin; Raczyński Gallery, Berlin (2); Liechtenstein Gallery, Vienna; Hermitage, St. Petersburg (4); Uffizi, Florence. His son Jacob, called Rosa da Napoli (born at Tivoli in 1680), painted at Naples quite in the same manner.—Kugler (Crowe), ii. 531.

ROOS (Rosa), JOSEF, born in Vienna, Oct. 9, 1726, died there, Aug. 25 (or 30), 1805. Landscape and animal painter, son of and first instructed by Cajetan Roos (died in Vienna about 1735, son of Rosa da Tivoli), then studied after the works of his grandfather, and became pupil of the Vienna Academy; setting out to travel, he worked at Dresden, with the interruption of a year's (1757) sojourn in Berlin, and on his return to Vienna became inspector of the Belvedere Gallery, of which he published in 1796 a valuable comprehensive description. He was court painter to Augustus III. of Saxony, and member of the Dresden Academy. Works: Mountain Landscape with Sheep (1770), Museum, Vienna; do. and Shepherd Family (2, 1763), Liechtenstein Gallery, ib.; Four Great Landscapes, Summer Palace of Schönbrunn; Landscape with Flock (1765), Dresden Museum.—Wurzbach, xxvi. 335.

ROOSE or ROZE, NICHOLAS. See *Liemaeker*.

ROOY, JOHANNES BAPTISTA VAN, born in Antwerp, March 11, 1808. History, genre, and portrait painter, pupil of M. van Bree; visited Italy, France, and England. Medal, 1836. Works: Last Moments of Egmont (1836); Philip of Marnix fleeing from the Spaniards (1839); Return of Nuns to their Convent; Farewell of Albrecht Beyling (1844).—Immerzeel, iii. 29; Kramm, v. 1389.

A Roos
fait 1729

SALVATOR ROSA



Peint par Salvator Rosa.

dessiné par J.B.Hicq.

et Gravé par Audouin.

.. PORTRAIT DE SALVATOR ROSA.

ROQUEPLAN

ROQUEPLAN, (JOSEPH ÉTIENNE) CAMILLE, called Rocoplan, born at Malle-mart (Bouches-du-Rhône), Feb. 18, 1800, died in Paris, Sept. 29, 1855. Genre, marine, and landscape painter, pupil of Abel de Pujol and of Gros. One of the leaders of the new school of French art (1830). Medals : 2d class, 1824 ; 1st class, 1828 ; L. of Honour, 1831 ; Officer, 1852. Works : Equinoctial Tide, Death of the Spy Morris (1827), Lille Museum ; Sea View (1831), Havre Museum ; Draught of Fishes (1828), Sick Mother (1830), Corn Field (1830), Meadow (1835), View with Bridge and Windmills, Königsberg Museum ; Incident in Life of Rousseau, Water Mill, Walk in the Park (1833) ; Antiquary (sold for 30,000 francs at the Duc d'Orléans' sale), St. Bartholomew's Day, Pacy-sur-Eure (1834) ; Rousseau picking Cherries, Amorous Lion (1836) ; Battle of Elchingen (1837), do. of Rocoux, Versailles Museum ; Dutch Subscription, Gaston de Medicis (1837) ; Van Dyck in London, Magdalen in Desert (1838) ; Peasants of the Valley of Ossau, Spaniards of Penticosa, Passports on Spanish Frontier (1847) ; Leda, Girl with Flowers (1850) ; Fountain of Grand Figuier (1852), Luxembourg Museum ; Daughters of Eve (1855, last work) ; Valentine and Raoul, Bordeaux Museum ; Children playing with Cat, Chartres Museum ; Coast View, Grenoble Museum ; Castello Gandolfo, Raczynski Gallery, Berlin ; Harbour of Boulogne in Approaching Storm, Leipsic Museum. — *Bel-lier*, ii. 415 ; *Ch. Blanc*, *École française* ; *Lejeune*, Guide, iii. 226, 317 ; *Meyer*, *Gesch.*, 269 ; *Nagler*, xiii. 365.

RÖRBYE, MARTINUS CHRISTIAN WESSELTOFT, born at Drammen, Norway, May 17, 1803, died in Copenhagen, Aug. 29, 1848. Genre and portrait painter, pupil of Copenhagen Academy, and of Eckersberg ; visited, in 1834-37, Italy, Greece, and Turkey, and brought home

numerous studies. On his return he won the Thorvaldsen medal, in 1838 became member of, and in 1844 professor at, the Academy, having gone to Italy meanwhile in 1839. His pictures are brilliant in colour and carefully executed. Works : Turkish Notary making Marriage Contract (1837) ; Life in the East (1838) ; Market at Amalfi (1842) ; Arcade of City Hall at Copenhagen (1832), Chapel of St. Benedict's Convent at Subiaco (1843), Orientals before Turkish Coffee-House (1845), Inhabitants of Cape Skagen amusing themselves (1848), Copenhagen Gallery. — *Weilbach*, 599.

RORKE'S DRIFT, DEFENCE OF, Alphonse de *Neuville*, Sydney Gallery, New South Wales ; canvas, H. 7 ft. x 9 ft. Assault by the Zulus on the improvised defences at Rorke's Drift, on the evening of the defeat at Isandhlwana. Painted in 1880 for Fine Art Society.—*Athen.*, March, 1880, 384.

Subject treated also by Elizabeth Thompson Butler (1881).

ROSA DA NAPOLI. See *Roos*, Philipp.

ROSA, SALVATOR, born at Renella, near Naples, June 20, 1615, died in Rome, March 15, 1673. Neapolitan school ; pupil of his uncle, Paolo Greco, and his brother-in-law, Francesco Fracanzano. When about eighteen years old he made a sketching tour through the Abruzzi, and is said to have learned from banditti of that wild region many incidents which he afterwards painted. On his return home he was obliged, by the death of his father, to labour for the support of the family ; but he was fortunate enough to gain the friendship of Lanfranco and Aniello Falcone, through whose aid his pictures found a sale. Under Falcone's instruction he learned to paint battle scenes with such success as to rival



Roqueplan

his master. About 1635 he went to Rome, was patronized by Cardinal Brancaccia, and painted for him several works at Viterbo. After a visit to Naples he went to Rome again, in 1639, and soon became famous as a painter, a musician, and a satirical poet. In 1647, on hearing of the insurrection of Masaniello, he hastened to Naples and joined the *Compagnia della Morte*, of which *Falcone* was the leader. On the downfall of Masaniello he returned to Rome, where he got into trouble by a satirical picture, and therefore accepted the invitation of the Grand Duke to visit Florence. In 1652 he returned to Rome, and spent the rest of his days there. Salvator Rosa was ambitious to excel as an historical painter, and his masterpiece is considered to be the *Conspiracy of Catiline*, in the Pitti, Florence; but he was more successful in landscapes and marine views. He is at his best when he depicts a den of robbers amid the wildest surroundings—naked crags, gloomy pools, foaming torrents, trees scathed by lightning or the tempest. He excelled also in battle scenes, his figures being full of movement and expression. Among his works are: His portrait (2), and Landscapes with Figures (2), Uffizi, Florence; Two Marine Pieces, *Selva de' Filosofi*, *Conspiracy of Catiline*, *Temptation of St. Anthony*, *Portrait of himself*, nine others, Palazzo Pitti, *ib.*; *Souls in Purgatory*, *St. Paul in the Desert*, Brera, Milan; *Scene from "Jerusalem Delivered,"* Grotto with Satyrs, Two Landscapes, Galleria Estense, Modena; *Parable of St. Matthew*, *Battle Piece*, *Christ and the Doctors*, Naples Museum; *Court Scene*, *Landscape*, Palazzo Colonna, Rome; *Prometheus*, *Four Battle Pieces*, *The Giant Titius*, Palazzo Corsini, Rome; *St. Roch*, *Landscape*, *Belisarius*, Palazzo Doria, *ib.*; *The Painter and Satyrs*, Palazzo Chigi, *ib.*; *Battle Piece*, *Tobias and the Angel*, *Samuel appearing to Saul*, Louvre, Paris; *Bay and City of Salerno*, Madrid Museum; *Stormy Sea*, Berlin Museum; *Jonah threatening the Inhabitants of Nineveh*, *Cadmus and Minerva*, Italian Seaport, Co-

penhagen Gallery; *Storm at Sea*, *Landscape with Temptation of St. Anthony*, *do. with St. Jerome and the Lion*, *Portrait of the Artist*, Dresden Museum; *Three Monks by Stormy Sea*, Kunsthalle, Hamburg; *Soldiers Resting*, Provinzial Museum, Hanover; *Soldiers of Gideon quenching their Thirst*, *Two Coast Views*, Old Pinakothek, Munich; *Prometheus on the Rock*, Germanic Museum, Nuremberg; *Belisarius relating his Fate*, *Treasure Diggers in Subterranean Room chastised by Devils*, *Rocky Landscape with Jacob and his Herd*, Oldenburg Gallery; *Prodigal Son*, *Nausicaa and Ulysses*, *Democritus and Protagoras*, *Soldiers at Dice*, *Male Portraits* (3), *Seaports* (2), *Landscapes* (2), *Hermitage*, St. Petersburg; *Combat of Roman Horsemen* (1645), four others, Vienna Museum; *Landscapes with Figures*, etc., in Galleries and Museums of Bergamo, Aix-la-Chapelle, Cassel (2), Carlsruhe, Darm-

Sal. Rosa
Salvator Rosa

stadt, Geneva (2), Stettin, Stuttgart (3), Turin (2), Wiesbaden, London (3), and Edinburgh (2); *Historical Society*, New York (3).—Baldinucci, v. 437 (ed. 1846); Ch. Blanc, *École napolitaine*; Burekhardt, 768, 774, 782; Kugler (*Eastlake*), ii. 596; Nagler, xiii. 370.

ROSA DI TIVOLI. See *Roos*, Philipp.

ROSALBA. See *Carriera*, Rosalba.

ROSALES, EDUARDO, born in Madrid in 1837, died in Rome, Sept. 13, 1873. History painter, pupil of Madrid Academy under L. Ferrant and Madrazo; went in 1857 to Rome and Siena, where he studied after the old masters. Afterwards lived for some time at Murcia, and then became director of the Spanish Academy at Rome. Medals: Madrid, 1866, 1871; Paris, and L. of Honour, 1867. Order of Isabella.

ROSARIO

Works: Queen Isabel the Catholic dictating her Will (1867), Madrid Museum; St. Joseph; Presentation of Don Juan of Austria at S. Yuste; Entry of Amadeo into Madrid; Death of Lucretia; Portrait of Rio Rosas; do. of Garcia Aznar, Madrid Museum; Evangelists SS. John and Matthew, S. Tomás, *ib.*—*La Ilustracion*, 1873.

ROSARIO, IL. See *Madonna del Rosario*, Domenichino.

ROSE OF LIMA, ST., *Murillo*, Frederick E. Church, Hudson, N. Y.; canvas, H. 5 ft. 4 in. × 3 ft. 8 in. In Dominican habit, standing nearly front, holding in right hand a bunch of roses on which is seated the Infant Jesus, who extends his hands towards her; her left hand on her breast holds a rosary; in air above, six heads. From Gallery of Don Aniceto Bravo; thence to Don Jorge Diez Martinez and Don Luis Portilla, Madrid; bought in 1873 by W. J. Shaw, at whose sale in New York (1880) sold to Mr. Church for \$380. Repetitions: Salamanca sale (1875), 20,000 francs; Pereire sale (1872), 25,500 francs.—*Curtis*, 267; Tubino, *Murillo*, 185.

RÖSEL (Roselius) VON ROSENHOF (Rooshoff), FRANCISCUS, flourished in Nuremberg about 1666. German school, animal painter; won the victory over Pandiss with his picture in the Munich Gallery. Works: Wolf tearing Lamb (1666), Old Pinakothek, Munich; do., Bamberg Gallery; Rooster (1665), Fox devouring Chicken (1666), Augsburg Gallery.

ROSEN, GEORG VON, Count, born in Paris, Feb. 13, 1843. History painter, pupil of Stockholm Academy, then of Weimar Art School (1861), and in Antwerp (1863) of Hendrik Leys, whose pictures had greatly attracted him in London the year before; visited Egypt, Syria, Palestine, Turkey, Greece, and Germany in 1864–65, then Italy and Antwerp, and lived for a time in Munich. Member of Stockholm and Copenhagen Academies and of Société belge des Aquarellistes. Medal, 1863; Order of Wasa; L. of Honour, 1878. Works: Sten

Sture's Entry into Stockholm in 1471 (1863); Wedding in Smedsgille Chapel in 1500 (1865); Eric XIV. signing his Abdication (1871), Stockholm Museum; Luther's Study at the Wartburg; Portraits of King Charles XV. and of Artist's Father.—*Müller*, 448; *Land und Meer* (1874), i. 306.

ROSENFELDER, LUDWIG, born at Breslau, July 18, 1813, died at Königsberg, April 18, 1881. History painter, pupil of Berlin Academy under Hensel (1832–36); was director of Königsberg Academy in 1845–74, visited Italy in 1851–52, and painted frescos in the Aula of Königsberg University in 1865. Gold medal, 1850. Works: Narcissus; Gideon; Cola di Rienzi at Avignon; Blinding of Prince Arthur (1838, from Shakespeare's "King John"); Landgrave Philip of Hesse taken Prisoner by Alva; Scene in Dantzic during Reformation; Occupation of Marienburg by Teuton Order in 1457 (1857), Königsberg Museum; Worshippers beside Coffin of Henry IV., Cologne Museum; Electress Elizabeth of Brandenburg taking Communion after Protestant Rite; Charles I. taking Farewell of his Children; Christ Crucified; Male Portrait (1849), Dresden Museum. In fresco: Theology and Medicine (1865), Königsberg University.—*D. Kunstbl.* (1850), 78, 161, 336; (1853), 436; (1855), 462; (1858), 342; (1857), 122; *Illustr. Zeitg.* (1880), ii. 345; *Müller*, 448; *Rosenberg*, *Berl. Malersch.*, 88.

ROSENHOF. See *Rösel*.

ROSENSTAND, VILHELM JAKOB, born in Copenhagen, July 31, 1838. Genre painter, pupil of Marstrand; lives in Italy and paints characteristic scenes from Italian life. Medals, 1859, 1861. Works: Saxarmen at the Danne Earthworks (1865); Farewell of Andreas Heiberg (1868); Village Hairdresser; The Congratulators; Before a Café in Paris



ROSENTHAL

(Jubilee Exhibition, Berlin, 1886).—Sig. Müller, 297; Weilbach, 592.

ROSENTHAL, TOBY EDWARD, born in New Haven, Conn., March 15, 1848. Figure painter; studied in San Francisco under a Spanish painter (1861), then in Munich (1865) at the Royal Academy, then under Raupp, and



again at the Royal Academy seven years (from 1868) under Piloty. Studio in Munich. Exhibits rarely in America. Revisited San Francisco in 1871-72, and painted several portraits. Medal in Philadelphia, 1876; Munich, 2d class, 1883. Works: *Love's Last Offering* (1868); *Spring's Joy and Sorrow* (1868); *Morning Prayers in Bach Family* (1870), Leipsic Museum; *Embarrassed, Head of Mrs. Greatorex—Study* (1871); *Elaine* (1874); *Young Monk in Refectory* (1875); *Forbidden Longing*; *Who laughs last laughs best* (2); *Girls' Boarding-School Alarmed* (1877); *Empty Place* (1882); *Trial of Constance de Beverley* (1883), Irving M. Scott, San Francisco; *Departure of the Family* (1885); *Dancing Lesson during the Empire* (1886).—Illustr. *Zeitg.* (1886), i. 359; *Leixner, Mod. K.*, i. 112; *Meyer, Conv. Lex.*, xxi. 765; *Kunst-Chronik*, xvii. 210; *Müller*, 449; *D. Rundschau*, xiii. 336; *Zeitschr. f. b. K.*, xix. 263.

ROSIER, AMÉDÉE, born at Meaux (Seine-et-Marne), Aug. 27, 1831. Landscape and marine painter, pupil of Cogniet and of Durand Brager. Medal, 3d class, 1876. Works: *Naval Fight before Sebastopol* (1857); *Turkish Fleet at Bombardment of Sebastopol* (1859); *Notre Dame de Paris, Constantinople at Sunset* (1863); *Old Port of Marseilles* (1866); *Beach between Honfleur and Villerville* (1867), Saint-Étienne Museum; *Views in and around Venice* (1869-86).—*Bellier*, ii. 416.

ROSS, KARL, born at Altekoppel, Holstein, Nov. 18, 1816, died in Munich, Feb. 5, 1858. Landscape painter, pupil of Copenhagen Academy; went in 1837 to Greece, then to Munich, visited Rome in 1842-43 and in 1850, Paris in 1846, and took part in the Schleswig-Holstein campaign in 1848; settled in Munich. Works: *Battlefield of Marathon* (1841); *Naxos* (1854), Italian Landscape, Kunsthalle, Hamburg; *Temple of Phigalia*; *Wood Landscape in Holstein*; *Grove of Egeria near Rome*, Schack Gallery, Munich.—*D. Kunstbl.* (1853), 161; (1856), 186; (1857), 61; (1858), 64, 154; *Weilbach*, 593.

ROSS, Sir WILLIAM CHARLES, born in London, June 3, 1794, died there, Jan. 20, 1860. Miniature painter, son and pupil of Mrs. Maria Ross (1760-1836), portrait painter, and student of Royal Academy in 1808. In 1809 he exhibited several classical works at the Academy, and up to 1826 his canvases were mostly large. In 1814 became assistant to Andrew Robertson, miniature painter, but soon found a fashionable following of his own. Among his distinguished sitters were the Queen and Prince Consort of England, the King and Queen of Belgium, Louis Philippe, Louis Napoleon, and King and Queen of Portugal. Elected an A.R.A. in 1838, R.A. in 1843, and knighted the same year. His portraits are rich in colour, and strongly individualized; the influence of Reynolds is apparent in his style. He painted more than 2,200 miniatures on ivory.—*Art Journal* (1849), 48; *Sandby*, ii. 171; *Redgrave*; *Wilmot-Buxton*, 99.

ROSSELLI, COSIMO, born in Florence in 1439, died there, Jan. 7, 1507. Florentine school; pupil of and assistant in 1453-56 to Neri di Bicci, but probably formed a connection with Benozzo Gozzoli on that painter's arrival in Florence in the latter year. Cosimo's style in the *Last Judgment*, Berlin, assigned to him and to Angelico, is that of a weak follower of the latter. He executed frescos in S. Ambrogio,

ROSSET-GRANGER

Florence, in S. Martino, Lucca, and in the Sistine Chapel, Rome. His best work in the Chapel is the Sermon on the Mount, to which the three others—Moses delivering the Tables of the Law, Passage of the Red Sea, and The Last Supper—are inferior. Among his other works are a Coronation of the Virgin, in S. M. de' Pazzi, Florence; do., and Madonna with Saints, Uffizi, ib.; The Miracle of the Chalice, a wall painting, S. Ambrogio, ib.; Apotheosis of St. Barbara, Academy, ib.; Marriage of the Virgin, Naples Museum; Virgin in Glory, Christ in the Tomb, Berlin Museum; Nativity, Königsberg Museum; Madonna, Hermitage, St. Petersburg; do., Louvre; St. Jerome in the Desert, National Gallery, London.—C. & C., Italy, ii. 520; Vasari, ed. Le Mon., v. 27; Burckhardt, 546, 551, 636; Ch. Blanc, *École florentine*; Lermolieff, 380; Lübke, *Gesch. ital. Mal.*, i. 330; Rumohr, *Ital. Forschungen*, ii. 265.

ROSSET-GRANGER, ÉDOUARD, born at Vincennes (Seine); contemporary. Genre and portrait painter, pupil of Cabanel, Dubufe, and Mazerolles. Medal, 3d class, 1884. Works: Eros (1881); Artist's Mother (1882); Charmer, Souvenir de Capri (1883); Orpheus (1884); Study (1885); The Hierodules (1886).

ROSSETTI, GABRIEL CHARLES DANTE, born in London, May 12, 1828, died at Birchington, near Margate, April 9, 1882. Figure painter, son of Gabriele Rossetti (Italian patriot, commentator on Dante, and professor of Italian in King's College, London). Dante Gabriel, as he wrote his name, was a student at Cary's drawing school, at the Royal Academy, which he left about 1848, and of Maddox Brown, who had a perceptible influence on his work. Finished his first oil picture,



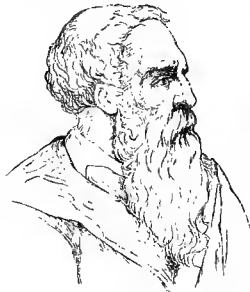
Portrait of his Father, in 1847, and two years later exhibited his *Girlhood of Mary Virgin*, from which, with Millais's *Isabella* and Holman Hunt's *Rienzi*, is dated the rise of the Pre-Raphaelite school of painting in England. Rossetti contributed both by pen and pencil to "The Germ," the organ of the Brotherhood, in which first appeared his "Blessed Damozel" and other poems; indeed, he is better known as a poet than a painter, for he lived a retired life and exhibited but few of his works, most of which are now in private collections in England. His early pictures show a gradual transition from austere mediævalism to a more florid and fanciful romanticism. Many of his subjects were drawn from the "Divina Commedia" and "Vita Nuova" of Dante. His collected works were exhibited at the Royal Academy and Burlington Club, London, in the winter of 1882-83. Works: *Girlhood of Mary Virgin* (1849), *Lady Louisa Fielding*; *Ecce Ancilla Domini* (1850); *Dante's Meeting with Beatrice at a Marriage Feast* (1851), *Mr. Leathart*, near Newcastle; *Dante's Dream of Death of Beatrice* (1855), *Miss Heaton of Leeds*; *Wedding of St. George* (1857); *Mary in House of John* (1858); *Altarpiece for Llandaff Cathedral* (1860); *Venus Verticordia* (1863); *Joan of Arc*, *Rose Garden*, *Lady Lilith* (1864), *Alexander Stevenson*, Tynemouth; *Sibylla Palmifera* (1866), *Mr. George Rae*, Birkenhead; *Sir Tristram and Yseult* (1867); *Vision of Dante* (1870), *Liverpool Gallery*; replica (1878), *Mr. William Graham*; *Veronica Veronese* (1872); *La Ghirlandata* (1873), *Mr. Ruston*, M.P.; *Proserpina* (1874; replica, 1877, *Mr. Turner*), *La Pia*, *Salutation of Beatrice* (1881), *Mr. F. R. Leyland*; *La Bella Mano* (1875); *Sea-Spell* (1877); *Bruna Brunelleschi*, *Vision of Fiammetta* (1878); *Mnemosyne*, *Day Dream* (1880).—*Art Journal* (1884), 148, 165, 204; *Kunst-Chronik*, xviii. 537; *Caine*, *Recollections of D. G. R.* (London, 1882); *Gaz. des B. Arts* (1881), xxiii. 555; (1883), xxviii. 49.

ROSSI, FRANCESCO DE'. See *Salviati*.

ROSSITER

ROSSITER, THOMAS P., born in New Haven, Conn., Sept. 29, 1818, died at Cold Spring, N. Y., May 17, 1871. History painter, pupil of Nathaniel Jocelyn; went to Europe in 1840 and studied in London and Paris. In 1841-46 he painted in Rome, and sketched in Switzerland, Italy, and Germany; visited Europe again in 1853, and painted three years in Paris. Professional life in the United States spent in New York and at Cold Spring. Elected an A.N.A. in 1840, and N.A. in 1849. Gold medal, Paris, 1855. Works: Last Hours of Tasso; Italy in the Olden Time; Miriam; Return of the Dove to the Ark; Jews in Captivity; Joan of Arc in Prison, Puritan's Daughter, R. L. Stuart, New York; Wise and Foolish Virgins; Venice; Noah; Representative Merchants; Coming from the Fields; Palmy Days at Mt. Vernon; Washington's First Cabinet; Life of Christ (series of pictures); Rebekah at the Well, Corcoran Gallery, Washington.—Tuckerman, 435.

ROSSO, IL, or ROSSO DE' ROSSI,



born in Florence, March 8, 1494, died at Fontainebleau, France, 1541. Florentine school; real name Giovanni Battista di Jacopo di Gasparre, but commonly called by the Italians Il

Rosso, and by the French, Maître Roux de Roux, which would seem to show that Roux was his family name, and not a surname given to him because his hair was red. Imitator of Andrea del Sarto and of Michelangelo. After painting frescos in Florence he went to Rome and worked there several years, until obliged to leave on the capture of the city by the Constable de Bourbon (1527). About 1531 he went to Paris, at the invitation of Francis I., who made him court painter, and employed him to direct

the decoration of the great gallery in the Palace of Fontainebleau. His large salary enabled him to live in luxury, and his good address and polished manners made him a favourite at court. Having unjustly accused his friend and assistant, Francesco di Pellegrino, of stealing money from him, and caused him to be put to the torture, Il Rosso poisoned himself to escape dishonour. All his works at Fontainebleau have disappeared. Among his pictures are: *Entombment*, Contest between *Muses* and *Pierides*, Louvre; *Madonna with Saints*, Palazzo Pitti, Florence; *Assumption*, SS. Annunziata, Florence; *Marriage of the Virgin*, S. Lorenzo, ib.; *Venus, Ceres, Pluto, Diana, Zeus*, Oldenburg Gallery; *Madonna with Angels*, Hermitage, St. Petersburg.—Vasari, ed. Le Mon., ix. 67; ed. Mil., v. 155; Burckhardt, 636, 640; Ch. Blanc, *École florentine*; Mündler, *Essai*, 187.

ROTARI, PIETRO, Conte, born in Verona in 1707, died in St. Petersburg in 1770 (?). Pupil in Verona of Balestra, in Rome of Trevisani (1728-31), and in Naples of Solimena, whose manner he followed. Venetian school; painted with much success at courts of Dresden and Vienna, and in 1750 became court painter to the Empress Elizabeth of Russia. At Peterhoff is a collection of 663 female portraits made by him for Catharine II. during a journey through the Russian provinces. Other works: *Annunciation*, Guastella; *Repose in Egypt*, St. James, St. Francis, Magdalen, and two portraits, Dresden Gallery; *Young Girl Weeping*, do. Asleep, Old Pinakothek, Munich; *Two Portraits*, Schleissheim Gallery.—Lanzi, ii. 310; Ch. Blanc, *École vénitienne*.

ROTHERMEL, PETER F., born in Luzerne County, Pa., July 8, 1817. History painter; began painting portraits without tuition in 1840, in 1856 visited Europe, and has since lived and painted in Philadelphia; is an associate of the Pennsylvania Academy. Works: *St. Agnes* (1858); *Foscari*; *Columbus before Isabella*; *Cromwell breaking up*

RÖTING

the Service in an Anglican Church ; De Soto discovering the Mississippi ; St. Paul on Mars Hill ; Battle of *Gettysburg* ; Macbeth meditating the Murder of Duncan, King Lear with Gloucester and Edward, Cupid Reposing, Bacchus, Mrs. Joseph Harrison, Philadelphia ; Lady Macbeth, T. Dolan, *ib.* ; Sicilian Vespers, A. J. Drexel, *ib.* ; Embarkation of Columbus, Pennsylvania Academy, *ib.* ; Trial of Sir Henry Vane, Christian Martyrs, Hypatia, Amy Robsart interceding for Leicester, The Landsknecht (1876) ; Touchstone and Audrey, in "As You Like It" (1880) ; Bacchantes (1884).—Tuckerman 437.

RÖTING, JULIUS, born in Dresden, Sept. 7, 1821 (Sept. 13, 1822 ?). History and portrait painter, pupil of Dresden Academy under Bendemann, then studied in Düsseldorf, where he became professor at the Academy. Member of Berlin and Vienna Academies. Medal, Paris, 3d class, 1855. Gold medal, Berlin. Works : Columbus before the Council at Salamanca (1851), Dresden Gallery ; Entombment (1866) ; Portraits of the painters Leutze (1847) ; Lessing (1851), Schadow (1852), Düsseldorf Gallery ; of the poet Arndt (several times, one in Stettin Museum).—Wolfg. Müller, *Düsseldf. K.*, 161.

ROTTA, ANTONIO, born at Goritz, Feb. 28, 1828. Genre painter, pupil of Academy in Venice, where he settled. Medal, Paris, 3d class, 1878. Works : Cobbler ; Match-Seller ; Bacchanal on the Lido in 1700 ; The Sick Friend (1855) ; Bad Company ; The Only Friend (1869) ; Venetian Women at Work ; Agreeable Surprise (1878) ; Young Brood (1881).—*Illustr. Zeitg.* (1879), ii. 369 ; (1882), ii. 289 ; Müller, 451.

ROTTENHAMMER, JOHANN, born in Munich in 1564, died in Augsburg in 1623. German school ; history painter, son and pupil of Thomas Rottenhammer, and in 1582 pupil of Johann Donnauer ; studied in Venice after Tintoretto and visited Rome. Jan Brueghel and Paul Bril employed him to paint mythological or allegori-

cal figures in their landscapes. Works : Pan and Syrinx, National Gallery, London ;

Death of Adonis, Diana and Callisto, Louvre, Paris ; Madonna (1604), Mars and Venus (1604), Amsterdam Museum ; Fall of Phaëton (1604), Christ delivering



Souls from Purgatory, three others, Hague Museum ; Madonna and St. John, Rotterdam Museum ; The Four Elements Personified, Musée Rath, Geneva ; Apotheosis of St. Catharine, Inn of the Three Moors, Augsburg ; Poetry, Music, Painting and Architecture, Berlin Museum ; Landscape with Nymphs, The Golden Age (with Peeter Brueghel, the younger), Kunsthalle, Hamburg ; Judgment of Paris (1605), Marriage at Cana, four others, Old Pinakothek, Munich ; Diana surprised by Actæon (1602), Venus and Mars (1605), Adoration of the Shepherds (1605), three others, Schleissheim Gallery ; Repose in Egypt (1597), Magdalen Penitent, Schwerin Gallery ; Last Judgment with the Seven Works of Mercy, Stuttgart Museum ; Nativity (1608), Battle between Centaurs and Lapithæ, four others, Museum, Vienna ; Erection of Brazen Serpent, Liechtenstein Gallery, *ib.* ; Adam and Eve in Paradise (with Brueghel), Schönborn Gallery, *ib.* ; others in Galleries of Aschaffenburg, Bamberg (3), Carlsruhe, Cassel (6), Copenhagen, Dresden, Gotha, Weimar, and Wiesbaden (2) ; Hermitage, St. Peterburg (3) ; Historical Society, New York ; The Seasons, Holy Family (2), Mars and Venus

J. Rottenhammer
1608

ensnared by Vulcan, Banquet of the Gods (2), Blenheim sale, London, 1886. — Ch.

ROTTMANN

Blanc, *École allemande*; Kugler (Crowe), i. 272; Nagler, xiii. 468.

ROTTMANN, KARL, born at Handschuchsheim, near Heidelberg, Jan. 11, 1797, died in Munich, July 6, 1850. Landscape painter, son of Friedrich Rottmann (died 1817), a quite skilful draughtsman



and painter in water-colours; first instructed in Heidelberg by his father and the portrait painter Xeller, much influenced by Karl Fohr, with whom he was intimately associated, but formed himself chiefly by studying from nature and after the works of Poussin and Josef Koch; settled in Munich in 1822, visited Italy in 1826–28 and Greece in 1834–35; became court painter in 1841. His artistic work may be divided into three periods: during the first he attached less importance to colouring than to drawing; the second is illustrated by the 28 Italian landscapes in fresco in the arcades of the royal garden at Munich; the third by the 23 Greek landscapes placed in a special room in the Munich Gallery. He was one of the most individual masters in Germany, and his influence on landscape painting was paramount. Works: Castle Heidelberg in Evening Light, Burg Eltz (before 1822); Ramsau Valley (1823); View in Roman Campagna, Coliseum in Rome (1826–28); View of Palermo, do. of Taormina (1829); Bay of Baiæ; Burning Forest; Ammer Lake, Marathon, National Gallery, Berlin; German Cemetery near Nauplia, Temple of Ægina, Raczyński Gallery, *ib.*; Views in Greece (3), Karlsruhe Gallery; View of Cefalù (1839), Cologne Museum; View on the Obersee, Darmstadt Museum; View near Corinth, Bay and Harbour of Corfu, Kunsthalle, Hamburg; View of Corfu, Lake Copais in Bœotia (2), Leipsic

Museum; 23 Views in Greece (Rottmann Saal, 1845–50), Acropolis of Sicyon, Isle of Ischia, View of Corfu, Monreale near Palermo, The High Göll near Berchtesgaden, View of Ætna from Taormina, Brannenburg in Bavarian Alps, Grave City near Syracuse, Eib Lake in Bavarian Alps, New Pinakothek, Munich; View of Kochel Lake, The High Göll in the Afterglow, Three Views in Greece, do. near Rome, Schack Gallery, *ib.*; Sunset near Epidaurus, The Hintersee near Berchtesgaden, Stuttgart Museum; Landscape, Czernin Gallery, Vienna. In fresco: 28 Landscapes in Italy (1830–33), Arcades, Munich; cartoons for them, Darmstadt Museum. — Bayersdorfer, C.

R R 30

Rottmann; Ch. Blanc, *École allemande*; Dioskuren (1873), 227; Förster, v. 205; Graph. K., v. 1; Jordan (1885), ii. 198; Kugler, *Kl. Schriften*, iii. 130; *Kunst-Chronik*, viii. 176, 217; x. 392; Nagler, xiii. 473; Pecht, ii. 3; Reber, ii. 268; Regnet, ii. 100; Schack, *Meine Gemäldesammlung* (1884), 206; Springer, *Gesch.*, 83; *Zeitschr. f. b. K.*, iv. 7, 72, 207.

ROTTMANN, LEOPOLD, born at Heidelberg, Oct. 2, 1812, died at Munich, March 26, 1881. Landscape painter, brother of preceding, pupil of Roux at Heidelberg, then of his brother and the Academy in Munich, where he also became court painter. Works: Altenau Lake in Styria (1837), Fürstenberg Gallery, Donaueschingen; Mountain Landscape, Provinzial Museum, Hanover; Barm Lake near Partenkirchen, Bavaria, New Pinakothek, Munich; Hunting Album for King Maximilian II. (50 water-colours, 1854–57); Album of Bavarian Alps (70 water-colours, 1860–65); Swiss Album; Album of Wagner's Music Dramas.—*Kunst-Chronik*, xvi. 489; Nagler, xiii. 478.

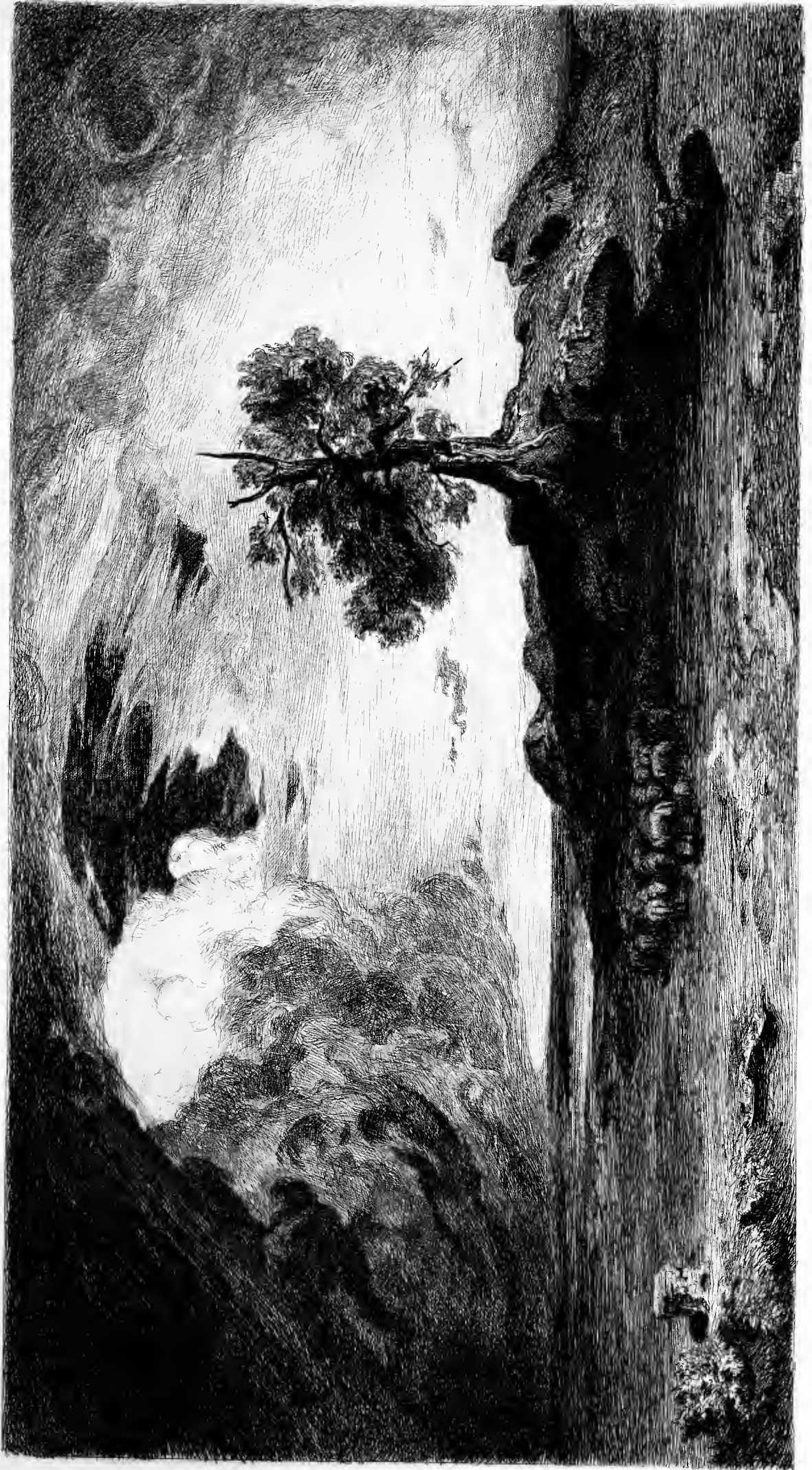
ROTTMAYR (Rothmeyer) VON ROSENBRUNN, JOHANN MICHAEL, born at Laufen, near Salzburg, about 1660, died in Vienna, Oct. 25, 1730. German school; history painter, studied in Salzburg and

ARTIST

C. ROTTMANN

STORM ON THE COAST OF GREECE

ENGRAVED BY W. HECHT



ROUFFIO

Vienna (1685), then under Carlotto in Venice ; settled in Vienna, where he was court painter to Leopold I., Joseph I., and Charles VI. Works : Iphigenia in Aulis, Museum, Vienna ; St. Charles Borromeo (1728), Holy Family, St. Michael, St. Francis, St. Stephen's, *ib.* ; Ceiling in fresco (1708), Liechtenstein Palace, *ib.* ; *do.*, Magistracy, *ib.* ; several pictures, Joanneum, Gratz. Frescos : Cupola and Chapel ceilings, St. Peter's, Vienna ; *do.*, St. Charles Borromeo's, *ib.* ; *do.* (1696), Jesuit Church, Breslau ; other works in Cathedral at Passau, Carmelites at Ratisbon, and other places in Bavaria.—Lipowski, ii. 50 ; Wurzbach, xxvii. 171 ; Kunst-Chronik, xx. 754.

ROUFFIO, PAUL, born at Marseilles ; contemporary. History and genre painter, pupil of Cabanel and of Chazzal. Medal, 3d class, 1879. Works : Courtesan (1873) ; Samson and Delilah (1874), Marseilles Museum ; Herodias (1875) ; Circe, Fanchon (1876) ; Truth, Mademoiselle la neige (1877) ; Trio of Masks in Don Juan (1878) ; Comedy, Olympus (1879) ; Carmen, Violin of Séraphine (1880) ; Avarice, Coffee coming to the Rescue of the Muse (1881) ; Hour of the Bath, Soap Bubbles (1882) ; Letter to the Betrothed, Bottom of the Cup (1883) ; Disagreement about the Route, Pandora (1884) ; On Pilgrimage, No Vocation (1885) ; Return from the Ball, Misé Castagne (1886).

ROUGET, GEORGES, born in Paris, May 2, 1784, died there, April 9, 1869. History and portrait painter, pupil and imitator of David. Won 2d prize for painting in 1802. He often assisted David in the execution of his works, and painted a copy of the Coronation of Napoleon, signed by David, which was exhibited in America. Medals : 2d class, 1814 ; 1st class, 1855 ; L. of Honour, 1822. Works : French Princes paying Homage at the Cradle of the King of Rome (1812), Death of St. Louis (1817), Versailles Museum ; Ecce Homo (1819), Church of St. Gervais, Paris ; Œdipus and Antigone on Mount Cytheron (1819), Rouen Museum ; Francis I. pardon-

ing Rebels of La Rochelle (1822) ; Christ on the Mount (1824), St. Nicolas des Champs, Paris ; St. Louis receiving at Ptolemais the Envoys of the Old Man of the Mountain (1819), St. Louis as Mediator between Henry III. of England and his Barons (1820), Assembly of the Notables at Rouen in 1596 (1822), Henri IV. at Siege of Paris (1824), St. Louis rendering Justice under the Oak at Vincennes (1826), Versailles Museum ; Henri IV. abjuring Protestantism (1833) ; Marriage of Napoleon and Marie Louise, 1810 (1837), Napoleon receiving the Decree of the Senate proclaiming him Emperor (1838), St. Louis landing at Damietta (1839), Versailles Museum ; Death of Napoleon (1846) ; Titus in Judea, Vitellius giving Christians to Wild Beasts (1847) ; Last Moments of Napoleon, Henri IV. and his Children (1850) ; Marshal Soult and Souvenirs of the Empire (1853) ; Soult in his Office, Incident of War in Italy, Committee of Artists at the Death-Bed of an Artist (1861) ; Christ and the Virgin (1866) ; Assumption, St. Germain l'Auxerrois, Paris ; St. Louis pardoning Pierre de Bretagne, St. Louis prisoner in Egypt, Fontainebleau Palace ; Death of Marshal Lannes, Douai Museum ; Portrait of General Meunier, Besançon Museum ; *do.* of Louis XVIII. (1817), Rheims Museum ; Portraits of Clovis III., Charles III., of nine Marshals of France, and of sixteen Generals and others, Versailles Museum.—Bellier, ii. 424 ; Larousse ; Meyer, Gesch., 169.

ROUGET DE L'ISLE, Isidore *Pils*, Luxembourg Museum ; canvas, H. 2 ft. 3 in. × 3 ft. Rouget de l'Isle singing the Marseillaise for the first time, in the house of Dietrich, Mayor of Strasbourg. Salon, 1849.

ROUILLARD, JEAN SÉBASTIEN, born in Paris in 1789, died there in 1852. History and portrait painter, pupil of David. Medals : 2d class, 1822 ; 1st class, 1827 ; L. of Honour. Works : Alexander supporting Lysimachus (1819) ; Portrait of General Bonaparte (1836), Portraits of Marshals Schomberg, Bellefonds, Macdonald (1837),

ROUSSEAU

Grouchy (1833), of Generals Dumouriez (2), Marbot, and Vandamme, of Camille Desmoulins, Versailles Museum; Charles X., Aix Museum; Marshal Grouchy, Amiens Museum; Marshal Duc de Reggio, Nancy Museum.—Bellier, ii. 425.

ROUSSEAU, PHILIPPE, born in Paris,



Feb. 22, 1816. Animal and landscape painter, pupil of Gros and of Bertin. Especially distinguished for his pictures of still-life in humorous relation to animals. Medals: 3d class, 1845; 1st class, 1848;

2d class, 1855; 1st class, 1878; L. of Honour, 1852; Officer, 1870. Works: Views in Normandy, etc. (1833–39); Post-Chaise (1841); City Rat and Field Rat (1845); Cat and Old Rat (1846); Mole and Rabbit, Flowers and Butterflies (1847); Farm-Yard (1848), Chartres Museum; Interior of Farm-House, Cat and Mouse (1849); Divided in Two (1850); Importunate (1850), Luxembourg Museum; Mother of a Family (1853); Kid browsing Flowers, Storks taking a Siesta, Two Punch and Judy Artists (1855); Rabbit hunted by Fox-Terriers, Resignation, Recreation, Farm-House in Savoy (1857); Gala Day (1859); Luncheon (1859), Valenciennes Museum; Household Music, Kitchen (1861); Rabbit and Frogs, Search for the Absolute (1863), Nantes Museum; Market in Olden Time (1864), Caen Museum; Every Man for Himself (1865); He makes his own Music, Autumn Flowers (1866); Chardin and his Models (1867); Rat retired from the World, Residence of Sir Walter Scott (1868); Summer, Autumn (1869); Fountain adorned with Flowers, First Plums and Last Cherries (1870); Springtime (1872); Mass (1873); Corpus Christi Day, Salad (1874); Cheeses, Wolf and Lamb (1875); Oysters, Poppies (1876); The Breakfast, Oh my Bagpipe! (1877); Tulips (1879); The Courtyard (1880); Fu-

ture Stewed Rabbit (1881); Two Friends, Cheeses (1882); Victuals, Asparagus (1883); Chrysanthemums (1884); Rat retired from the World (1885), Luxembourg Museum; Esmeralda's Window, C. H. Wolff, Philadelphia; Peaches, Mrs. Wilstach, *ib.*—Bellier, ii. 430; Larousse; Claretie, *Peintres* (1874), 196; Meyer, *Gesch.*, 714.

ROUSSEAU, (PIERRE ÉTIENNE)



THÉODORE, born in Paris, April 15, 1812, died at Barbizon, near Fontainebleau, Dec. 22, 1867. Landscape painter, pupil of Rémond (1826) and of Lethière. Showed himself a true "naturalist" in his first picture (1826) and up

to 1848—when his works, after being for thirteen years excluded from the Salon by the academical jury then abolished, were readmitted—fought the battle of naturalism with varying success. With Corot, Daubigny, Dupré, and Diaz, he founded the modern French school of landscape painting, of which he is one of the chief glories. Few if any have surpassed him in the rendering of atmospheric effects, in the ability to diffuse light and air throughout a landscape, and in the power of communicating to others the deep feelings excited by nature in a highly sensitive organization like his own. The Forest of Fontainebleau, where he spent many years of his life, supplied him with an inexhaustible mine of subjects, which he rendered with rare felicity. Always in more or less needy circumstances, he was at the last annoyed by an intrigue about the Officer's Cross of the Legion of Honour, and finally died of a broken heart. Medals: 3d class, 1834; 1st class, 1849, 1855; medal of honour, 1867; L. of Honour, 1852. Works: Signal Station on Montmartre (1826); Mountain View in Auvergne, Edge of the Woods in Compiègne, Herd of Cattle in the Jura Mountains (1835); An



Allemagne photog

Imp. Lemercier & C^o Par

H. Rousseau

ROUX

Avenue, Edge of the Woods at Sunset, Autumn Weather (1849); Edge of the Woods at Sunset, Morning, Plateau of Belle-Croix, Woods of Bas-Bréau, Village of Barbizon, Entrance to Bas-Bréau (1850); Sunny Landscape, Landscape after Rain (1852); Marsh in the Landes of Guienne (1853); Coast at Granville, Edge of the Woods in Berry, Moors, An Avenue, Way out of the Woods at Sunset, Way out of the Woods in Twilight, *Marsh* in the Landes, Edge of the Gerard Mountains, Oaks in Gorges of Apremont, Plain of Barbizon, Woods of *Fontainebleau* (1855), Louvre; Loire Valley in Springtime, Stormy Morning during Harvest, Village in Cantal, Birches in the Gorge of Apremont, Meadow with Trees, Cross-Road at Bas Bréau (1857); Farm on the Moors, River Sèvre, Boundaries of Barbizon, Gorges of Apremont, Edge of Woods near Barbizon (1859); Oak of Roche (1861); Clearing in the Woods, Pond in Oak Grove (1861); Cottage among Trees, Village (1864); Sunset at Fontainebleau, Boundaries of Forest of Fontainebleau (1866); Ray of Sunlight in Stormy Weather, Small Farm on the Oise (1867); River Bank, Storm Landscape, Luxembourg Museum. Works in United States: River Scene, do. in Autumn, Village of Barbizon, Gorges of Apremont, Forest, Morning, Farm on the Oise, W. H. Vanderbilt, New York; Landscape, Miss C. L. Wolfe, ib.; do., August Belmont, ib.; do., H. G. Marquand, ib.; do., J. C. Runkle, ib.; do., D. O. Mills, ib.; Paris Oven, Landscape and Forest, do. and Pond, W. Rockefeller, ib.; Forest Scene, C. P. Huntington, ib.; Plain of Barbizon, Mrs. J. G. Fell, Philadelphia; do., R. C. Taft, Providence; Sunset, J. A. Brown, ib.; Autumn, B. Wall, ib.; Le Givre—Winter Solitude, two others (one dated 1845), W. T. Walters, Baltimore; Landscape, H. P. Kidder, Boston; do., T. Wigglesworth, ib.; Oak Tree of Barbizon, Landscape, Birch Trees at Fontainebleau, H. Probasco, Cincinnati. Sales: Farm in Berry (Dagnan sale, 1882, 29,500 francs, to M. Viterbo); Public Oven on the Moors

(Hartmann sale, 47,000 francs, bought by Mr. Brame); Sunset (20,100 francs, same sale); A Village (38,000 francs, same sale); Farm in the Landes (73,000 francs, same sale); Village in Normandy (Wilson sale, 1881, 20,000 francs); Plain among the Pyrenees (17,000 francs, Hartmann sale); Woods in Winter (48,600 francs, same sale); Old Dormitory in Bas-Bréau (49,000 francs, bought for Louvre, same sale); Autumn at St. Jean de Paris (46,000 francs, same sale); A Pond (20,000 francs, Narischkine sale, 1883); Road in Woods near Fontainebleau (20,500 francs).—Sensier, *Souvenirs sur Th. Rousseau* (1872); Bellier, ii. 431; Meyer, *Gesch.*, 744; *Gaz. des B. Arts* (1873), vii. 191; (1881), xxiii. 462; *L'Art* (1882), xxviii. 161, 186; *Zeitschr. f. b. K.*, iii. 281; xii. (Mittheilungen, v. 40).

ROUX, KARL, born in Heidelberg, Aug. 15, 1826. Animal and genre painter, son of J. W. Christian Roux (1771–1831, portrait and landscape painter), pupil of Düsseldorf Academy and (1847) of Karl Hübner, continued his studies in Munich, Antwerp, and Paris; was for several years professor at the Art School in Karlsruhe, and settled in Munich in 1868. Director of Karlsruhe Art School and Mannheim Gallery since 1881. Works: Rest of Lansquenets (1853), Kunsthalle, Hamburg; Hans and Verena (1861); Plundering of Village in Thirty Years' War, Hermann and Dorothea (1863), Karlsruhe Gallery; Ploughing Early in the Morning; Uneducated Son of the Alps (a bull); Cows returning before Storm; Yoke of Oxen; Hay Harvest (1877); Cattle Fair of Munich; October Festival; Cattle Herd on Achen Lake.—Müller, 452.

ROUX, MAÎTRE. See *Rosso*.

ROUX, (PROSPER) LOUIS, born in Paris, Feb. 13, 1817. History and genre painter, pupil of Delaroche. Medals: 3d class, 1846; 2d class, 1857, 1859. Works: St. Roch praying for the Plague-Stricken (1846), Luxembourg; Italian Peasant playing with Child (1847); Jean Boltius—an Anatomist of Liège; Linnæus returning

ROUX

from an Excursion, Scholar in his Study (1847), Ravené Gallery, Berlin; Mozart's First Opera, Marietta Tintoretto (1850); Bernard Palissy, Poussin, Absence, Tintoretto (1855); Rembrandt's Studio (1857), St. Petersburg Academy; Palissy studying Geology, Claude Lorrain in the Forum (1857); Incident of Civil War of the Fronde, Montaigne, Delaroche's Studio in 1856 (1859); Hosanna (1859), Ravené Gallery, Berlin; Portrait of a Girl (1861); Christ washing Apostles' Feet (1863); St. John Baptist (1864); Van der Neer painting Moonlight (1866); St. Francis of Assisi and the Birds (1867); Music, Epic Poetry, Light Literature, History (1870); St. Vincent de Paul receiving Extreme Unction (1874), Chapel in Dourdan; Christ in the Tomb, Descent from the Cross, Studio of a Flower Painter (1875); St. Thomas Aquinas (1877); Hill of Vachon at Argenteuil, Hill of Orge-mont (1879); Promontory of Porspoder, The Minou near Brest (1880); Saint Michel-Sousgland (1881); The Stairs at Brest (1882); Gravel-Pits of Sannois (1883); St. Veronica (1884); twenty-four frescos in St. Magdalen, Rouen.—Bellier, ii. 435; Larousse.

ROUX DE ROUX, MAÎTRE. See *Rosso*.

ROVERE, ELEONORA GONZAGA DELLA, Duchess of Urbino, portrait, *Titian*, Uffizi, Florence; canvas, figure half-length, life-size. Same history as the following.—C. & C., Titian, i. 413; Dennistoun, Dukes of Urbino, iii. 48, 372, 437, 442.

ROVERE, FRANCESCO DELLA, Duke of Urbino, portrait, *Titian*, Uffizi, Florence; canvas, figure half-length, life-size; signed. In armour, with a plumed helmet and emblems of his rank in a niche behind. Painted in 1537, when the Duke had gone to Venice to assume command as generalissimo against the Turks. Passed from Urbino to Florence on extinction of house of Urbino in 1631.—C. & C., Titian, i. 411; Dennistoun, Dukes of Urbino, iii. 58, 371, 437, 442; Vasari, ed. Mil., vii. 443; Gall. di Firenze, i. No. 25.

ROVEREDO, BATTLE OF, Clarkson *Stanfield*, London; canvas. Fought in September, 1796, by Massena and Augereau, against Davidovich, who was guarding the Tyrol with 40,000 men. In foreground, the French infantry are fording the Adige, and in distance are again seen passing the bridge, under fire from batteries; on the right, the fortress; on left, inhabitants flying from their houses; background, the snow-clad Alps. Royal Academy, 1851. At E. J. Coleman sale (1881), £3,465.—Art Journal (1851), 156.

ROVIALE. See *Rubiales*.

ROWSE, SAMUEL WORCESTER, born at Bath, Me., Jan. 29, 1822. Figure and portrait painter, self taught; best known by his portraits in crayons and his ideal heads, many of which have been reproduced by photography and other processes. Works in oil by him, chiefly ideal heads and figures, are owned by Frederic E. Church, Daniel Huntington, William H. Osborn, and M. K. Jesup, New York; Dr. Estes Howe, and Peter C. Brooks, Boston; and Knight Cheney, Manchester, Conn.

ROY, JEAN BAPTISTE DE, born in Brussels, March 29, 1759, died there, Jan. 7, 1839. Landscape and animal painter; studied after the old Dutch masters. Works: Cattle Herd in Stormy Landscape, Brussels Museum; Cows crossing Pool at Sunrise (1804), Ghent Museum; Landscape with Figures and Animals (1790), Gotha Museum; Dead Game and Fruits, do., and Boy with Dog, Liechtenstein Gallery, Vienna.—Michiels, x. 564.

ROY, MARIUS, born at Lyons; contemporary. Genre and portrait painter, pupil of Boulanger and of Jules Lefèvre. Medal, 3d class, 1883. Works: In Ambush (1881); Do not Stir! (1882); In Quarters (1883); Corvée de Rétamage (1884); Before the Duel (1885); Poverty's Share (1886).

ROYBET, FERDINAND (VICTOR LÉON), born at Uzès (Gard), April 20, 1840. Figure painter, pupil in Lyons of École des Beaux Arts; settled in Paris,

ROYER

where his Jester of Henri III. took a medal in Salon, 1866; now professor of engraving at Lyons. Works: Death of Roxana, J. C. Runkle, New York; Page with Dogs, Musical Party (1867), W. H. Vanderbilt, ib.; Meet, Cologne Museum; Playing Backgammon (1868); A Musketeer; Negress with a Drake; Gypsy Woman; Beer Drinker; Standard Bearer, Time to Go, J. J. Astor, New York; Halberdier, T. R. Butler, ib.; Cock Fight, D. O. Mills, ib.; Velasquez painting the Infanta, D. W. Powers, Rochester; Missal Painter, J. H. Warren, Hooisic Falls; Ludovic Lesly, Judge H. Hoadly, Cincinnati; The Message (Wilson sale, 1883, 12,000 francs).

ROYER, LIONEL, born at Château-du-Loir (Sarthe); contemporary. History and portrait painter, pupil of Cabanel. Medal, 3d class, 1884. Works: Christ on the Cross (1879); Daphne changed into a Laurel (1880); Venus protecting the Body of Hector (1881); Madame Roland (1883); The Family (1884); Love and Folly (1885); For Native Land! Charette à Patay (1886).

ROYMERSWALE. See *Marinus*.

ROZIER, DOMINIQUE, born in Paris; contemporary. Still-life painter, pupil of Antoine Vollon. Medals: 3d class, 1876; 2d class, 1880. Works: End of Supper (1880, bought by the State); Armour (1881); Vintage, End of Carnival (1882); Cabbage Soup, Isabel's Basket, Flower Girl (1883); Poultry, Un Jambonneau (1884); Fish Market in the Halles Centrales (1885); Game (1886); Sunset, R. G. Dun, New York.

RUBEN, CHRISTIAN, born at Treves, Nov. 30, 1805, died at Inzersdorf, near Vienna, July 8, 1875. History and genre painter, pupil of Düsseldorf Academy (1823-25) under Cornelius, whom he followed to Munich, and there rapidly established his reputation; in 1841 he became director of Prague Academy, which he reorganized, and in 1852-72 was director of the Vienna Academy. Gold medal, 1864; Orders of Iron Crown and of Francis Joseph; Belgian Order of Leopold, 1865; Commander of Pa-

pal Order of Gregory. Works: Carthusian Monk, Ave Maria (1835); Power of Faith, Leuchtenberg Gallery, St. Petersburg; Duke Erich of Calenberg at Hardeggen in 1533 (1838); Shepherdess in the Alps, New Pinakothek, Munich; Battle of Lipau in 1434, Vienna Museum; Columbus discovering Land (1843), Nostitz Gallery, Prague; Cycle of 14 cartoons on History of Bohemia, Belvedere, Prague.—Brockhaus, xiii. 875; *Illust. Zeitg.* (1852), xix. 359; *Cotta's Kunstbl.* (1841), No. 64; *Land und Meer* (1872), No. 50; Reber, ii. 194; Stahr, Chr. Ruben's Columbus (Oldenburg, 1844); Wurzbach, xxvii. 200; *Zeitschr. f. b. K.*, xi. 372.

RUBEN, FRANZ, born in Prague in 1843. History and portrait painter, son of Christian Ruben, and his pupil at Vienna Academy; won prize in 1869, then studied in Italy after the Venetian masters, and settled in Venice. Medal, Munich, 2d class, 1883. Works: Miracle of Roses, The Two Leonoras and Torquato Tasso (1867); Court Life of Pope Leo X. (1869); The Widow's Mite; Capri, A Page (1870); Tilly's Retreat (1871); Tournament at Court of Burgundy (1872); Washerwoman in Venice (1873); *Indulgentia plenaria*. — Wurzbach, xxvii. 205; *Zeitschr. f. b. K.*, v. 122.

RUBENS, PETER PAUL, born at Siegen, Westphalia, June 29, 1577, died at Antwerp, May 30, 1640. Flemish school; studied at Antwerp with Tobias Verhaegt and Adam van Noort, and then with Otto van Veen from 1596 until 1600,

when he went to Venice, where his copies after Titian and Giorgione attracted the notice of the Duke of Mantua, Vincenzo Gonzaga L, who made him his court painter. In July, 1601, the Duke sent Rubens to Rome to copy pictures for his gallery,



RUBENS

with a letter of recommendation to the Cardinal Montalto. Having executed the Duke's commission, and painted a triptych for the Chapel of St. Helena in the Church of Sta. Croce in Gerusalemme, by order of the Archduke Albert, Rubens returned to Mantua early in 1603. In March he was sent to Spain as the Duke's messenger, with presents for the King and certain high dignitaries. The pictures which formed part of them, chiefly by an inferior artist, Pietro Fachotti, having been much damaged en route, were restored at Valladolid by Rubens, and as two were irreparably injured he painted his Democritus, and Heraclitus, now in the Madrid Museum, to replace them. He also painted an equestrian portrait of the Duke de Lerma and several portraits of beautiful Spanish women for the Duke of Mantua; after which he returned to Mantua at the end of April, 1604, and painted an altarpiece for the Church of the Trinity. The wings were destroyed in 1797 during the French occupation, but the central piece, representing the Trinity, is preserved in the public library at Mantua. At the end of 1605 Rubens went to Rome to continue his studies. In July, 1607, he met the Duke at Genoa, and in the course of six or seven weeks made 139 sketches of palaces, afterwards published at Antwerp (1613). At this time, perhaps, he modelled the bust of Spinola, still preserved in the family palace, and received a commission from the Marchese Pallavicini for his picture of Ignatius Loyola, which he sent from Antwerp in 1620. Returning to Rome in 1607, Rubens finished his picture of Pope Gregory the Great with Saints (sent to Grenoble by Napoleon in 1811), and in the autumn of 1608, having received news of the dangerous illness of his mother, he returned to Antwerp, where he arrived in November, after her death. Depressed, and homesick for Italy, he would soon have gone back to Rome had not the Archduke Albert, moved by the commendations of Otto van Veen, Rubens's old master, treated him with much consideration at Brussels, and commissioned him to paint his own portrait, that of the Infanta Isabella, a Holy Family for the oratory of his palace, and a large altarpiece for the church at Candenburg, the triptych of S. Ildefonso, now in the Museum at Vienna. In 1609 the Archduke made Rubens his court painter, gave him a gold chain and medal, and granted him numerous privileges. Renouncing his intention to return to Italy, Rubens obtained permission to fix his residence at Antwerp, where, on October 13, 1609, he married Isabella Brandt. Commissions now crowded upon him to such an extent that at the beginning of 1611 he had refused more than one hundred. Among the works of this time are the Delivery of the Keys, Church of St. Gudule, Brussels; The Erection of the Cross, Notre Dame, Antwerp; and an Adoration of the Magi, Antwerp Museum; the St. Therese, the St. Anne, and the Dead Christ in the same collection. Enriched by inheritance, by his wife's dowry, and by his own labours, Rubens in 1611 built himself a beautiful house at Antwerp with a round gallery lighted from above, which he decorated with his copies, original works, and acquired objects of art. In September of the same year he agreed to paint for the guild of the Harquebusiers the great altarpiece with wings, which was finished in 1612, and since 1614 has decorated their altar in the Antwerp Cathedral. The different paintings upon it are the famous *Descent from the Cross*, the *Visitation*, the *Presentation*, and the St. Christopher and a Hermit. Having numerous pupils, and constant demands for original works, Rubens spent eleven years at Antwerp, and then went to Paris in February, 1622, at the call of Maria de' Medici, to decorate the Luxembourg Palace with twenty-one great pictures, now in the Louvre, representing the history of her life up to the period of her reconciliation with her son, Louis XIII. In 1622-23 he returned to Paris to consult



PIETRO PAOLO RUBENS

*Pittore di Figure nacque in Colonia
l'anno 1577. morì l'anno 1640.*

Carlo Gregori sculp.



RUBENS.

RUBENS



with the Queen, and again in 1625. Bringing with him nineteen finished pictures, he remained there to finish the rest. Every effort was made to induce him to remain in France, but in vain. At Paris he had made the acquaintance of the Duke of Buckingham, who visited him at Antwerp and eventually purchased his collection for about 100,000 florins. In 1626 (July) Isabella Brandt died, to the great grief of her husband, who honoured her with splendid funeral ceremonies. In 1624 Philip IV. of Spain ennobled Rubens, and the Archduchess Isabella made him her gentleman in waiting. In 1627 she sent him to England with the title of ambassador to act as mediator in negotiating peace between that country and Spain. This obliged him to visit Spain in August, 1628, where he was treated with great honour by the King and became intimate with Velasquez, upon whom he had great influence. In nine months Rubens painted forty pictures and made copies of all the pictures by Titian in the Royal Gallery. In 1629, after a short visit to Antwerp, he was sent as ambassador to King Charles I., whose portrait he painted, and who on his departure created him Knight of the Golden Spur, Feb. 21, 1630. Once more he was sent to Spain to conclude the peace negotiations with Philip IV. He then returned home and on Dec. 6, 1630, married Helena Fourment, his niece by marriage. For Charles I. Rubens then painted nine pictures, and designed for the Banquet Hall at Whitehall a ceiling representing the allegorical history of James I. He also began a series of pictures for the gallery of Henri IV. in the Luxembourg, six of which were far advanced when the exile of Maria de' Medici, in 1631, interrupted the work. In 1631 he resumed his diplomatic career, in order to bring about a peace between the North and South of the Low Countries. This entailed much trouble and annoyance upon him, and the death of his protectress, the Archduchess Isabella, in 1633, greatly afflicted him. He

also suffered much with the gout, but nevertheless continued to paint with the same wonderful facility and power. In 1635 he designed eleven allegorical compositions to decorate the triumphal arches raised in honour of the entrance of Ferdinand, Governor of the Low Countries, into Antwerp. His last picture, the Crucifixion of St. Peter, (1638), painted for the banker Jabach, was delivered to its owner after the painter's death, and placed in the Church of St. Peter at Cologne, where it still exists. The works of this great artist, many of which were wholly for partially painted by his scholars after his designs, are between two and three thousand. Of these 286 represent antique subjects, historical or mythological. The following is a list of some of the most remarkable: Fall of the Damned, Suermondt Museum, Aix-la-Chapelle; *Madonna with Saints*, Flight into Egypt, Diana and Nymphs surprised by Satyrs, Mars crowned by Victory, Portrait of an Oriental, Cassel Gallery; *Last Judgment*, *Lion Hunt*, *Fall of the Damned*, Woman of the Apocalypse, Nativity, Battle of the *Amazons* (1619), *Trinity*, Entombment, Martyrdom of St. *Lawrence*, *Meleager* and *Atalanta*, *Massacre of Innocents*, *Samson* and *Delilah*, *Castor* and *Pollux*, *Silenus* and *Satyrs*, *Susanna*, Portrait of *Rubens* and *Isabella Brandt*, *Helena Fourment* under a Colonnade, do. with her Boy, A Scholar (1635), Dr. van Thulden, Lord and Lady Arundel, Philip IV. of Spain, Old Pinakothek, Munich; *Rubens' Sons*, eleven Portraits, Diana and her Nymphs, Wild Boar Hunt, Garden of *Love*, Judgment of *Paris*, Dresden Museum; St. *Ignatius Loyola* exorcising Demons, Assumption, *Magdalen*, St. *Francis Xavier* Preaching, Portrait of Rubens, Four Quarters of the Globe, Portrait of the Archduchess Anna Maria, Altarpiece of St. *Ildefonso*, Festival of *Venus*, *Cimon* and *Iphigenia*, *Meleager* and *Atalanta*, Portraits of Emperor Maximilian and of Philip le Bon, Vienna Museum; *Rubens' Sons*, History of Death of Decius Mus, Liechtenstein Gallery, Vienna;

RUBENS

Rainbow, Flight of Lot, Elijah in the Desert, *Tomyris*, *Kirmess*, History of Maria de' Medici, Portrait of the same, do. of Helena Fourment and two of her Children, Louvre, Paris; Rape of the *Sabines*, *Chapeau de Paille*, Triumph of *Silenus*, Judgment of *Paris*, Landscape, Conversion of St. *Bavon*, *Peace and War*, National Gallery, London; *Pietà*, Coronation of the *Virgin*, Adoration of the *Magi*, Procession to *Calvary*, Brussels Museum; five sketches (en grisaille) for the Maria de' Medici Series, two for the James I. Whitehall Series, Portraits of Rubens's two Wives, *Venus and Adonis*, ten Portraits, Portrait of the Comte de Bucquoy, *Silenus and Satyrs*, *Perseus and Andromeda*, Madonna, *Madonna with Saints*, Adoration of *Magi*, Hermitage, St. Petersburg; *Ulysses and Nausicaä*, Landscape, The *Philosophers*, Two *Holy Families*, *Horrors of War*, *Nymphs and Satyrs*, Portrait of Duke of Buckingham, Palazzo Pitti, Florence; *Henri IV.* at Ivory, Entry of *Henri IV.* into Paris, Portraits of Rubens's two Wives, Bacchanal, *Venus and Adonis*, *Hercules between Vice and Virtue*, Uffizi, Florence; Adoration of the *Magi*, Three *Holy Families*, Eleven Apostles, Lapiths and Centaurs, *Supper at Emmaus*, Fifteen Mythological Subjects, Equestrian Portrait of *Philip II.*, of Don Fernando of Austria, of Sir Thomas More, Garden of *Love*, Doctors of the Church, *Mercury and Argus*, *Milky Way*, *Nymphs and Satyrs (2)*, *Orpheus and Eurydice*, *Perseus and Andromeda*, *Rudolph of Hapsburg*, Madrid Museum; Rape of *Sabines*, Reconciliation of *Sabines and Romans*, Escorial; Crucifixion, St. Theresa, Dead Christ, Education of the *Virgin*, Adoration of the *Magi*, Incredulity of St. Thomas, Portraits of Nicholas Rockox and Adrienne Perez, Antwerp Museum; Adoration of *Magi*, St. Jean, Mechlin; *Perseus and Andromeda*, Helena Fourment, Assumption of the *Virgin*, Daughter of Rubens, Landscape, St. *Sebastian*, Madonna with Saints, Raising of *Lazarus*, *Neptune and Amphitrite*, Berlin Museum; *Pan and Syrinx*, *Prairie de Laecken*, *Pythagoras*, two

Portraits, Buckingham Palace, London; Marriage of St. Catharine, Madonna with Saints, Stafford House; *Wolf Hunt*, Diana and Nymphs, Lord Ashburton; *Holy Family*, *Rainbow*, *Peter receiving the Keys*, Hertford House; *Perseus and Andromeda*, Rape of *Proserpine*, Rubens and Helena Fourment, Helena Formann (Fourment), Blenheim Palace; Madonna (£1,360), Holy Family (£460), Adoration of Magi (£1,500), Meleager and Atalanta (Cavendish Bentinck, £520), Return from Egypt (£1,500), Holy Family (£1,000), Suffer Little Children (£800), Flight of Lot (£1,850), Holy Family (£1,400), Infant Saviour and St. John (£50), Distribution of the Rosary, Paracelsus, Artist's Portrait, Portrait of Anne of Austria (£3,700), Roman Charity (£1,200), Triumph of *Silenus* (£60), *Venus and Adonis* (£7,200), Blenheim Palace sale, London, 1886; *Pausias and Glycera*, Ixion, Landscape, Grosvenor House; *Tomyris*, Cobham Hall; *Woman taken in Adultery*, Conversion of St. *Paul*, Holy Family, Leigh Court; Helena Fourment, *Venus, Mars, and Cupid*, Two Landscapes, Dulwich Gallery; *Madonna with Saints*, Duke of Rutland; St. *Martin*, Portrait of *Philip IV.*, Portrait of *Rubens*, Landscape, Sir B. Gerbier and his Family, Holy Family, Windsor Castle; Prelates Kneeling, Petworth; Daughter of Herodias, Castle Howard; Return from Egypt, Lions chasing Deer, Metropolitan Museum, New York. —Bakhuizen van den Brink, Les Rubens à Siegen (Hague, 1861); Cat. du Mus. d'Anvers, 291; Dohme, li; Du Mortier, Recherches and Nouvelles Recherches (Brussels, 1861, 1862); Ennen, Ueber den Geburtsort des P. P. R. (Cologne, 1861); Gachard, Histoire politique, etc. (Brussels,


 Peter Paul Rubens

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 PE PA RVBENJ
 FA 1625



P.P. Rubens pinxit

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Nach dem in der Galerie zu Braunschweig
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P.P. Rubens

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UNE DAME DE LA FAMILLE BOONEN
(Musée du Louvre)

L'Art

Jan. A. Clément, Paris

ARTIST
PETER PAUL RUBENS

THE HOLY FAMILY

ENGRAVED BY WILLIAM UNGER



RUBENS

1877); Gachet, *Lettres inédites* (Brussels, 1846); Gaedertz, *R. und die Rubensfeier in Antwerpen* (Leipsic, 1878); Génard, *Aanteekeningen over P. P. R.* (Antwerp, 1877); Gerrits, *P. P. R., zijn tijd, etc.* (Amsterdam, 1842); V. van Grimbergen, *Hist. Levensbeschrijving* (Antwerp, 1840); A. van Hasselt, *Hist.* (Brussels, 1840); Kett, *Rubens* (London, 1882); Kramm, v. 1395; Merlo, *Nachrichten*, 352; Michel, *Hist.* (Brussels, 1771); Michiels, *Rubens et l'école d'Anvers* (Paris, 1877); do., *Hist. de la peinture flamande*, vi. 374-444; vii. 1-253; *L'Œuvre de P. P. R.* (Antwerp and Brussels, 1877, 1878); R. de Piles, *Recueil, etc.* (Paris, 1755); Reifenberg, *Nouvelles Recherches* (Brussels, 1835); Riegel, *Beiträge*, i. 165, 344; ii. 58-66, 92-94; Rooses (Reber), 162-254; Rosenberg, *Rubensbriefe* (Leipsic, 1881); Sainsbury, *Original Papers* (London, 1859); Schneevogt, *Cat. des Estampes* (Haarlem, 1873); Smith, *Cat. raisonné* (London, 1829-42); Van den Branden, 357, 409, 482, 1271, 1372, 1386; Verachter, *Généalogie de P. P. R.*; do., *Le Tombeau de R.* (Antwerp, 1840, 1843); Villaamil, *Rubens, Diplomático Español* (Madrid, 1874); Waagen (Noel), *P. P. R.* (London, 1840); do., *Kl. Schriften* (Stuttgart, 1875); Woltmann, *Aus vier Jahrh.*, 49; *Annalen des hist. Vereins f. d. Niederrhein* (1861, 1869); *Gaz. des B. Arts* (1859-68), i.-xxxv.; (1869), i. 223, 334; (1881), xxiii. 5, 305; (1882), xxv. 5; xxvi. 273; (1883), xxvii. 5, 203, 309; xxviii. 361; (1884), xxix. 29, 193; (1884), xxx. 34; (1885), xxxi. 121; xxxii. 97, 449; *Graph. K.*, ii. 25; *Journal des B. Arts* (1875-79); *Kunst-Chronik*, xii. 425, 457, 571, 697, 724, 777, 809, 825; xiii. 81; xvi. 484, 504; xvii. 694; xviii. 217, 532; xxi. 141, 221, 337; *Vlaamsche school* (1866, 1875, 1877, 1878); *Zeitschr. f. b. K.*, i. 225; ii. 132; iii. 128; iv. 47; v. 202, 304; viii. 190; ix. (Mittheilungen, ii. 1); x. 96 (Mit., iii. 40); xi. 352, 383; xii. 261, 306 (Mit., v. 57); xv. 225, 261; xvi. 235; xvii. 165.

RUBENS, portrait, *Rubens*, Windsor Castle; wood, H. 2 ft. 9½ in. × 2 ft. 1 in. Half-length, face three-quarters, looking to left,

wearing a black Spanish mantle with a gold chain around his neck, and a large hat decorated with a tassel. Presented to Charles I. by Lord Danby. Engraved by P. Pontius; Worlidge; Chambers; Facius; Pelham; J. H. Robinson. Duplicate, engraved by Moulmeester and Gregori, Uffizi, Florence. Other portraits of Rubens in Vienna, Louvre, Uffizi, and Genoa Galleries.—Smith, ii. 145, 159; Waagen, *Treasures*, ii. 435; Lasinio, iii. Pl. 96.

RUBENS AND ISABELLA BRANDT, *Rubens*, Munich Gallery; canvas, H. 5 ft. 6



Rubens and Isabella Brandt, Rubens, Munich Gallery.

in. × 4 ft. 2 in. Rubens and his first wife, daughter of Jan Brandt, of Antwerp; figures full-length, in full dress, seated, under an arbour, he on the edge of a table, she on a stool beside it. Probably painted about 1610. Engraved by Hess.—Kett, 64; Smith, ii. 63.

RUBENS AND HELENA FOURMONT, *Rubens*, Blenheim Palace; canvas, H. 7 ft. 8 in. × 6 ft. 8 in. Rubens and his second wife, full-length, life-size, in Spanish cos-

RUBENS'S SONS

tume, walking in a flower garden; she has a little child in leading strings. Waagen says, "Few other pictures by Rubens equal,



Rubens and Helena Fourment, Rubens, Blenheim Palace.

and none probably surpass it." Presented to Duke of Marlborough by City of Brussels. Engraved by McArdeU. Studies in Louvre. Similar subject, with changes, Munich Gallery.—Waagen, *Art Treasures*, iii. 129; Smith, ii. 243; *Klas. der Malerei*, Pl. 7.

RUBENS'S SONS, *Rubens*, Liechtenstein Gallery, Vienna; wood, H. 5 ft. 6 in. x 3 ft. Rubens's sons by Isabella Brandt. Full-length, in Spanish costume. The younger, Nicolas, holds a flying bird attached to a string; the elder, Albert, has one arm over his brother's shoulder and holds a book under the other. Engraved by Pichler. One of Rubens's best pictures. Replica, Dresden Gallery; engraved by Daullé; Danzel; Tanjé.—Smith, ii. 83, 100; *Klas. der Malerei*, Pl. 8.

RUBIALES, PEDRO, born in Estremadura, died in Rome (?), latter half of 16th

century. Spanish school; pupil of Francisco Salviati, whom he assisted in many works. Painted in S. Spirito, Rome, the Conversion of St. Paul. Also, with Becerra, aided Vasari, who calls him Roviale, in the frescos of the Cancellaria in the palace of Cardinal Farnese.—Vasari, ed. Mil., vi. 229; vii. 43, 681; Stirling, i. 153.

RUDDER, LOUIS HENRI DE, born in Paris, Oct. 17, 1807. History painter, pupil of Gros and Charlet. Medals: 3d class, 1840; 2d class, 1848; L. of Honour, 1863. Works: Children taking Game from sleeping Game-Keeper (1834); Death of John of Armagnac (1835); Claude Larcher (1836); Claude Frolo, Charles II. and Alice Lee,



Rubens's Sons, Rubens, Liechtenstein Gallery, Vienne.

Boy and Schoolmaster, Gringoire before Louis XI. (1837); Marmion Wounded (1838); Hamlet killing Polonius, Lanz-

RUDE

knechts (1839); St. Augustine, Children (1840); Christ, Mutual Lesson (1841); St. George giving Thanks for his Victory (1842); Divine Mission (1844); Head of Christ, Shepherd and Child (1845); Outlaws of the Cevennes, Naiad, Blaise de Montluc (1849); Women Bathing (1850); Christ Crowned with Thorns (1855); Echo of the Ravine, Pifferaro (1859); Mater Dolorosa, Nicolas Flamel, Luxembourg Museum; Christ in the Garden, St. John (1863); Shepherd of the Abruzzi, Christ falling under the Cross, Christ stripped of his Clothing (1864); Ecce Homo (1865), Saint-Étienne Museum; Mater Dolorosa, The Muse (1867); Autumn Evening, Mercenaries, Mater Dolorosa (1868); Poetry and Materialism, Woods of Couvron, Lamartine on his Death-Bed (1869); Head of Christ, Judas (1870); Mandolinata, A Student (1875); Ecce Homo, The Douet at Beuzeval (1878); Portrait of the historian Pasquier, Versailles Museum. Executed twenty ceilings of large dimensions, and decorative panels in oil, for the United States.—Belier, ii. 440; Larousse.

RUDE, Mme. SOPHIE FRÉMIET, born in Dijon, June 20, 1797, died in Paris, Dec. 4, 1867. History, genre, and portrait painter, pupil of Devosge and of David, and wife of the sculptor Rude. Medal, 2d class, 1833. Works: Virgin Sleeping (1831), Dijon Museum; Charles I. bidding Farewell to his Children (1833); Arrest of Duchess of Burgundy in Bruges (1841), Dijon Museum; Faith, Hope, and Charity (1857).—Larousse.

RUDOLPH OF HAPSBURG, *Rubens*, Madrid Museum; canvas, H. 6 ft. 6 in. × 9 ft. 3 in. The founder of the Austrian empire, hunting in the woods, followed by a single esquire, gives his horse to a priest carrying the Host to a dying person, and bids his esquire give his to the priest's acolyte. The landscape is by Wildens. Collection of Philip IV.—Madrazo.

RUELAND, F., flourished in Vienna, end of 15th and beginning of 16th centuries.

German school. Works: Four Scenes from Christ's Passion, Vienna Museum; series with Scenes from life of St. John, Christ's Passion, Legend of St. Leopold, Stift Klosterneuburg, near Vienna.—W. & W., ii. 127.

RUFINA, ST., *Murillo*, Stafford House, London; canvas, H. 3 ft. × 2 ft. 2 in. The Saint, half-length, in a green robe and purple mantle, standing three-quarters left, looking front, holding a jar in her left hand by one of its handles; another jar, resting on left wrist, is held against her body; in her right hand, a palm. Companion to St. *Justa* (Stafford House), which see.—Curtis, 268; Gower, Hist. Gal. of England.

RUFUS, painter, known only for his wager with an attorney named Phædrus as to which could work the faster. The latter won, by writing a contract while Rufus was preparing his colours.—Annall, ii. 339, No. 105.

RUGENDAS, GEORG PHILIPP, born in Augsburg, Nov. 27, 1666, died there, May 19, 1742. German school; battle and military genre painter, pupil of Isaac (or Jacob) Fischer, took Bourguignon, Lembke, and Tempesta, for his models, and studied the various events of a soldier's profession, as at the siege of Augsburg, where he often exposed himself to the greatest danger; ranks among the most famous battle painters; was an able draughtsman, but a defective colourist. In 1692 he visited Venice and Rome, and after his return to Augsburg became director of the Drawing Academy. Works: Nine Battle-Pieces, Brunswick Gallery; Siege of Augsburg, Battle, Charge of Cavalry, Bamberg Gallery; Cattle-Pieces (2), Cassel Gallery; Cavalry Skirmish (2), Moltke Collection, Copenhagen; do. (1), Christiania Gallery; do., Fürstenberg Gallery, Donaueschingen; do.,



RUGENDAS

Königsberg Museum ; Preparations for Market, Horse Fair, Schleissheim Gallery ; Battle Field, Schwerin Gallery ; Battle Scenes (3), Soldiers in Camp, Stuttgart Museum ; Invasion of a City, Liechtenstein Gallery, Vienna ; Cavalry Battle, Schönborn Gallery, *ib.* ; others in Vienna (2), Basle (2), Berne

C. P. Ruy: fecit.

(2), Dresden, Stockholm, and Augsburg Galleries. — Ch. Blanc, *École allemande* ; Kugler (Crowe), ii. 561 ; Nagler, *Mon.*, iii. 86.

RUGENDAS, MORITZ, born in Augsburg, March 29, 1802, died at Weilheim, Württemberg, May 29, 1858. Genre and landscape painter, pupil of Munich Academy under Quaglio and Albrecht Adam ; visited Brazil in 1821–25, Italy in 1826–27, went in 1831 to Mexico, where, implicated in political troubles, he was imprisoned ; then wandered through Peru, Bolivia, Montevideo, and Patagonia, and returned to Europe in 1847. Works : Picturesque Journey in Brazil (1827–35) ; Columbus taking Possession of the New World (1855), New Pinakothek, Munich.—Regnet, ii. 138.

RUIPEREZ, LOUIS, born at Murcia, Spain ; contemporary. Genre painter, pupil of Meissonier. Honorable mention, 1882. Works : Cabaret in Time of Louis XIII., W. H. Vanderbilt, New York ; Reference to the Law Book, M. Graham, *ib.* ; Sword Practice, John Hoey, *ib.*

RUISDAEL (Ruysdael), I. (Izack ?) VAN, born at Naarden, died in Haarlem, buried Oct. 4, 1677. Dutch school ; landscape painter, brother of Salomon, to whose pictures, as well as those of Van Goyen, his own bear some resemblance. Mentioned as one of the directors of the Haarlem guild in 1642. Works : Wooded Landscape with Cattle and Fishermen (1665), Rotterdam Museum ; *do.* with Two Peasants, Suermondt Museum, Aix-la-Chapelle ; Landscape, Bordeaux Museum ; *do.* (attributed

to Roelof Vries), Städels Gallery, Frankfurt ; Wooded *do.*, Brunswick Gallery ; Spyk Manor (1652), Copenhagen Gallery ; Dutch Farm Houses (2 ?), Georgium, Dessau ; Dutch Canal (1644), Leipsic Museum ; Hut between Trees by the Downs, Old Pinakothek, Munich ; Landscape with the Planks, Vienna Academy.—Gaz. des B. Arts (1869), i. 179 ; Kugler (Crowe), ii. 468 ; Van der Willigen, 253 ; Zeitschr. f. b. K., iv. 242 ; vii. 170 ; x. 32 ; xii. 381 ; xiv. 318.

RUISDAEL, JACOB VAN, born in Haarlem about 1625 (?), died there, buried, March 14, 1682. Dutch school ; landscape painter, son and pupil of Izack van Ruisdael, probably also pupil of his uncle Salomon van Ruisdael ; became the greatest landscape painter of the Dutch school. In 1648 he joined the guild of St. Luke at Haarlem, and in 1659 obtained the rights of citizenship at Amsterdam. Little appreciated by his contemporaries, he gained a scant maintenance by his art, and in 1681 became so impoverished that some of his fellow members of the Mennonite sect petitioned the Burgomaster of Haarlem to admit him to the public hospital. Many of his landscapes represent views in the environs of Haarlem and about Bentheim. His early works are remarkable for minute finish of accessories. The figures introduced in Ruisdael's landscapes are by Berchem, Adriaan van de Velde, Wouwerman, Lingelbach, Vermeer, and Eglon van der Neer. Ruisdael was an admirable etcher. Works : Landscape with Ruins (1673), *do.* with Waterfall (4), Forest Scene, Six others, National Gallery, London ; River Landscapes (2), National Gallery, Edinburgh ; Forest, Storm on the Dikes of Holland, four others, Louvre, Paris ; Landscape (1649), Waterfall in Norway, Antwerp Museum ; Lake of Haarlem, two others, Brussels Museum ; Waterfall, Castle of Bentheim, View of Haarlem, six others, Amsterdam Museum ; Old Fishmarket at Amsterdam, two others, Rotterdam Museum ; View of Haarlem, two others, Hague Museum ; Hilly landscape with Castle, Park of Country

RUISDAEL

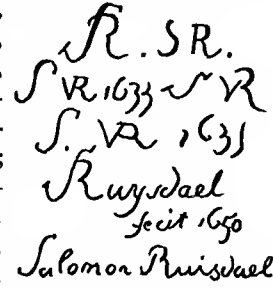
House with Dancers, Suermondt Museum, Aix-la-Chapelle; Agitated Sea (2), View of Haarlem, View of Dam Square at Amsterdam, On the Downs near Overveen, Landscape with Peasant Cottage (1653), five others, Berlin Museum; Waterfall, Oakwood with Falconer, Cassel Gallery; The Chase, Jewish Cemetery, The Convent, Castle Bentheim, ten others, Dresden Museum; Steep Road over Sandy Hill, etc. (1667), seven others, Old Pinakothek, Munich; Castle Bentheim, Schönborn Gallery, Vienna; View of Haarlem, Marine View, Historical Society, New York; others in Galleries of Bergamo, Brunswick (5), Copenhagen (Royal, 4, Moltke Collection, 4), Darmstadt (2), Frankfort (4), Gotha, Hamburg (7), Madrid (2), Nuremberg, Oldenburg (3), Schleissheim (?), Schwerin (2), Stuttgart, Turin (2), Vienna (Museum, 3, Liechtenstein, 2, Harrach (1679), Czernin, 1), Weimar; Hermitage, St. Petersburg (14, two dated 1646, 1647); Uffizi, and Palazzo Pitti, Florence. Dr. Waagen in his Treasures mentions 130 in English collections.—Ch. Blanc, *École hollandaise*; Burger, *Musées*, i. 149, 270; ii. 132, 299; Dohme, *lii.*; Immerzeel, *iii.* 41; Jal, 1095; Kramm, v. 1410; Kugler (Crowe), *ii.* 470; *Kunst-Chronik*, *xx.* 506; Riegel, *Beiträge*, *ii.* 387; Van der Willigen, 256; *Zeitschr. f. b. K.*, *iv.* 241; v. 228, 305; *vii.* 276; *x.* 74, 192; *xii.* 21, 260; *xiv.* 318.

RUISDAEL, SALOMON VAN, born in Haarlem about 1600, buried Nov. 1, 1670. Dutch school; landscape painter, formed himself after Esaias van de Velde, and Jan van Goyen, whom he resembles much in merits and defects. Entered the Haarlem guild in 1623, and was its president in 1648. While his earlier works are scarcely distin-

guishable from those of his model, his later pictures are more mannered in the treatment of foliage and more powerful in colour. Works: Coast View with Vessels, Antwerp Museum; Ferry Boat (1647), River Bank with Fishermen, Brussels Museum; Village Inn (1655), Halt (1660), Amsterdam Museum; The Meuse at Dordrecht, Rotterdam Museum; Herdsmen driving Cows (1614), River Landscape, Aschaffenburg Gallery; Dutch Canal (1642), four others (two dated 1631, 1656), Berlin Museum; Ferry (1652). Oaks on River Bank, Copenhagen Gallery; Village in Flat Country (1633), Fisherman's Cottage near Canal (1643), Water with Fishermen, Dresden Museum; Canal with Boats (1642), two others, Old Pinakothek, Munich; Woodland on River with Ferry (1634), Oldenburg Gallery; Landscape (1654), Wörlitz Gallery; Banks of the Meuse, View of Alkmaar, Metropolitan Museum, New York; Crossing the River, Landscape, Historical Society, *ib.*; others in Galleries of Bamberg, Basle, Cassel, Frankfort (2), Stockholm, Weimar; Czernin Gallery, Vienna (2); Brera, Milan.—Dohme, *lii.*; *Gaz. des B. Arts* (1869), *i.* 179; Kramm, v. 1412; Kugler (Crowe), *ii.* 468; Van der Willigen, 254; *Zeitschr. f. b. K.*, v. 229; *vii.* 169; *xiv.* 319; *xi.* (*Mittheilungen*, *iv.* 41).

RUIZ DE LA IGLESIA, FRANCISCO IGNACIO, born in Madrid in 1648, died there in 1704. Spanish school; pupil of Camilo and of Carreño; painted a fresco in the queen's antechamber in the Alcázar so acceptably that he was made in 1689 painter to the king, an honour confirmed by Philip V. He painted portraits of Philip V. and of his first queen, Maria Louisa of Savoy, and sacred subjects for churches.—*Stirling*, *iii.* 1037.





RUMP

RUMP, CHRISTIAN GOTTFRED, born at Hillerød, Dec. 8, 1816, died at Frederiksberg, May 25, 1880.



Landscape painter, pupil of Copenhagen Academy under Lund; painted at first history and portraits, visited Norway in 1855-56, and Germany in 1856-1857; became member of Copenhagen Academy in 1866, and professor in 1874.

Works: Presentation in the Temple (1842); Heath in Jutland (1849); View in Säbygaards Forest (1854); Norö Valley (1856); Four Seasons (1864); Turf Pit near Frederiksberg (1848), Morning in a Forest, *ib.* (1851), Forest Stream in Jutland (1854), View of Skaergård Reefs, Sweden (1855), Woodland near Frederiksberg (1860), Landscape, *ib.* (1879), Winter Scene (1880), Copenhagen Gallery.—Sig. Müller, 301; Weilbach, 595.

RUMPF, PHILIPP, born in Frankfort, Dec. 19, 1831. Genre painter, pupil of Städels Institute in Frankfort under Rustige; visited Munich, Dresden, Paris, and North Italy, and settled at Kronberg, near Frankfort. Works: Poor Flower Girl; Ladies in a Park; Young Lady Artist; Mother and Child.—Kaulen, 306; Müller, 453.

RUMPLER, FRANZ, born at Tachau, Bohemia, in 1848. Genre and portrait painter, pupil of Vienna Academy under Engerth; is compared, by prominent Vienna art critics, to Knaus. His portraits are in the manner of the old Dutch masters. Professor in Vienna. Works: Goose Herd; Morning Prayers, Evening Prayers (1871); Little Patient; At Grandmother's (1873); Secret Treasure; Good Friendship, T. A. Havemeyer, New York; In the Park; Flowers and Pearls (1876); Leisure Hours (1879); Neapolitan Woman's Head, Woman from Dachau, Only Scholar in the Family (1883).—Kunst-Chronik, xviii. 509; Zeitschr. f. b. K., xiii. 353; xv. 332.

RUNCIMAN, ALEXANDER, born in Edinburgh, in 1736, died there, Oct. 21, 1785. History painter, pupil of Foulis's Academy, Glasgow; went about 1766 to Rome and studied five years, painting there his large picture—Nausicaä at Play with her Maidens. Returning in 1772, he settled the next year in Edinburgh, where he was appointed manager to the Trustees' Academy. He decorated the great hall of Pennicuik with scenes from Ossian, and painted The Prodigal Son, Cymon and Iphigenia, Sigismunda weeping over the Heart of Guiscardo, and other works. His brother, John (1744-66), an artist of much promise, accompanied him to Italy and died at Naples; in the National Gallery, Edinburgh, are by him: Flight into Egypt, King Lear in the Storm, and Portrait of a Youth.—Redgrave; F. de Conches, 305; Ch. Blanc, *École anglaise*.

RUNK, FERDINAND, born at Freiburg, in the Breisgau, in 1746, died in Vienna in 1834. Landscape painter; made himself known through a fine cycle of eight paintings, in which, by light effects, colour, and reproduction of forms on the surface of earth and water, and of the vegetation, he represented the progress of nature from the highest ice-peak down to the sea-coast. Other works: View of the Glurnser Valley in Tyrol, Museum, Vienna; *do.* in a Park, Harrach Gallery, *ib.*

RUSS, KARL, born in Vienna, May 10, 1779, died there, Sept. 19, 1843. History painter, pupil of Vienna Academy under Maurer; was afterwards much influenced by Eberhard Wächter, and in 1818 became custodian of the Belvedere. Works: Tiresias predicting Future of Hercules; Philip of Macedonia rescued by his Son (1805); Carità romana (1806); Hecuba bewailing her Children, Vienna Museum; Christoph von Liechtenstein recognized by his Shield, *K R 1807.* Liechtenstein Gallery, *ib.*; thirty-seven pictures from Austrian History.—N. Necrol. d. D. (1843), 832; Wurzbach, xxvii. 277.

ARTIST
FRANZ RUMPLER

CULTURE

ENGRAVED BY W. WOERNLE



RUSS

RUSS, LEANDER, born in Vienna, Sept. 23, 1809, died at Rustendorf, near Vienna, March 8, 1864. History and genre painter, son of and first instructed by Karl Russ, then pupil of Vienna Academy; visited Italy, and in 1833 the East. Works: Defence of a Bastion by Vienna Citizens in 1683 (1837), Vienna Museum; The End of the Flood (1828); Ivanhoe liberating Rebecca (1830); Two Scenes in Don Quixote (1832); Maria von Sickingen interceding for Götz von Berlichingen (1835); Leopold VII. of Babenberg opening his Treasury to City of Vienna (1837); Episode in Austrian War of Succession, 1741 (1848).—Wurzbach, xxvii. 288.

RUSS, ROBERT, born in Vienna, June 7, 1847. Landscape painter, pupil of Vienna Academy under Albert Zimmermann, whom he accompanied on several study trips, and in whose place he became professor at Vienna Academy in 1871. Gold medal, 1869. Works: Pine Forest (1869); Views near Eisenerz (4, 1870); Fürstenburg near Burgeis (1871), Castle Heidelberg, Vienna Museum; Wind Mill in Rotterdam, Canal in Venice (1873); Wood Landscape (1874); Pilgrims' Procession; Scene in the Wurstel Prater, Vienna; St. Paul's Cemetery at Botzen (1882); View near Meran, Italian Landscape (Jubilee Exhibition, Berlin, 1886).—Müller, 453; Wurzbach, xxvii. 291; Kunst-Chronik, xviii. 372; Zeitschr. f. b. K., vii. 163.

RUSTIC CHILDREN, Thomas *Gainsborough*, National Gallery, London; canvas, H. 1 ft. 6 in. × 1 ft. 2 in. Evening; a girl standing, with a child in her arms, and a boy with a bundle of faggots, seated; in background, right, a cottage. Engraved by G. B. Shaw in Art Journal.—Brock-Arnold, 64; Cat. Nat. Gal.; Art Journal (1850), 102.

RUSTIC CIVILITY, William *Collins*, Chatsworth; wood, H. 1 ft. 6 in. × 2 ft. A ragged boy holding open a gate for the squire; a smaller child hides shyly behind his brother, and a third, with a dog, peeps through the bars. The approach of the

rider is indicated only by the shadow of his horse and himself in the foreground. Royal Academy, 1832; to Duke of Devonshire, 250 guineas; repetition (1834), S. Kensington Museum. Engraved by Outrim; C. Cousen.—Wilkie Collins, *Memoirs*, ii. 10, 347; Painters of Georgian Era, 72; Art Journal (1865), 234.

RUSTIC TOILET, Thomas *Faed*, Mrs. M. O. Roberts, New York; canvas. A young girl seated before a table, on which is propped up a broken looking-glass, with both hands raised arranging her hair; at left, a child, standing.

RUSTIGE, HEINRICH VON, born at Werl, Westphalia, April 12, 1810. History, genre, and landscape painter, pupil of Düsseldorf Academy under Schadow; went in 1836 to Frankfort, whence he made prolonged study trips to Vienna, Hungary, Dresden, Berlin, Belgium, France, and England, and in 1845 became professor at the art school in Stuttgart, and inspector of the royal galleries. Medal, London, 1874; Würtemberg Crown Order; Bavarian Order of Michael. Works: French Invalid (1832); Prayer in Storm (1836), Inundation Scene, National Gallery, Berlin; Interrupted Meal, Rustic genre Scene, Karlsruhe Gallery; Rhenish Kirmess (1838); Quartering in Hungary; Village Physician; Rubens in his Pupils' Studio; Duke of Alva at Rudolstadt (1861), Emperor Otto I. after Conquest of the Danes, Capuchin Monk trying to convert Gypsies, Stuttgart Museum; Till Eulenspiegel; Transportation of Remains of Otto III. over the Alps, Stettin Museum; Emperor Frederic II. at Palermo; Crusaders in the Desert; Rubens taking his Wife to Studio of his Pupils; The Recovered Child; Queen Elizabeth attending Performance of Merry Wives (1882); Roman Banquet (1883).—Illustr. Zeitg. (1863), ii. 31; Kunst-Chronik, xx. 546; Müller, 454; Wolfg. Müller, Düsseldorf. K., 288; Riegel, D. Kunststud., 421.

RUTH AND BOAZ, Alexandre *Cabanel*, Samuel Hawk Collection, New York; can-

RUTH

vas. Boaz sleeping upon his threshing-floor, under a tent formed of a blanket stretched over young trees; at his feet reclines Ruth, her head supported by her left arm, which rests upon a sheaf of barley; in the background, the glimmer of day is just spreading upward from the horizon.—Art Treasures of America, ii. 26, 30.

By Jean François *Millet*, Martin Brimmer, Boston. A harvest scene, with real peasants for characters. The master finds a young gleaner and leads her blushing to the feast of the country people. Salon, 1853.

By Nicolas *Poussin*, Louvre, Paris; canvas, H. 3 ft. 10 in. × 5 ft. 3 in. In a vast plain covered with grain, with hills and buildings on the horizon, women are engaged in harvesting; in foreground, Ruth kneels before Boaz, who orders a follower leaning upon a lance not to hinder her from gleanings. Sometimes called *L'été* (Summer). One of a series of four, painted in 1660–64, for Duc de Richelieu, whence passed to Louis XIV. Engraved by J. Pesne.—*Filhol*, iv. Pl. 256; *Landon*.

RUTH AND NAOMI, *Murillo*, Earl of Radnor, Longford Castle, Wiltshire, England; canvas, H. 5 ft. 8 in. × 6 ft. 8 in. The two leaving Moab; in background, Orpah returning to city.—*Waagen*, Treasures, iv. 358; *Stirling*, iii. 1416; *Curtis*, 124.

RUTHART, KARL, flourished about 1660–80. German school; painter of animals and hunts, was a resident of Ratisbon in 1664; seems to have travelled in Italy about 1672 and lived for some time in Venice. Works: Bear Hunt, Louvre; Stag attacked by two Lions, Bamberg Gallery; Fierce Combat between Stags and Dogs, Schleissheim Gallery; Stags upon Precipice; Stag Hunt, Bear Hunt, Ulysses compelling Circe to disenchant his Companions (1666), Dresden Gallery; Stag Hunt, Museum, Vienna; Shepherd leaning upon Donkey, Lion fighting Panthers, Stag attacked by Lynxes, Leopardess nursing a Child, Lion by dead Stag attacked by Panthers,

Liechtenstein Gallery, *ib.*; Elks, Deer, and Waterfowl on a Rocky Shore (2), Harrach Gallery, *ib.*; Deer in a Landscape, *do.* in Mountains, Bear Hunt, Stag Hunt, Czernin Gallery, *ib.*; Bear Hunt, Schönborn Gallery, *ib.*; Stag Hunt, Leopards by dead Stags, and Eagles, Ferdinandeum, Innsbruck; Deer Grazing and Fowl, Stag attacked by Leopards, Palazzo Pitti, Flor-

C. Ruthart 1665

ence.—*Kugler* (Crowe), ii. 532; *Nagler*, Mon., ii. 236.

RUTHS, VALENTIN, born in Hamburg, March 6, 1825. Landscape painter, pupil of Düsseldorf Academy under Schirmer; went to Italy in 1855, spent two years in Rome and settled in Hamburg, whence he repeatedly visited Germany, Switzerland, and North Italy. Member of Berlin Academy in 1869; gold medal, Berlin, 1872. Works: View in Roman Campagna, Evening in Sabine Mountains (1856), Forest Brook, Landscape with Harvest Wagon, Kunsthalle, Hamburg; Northern Heath (1864), Prague Gallery; Giant's Grave; Well in the Woods (1866), Königsberg Gallery; Village in Rhön Mountains; Evening Walk near Small Town (1875), Dresden Gallery; Morteratsch Glacier; Woodland near Lugano; View on Baltic Coast, National Gallery, Berlin; Hermit in the Woods, Summer Night in Holstein (Jubilee Exhibition, Berlin, 1886).—*Kunst für Alle*, i. 258; *Leixner*, Mod. K., ii. 116; *Müller*, 454.

RUYSCH, RACHEL, born in Amsterdam in 1664, died there in 1750. Dutch school; flower and fruit painter, pupil of Willem van Aelst; married (1695) the portrait painter Juriaan Pool, joined The Hague guild, 1701, and became court painter to the Elector Palatine in 1708. Works: Flower and Fruit-Pieces with Insects, etc., in Museums of Brussels (1704), Amsterdam (4, one dated 1659), The Hague (2, 1700, 1715), Rotterdam (1685), Aix-la-Chapelle, Berlin (1705),

RUYSDAEL

Brunswick (2), Darmstadt, Dresden (3, one dated 1718), Gotha, Innsbruck (2), Vienna (1706), New York (2); Galleries of Karlsruhe (3, two dated 1715, 1717), Cassel, Frankfort (1698), Wiesbaden; Six Collection, Amsterdam (2, 1730); Old Pinakothek, Munich (5, three dated 1708, 1709, 1715); Liechtenstein (2) and Czernin (2) Galleries, Vienna; Uffizi, Florence (2, 1711); Palazzo Pitti, *ib.* (2).—Ch. Blanc, École hollandaise; Gool, *i.* 218; Immerzeel, *iii.* 40; Kramm, *v.* 1417; Kugler (Crowe), *ii.* 546; Burger, Musées, *i.* 165; *ii.* 154, 319; Riegel, Beiträge, *ii.* 447.

Rached Ruysch
745
Rachel Ruysch

RUYSDAEL. See *Ruisdael*.

RUYTEN, JOANNES MICHAEL, born in Antwerp, April 9, 1813. Landscape and marine painter, pupil in Antwerp of Regemorter, and at The Hague of Nuyen. Works: Exodus (1838); River Bank (1840); A Sail (1842); View of Antwerp; Entertainment before Inn; Fisherman's Boat Stranded; Harbour View; Winter Harbour of Dordrecht; Entertainment on the Ice; City on a River, Canal in Antwerp, Stettin Museum; Cartmen loading Freight Wagon, Stuttgart Museum; Winter Landscape with Figures, Harrach Gallery, Vienna; Scene in Antwerp, John D. Lanckenau, Philadelphia.—Immerzeel, *iii.* 44; Kramm, *v.* 1418; Kugler, *Kl. Schr.*, *iii.*

RY, PIETER DE. See *Danckerts*.

RYCKAERT, DAVID, the younger (III.), born in Antwerp, baptized Dec. 2, 1612, died there, Nov. 11, 1661. Flemish school; genre painter, son and pupil of David Ryckaert, the elder (II., 1586-1642), developed under the influence of Brouwer and David Teniers the younger; friend of Gonzales Coques, who married his sister. Received into guild of St. Luke, 1636. Studied Teniers the younger, Brouwer, and Van Ostade. Excelled in effects of light; sub-

jects generally interiors with peasants and village fairs. Works: Interior of Flemish Tavern, Stowage, Farm House, New York Museum; Dutch Interior, Historical Society, New York; Artist in his Studio, Louvre; Village Fair, Jolly Company at Table, Antwerp Museum; Alchemist (1648), Brussels Museum; Shell Dealer, Lille Museum; Shoemaker's Shop, Amsterdam Museum; Tooper, Rotterdam Museum; Flemish Inn, Musée Rath, Geneva; *do.*, and Holiday Meal in Peasant Cottage (1657), Family Concert (1650), Gallery, Copenhagen; Village Cobbler, Moltke Collection, *ib.*; Village Fool, Berlin Museum; Lute Player and Old Woman (1644), Cassel Gallery; Interior with Peasants Drinking (1638), Peasant Family (1639), Similar Subject (1644), Still-Life (2), Dresden Museum; Butcher offering to Woman a Glass of Beer (1639), Städel Gallery, Frankfort; Alchemist and Wife in the Laboratory (1648), Shoemaker's Shop, Leipzig Museum; Street Urchins at Play (1640), Twelfth Night Festival (1648), Old Pinakothek, Munich; Old Woman with Cat, Peasant with Dog, Hermitage, St. Petersburg; Merry Topers, Schleissheim Gallery; Interior of Peasant Cottage (1617), Domestic Music, Schwerin Gallery; Soldiers plundering Village (1649), Kirmess Festival (1648), The Witch, A Scholar, Kitchen Interior, Museum, Vienna; Nativity, Musical Entertainment (1650), Liechtenstein Gallery, *ib.*; Sackage of a House, Musical Trio, Harrach Gallery, *ib.*; Peasants in a Tavern, Musical Assembly, Czernin Gallery, *ib.*; Temptation of St. Anthony (2), Uffizi, Florence; Alche-

D. Ryckaert

mist, Madrid Museum.—Cat. du Mus. d'Anvers, 320; Immerzeel, *iii.* 46; Kugler (Crowe), *ii.* 329; Kramm, *v.* 1421; Ch. Blanc, École flamande; Michiels, *ix.* 60; Rooses (Reber), 402; Van den Branden, 606.

RYCKAERT

RYCKAERT, MARTEN, born in Antwerp, Dec. 8, 1587, died there, Oct. 28, 1631. Flemish school; landscape painter, son and pupil of David Ryckaert, the eldest (I., 1560-1607); seems to have continued his studies under Tobias Verhaegt, and then went to Italy, whence he returned in 1611, and was received into the guild. He had only one arm. A masterly portrait of him, by Van Dyck, is in the Dresden Museum. Works: Rocky Landscape (1616), Madrid Museum; Falls of Tivoli, Uffizi, Florence. —Rooses (Reber), 401; Van den Branden, 604.

RYCKERE, BERNAARD DE, born at Courtray about 1535, died in Antwerp, Jan. 1, 1590. Flemish school; history and portrait painter, received into guild of Antwerp in 1561. Works: Descent of the Holy Ghost, Creation of Adam, Apparition of the Holy Ghost at Baptism of Christ, St. Salvator and St. Martin (1587), St. Martin's, Courtray. His son and pupil, Abraham (baptized July 5, 1566, died in 1599), was an artist of great promise, whose portraits of Donors (1591) in St. James's, Antwerp, and in the Museum, *ib.*, may be ranked with the best productions of the 16th cen-

B. de Rycke

—Kramm, v. 1422; Rooses (Reber), 107; Van den Branden, 331.

RYDBERG, GUSTAF FREDRIK, born at Malmö, Sweden, Sept. 13, 1835. Landscape painter, pupil of Copenhagen (1852-57) and Stockholm (1857-59) Academies, then in Düsseldorf of Gude; returned to Stockholm, visited Norway in 1868 in the suite of King Charles XV., and Düsseldorf in 1873. Works: Spring Landscape, View near Mörrum, and others, Stockholm Museum.

RYDER, ALBERT, born in New Bedford, Mass., March 19, 1847. Landscape and figure painter, pupil of William E. Marshall,

engraver and artist, and of the National Academy. Visited London, Paris, and Holland in 1877, and Spain, Italy, and Germany in 1882. Member of Society of American Artists. Studio in New York. Works: Wandering Cow; Landscape—Spring; Curfew Hour; Pegasus; Two Lovers; Farm-Yard; Lovers' Boat; Chase; Lowing Cow; Nourmahal; Landscape with Figures (1881); Landscape (1882), Erwin Davis; *do.* (1883); The Waste of Waters is their Field (1884), D. Cottier, New York; Little Maid of Arcady (1886).

RYDER, PLATT POWELL, born in Brooklyn, N. Y., June 11, 1821, Genre painter, pupil of Léon Bonnât in Paris, in 1869-70; studied in Belgium and Holland. Elected an A.N.A. in 1869. Studio in New York. Works: Life's Evening, T. B. Clarke, New York; Spinning, An Interior (1879); Farewell (1880); Spinning-Wheel (1881); Reading the Cup (1882); Welcome Step (1883); Warming Up, Washing Day, Clean Shave, Bill of Fare (1884); The Fireside (1885); Watching and Waiting (1886).

RYSBRACK, PEETER, born in Antwerp, April 25, 1655, died at Brussels in 1729. Flemish school; landscape painter, pupil of Philips Augustyn Immenraet (1627-79), became master of the guild in 1673, went to London in 1675, then to Paris, where he studied under Francisque Millet, and whence he had returned to Antwerp in 1687; shortly after 1719 he settled at Brussels. Many of his pictures have been sold as by Poussin. Landscapes of a grandiose and melancholy character; execution firm and bold. Specimens in Museums and Galleries of Antwerp, Bamberg, Aschaffenburg, Hamburg, Schleissheim, and Stuttgart. In the Liechtenstein Gallery, Vienna, is a Wood Landscape with Diana and Hunting Train (1716), by Ludovicus Rysbraeck. —Kugler (Crowe), ii. 345; Siret (1883), 237; Van den Branden, 1079.

*P. Rysbraeck
1720*

SAAL, GEORG, born at Coblenz in 1818, died at Baden-Baden, Oct. 3, 1870. Landscape painter, pupil of Düsseldorf Academy under Schirmer; visited Norway and Lapland, went in 1848 to Heidelberg, thence to Baden-Baden, but lived mostly in Paris until 1870. Professor; several medals and orders; Baden court painter. Works: Dolomite Rocks in the Eifel (1845); Lienbach Valley with Gypsies (1846); Midnight in Hardanger Fjord—Norway (1849), Städels Gallery, Frankfurt; Midnight Sun in Norway (2, 1853, 1856), Polar Sea, Leipzig Museum; Peasant Room in Tyrol (1860), Fürstenberg Gallery, Donaueschingen; Midnight Sun in Lapland; View in Black Forest (1867), Louvre; Scandinavian Funeral by Moonlight, Karlsruhe Gallery; In Fontainebleau Forest.—Blanckarts, 46; Wolfg. Müller, Düsseldorf. K., 346; Zeitschr. f. b. K., iii. 279.

SAAR, ALOIS VON, born at Traiskirchen, Nether Austria, in 1799, died after 1840. Landscape painter, pupil of Vienna Academy. Works: Ruins of Fortress Lednitz (1816); Four Panoramic Views of Vienna (1828); View of Prague and Moldau Bridge (1831), Vienna Museum; Belgrade by Moonlight (1832); Views of Dominican and Caroline Bastions in Vienna (1834); Mill near Grinzing, Döbling near Vienna (1840).—Wurzbach, xxviii. 2.

SABATELLI, FRANCESCO, born in Florence, Feb. 22, 1803, died in Milan, Aug. 18, 1829. History painter, son and pupil of Luigi Sabatelli, then studied in Rome and Venice, was called to Florence by Leopold II in 1823, and made professor in the Academy. Member of Venice Academy. Works: In the Midst of the Storm (1828), Gallery of Modern Painters, Florence. In fresco: Hector attacking Greek Vessels (in the Olympus by his father), Palazzo Pitti, ib.

SABATELLI, GIUSEPPE, born in Milan, June 24, 1813, died in Florence, Feb. 27, 1843. History painter, son and pupil of Luigi Sabatelli, called to Florence by

Leopold II in 1834, and made professor at the Academy. Works: Two Miracles of St. Anthony (1834–35), S. Croce, Florence; Philomene Consolatrix (1837), S. Francesco, Pisa; Mother of the Gracchi, Tasso reading his Poem, Samuel in Cave of Endor (1837–39), Meredith Calhoun, New York; Temptation of St. Anthony, S. Tommaso, Milan; Farinato degli Uberti in Battle on the Serchio (1841), Florence Gallery.

SABATELLI, LUIGI, the elder, born in Florence, Feb. 19, 1772, died in Milan, Jan. 29, 1850. History painter, pupil of Florence Academy under Pedroni; studied in Rome in 1788–93, worked in Venice in 1795–97, and became professor at Milan Academy in 1808. Member of all the Italian and of Vienna and Munich Academies. Austrian Gold Medal. Works: Abigail before David (1806), St. Mary's Chapel, Arezzo; Blessing the Children (1819), Palazzo Paroni, Genoa; Capponi tearing French Conditions of Peace (1829), Marquis Capponi, Florence; Heliodorus driven from the Temple (1838). In fresco: Four Great Prophets (1810), S. Gaudenzio, Novara; Life of Americus Vespuccius, Eight Scenes from the Iliad, Olympus (1820–25), Palazzo Pitti, Florence; Marriage of Cupid and Psyche (1831), Palazzo Busca-Serbelloni, Milan; Three Scenes in Life of Galileo (1841); Triumph of Cupid (1843), Villa Giontini, Florence; Coronation of the Virgin, S. Firenze, ib.—Nagler, xiv. 122.

SABATELLI, LUIGI, the younger, born in Milan, Feb. 12, 1818. History painter, son and pupil of Luigi, the elder, whom he assisted in his fresco paintings, which branch of art he cultivates principally. Works: The Holy Virgin (1869), Nazareth Church, Milan; Presentation in the Temple (1876), Hospital Church, ib.; Evangelists, Theological Virtues, The Virgin (1871), Cunardo Cathedral.

SABBATINI, ANDREA. See *Andrea da Salerno*.

SABBATINI, LORENZO, born in Bologna about 1530, died in Rome in 1577.

SABINES

Bolognese school ; called also Lorenzino da Bologna ; pupil probably of Prospero Fontana, but imitated Michelangelo, Raphael, and Parmigiano. Went to Rome, after winning reputation in Bologna, and succeeded so well that he was appointed (1572) by Gregory XIII. superintendent of the paintings then in progress at the Vatican. Works : Assumption, Dead Christ, Pilgrims of Emmaus, Bologna Gallery ; Madonna (dated 1572), Louvre ; Madonna with Saints, Berlin Museum ; Marriage of St. Catherine, Dresden Gallery.—Vasari, ed. Mil., vii. 415 ;

bine women rushed in among the combatants and brought about a reconciliation between their husbands and their fathers (Plut., Rom. 14 ; Livy, i. 13).

By Luca *Giordano*, Dresden Gallery ; canvas, H. 7 ft. 2 in. × 8 ft. The Sabine women seized and borne away by the Romans. In the background, near a Corinthian temple, Romulus, mounted upon a horse, is directing the movement. Painted for Marie Louise d'Orléans, Queen of Spain ; taken from Naples to Dresden. Engraved by R. Gaillard ; R. Sourique ; J. F. Beauvarlet ; Réveil.—Gal. roy. de Dresde, ii. Pl. 40 ; Domenici, iii. 415.

By *Pietro da Cortona*, Blenheim Palace. One of the master's best works.—*Waagen, Treasures*, iii. 126.

By *Pietro da Cortona*, Capitol Museum, Rome. At right, a woman in a soldier's embrace, raises her hands in supplication ; at left, another, borne away by a Roman, looks pityingly at her infant, which cries and seeks to follow her ; in middle, a third energetically resists her aggressor. Copy by J. C. Naigeon, Dijon Museum. Engraved by P. Aquila.



Rape of the Sabines, Luca Giordano, Dresden Gallery.

Malvasia, i. 181 ; Ch. Blanc, École bolonaise ; Burckhardt, 761.

SABINES, RAPE OF THE. Romulus, his people having been refused the right of connubium or legal marriage by the Sabines and the Latins, instituted games in honour of the god Consus and invited his neighbours with their wives and children to the festival. When they were assembled, the Roman youths seized and carried off the virgins and made them their wives. This led to war, and both parties were nearly exhausted with the struggle when the Sa-

vre, Paris ; canvas, H. 5 ft. × 6 ft. 6 in. At left, on the peristyle of a palace, before which stand the lictors, Romulus, with two senators behind him, gives the signal for the seizure of the Sabine women by raising his mantle ; in foreground, at right, the Romans are capturing their prey ; in background, a temple and other buildings. Valued in 1816 at 150,000 francs. Engraved by Abr. Girardet ; Étienne Baudet ; P. L. H. Laurent ; Pool ; Bovinet. Same subject, differently treated, formerly in collection of Sir Richard Colt Hoare, engraved by Jean Au-

SABINES

dran.—Landon, Musée, x. Pl. 25 ; Filhol, x. Pl. 697.

By *Rubens*, National Gallery, London ; wood, H. 5 ft. 7 in. × 7 ft. 9 in. Scene in Forum, with a triumphal arch and the Pantheon in background, where the military games are going on ; at left, seated on a dais, Romulus gives the signal to his soldiers, who are seizing and bearing away the struggling women. Formerly in Mme. Boschaert's Collection, Antwerp ; purchased

Palazzo Brignole Sale, Genoa, and Uffizi ; Francesco Bassano, Turin Gallery ; Antonio Bellucci, Cassel Gallery ; Il Fattore, National Gallery, London ; Adriaen Backer, Brunswick Gallery ; Sebastiano Ricci, Liechtenstein Gallery, Vienna.

SABINES AND ROMANS, RECONCILIATION OF, *Rubens*, Escorial, near Madrid ; canvas. Companion to Rape of Sabines in Escorial. The two armies, in presence of each other, are restrained from hostilities



Rape of the Sabines, Nicolas Poussin, Louvre, Paris.

by J. J. Angerstein, whence passed to National Gallery. Engraved by Martinasi (1770) ; J. Young. Similar subject, painted about 1628, Escorial ; study in Ashburton Collection, London, formerly in Danoot Collection, Brussels. Similar subject, Hermitage, St. Petersburg.—Waagen, Treasures, i. 350 ; ii. 102 ; Angerstein Gal., Pl. 6 ; Beechey, Reynolds, ii. 149, 188.

Subject treated also by Giulio Romano, National Gallery, London ; Luca Cambiaso, Palazzo Imperiale, Genoa ; Valerio Castello,

by the Sabine women, who, with their infants in their arms, rush between them. Painted about 1628. Study in Ashburton Collection, London, formerly in Danoot Collection, Brussels. Same subject, Munich Gallery.—Waagen, ii. 102 ; Smith, ii. 175 ; Beechey, Reynolds, 149.

SABINE WOMEN, Louis *David*, Louvre, Paris ; canvas, H. 12 ft. 8 in. × 17 ft. ; signed, dated 1799. The battle between the Romans under Romulus and the Sabines under Tatius interrupted by the Sabine women, who

SABLET

rush in between the combatants and pray their husbands and fathers to be reconciled (Livy, i. 13). At the right, Romulus, about to hurl his spear at Tatius, is stopped by his wife, Hersilia; in background, the ramparts of the Capitol occupied by the Sabines, who had obtained possession through the treachery of Tarpeia. Exhibited privately, by which David made 65,627 francs. Salon of 1808; acquired in 1819, with *Leonidas at Thermopylæ*, for 100,000 francs.

Male Portrait, Nantes Museum.—Bellier, ii. 445.

SABLET, FRANÇOIS, born at Morges, Switzerland, in 1745, died at Nantes in 1819. Landscape, genre, and portrait painter, pupil in Paris of Vien; visited Italy, and after his return assisted Mme. Lebrun in her works for Louis XVI, then settled at Nantes; in 1812 he was commissioned by the city to paint six pictures in imitation of bas-reliefs, representing scenes of Napole-



Sabine Women, Louis David, Louvre, Paris.

Engraved by R. U. Massard.—Landon; Vilot, Cat. Louvre; Réveil, ii. 136.

SABLET, JACQUES HENRI, born at Morges, Switzerland, in 1749 (1751?), died in Paris in 1803. Genre, landscape, and portrait painter, pupil at Lyons of Dubois and Cocher, decorative painters, and in Paris of Vien; spent twenty years in Italy, and travelled in Spain. Works: Old Man Reading, Italian Washerwomen, Vintage in Italy, Meeting of the Five Hundred at Saint Cloud on the 18th Brumaire, Year VIII,

on's sojourn at Nantes; these were sold in 1815 and carried to the United States. Works: View of Tivoli, Entrance into Savoy, View in Italy, View in Nantes, Male Portraits (2), Nantes Museum.—Bellier, ii. 446; Nagler, xiv. 127.

SACCHI, ANDREA, born near Rome, November, 1600, died there, June 21, 1661. Roman school; natural son of Benedetto Sacchi, a mediocre painter, who taught him the rudiments of art; apprenticed to Albani in Rome, and became one of his most noted

SACCHI

scholars. Obtained the favour of Urban VIII., who commissioned him to paint the miracle of St. Gregory for St. Peter's, now in the Vatican. His work entitled *Divine Wisdom*, Palazzo Barberini, gained him great reputation, which was enhanced by his *Vision of St. Romuald*, Vatican. Sacchi was considered the most able painter in Rome of his day. He was one of the best colourists of the Roman school, and a correct designer; and if his works sometimes lack in power, it is because he did not possess



A Sacchi
1650

enough of the artistic temperament to express his noble conceptions.—Ch. Blanc, *École ombrienne*; Burckhardt, 793.

SACCHI DI PAVIA, PIER-FRANCESCO, painted in Genoa in 1512–26. Genoese school. Lomazzo, who calls him Pier-Francesco Pavese, says that he painted in Mantua about 1460; but Lanzi thinks there must have been two of the name. His style is of the Lombard school, and especially like that of Carlo Mantegna. Works: *Christ on the Cross* (1514), Berlin Museum; *Doctors of the Church with Symbols of the Evangelists* (1516), Louvre; *St. John Baptist taking Leave of his Parents* (dated 1512), Oratory of S. Maria, Genoa; *Three Saints in a Landscape*, S. M. di Castello, Genoa.—Lanzi, iii. 237; Ch. Blanc, *École génoise*; Burckhardt, 610; Lübke, *Gesch. ital. Mal.*, i. 500.

SACCHIENSIS. See *Pordenone*.

SACHS, MICHAEL EMIL, born at Hadamar, Hesse-Nassau, in 1836. Landscape painter, pupil in Carlsruhe of Schirmer (1855–58), and in Düsseldorf of Oswald Achenbach (1858–60); lived at Wiesbaden in 1860–65, then settled at Partenkirchen,

Bavaria, where he is director of a central school for wood carving. Paints with fine conception and great truth. Works: *Views on the Rhine and Lahn*; *In the Eifel*; *The Taunus and the Bavarian Alps*.—Müller, 455.

SACHTLEVEN. See *Saft-Leven*.

SACK OF A JEW'S HOUSE, Joseph Nicolas *Robert-Fleury*, Luxembourg Museum; canvas, H. 8 ft. × 6 ft. 8 in. Pillage of a house in the Judecca, Venice, in the middle ages. "Under the slightest pretext, the people ran to the Jews' quarter, broke open their houses, and pillaged their treasures." Salon, 1855.

SACRA FAMILIA. See *Holy Family*.

SACRAMENTS, SEVEN, Nicolas *Poussin*, Bridgewater House, London; series of seven pictures, canvas, each H. 3 ft. 10 in. × 5 ft. 9 in. 1. *Baptism*; 2. *Confirmation*; 3. *Marriage*; 4. *Penitence*; 5. *Ordination*; 6. *Last Supper*; 7. *Extreme Unction*. Painted at Rome in 1644–48 for M. Chantelou, from whom bought by the Regent Philippe, Duc d'Orléans, for 120,000 livres; purchased from Orleans Gallery by Duke of Bridgewater for £4,900. Engraved by B. Audran; Pesne; Dughet; Gantrel; and in Orleans Gallery.—Waagen, *Treasures*, ii. 39; Smith, viii. 63.

SACRED WOOD (*Le Bois sacré, cher aux Arts et aux Muses*), Pierre *Puvis de Chavannes*, Paris; canvas. A large allegorical picture containing a lake with wooded banks and a temple in a flowery meadow with figures in semi-classic draperies, some standing, some reclining, and two, at left, flying, representing the Arts and the Muses. Salon, 1884.—*Gaz. des B. Arts* (1884), xxii. 470, 488.

SADÉE, PHILIP, born at The Hague, Feb. 7, 1837. Genre painter, pupil of the Hague Academy under J. E. J. van den Berg; visited France and Germany, painted at first historical subjects, then excellent scenes from peasant and fishermen's life. Medals in Amsterdam, The Hague, and Vienna. Works: *Potato Harvest* in the

SAENREDAM

Downs, Distribution of Bread among the Poor (1872); Harvest (1874), Return from Fish Market, Amsterdam Museum; Departure of Fishermen (1875); Expectation (1879). of Old City Hall, City Hall, *ib.*; View in St. Ann's, Haarlem (1652), Haarlem Museum; View of St. Mary's, Utrecht, Rotterdam Museum; several Views of Churches and Public Buildings, Utrecht Museum; Inte-



Seven Sacraments (Extreme Unction), Nicolas Poussin, Bridgewater House, London.

SAENREDAM (Zaenredam), PIETER, born at Assendelft, N. Holland, June 9, 1597, died in Haarlem, buried May 31, 1665. Dutch school; landscape and architecture painter, son of the engraver, Joannes Saenredam, pupil



in Haarlem of F. P. de Grebber in 1608-22; entered Haarlem guild in 1623, and was its secretary in 1635. Filled his pictures with well-drawn figures. Works: Two Views in Haarlem Cathedral (1636), *do.* in St. Mary's at Utrecht (1637), Interior of Assendelft Church (1649), Museum, Amsterdam; View

rior of St. Mary's in Utrecht (1630), Brunswick Gallery; *do.*, Cassel Gallery; Church Interior (1635), Berlin Museum; Interior of Protestant Church, Turin Gallery.—Immerzeel, iii. 50; Kramm, v. 1434; Kugler (Crowe), ii. 511; Riegel, Beiträge, ii. 430; Van der Willigen, 261.

SAFT-LEVEN, CORNELIS, born in Rotterdam, 1612 (?), died after 1682 (?). Dutch school; genre, landscape, and animal painter, brother of Herman, and although inferior to him, has much merit for truth of conception and careful execution; colouring heavy and generally cold; rendered poultry with marvellous fidelity, and occasionally painted still-life; lived in Utrecht in 1634. Works: Portrait of a Painter (1629), Louvre; Peasant Company (1642), Herdsmen and Herd in Landscape (1652), Herdsmen

SAFT-LEVEN

in Prayer in approaching Storm, Amsterdam Museum ; Landscape with Herd, Suermondt Museum, Aix-la-Chapelle ; Surgical Operation (1636), Job tormented by the Evil Spirits, Carlsruhe Gallery ; Concert of Cats (1682), Cologne Museum ; Flight into Egypt (1652), Brunswick Gallery ; Exterior of Peasant's House (1678), Interior with Woman feeding Chickens (1678), two other Interiors, Dresden Gallery ; Dutch Peasant Room, Germanic Museum, Nuremberg ; Kitchen Interior, Rustic Unconcern, Schwerin Gallery ; Adoration of the Shepherds, Annunciation to the Shepherds, Tobias and the Angel, Schleissheim Gallery ; Cattle Market, Pasture, Hermitage, St. Petersburg ; Cattle Market, Liechtenstein Gallery, Vienna ; Huntsman feeding Dogs, Historical Society, New York. — Kugler (Crowe), ii. 424 ; Kramm, v. 1435 ; Riegel, Beiträge, ii. 370.

SAFT-LEVEN, HERMAN, born in Rotterdam, 1609, died in Utrecht, Jan. 5, 1685.

Dutch school ; landscape painter, pupil of Jan van Goyen, but formed himself chiefly by studying nature. His



views of the Rhine, Meuse, and Moselle, are well drawn, carefully executed, and enlivened with figures and animals. The pictures of his best period are distinguished by their clear perspectives and a soft bluish colouring. Removed to Utrecht probably about 1633. Works : Rhine View (1655), Louvre ; Farm (1654), Brussels Museum ; River Landscapes (3), Rhine View (1678), Amsterdam Museum ; Oldenbarnevelt and his Judges (in the shape of animals), Haarlem Museum ; Rhine View, Rotterdam Museum ; River Landscape and Scene from Guarini's "Pastor Fido" (1635), Berlin Museum ; River in Mountainous Country (1680), Suermondt Museum, Aix-

la-Chapelle ; Landscape with Rebekah and Eliezer (1641), Two Rhine Views, Aschaffenburg Gallery ; River Landscapes (3), Städel Gallery, Frankfurt ; Mountain View with Castles, etc., on River (1675), Gotha Museum ; three Rhine Views, (1651, 1652, 1653), Old Pinakothek, Munich ; Landscape with Nymphs and Satyrs (figures by Poelenburg, 1643), Rhine View (1660), Brunswick Gallery ; do. (1668), Rocky Valley with City, Oldenburg Gallery ; do. (9, 1660, 1662, 1663, 1667, 1675, 1678), Schwerin Gallery ; do. (4), 1642, 1647, 1667, Hermitage, St. Petersburg ; Shipping Place on the Rhine (1650), Rhine View (1659), Tavern among Rocks (1661), two others (1665, 1669), Copenhagen Gallery ; Lighthouse on Sea Coast, Vintage (1649), Rocky Landscape with Buildings (1650), Valley with Lake (1654), City at Foot of Mountain (1656), Ehrenbreitstein (1656), twelve others, Dresden Gallery ; Sunset (1641), three Rhine

Herman Saft Leven
f. A. Utrecht. Anno 1665

Views (1665, 1666), Museum, Vienna ; others in Liechtenstein, Czernin (2), and Schönborn Galleries, ib.—Ch. Blanc, École hollandaise ; Immerzeel, iii. 52 ; Kramm, v. 1435 ; Kugler (Crowe), ii. 482 ; Riegel, Beiträge, ii. 358.

SAGSTÄTTER, HERMANN, born in Munich in 1808, died there, Dec. 25, 1883. Genre and history painter, pupil of Munich Academy. Works : Tavern Scene ; Klaus and Steffen at the Inn ; Altarpieces at Schwabing, Berg am Lain, Haching, Ketershausen, Monheim, etc., Bavaria ; Frescos ; Town Hall, Landsberg on the Lech.—Nagler, Mon., iii. 588 ; Recensionen, 1865.

SAIN, ÉDOUARD ALEXANDRE, born at Cluny (Saône-et-Loire), May 13, 1830. Genre painter, pupil of Valenciennes Academy, of Picot, and of the École des Beaux Arts. Medals : 1866 ; 3d class, 1875 ; L.

SAINT-AUBIN

of Honour, 1877. Works: Venus and Cupid (1853); Tavern of Ramponneau in Time of Louis XV. (1857); Chimney Sweeps going to Work, Going to School, Woman tending Cattle, Road to School, Old Age and Decay (1859); Basque Women at Fountain, Breakfast (1861); Going to Mass (1863), Macon Museum; The Levée (1863); Going to the Festival, Catechism Lesson (1864); Souvenir of the Piazza Montanara in Rome (1865), Autun Museum; Excavations at Pompeii (1866), Luxembourg Museum; Kiarella (1866), Mrs. Shaw, Boston; Orange Harvest in Capri (1869); Convalescent Woman on a Pilgrimage (1873); The Marina in Capri, Daughter of Eve (1874); Wedding Feast of Peasant of Capri (1875), Valenciennes Museum; Christ and the Samaritan Woman (1876); Andromeda (1877); Father's Blessing before Marriage (1882); Rosina—Capri (1886).—Bellier, ii. 447; Larousse.

SAINT-AUBIN, GABRIEL JACQUES, born in Paris, April 14, 1724, died there, Feb. 14, 1780. French school; genre painter, pupil of Jaurat, Colin de Vermont, and Boucher. Competed for the grand prix de Rome in 1751, and having obtained the second prize only, broke with the Academy, and became a member of and professor in the Academy of St. Luke, where he exhibited the following works: Cupid's Triumph over the Gods, The School of Zeuxis, Effect of Earthquake at Lisbon, Subject from LaFontaine's Fables, Village Fête, Maternal and Filial Love, Boy reciting Lesson to Mother (1774); Artist's Portrait, Mother nursing Child, Triumph of Pompey, Dry-Nurse and Children, Return from Parliament, The King laying Corner-Stone of Schools of Surgery, Interior of Rotonda of Coliseum, Carnival of Parnassus (1776).—Bellier, ii. 449; Dohme, 3; Goncourt, i. 366, 405, 417.

SAINT-ÈVRE, GILLOT, born at Baultsur-Suippe (Marne), died in Paris in 1858. History, genre, and portrait painter. Medals: 2d class, 1824; 1st class, 1827; L. of

Honour, 1833. Works: Two Scenes in Shakespeare's "Tempest" (1822); Job and his Friends, Mary Stuart, Shipwrecked Sailors (1824); Charles IX. and Marie Touchet (1827); Soldier Asleep surprised by Brigands (1827), Angers Museum; Jeanne d'Arc, The Florentines of Boccaccio (1833); Charlemagne presiding at Meeting of Scholars (1835), Education of Mary Stuart at Court of Henri II. (1839), Palais de Trianon; Foundation of Royal Library in Paris in 1379, Marriage of Charles VIII. and Anne de Bretagne in 1491, Signing of Treaty of Peace at Vervins in 1598 (1837), Alexis Commenus receiving at Constantinople Peter the Hermit, Interview between Philippe Auguste and Henri II. at Gisors—1188 (1839), Andrew of Hungary entering the Order of St. John in 1218, Philip I., Philip III., Charles V., Charles VI., and Charles VIII. of France, three other portraits, Versailles Museum; Jeanne d'Arc presented to Charles VII., Palais de Compiègne.—Bellier, ii. 451.

SAINT-JEAN, SIMON, born in Lyons, Oct. 13, 1808, died at Écully, July 3, 1860, Flower painter, pupil of the school at Lyons and of Augustin Thierriat. Justly called the modern Van Huysum, whom he approaches in detail and colour, though hardly his equal in selection of material and play of light. Medals: 3d class, 1834; 2d class, 1841, 1855; L. of Honour, 1843. Works: Young Girl carrying Flowers (1839), Vase Medicis (1841), Eucharistic Emblems around Head of Christ (1842), Vase with Flowers (1852), Lyons Museum; Fruits and Flowers (1845), Dijon Museum; Flowers in a Hat, Rouen Museum; Still-Life (2, 1852), W. T. Walters, Baltimore; Fruit (1853), Flowers among Ruins (1854), Louvre; Fruit (1855), Corcoran Gallery, Washington; Flower-Piece (1857), Amsterdam Museum.—Bellier, ii. 452.

SAINTIN, HENRI, born in Paris, Oct. 13, 1846. Landscape painter, pupil of Pils, Saint-Marcel, Segé, and Contepoin. Medals, 3d class, 1882. Works: Forest Path

SAINTIN

(1873), Montpellier Museum; Fisherman mending Nets, Rising Tide on Coast of Brittany (1875); Lobster Fishers (1876); Creek of Erquy (1877); Farm of Courtry (1880); October Frost (1881); Autumn Dew (1882); Valley of Roche-Gouët in Brittany, Brook after Rain, *ib.* (1883).

SAINTIN, JULES ÉMILE, born in Lemé (Aisne), Aug. 14, 1829. Genre and portrait painter, pupil of Drölling, Picot, and Le-boucher. His portraits in oil, crayon, and pastel are full of life. He lived several years in the United States. Medals: 1866, 1870; 2d class, Munich, 1883; L. of Honour, 1877. Works: Pony Express (1863); Woman carried off by Indians (1864); Petty Warfare, Vittoria (1865); Carmella, Martha (1866); The Levée, Michellina (1867); Heartfelt Mourning, Annucia (1868); Mourning Flowers, Festival Flowers (1869); Indecision, Deception (1870); Two Augurs (1872); Grave without Flowers (1873); Washerwoman of Fine Linen, Toilet of the Rose (1874); Lady Apple, Distraction, Flower Girl (1875); Indiscreet, Last Ornament (1866); First Engagement, Self-Satisfied (1877); Jeanne, Will he Return? (1878); Émilienne (1879); Flowers from Nice, Abandonment (1880); Roussotte (1881); In the Tuileries, By the Sea (1882); Woman selling Apples (1883); Portraits of Princesse Matilde and others.—Bellier, *ii.* 455; Claretie (1874), *Peintres*, 333, 382.

SAINT-OURS, JEAN PIERRE, born at Geneva in 1752, died there in 1809. Genre painter, pupil of Vien in Paris, whither he went in 1768; won prizes in 1772, 1774, and 1778, and the grand prix de Rome in 1780; after finishing his course at Rome, studied also in Venice. Works: The Olympic Games, Scene in Earthquake in Calabria, Colossal Head Studies, Life-size Academy, Allegory on the Republic of Geneva, Portrait of Dr. Tronchin, Portrait of the Artist, Musée Rath, Geneva; Spartan Judgment over the New-born (1795), Schleissheim Gallery.—Bellier, *ii.* 453; *Cat. du Mus. Rath* (1882), 53.

SAINT-PIERRE, GASTON CASIMIR, born at Nîmes, May 12, 1833. Genre painter, pupil of Jalabert and of Cogniet. Medals: 1868; 2d class, 1879; L. of Honour, 1881.

Works: Release of St. Peter (1863); Daphnis and Chloë (1864); Leda (1865), Nîmes Museum; Sleeping Nymph (1866), Marseilles Museum; Jupiter and Pthia (1867); Cupid Laughing, Chateauroux Museum; Hide and Seek (1868); Youth (1869), City Hall, Nîmes; Farewell (1870), Carcassonne Museum; Jewish Wedding (1870); Bacchante (1872); Indifference and Tenderness, Cherries (1873); First Steps, Odalisque (1874); Young Huntress, Happy Baby (1875); Arabian Romance (1876); Women at an Arab Wedding (1877); Siesta (1879); Unexpected Caress (1880); Aziza (1882); Aurora (1883); Source Charmeuse (1884); Chanson d'Aziza, The Sultana (1885); Soudja-Sari (1886); Decorations in Cathedral of Oran.—Bellier, *ii.* 454; Larousse.



SALA, VITALE, born at Cernusco in 1803, died in Milan in 1835. History painter, pupil of Milan Academy, where he won five prizes; made a study trip to Venice. Works: Death of Cato; Death of Romeo and Juliet (1826); Departure of Regulus; Capture of Bernabò (1827); Apotheosis of St. Ambrosius (1828); Coronation of the Virgin (1831-34), Novara Cathedral; Frescos in S. Stefano and S. Lazzaro, Milan.

SALA Y FRANCES, ÉMILIO, born at Alcoy, Spain; contemporary. History and genre painter. Medal, Madrid, 2d class, 1871. Works: Don Carlos of Navarra craving Mercy of his Father; Prince of Viana taken Prisoner; Guillen de Vinatea before Alfonso V. of Aragon; Novus Ortus; Vale of Tears; Modern Silenus; Julia.—*La Ilustracion* (1882), *ii.* 19.

SALAI

SALAI (Salaino), **ANDREA**, born in Milan about 1483, died after 1520. Lombard school; often confounded with Andrea Solari or Solario. Pupil of Leonardo da Vinci, of whom he was at once servant, assistant, and friend, accompanying him wherever he went. On Leonardo's death in France Salai returned to Italy. He left but



few pictures, in the manner of Da Vinci: *Madonna with Saints*, Brera, Milan; *Christ bearing the Cross*, Berlin Museum; *St. Anna*, Leuchtenberg Gallery, St. Petersburg.—Vasari, ed. *Le Mon.*, vii. 28, 43; Lanzi, ii. 489; Burekhardt, 629, 708; Ch. Blanc, *École milanaise*; Lübke, *Gesch. ital. Mal.*, ii. 444.

SALAMIS, BATTLE OF, Wilhelm von *Kaulbach*, Maximilianeum, Munich. Great naval victory, won by the Greeks under Themistocles over the fleet of Xerxes, B.C. 480, in the narrow channel between the island of Salamis and the coast of Attica. Xerxes, seated on a throne upon a headland at left, surrounded by his women and courtiers, witnesses the overthrow and destruction of his magnificent fleet, seen in the background; in foreground, the shore, with a temple at right, and a confused mass of wreckage and of struggling figures; above, the avenging gods of Greece in the sky.

SALENTIN, HUBERT, born at Zulpich, Rhenish Prussia, Jan. 15, 1822. Genre and landscape painter, pupil of Düsseldorf Academy under Schadow, Karl Sohn, and Tide-*mand*; paints attractive and characteristic scenes from peasant life in Western Germany. Works: *Hermit's Sermon*; *Smith's Apprentice*, *Grandmother's Birthday* (1860); *Bridal Procession*



of *Playing Children*; *Blind Boy*, Besançon Museum; *Village Church* (1862), Düsseldorf Gallery; *Pilgrims at Mineral Spring* (1866), Cologne Museum; *Sunday Afternoon Visit at the Shepherd's*; *Messengers of Spring* (1869), Prague Gallery; *Pilgrims at a Chapel* (1870), National Gallery, Berlin; *Children scouring a Kettle*, Stettin Museum; *Come over!* (1872); *Crown Prince in the Country* (1873); *Little Congratulators* (1879); *Foundling*, *Shepherd Children* (1880).—Dioskuren, 1860; Müller, 457; *Zeitschr. f. b. K.*, vi. 150.

SALERNO, ANDREA DA. See *Andrea*.

SALIMBENI, VENTURA, Cavaliere, born in Siena in 1557, died there in 1613. Siennese school; son and pupil of Arcangelo Salimbeni, but studied carefully the works of Correggio. Lived in Rome in 1585-90, and



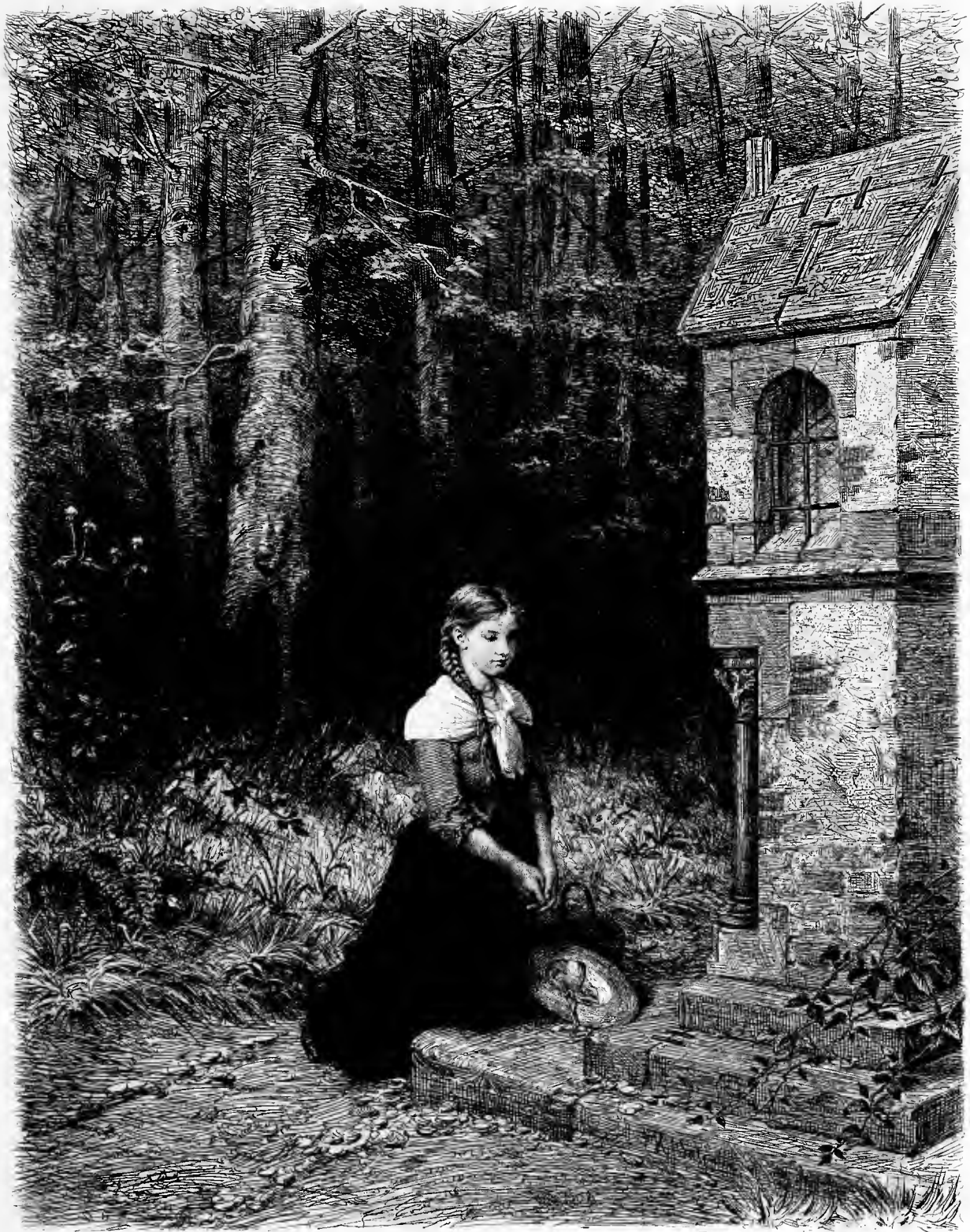
much employed there. On his return to Siena painted many pictures for churches; worked also in Pisa, Lucca, and Perugia. Knighted in Perugia through influence of Cardinal Bevilacqua, who permitted him to bear his name. In 1605 painted with Poccetti frescos in SS. Annunziata, Florence, and afterward worked in Genoa with Agostino Tassi. Among his pictures are: *Holy Family*, Pitti; *Apparition of the Virgin*, Uffizi; *Miracle of the Manna*, Angels, Duomo, Pisa; *Trinity*, SS. Concezzione, Siena; *Christ bearing the Cross*, S. Agostino, ib.; *Crucifixion*, S. Domenico, ib.—Vasari, ed. *Le Mon.*, xi. 168; Lanzi, i. 313; Ch. Blanc, *École florentine*; Burekhardt, 759.

SALISBURY CATHEDRAL, John *Constable*, S. Kensington Museum; canvas, H. 2 ft. 10 in. × 3 ft. 6 in. The Cathedral seen from the meadows, with a brook and four cows in foreground. Royal Academy, 1823. Painted for Bishop of Salisbury. A similar

ARTIST
HUBERT SALENTIN

PRAYER IN THE FOREST

ENGRAVED BY ERNST FORBERG



SALLAERT

picture, with a cart and three horses tandem fording the brook (Royal Academy, 1831), belonged in 1857 to Samuel Ashton, near Manchester. Sketch, called *The Rainbow*, in Louvre. Engraved by D. Lucas.—*Waagen*, *Treasures*, ii. 301; do., iv. 416; *Brock-Arnold*, 105.

SALLAERT, ANTHONIE, born in Brussels about 1590, died after 1648. Flemish school; history painter, pupil of M. de Bordeau, master of Brussels Guild in 1613; dean in 1633–35, 1646–48; often employed by Rubens in Antwerp. Works: *Archery in 1613* (1620); *Procession of Brussels Guild*; *Allegory on Passion of Christ*, *Procession des Pucelles du Sablon*, *Infanta Isabella Victrix at the Shooting of the Grand-Serment*, Brussels Museum; *Holy Family*, Ghent Museum; *Judgment of Paris*, Madrid Museum.—*Immerzeel*, iii. 52; *Kramm*, v. 1439; *Nagler*, *Mon.*, i. 530.

SALLES, ADELHEID (née Wagner), born in Dresden in 1825. History and portrait painter, sister of *Élise Puyroche*, studied in Dresden and under *Jacquand* in Paris, married the painter *Jules Salles* at Nîmes. Works: *The Parcæ*; *Psyche in Olympus*; *Daughter of Eve*; *Elijah in the Desert*; *Penserosa*; *Truth ensnared by Falsehood*; *Exit from Bath*; *The Echo*; *Queen Bertha*.

SALMACIS AND HERMAPHRODITUS, *Francesco Albani*, Louvre; copper, H. 6 in. × 1 ft. *Hermaphroditus*, about to bathe in the fountain *Salmacis*, is watched by the nymph from behind trees (*Ovid*, *Met.*, iv. 285). From Collection of *Louis XIV.* Copy, with variations, in *Turin Gallery*; engraved by *Bridi*.—*Villot*, *Cat. Louvre*, 8; *Filhol*, i. Pl. 16; *Landon*, *Musée*, vi. Pl. 23; *Gal. di Torino*, i. Pl. 21.

SALMSON, HUGO FREDRIK, born in Stockholm in 1843. History, genre, and portrait painter, pupil of *Stockholm Academy* under *Boklund*, then in Paris of *Charles Comte*; painted at first genre scenes from Swedish history, settled in Paris in 1869, and has since taken up subjects from modern life in the elegant manner

of *Comte*. Medal, 3d class, 1879; L. of Honour, 1879. Member of *Stockholm Academy* in 1871. Works: *Catharina Jagellonica and Jöran Persson*; *Gustav Vasa finding his Wife Asleep*; *Sten Sture offering Peace to Archbishop Trolle* (all before 1869); *Spring*; *Visit at the Bailiff's*; *Peasant Woman with Dove*; *Fortune Teller*; *Orsa Woman with her Child*; *Carrot Planters in Picardy*; *An Arrest in a Village of Picardy* (1879), *At the Gates of Dalby in Skane—Sweden* (1884), *Luxembourg Museum*; *The Orphans* (1884); *Little Gleaner, Dear Grandma* (1885); *Visit to the Farmer—Sweden* (1886).—*Müller*, 457.

SALOMAN, GESKEL, born at Tondern, Schleswig, April 1, 1821. Genre and portrait painter, pupil of *Copenhagen Academy* and of *Lund and Eckersberg*; went in 1850 to *Gotenburg*, where he painted many portraits, and in 1854 to Paris to study under *Couture*; visited *Algiers* in 1860–61. Member of *Stockholm Academy* in 1871, court painter in 1876. Order of *Vasa*, 1869. Works: *Game of L'Hombre*; *First Lesson on Violin*; *Painter and Model*; *News from Crimea*, *Gotenburg Museum*; *Swedish Weaver and Child* (1858); *Emigrants of Gotenburg* (1869); *Spahi before his Sweetheart's Door*; *Victim of the Chickens*; *Girl with Letter*, *Stockholm Museum*.—*Weilbach*, 605.

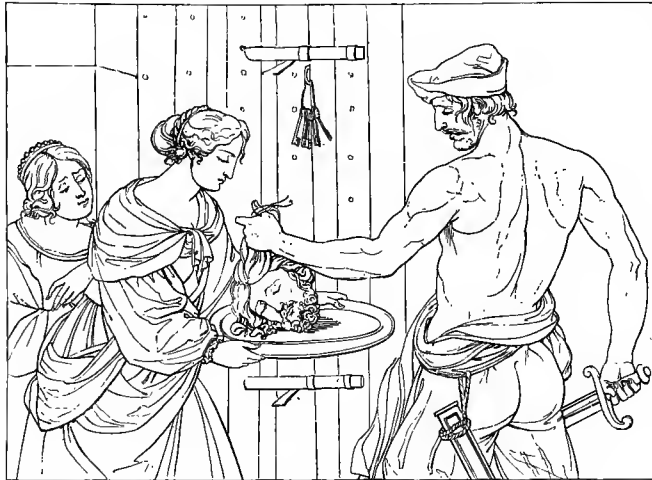
SALOME, daughter of *Herodias* and of *Philip*, brother of *Herod the tetrarch*. She danced before her uncle on his birthday and so pleased him that he promised with an oath to give her whatever she should ask. She, instructed by her mother, whose guilty relations with *Herod* had been denounced by *John the Baptist*, demanded the head of *John*, and it was brought to her in a charger (*Matt.*, xiv.). A favourite subject with the painters.

By *Carlo Dolci*, *Dresden Gallery*; canvas, H. 3 ft. 3 in. × 2 ft. 8 in. The daughter of *Herodias*, three-fourths length, with head of *John the Baptist* in a charger. Painted for the *Marchese Rinuccini*. Engraved by *P. A. Kilian*.—*Gal. roy. de Dresde*, i. Pl. 42.

SALTER

By *Guercino*, Louvre; canvas, H. 4 ft. 6 in. × 5 ft. 6 in. Salome, accompanied by a servant, receives in a basin the head of John the Baptist, which an executioner holds by the hair. Painted about 1650. Formerly in Modena Gallery. Villot, Louvre; Landon, Musée, xiv. Pl. 31.

By Bernardino *Luini*, Louvre; wood, H. 2 ft. × 1 ft. 9 in. The daughter of Herodias, half-length, receives into a charger the head of John the Baptist, which is held by a person whose arm only is seen at right. Collection of Louis XIV. Attributed to Sola-



Salome, Guercino, Louvre.

rio and to Leonardo da Vinci. Excellent in colour.—Villot, Cat. Louvre; Landon.

By Bernardino *Luini*, Uffizi, Florence; wood. The daughter of Herodias, accompanied by a servant, receives from the hand of an executioner the head of John the Baptist in a charger. Formerly attributed to Leonardo da Vinci.—Soc. Ed. & Paris, Gal. de Firenze, Pl. 39.

By Giovanni Antonio *Pordenone*, Palazzo Doria, Rome; canvas, half-length, life-size. The daughter of Herodias, with her maid, and head of John on a charger. A lofty Venetian beauty; head of Baptist also of Venetian type. Commonly attributed to Giorgione. Replica in Baring Collection, London; and a modern copy in Palazzo

Berri (Vendramin), Venice.—C. & C., N. Italy, ii. 287; Burckhardt, 732.

By Henri *Regnault*, Madame de Cassin, Paris. Full-length, seated on a decorated coffer, her limbs only half concealed by a gauze robe ornamented with gold, her naked feet escaping from her slippers, her superb head of raven-black hair relieved against a lemon-coloured satin curtain. In her lap is a golden charger and a sheathed knife. An elaborate study of a gypsy of the Campagna. Painted in Rome (1869) and Tangiers. Salon, 1870; sold to a dealer

for 15,000 francs; to Madame de Cassin for 40,000 francs. Etched by Rajon.—Stothert, 225; Kunst-Chronik, viii. 489; Larousse, xiv. 131; Appleton's Journal, viii. 512.

By *Titian* (?), Madrid Museum; canvas, H. 2 ft. 10 in. × 2 ft. 8 in. Same figure as the Lavinia *Vecelli* of Berlin, but carrying on her head in a silver salver the head of John the Baptist; dress, red damask. Painted about 1555 (?). If this is not the Salome of Collection of

Charles I., that picture is missing. Copy by Padovanino in Padua Gallery.—C. & C., Titian, ii. 141; Waagen, Treasures, ii. 480.

By Alessandro *Turchi*, Madrid Museum; canvas, H. 4 ft. 5 in. × 5 ft. 3 in. King Herod, seated at table with Herodias and other persons, grants to Salome the head of the Baptist, for which she asks.—Cat. Madrid Mus.

SALTER, WILLIAM, born at Honiton, Devonshire, in 1804, died in London, Dec. 22, 1875. History and portrait painter, pupil in London of Northcote in 1822-27. In the latter year he went to Florence, where the exhibition of his Socrates before the Areopagus won him an election to the Academy and a professorship in the first class of



FRANCESCO ROSSI

*detto FRANCESCO SALVIATI Pittore di Figure
nacque in Firenze l'anno 1509. morì l'anno 1563.*

SALTZMANN

history. In 1832 he went to Rome and thence to Parma, where also he was elected a member of the Academy. He returned to London in 1833 and was long a prominent member and for some time vice-president of the Society of British Artists. Works: Banquet by the Duke of Wellington to the Veterans of Waterloo (1833), G. Mackenzie; Jephthah's Vow; Interview of Charles I. with his Children (1863); Queen Elizabeth reproving Dean Noel (1865); Desdemona and Othello before the Senate (1869); Last Sacrament (1874).

SALTZMANN, KARL; contemporary. Marine painter, pupil in Berlin of Eschke, made the trip around the world in the suite of Prince Henry of Prussia. Works: Dawn by the Sea (1874); Entrance into Harbour of Colberg; Harbour of Valparaiso (1882); Saved (1884).

SALUT AUX BLESSÉS. See *Wounded*, Saluting.

SALVARESIO, FABRICIO, portrait, *Titian*, Vienna Museum; canvas, H. 3 ft. 8 in. × 2 ft. 8 in.; signed. A man embrowned by travel; to the right, a negro boy looking up holding a bunch of flowers. Painted in 1558; belonged to Archduke Leopold Wilhelm. Print in Teniers' Gallery omits negro boy. Much impaired by retouching.—C. & C., *Titian*, ii. 267.

SALVI, GIOVANNI BATTISTA. See *Sassoferrato*.

SALVIATI, CECCHINO DEL, born in Florence in 1510, died in Rome, Nov. 11, 1563. Florentine school; real name Francesco de' Rossi, son of Michelangelo de' Rossi, a velvet weaver. Pupil of Giuliano Bugiardini, afterwards of Bandinelli and of Andrea del Sarto (1529), with whom Vasari was at the same time working. Went to



Rome under patronage of Cardinal Salviati, from whom he took the name by which he is commonly known. He painted in Venice, Florence, Verona, and other cities, and in 1544 went to France, where he was employed by Cardinal de Lorraine in decorating the Château de Dampierre; but having made enemies through his quarrelsome disposition, he returned to Italy, after an absence of twenty months. Salviati was a better designer than colourist. Examples of his work are: Charity, Christ bearing his Cross, Uffizi; *Patience*, Palazzo Pitti; Archangel Michael, Vatican; Incredulity of St. Thomas, Louvre; St. John Baptist in the Desert, Love and Psyche, Berlin Museum; Charity, National Gallery, London.—Ch. Blanc, *École florentine*; Vasari, ed. Le Mon., xii. 47; ed. Mil., vii. 5; Burekhardt, 188, 756.

SALVIATI, GIUSEPPE. See *Porta*, Giuseppe.

SALZER, FRIEDRICH, born at Heilbronn, June 1, 1827, died there, May 4, 1876. Landscape painter, first instructed by Karl Baumann, then studied in Munich; much influenced by Richard Zimmermann; painted landscape backgrounds in several of Alexander von Kotzebue's great battle-pieces. Winter Landscape, Stuttgart Gallery.—*Kunst-Chronik*, xi. 738.

SAMACCHINI, ORAZIO, born in Bologna, Dec. 20, 1532, died there, June 12, 1577. Bolognese school; Vasari calls him Fumaccini, Orazio da Bologna, and Sommacchini. Began by imitating Pellegrino, Tibaldi, and the Lombards; went to Rome in time of Pius IV., and painted for Zuccheri a compartment in one of the halls of the Vatican, which was highly commended. On his return to Bologna became a successful painter. Works: Coronation of the Virgin, Bologna Gallery; Presentation in the Temple, S. Giacomo Maggiore; Madonna with Saints, S. M. Maggiore; Holy Trinity, S. Stefano; Flagellation, S. Salvatore; Crucifixion, Servi.—*Malvasia*, i. 168; Vasari, ed. Mil., vii. 420; Ch. Blanc, *École bolonaise*; Lanzi, iii. 44; Gualandi, 72, 157.

SAMARITAN

SAMARITAN, GOOD (Luke. x. 30), Eugène Delacroix, M. Auguste Vacquerie; canvas, H. 1 ft. 2 in. × 11 in. The good Samaritan striving, with much care and solicitude, to put the wounded traveller upon his horse.—Chesneau, Œuvre Delacroix, 311.

By Rembrandt, Louvre; canvas, H. 3 ft. 9 in. × 4 ft. 6 in.; signed, dated 1648. Two men assisting into an inn a wounded traveller, whose horse a stable-man holds; on right, the Good Samaritan on the steps, purse in hand, commending the sufferer to the care of the landlady; above, three fig-

Dreber (1848), Dresden Gallery; Théodule Ribot (1870), Luxembourg Museum; Jean Jacques Henner (Salon, 1874).

SAMSON AND DELILAH (Judges, xvi.), Anton van Dyck, Vienna Museum; canvas, H. 4 ft. 7½ in. × 8 ft. 2 in. Samson, just awakened from his slumber, stooping and with one knee on the ground, is struggling with the Philistines; Delilah, in a white vest and red mantle, is lying on the couch, at the head of which is an elderly woman. From Van Amory Collection, Amsterdam (1722), 4,300 florins. Engraved by H. Snyers; Prenner; J. Macunl; L. Bonnet; Axmann; etched by Ch. Waltner (1873). Same subject, Hampton Court.—Smith, iii. 32; Guiffrey, 243; Gaz. des B. Arts (1873).

By Rembrandt, Cassel Gallery; canvas, H. 7 ft. 8 in. × 9 ft. 1 in.; signed, dated 1636. Seven figures. Samson, betrayed by Delilah, who is escaping from the room with his locks in her hand, is insulted by the Philistines, who hold him prostrate. Taken to Paris; returned in 1815. Engraved by F. Landerer (1760); Jacobi (1785).—



Samson and Delilah, Anton van Dyck, Vienna Museum.

ures looking out of a window. Collection of Louis XVI; bought at sale of Linden van Slingeland, Dordrecht (1785). Engraved by Baron Denon; J. de Frey (1798); Longhi in Musée français; Oortman.—Cat. Louvre; Eastlake, Louvre, 182; Smith, vii. 51; Vosmaer, 213, 476.

Subject treated also by Jacopo Bassano, National Gallery, London, and Vienna Museum; Adam Elsheimer, Louvre; Domenico Feti, Dresden Museum; Paolo Veronese, ib.; Herri de Bles, Vienna Museum; William Hogarth, St. Bartholomew's Hospital, London; Pierre Lacour, Bordeaux Museum; Michelangelo da Caravaggio, Brera, Milan; Louis Cabat (Salon, 1840); Franz

Vosmaer, 446; Smith, vii. 12; Réveil, iv. 242.

By Rubens, Munich Gallery; canvas, H. 3 ft. 8 in. × 4 ft. 1 in. Nine figures. Six Philistines are binding Samson, who is struggling, with one knee on the couch on which Delilah is lying, holding the scissors in her hand; at the head of the couch, an old woman, looking on. Engraved by Henry Snyers; lithographed by Piloty. Similar composition, Vienna Gallery, by Van Dyck.—Smith, ii. 65; ix. 265; Réveil, xiv. 952.

By Alessandro Turchi, Louvre; canvas, H. 5 ft. 3 in. × 8 ft. 5 in. Delilah, seated upon a couch holding the sleeping Samson's head in her lap, gives a signal to two

SAMSON'S WEDDING

Philistine soldiers to seize him ; a barber is cutting off his hair, and at left two children have his sword and the ass's jaw-bone.—Villot, *Cat. Louvre* ; Landon.

Subject treated also by Lucas Cranach, Dresden and Augsburg Museums ; Adrien van der Werff, Sans Souci, Potsdam ; Gerard Houthorst, City Hall, Dordrecht ; Gotfried Schalken, Bordeaux Museum ; Jacopo Sementi, *ib.* ; Eugène Delacroix, M. Daubigny, Paris ; Louis Marie Baader (*Salon*, 1857) ; Ferdinand Humbert (*Salon*, 1873).

SAMSON'S WEDDING, *Rembrandt*, Dresden Gallery ; canvas, H. 4 ft. \times 5 ft. 10 in. ; signed, dated 1638. Samson's wife (portrait of *Saskia*) seated at table with other guests, before a dais, in a hall richly hung with tapestry ; at left, Samson proposing his enigma to the Philistines, among whom are musicians with instruments. Engraved by Massaloff.—*Vosmaer*, 80, 450 ; *Bode, Studien*, 443, 568.

SAMSON VICTORIOUS, *Guido Reni*, Bologna Gallery ; canvas, H. 8 ft. 1 in. \times 6 ft. 9 in. Samson, nearly nude, after battle quenches his thirst with water from the jaw-bone of an ass with which he has slain a thousand Philistines. Duplicate of picture in Turin Gallery. Engraved by Bolognini ; Tomba.—*Pinac. di Bologna*, Pl. 6 ; *Lavice*, 12, 410.

SAMUEL, INFANT, Sir Joshua *Reynolds*, National Gallery, London ; canvas, H. 2 ft. 10 in. \times 2 ft. 3 in. Infant Samuel, full-length, kneeling at prayer, with a ray of light falling upon him. Exhibited at Royal Academy in 1776 ; bequeathed by Lord Farnborough in 1838. Engraved by J. Dean ; J. Lucas ; and others. Duplicates in Dulwich Gallery, Cobham Hall, and oth-

er collections. Copy by J. R. Powell at Somerby, seat of Earl of Normanton, mistaken for an original by Waagen, who calls it the finest example he knows of the picture.—*Pulling*, 59 ; *Waagen, Art Treasures*, iii. 26.

SAMUEL APPEARING TO SAUL, *Salvator Rosa*, Louvre ; canvas, H. 8 ft. 11 in. \times 6 ft. 3 in. The shade of Samuel evoked by the Witch of Endor, who stirs the fire on a tripod ; at left, Saul, prostrate, raises



Samson and Delilah, Rembrandt, Cassel Gallery.

his eyes to Samuel ; in background, behind Samuel, the two soldiers of Saul, stricken with fear ; behind the witch, skeletons, owls, and fantastic forms. Collection of Louis XIV. Engraved by Guttemberg.—*Villot, Cat. Louvre* ; *Musée royal* ; Landon, *Musée*, ix. Pl. 18 ; *Filhol*, xi. Pl. 67.

SANCHEZ DE CASTRO, JUAN, flourished at Seville, middle of 15th century, died after 1516. Spanish school ; painted in 1454, under influence of the Van Eyck school, pictures for the Cathedral of Seville, and in 1484 a St. Christopher in fresco, in S. Juliano, repainted in 1775. He was the first painter of note in the school of Andalusia.—*Stirling*, i. 81 ; *Cean Bermudez*.

SANCHEZ COELLO, ALONSO, born at

SANCHEZ

Benyafayró, Valencia, about 1513–15, died in Madrid in 1590. Spanish school; doubtfully said to have studied in Italy; accompanied Antonio Moro in 1552 to Lisbon, where he remained some years in the service of John III., and acquired the title of the Portuguese Titian. On the death of



Samuel appearing to Saul, Salvator Rosa, Louvre.

the King, his widow, Doña Juana, recommended him to her brother, Philip II. of Spain, and Coello became his court painter and intimate courtier, and won honours and wealth. He painted many religious compositions, but was especially noted for his portraits. Works: Portraits of Don Carlos, the Infanta Isabel, Anna of Austria, and others, Marriage of St. Catherine, Assumption, Madrid Museum; Portraits of Joanna of Austria, Margaret of Parma, and Mary of Austria, Brussels Museum; Portrait of Philip II., and twelve religious compositions, Escorial. Coello's daughter, Isabel, was a good miniature painter.—Viardot, *Peintres de l'Espagne*, 113; Stothert, 14; Ch. Blanc, *École espagnole*; Madrazo, 566.

SANCHEZ COTAN, Fray JUAN, born at Alcázar de San Juan in 1561, died in Granada, Sept. 8, 1627. Spanish school; pupil of Blas del Prado at Toledo, and became noted for skill in painting flowers and other still-life subjects. In 1604 became a monk at the Chartreuse of Paular; afterward transferred to the Chartreuse of Granada, where he executed many religious compositions, especially scenes from the life of St. Bruno and from the persecution of the Carthusians in England.—Stirling, i. 436; Viardot, 160; Ceán Bermudez.

SANCHO PANZA AND THE DUCHESS, Charles Robert Leslie, National Gallery, London; canvas, H. 4 ft. × 5 ft. The Duchess, seated on a couch near the middle of the picture, attended by young women on right, and by the Dueña Rodriguez on left, listens to Sancho, who is seated on a low stool. Exhibited at Royal Academy in 1844; from Vernon Collection, 1847; a repetition, with some alterations, of the small original painted in 1823 for Lord Egremont. Lord Egremont paid for this original £100; sold to Samuel Rogers for £70; Rogers sale (1856), 1,120 guineas. Engraved by Humphreys; R. Staines.—Cat. Nat. Gal.

SANCTIS, GUGLIELMO DE, born in Rome in 1830. History and portrait painter. Works: Galileo inventing the Telescope; Michelangelo and Ferruccio studying the Plan for Fortification of Florence (1875), Turin Gallery; Emanuel Philibert showing his Son to the Savoyards; Portraits of Victor Emanuel and of Prince Humbert (1876).

SANDBY, PAUL, born at Nottingham in 1725, died in London, Nov. 9, 1809. Landscape painter; went to London in 1746 and studied at the drawing school at the Tower; in 1768 he became drawing master to Royal Military Academy at Woolwich, and under George III. he was teacher of drawing to the royal princes. He was one of the foundation members of the Royal Academy. Painted in oils with success, but is chiefly noted as the founder of the English school of water-colours. Sandby, i. 102.



PAUL SANDBY, ESQ. R.A.

From an original Picture by SIR WILLIAM BEECHEY, R.A. in his own Possession.
— J. Evans, Engraved by H. Landseer.

SANDHAM

SANDHAM, HENRY, born in Montreal, Canada, May 24, 1842. Landscape and genre painter; visited England and France for study in 1880 and in 1884. Member (1880) of Royal Canadian Academy. Studio in Boston, Mass. Works: Fog in St. John Harbor (1879), National Gallery, Ottawa; Cow Bay—Nova Scotia (1880), George Hague, Montreal; Return from the Hunt (1882), Judge O'Hara, Toronto; Dawn of Liberty—Battle of Lexington (1885). Historical Society, Lexington, Mass.

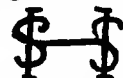
SANDRART, JOACHIM VON, born in Frankfort, May 12, 1606, died in Nuremberg, Oct. 14, 1688. German school, history and portrait painter. He went to Prague, in 1621, to study engraving under Sadeler, but advised by the



latter to devote himself to painting, he repaired to Utrecht and became pupil of Gerard Honthorst, who took him to England. There he saw great works by Titian, and after having painted several portraits, went to Venice in 1627 to study Titian and Veronese. In Rome he painted Pope Urban VIII., and was one of the twelve masters selected to paint a picture for the King of Spain. He returned to Germany in 1635, went to Amsterdam in 1637, and to Nuremberg in 1649 to paint the envoys to the Congress of Peace. At Augsburg he worked for the Elector Maximilian of Bavaria, and the Emperor Ferdinand in 1672, and in 1674, after a second marriage, settled in Nuremberg, where he became the main pillar of the Academy founded in 1662. His reputation rests chiefly upon his well-known "German Academy," written in 1675-79. Works: Archers' Company (1638), Portrait of the Poet Hoofft, four others (1639, 1641), Amsterdam Museum; Young Man with Dead Horse, Old Woman in Prayer, Bam-

burg Gallery; Isaac blessing Jacob, Aschaffenberg Gallery; Banquet of Peace (1650), Town Hall, Nuremberg; The Twelve Months (12), two Portraits, Munich Gallery; Minerva and Saturn (1644), Archimedes (1651), Vienna Museum; Apollo rejoicing over Defeat of Python, Uffizi, Florence.

—Ch. Blanc, *École allemande*;
Kramm, v. 1440.



SANDYS, FREDERICK, born in Norfolk in 1832. Figure and portrait painter; paints portraits chiefly, but some ideal works of exquisite finish. Exhibited first at Royal Academy in 1854. Works: Oriana (1861); King Pelles' Daughter, La Belle Ysonde (1863); Morgan-le-Fay (1864); Gentle Spring, Cassandra (1865); Mary Magdalen, Flower (1866); Medea (1869, Paris Exhibition, 1878); Perdita (1879).

SAN GIORGIO, EUSEBIO DI, born about 1478, died in 1550 (?). Umbrian school; pupil in school of Perugino at same time with Manni; made free of his guild in Perugia immediately after Pinturicchio, whose style he imitates in its least interesting features, while his colouring is like Manni's. He aided Pinturicchio at Siena. His Adoration of the Magi (1505), Perugia Gallery, has a tinge of the Raphaelesque, and has even been attributed to Raphael. Two frescos, the Annunciation, and St. Francis receiving the Stigmata (1507), are in S. Damiano, near Assisi; and there is a Holy Family (1512) in S. Francesco, Matellica.—C. & C., Italy, iii. 339; Burckhardt, 574; Siret, 829; Ch. Blanc, *École ombrienne*.

SANO DI PIETRO. See *Ansano*.

SANS Y CABOT, FRANCISCO, born in Barcelona in 1834, died in Madrid, May 5, 1881. History painter, pupil of Barcelona Art School, and in Paris of Couture; member of S. Fernando Academy, director of the Museum; painted frescos in many palaces and public buildings. Medals: 2d class, 1860, 1862; 1st class, 1871. Works: Prometheus, Shipwreck, End of Carnival (1857); Battle at Wad Ras; Liberty and Independence (1860); Episode in Battle of Trafalgar

(1862), Madrid Museum ; Market Square in Gerona, Fortune, Chance and Folly distributing their Gifts, Friend's Visit (1871); Mercury leading the Histrionic Arts; Apollo chasing Night; General Prim and the Catalonian Volunteers at Tetuan; Death of Churruca at Trafalgar; Portraits of Isabella II., Charles V., Alfonso V., Alfonso XII., Barcelona University. In fresco: Entry of Charles V. into Rome, Conquest of Fort of Goletta, Battle of Mühlberg, Visit of Francis I. to Charles V., Alcázar, Toledo.—*La Ilustracion* (1881), i. 298; Meyer, *Conv. Lex.*, xx. 852.

SANT, JAMES, born in London in 1820. Figure and portrait painter, pupil of John Varley, and student in 1840 of Royal Academy. Very successful as a painter of portraits, especially of children; elected an A. R.A. in 1861, and R.A. in 1871. In 1872 he was appointed principal painter in ordinary to the Queen. Among his sitters have been the Queen, Prince Albert, children of the Prince of Wales, and other members of the royal family, and many of the nobility. Other works: Children in the Wood (1854); Fortune Teller (1855); Infancy (1857); Little Red Riding Hood (1860); First Source of Sorrow (1862); Taking Notes (1863); Turn again Whittington (1864); Light in Dark Places (1866); Mentonese Children (1869); Alone (1870); Schoolmaster's Daughter (1871); Peaches (1874); Early Post (1875); Gleanings (1877); Little Zàra (1878); Adversity (1879); Maidenhood (1882); Love-Birds (1883); Sylvia (1884); Forget-me-not (1885); Portrait of Adelina Patti (1886).

SANTA CONVERSAZIONE, *Palma Vecchio*, Naples Museum; wood, H. 2 ft. 10 in. × 6 ft. 6 in. The Virgin seated on a knoll, with farm in distance; Jesus gives his blessing to a couple whose heads and arms are seen at edge of picture as they approach the knoll and are introduced by St. Jerome; to the left, St. John Baptist on one knee; St. Catherine near the trunk of a tree. One of *Palma's* best; shows Titianesque vigour and

richness. Formerly in Casa Barberigo, San Polo.—C. & C., N. Italy, ii. 470.

By *Palma Vecchio*, Vienna Museum; wood, H. 4 ft. 2 in. × 6 ft. 3 in. The Virgin, resting at foot of a tree, presents Jesus to SS. Catherine, Celestin, John Baptist, and a female Saint. Probably picture formerly belonging to Galia di Fano, Venice.—C. & C., N. Italy, ii. 471.

SANTA CROCE. See *Francesco and Girolamo da Santa Croce*.

SANTA FAZ. See *Ecce Homo*, Murillo.

SANTAFEDE, FABRIZIO, born in Naples about 1560, died there in 1635. Neapolitan school; son and pupil of Francesco Santafede; afterwards pupil of Francesco Curia, and then visited Rome, Bologna, Venice, and Florence to study the great masters. Employed in considerable works on return to Naples. It is said that when Naples was sacked by the insurgents under Masaniello (1647), two halls which Santafede had painted were spared, out of respect for the artist. Works: Madonna with Saints (1595), Naples Museum; Holy Family, Hague Museum, and pictures in churches. Fabrizio was the master of Massimo Stanzioni.—Ch. Blanc, *École napolitaine*; Siret, 829.

SANTAFEDE, FRANCESCO, flourished about 1555. Neapolitan school; pupil of Andrea da Salerno. Works in churches in Naples, among the best being the Coronation of the Virgin, in S. M. la Nuova (though some ascribe this to Fabrizio, his son); and Resurrection, Chapel of the Monte di Pietà.—Ch. Blanc, *École napolitaine*.

SANTERRE, JEAN BAPTISTE, born at Magny (Seine-et-Oise), Jan. 1, 1658, died in Paris, Nov. 21, 1717. French school; genre and portrait painter, pupil of François Lemaire and of Boullogne the elder. Painted his St. Theresa for Louis XIV. and obtained a pension, and for his Susanna was made Member of the Academy, 1704. Works: *Susanna Bathing* (1704), Louvre; Marie Adelaide of Savoy, Louise Adelaide d'Orléans (2), The Regent and Madame de Parabère, Versailles Museum; St. Theresa



J. G. Sant. R. A. Pinot.

D. Desobry, Sculpt.

Les Royal Sisters

SANTI

in Ecstasy, Chapel, ib. ; Female Cook, Bordeaux Museum ; do., and Young Girl Asleep, Nantes Museum ; Allegory on Painting, Curiosity, Gardener, Orléans Museum ; Songstress, Rouen Museum ; others in museums at Niort, Reims, Saumur, Tours ; Female Portrait (1699) ; Hermitage, St. Petersburg ; Widow of Ephesus mourning for her Husband, Geometry, Darmstadt



Museum ; Portrait of Coypel ; St. Theresa Meditating ; Adam and Eve in Paradise.—Ch. Blanc, École française ; Houssaye, 152 ; Wurzbach, Fr. Mal. des xviii. Jahrh., 13 ; Bellier, ii. ; Jal, 1101.

SANTI (Sanzio), GIOVANNI, born in Colbordolo about 1435, died in Urbino, Aug. 1, 1494. Umbrian school ; son of Sante Santi, a huckster, and the father of Raphael ; was a painter before 1468 ; master unknown, but probably brought up under influence of Piero della Francesca and of Melozzo da Forli. Was a man of culture ; wrote a long poem, still extant (Vatican Library), in honour of his patron, Federigo da Montefeltro, Duke of Urbino. Painted a large fresco in the Tiranni Chapel, S. Domenico, Cagli, in two parts—the Resurrection of Christ above, and the Madonna enthroned with Saints below—a pleasing and well-arranged composition, showing a knowledge of linear perspective and some skill in foreshortening. Santi was a painstaking, conscientious artist, who availed himself of those opportunities for improvement which came in his way, and thus acquired a technical skill superior to that of Palmeruoci or Nelli. Among the best of his pic-

ures are : Adoration of the Virgin, Convent of Monte Fiorentino, near Urbania ; Madonna with Saints, S. Croce, and Visitation, S. M. Nuova, Fano ; Madonna with Saints, Church of Grodara ; Madonna with Saints, Berlin Museum ; Madonna, National Gallery, London ; Annunciation, Brera, Milan ; Boy in Profile, Palazzo Colonna, Rome.—C. & C., Italy, ii. 579 ; Vasari, ed. Le Mon., viii. 2, 67 ; Passavant, *Rafael von Urbino und sein Vater* (Leipsic, 1839) ; Pungileoni, *Elogio Storico di Giov. Santi* (Urbino, 1822) ; Ch. Blanc, *École ombrienne* ; C. & C., Raphael, i. cap. 1.

SANTI, RAFFAELLO. See *Raphael*.

SANTI DI TITO, born at Borgo San Sepolero, Oct. 6, 1536, died in Florence, July 23, 1603. Florentine school ; pupil of Angelo Bronzino and of Bandinelli ; went to Rome in 1560 and studied the works of the great masters. Became an excellent designer, but was not successful as a colourist. He returned to Florence after four years' absence and spent most of his life there. Among his works are : Entombment, Berlin Museum ; Entry of Christ into Jerusalem, Dead Christ on the Knees of the Virgin, Florence Academy ; Crucifixion, S. Croce, Florence.—Ch. Blanc, *École florentine* ; Vasari, ed. Le Mon., xii. 304 ; xiii. 182 ; ed. Mil., vii. 619.

SANTVOORT, DIRCK DIRCKSZ (VAN), born at Amsterdam in 1610, died there, buried, March 9, 1680. Portrait painter of distinction, probably pupil of Rembrandt, whose manner he adopted. Works : Burgomaster Dirck Bas and Wife, Regents of Workhouse at Amsterdam (1638), Four do. of another Institution (1643), Amsterdam Museum ; Young Shepherd playing on a Reed (1632), Rotterdam Museum ; Life-size Portrait of Little Girl (1644), Darmstadt Museum.—Kramm, v. 1413.

SANZIO. See *Santi*.

SAPPHIRA, DEATH OF, Nicolas Pous-sin, Louvre ; canvas, H. 4 ft. x 6 ft. 6 in. At right, St. Peter, who is accompanied by two apostles, stretches his hand toward Sap-

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Museum ; Portrait of Coypel ; St. Theresa Meditating ; Adam and Eve in Paradise.—Ch. Blanc, École fran-

SAPPHO

phira, who has fallen; a woman hastens to her aid, and a man, who sustains her arm, appears to intercede for her; in background, buildings. Painted for M. de Venues. Collection of Louis XIV. Engraved by J. Pesne; Bovinet; R. U. Massard in *Musée royal*.—Cat. Louvre; Filhol, x. Pl. 685; Landon, *Musée*, xi. Pl. 49; Smith, viii. 80.

SAPPHO, *Alma-Tadema*, W. T. Walters, Baltimore; canvas, H. 2 ft. 2 in. × 3 ft. 11 in. Scene: The orchestra of a white marble theatre on a height overlooking the sea, the blue expanse of which is seen through a grove of olive trees. Sappho, seated on one

the strife between the classic and the romantic schools was at its height, this picture met with such severe criticism that the artist called it his Waterloo. Offered to the government for 2,000 francs, but declined; Wilson sale (Paris, 1873), to M. Durand Ruel, 96,000 francs. The original study belongs to Mme. la baronne Rivet. Replica, in small, M. Bellino. Engraved by F. Régamey; Greux. Lithographed by Achille Sirony.—Chesneau, *Œuvre de Delacroix*, 58; Larousse, xiv. 224.

SARGENT, HENRY, born in Gloucester, Mass., Nov. 25, 1770, died in Boston, Feb.

21, 1845. Portrait and subject painter, pupil in London of Copley and Benjamin West. The Massachusetts Historical Society owns three portraits by him; Fanueil Hall, one of Peter Fanueil; and the Roman Catholic Society in Boston, a Crucifixion. His landing of the Pilgrims was destroyed by being rolled on fresh pine, which caused the canvas to decay. Other works: Starved Apothecary; Tailor's News;



Death of Sapphira, Nicolas Poussin, Louvre.

of the lower seats, with her attendants grouped around her, leans forward and gazes intently at Alcæus, who is seated on a chair in front of her, striking the chords of his lyre. Royal Academy, 1881. Photogravure by Goupil.—*Art Journal* (1883), 67; *Academy*, May 7, 1881; *Athenæum*, April 30, 1881; *Saturday Rev.*, 1881.

SARDANAPALUS, DEATH OF, Eugène Delacroix; canvas, H. 13 ft. × 16 ft. 3 in. The monarch, surrounded by his weeping women, slaves, horses, and treasures, is seated high upon the funeral pyre as upon a throne, around the base of which the flames and smoke are beginning to rise. Exhibited first at the Salon of 1827, when

Dinner Party; Christ's Entry into Jerusalem.

SARGENT, JOHN S., born in Florence, of American parents, in 1856. Portrait and genre painter, pupil of Carolus-Duran. Has lived and painted many years in Europe. Honourable mention, Salon, 1879; medal, 2d class, 1881. Studio in Paris. Works: Fishing for Oysters at Cancale, En route pour la pêche (1878); Portrait of Carolus-Duran, Neapolitan Children Bath-



SARPEDON

ing (1879); *El Jaleo* (1882); *Portrait of Two Children* (1883); *Portraits* (1884-85-86).

SARPEDON, Henri Léopold Lévy, Luxembourg Museum; canvas, H. 10 ft. × 7 ft. 9 in. Death and Sleep bearing to Jupiter the body of his son Sarpedon, slain at the siege of Troy (*Iliad*, Cap. xvi.). Salon, 1874.

SARTAIN, EMILY, born in Philadelphia in 1841. Portrait and genre painter, pupil of the Pennsylvania Academy in Philadelphia, and four years of Luminais in Paris. Taught engraving by her father, John Sartain. Studio in Philadelphia. Works: *Reproof* (1876); *Marie* (1882); *Morning* (1884).

SARTAIN, WILLIAM, born in Philadelphia, Nov. 21, 1843. Landscape and genre painter, son of John Sartain, engraver; studied under Yvon and Bonnat, and in the *École des Beaux Arts*, Paris. In 1870 sketched in Spain, England, Holland, Belgium, Germany, and Italy, and in 1874 in Algiers. First exhibited at Royal Academy, London, in 1875; at National Academy in 1876. Professor of life class of Art Students' League; Member of Society of American Artists. Elected an A.N.A. in 1880. Studio in New York. Works in oil: *Italian Head* (1876, S. Colman, N.A.); *Street in Algiers*, *Narcissus*, *Courtyard*—Paris, 1878; *View in Algiers* (1879); *Arab Sheik*, *Head of Nubian Girl*, *A Quiet Moment* (1880); *Aïcha* (1881); *Arab Cemetery*, *Paquita* (1883); *Sandy Land near the Sea*—Nonquitt, Mass. (1884); *Lucia*—near Algiers (1885). Water colours: *Canal in Venice* (1878); *Arab Café* (1880); *View of the Ghetto*—Venice (1881); *Chapter from the Koran* (1882).

SARTO, ANDREA DEL, born in Florence, July 16, 1486, died there, Jan. 22, 1531. Florentine school; real name Andrea d'Angelo di Francesco, but called Del Sarto because his father Angelo or Agnolo was a tailor (*sarto*). According to some, his family name was Vannucchi; but this "never had any foundation in fact" (C. & C.). Andrea first studied with a goldsmith, then with Gian Barile, a poor painter, and lastly

(1498), with Piero di Cosimo, under whom he found time to copy the cartoons of Michelangelo and of Leonardo da Vinci in the great hall of the Palazzo Vecchio. He was associated for a while with Francia Bigio. In 1509-10 he painted in the court of SS. Annunziata de Servi,



Florence, five frescos illustrating the life of St. Philip, which won him the reputation of being one of the best fresco painters of his time. In 1514 he finished a *Procession of the Magi*, in the Court of the Servi, and the *Nativity of the Virgin*, the latter of which is "on the highest level ever reached in fresco" (C. & C.). Equally great is the *Holy Family* called the *Madonna del Sacco* (1525), in the cloister of the SS. Annunziata, and scarcely inferior are the *Birth of St. John* (1526), at the Scalzo, and the *Last Supper* (1526-27), in S. Salvi, Florence. Among Andrea's monochromes at the Scalzo (1516-1526), the *Sermon of St. John* is especially remarkable. While engaged in painting frescos, Andrea produced many easel pictures no less worthy of praise. In 1518 he went at the invitation of Francis I to France, and painted there, among other pictures, the Michelangelesque *Charity*, now in the Louvre. The next year Andrea returned to Florence to buy works of art for the King, but having used the money intrusted to him in building a house for himself, he dared not go back to France empty-handed, and remained in Florence secure from pursuit until the plague which followed the siege of that city in 1530. Charles Blanc calls Del Sarto the Raphael of Florence, and says that if Raphael had never lived, Andrea del Sarto would have occupied the first place in art after Leonardo da Vinci and Michelangelo. Even in his own time he was called Andrea "senza errori" (An-

SARTO

drea the Faultless). His drawing is excellent, his modelling is always good, and his colouring has a freshness and a luminous transparency not found in any other painter of the Florentine school. His Madonnas are exquisite, some of them rivalling in loveliness even those of Raphael; but their beauty is only a superficial beauty—they want depth of soul; and this is why Andrea occupies a lower place in the history of art than that to which his great powers would seem at first to entitle him. Among his best easel pictures are: Four Saints and Two charming Angels holding a Scroll, Florence Academy; *Annunciation* (2), Dispute about the *Trinity* (1517), *Madonna with Saints, Holy Family* (2), History of Joseph, *Madonna in Glory and Saints* (1525), *Assumption* (2), *Deposition, John Baptist*, Palazzo Pitti, Florence; *Madonna delle Arpie* (1517), St. James and Children, Portrait probably of himself, Uffizi, Florence; *Charity, Holy Family* (2), Louvre; *Holy Family and Saints, St. Barbara*, Hermitage, St. Petersburg; *Madonna and Saints*, Berlin Museum; *Marriage of St. Catherine, Madonna with Cherubs, Sacrifice of Abraham*, Dresden Gallery; *Tobias and Angel, Pietà*, Vienna Museum; *Sacrifice of Abraham, Holy Family, Madonna* (3), *Assumption, Female Portrait*, Madrid Museum; *Holy Family, Portrait of del Sarto*, National Gallery, London.—C. & C., Italy, iii. 542; Vasari, ed. Mil., 5, 63; ed. Le Mon., viii. 250; Dohme, 11iii.; Ch. Blanc, *École florentine*; Seguiet, 213; Burekhardt, 82, 629, 633, 659;

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 Andrea del Sarto

Lübke, *Gesch. ital. Mal.*, ii. 183; *Gaz. des B. Arts* (1876), xiv. 465, et seq.

SARTO, ANDREA DEL, portrait, Andrea del Sarto, National Gallery, London; canvas, H. 2 ft. 4 in. × 1 ft. 10 in.; signed. Life-size, seated, with book in his hand.

Another in Uffizi, Florence. — Cat. Nat. Gal.

SARZANA, IL, born in Sarzana in 1589, died in Genoa in 1669. Genoese school; real name Domenico Fiasella; was taught design by his father, a goldsmith of Sarzana; spent ten years in Rome studying Raphael and other great masters, and became so eminent that he won the praises of Guido, and was chosen to assist the Cavaliere d'Arpino and Passignano in their works. On his return to Genoa he painted many pictures for churches, and conducted a flourishing school.—Lanzi, iii. 257; Ch. Blanc, *École génoise*; Burekhardt, 768.

SASKIA VAN ULENBURGH, portrait, Rembrandt, Berlin Museum; wood, H. 2 ft. 4 in. × 1 ft. 11 in.; signed, dated 1643.



Saskia van Ulenburgh, Rembrandt, Cassel Gallery.

Rembrandt's first wife, to whom he was married, June 10, 1634. Bust, looking forward; wearing a fur hat with a string of pearls around it, and a silk dress.—Bode, *Studien*, 456, 563; Meyer, *Museen*, 364.



peint par Andrea del Sarto

comp. par Chardon jeune

dessiné et gravé par S^r Koe

SASONOFF

By *Rembrandt*, Cassel Gallery ; wood, H. 3 ft. 10 in. × 3 ft. 2 in. Profile view, half length, wearing a crimson velvet hat with feathers, and a silk robe, lace neckerchief, necklace, and ear-rings. Painted about 1633-34. Formerly in Six Collection ; passed from Collection of Madame de Reuver to Cassel. Carried to Paris ; returned in 1815. Engraved by Oortman (1808) ; H. Dthier. Copy in Antwerp Museum.—Vosmaer, 48, 435 ; Smith, vii. 158 ; Musée français ; Bode, Studien, 417, 456, 566.

By *Rembrandt*, Dresden Gallery ; wood, H. 1 ft. 10 in. × 1 ft. 7 in. ; signed, dated 1633. Standing, seen to knees ; in red hat and blue dress. In Royal Collection in 1722 ; placed in Dresden Gallery in 1826. Engraved by S. L. Raab.—Vosmaer, 433 ; Bode, Studien, 569.

By *Rembrandt*, Dresden Gallery ; wood, H. 3 ft. 3 in. × 2 ft. 9 in. ; signed, dated 1641. Seen to knees ; holds a red pink in her right hand. Formerly in Collection Araignon, Paris ; to Augustus III in 1743, for 1,500 livres. Engraved by D. J. Pound ; lithographed by Hanfstängl.—Vosmaer, 459 ; Bode, Studien, 569.

SASONOFF, WASSILY KONDRATIEVICH ; contemporary. History painter, pupil of St. Petersburg Academy. Works : Hermit Theodorich blessing Son of Princess Marfa ; Grand Duke Dmitry Donskoy after Victory of Kulikowo, Hermitage, St. Petersburg.

SASSETTA. See *Stefano di Giovanni*.

SASSOFERRATO, IL, born in Sassoferrato, July 11, 1605, died in Rome, April 8, 1685. Roman school ; real name Giovanni Battista Salvi ; son and pupil of Tarquinio Salvi, a mediocre painter of Sassoferrato ; went about 1629 to Naples, where he is supposed to have studied with Domenichino.



He afterwards studied and copied the works of the great masters in Rome, and became in some sort the rival of Carlo Dolci, devoting himself principally to painting Madonnas and devotional pictures, in which sweetness of expression is carried to the extreme of insipidity. Their style is dissimilar, Dolci excelling him in strength of colour, and in fineness of pencil. Sassoferrato's masterpiece, the *Madonna del Rosario*, is in S. Sabina, Rome. Other works : Sorrowing Virgin, Uffizi ; Madonna, Brera ; do., Accademia di S. Luca, Rome ; do., Palazzo Borghese, ib. ; *Madonna* with Angels, Vatican ; *Madonna della Rosa*, Turin Gallery ; Holy Family, Berlin Museum ; Madonna, Brussels Museum ; do. (2), Cassel Gallery ; Virgin Praying, Städelsches Institut, Frankfurt ; Madonna, Vienna Museum ; *Madonna, Assumption*, Louvre ; *Madonna* (2), National Gallery, London ; Madonna (2), Hermitage.—Lanzi, i. 465 ; Ch. Blanc, *École ombrienne* ; Burckhardt, 660, 765, 770, 784, 795.

SATAN CALLING HIS LEGIONS, Sir Thomas Lawrence, Royal Academy, London. Subject from Milton's "Paradise Lost" (Book I). Satan, though fallen, exhibits all the ferocious energy and violent dignity of his character, in strong contrast to his attendant, Beelzebub, whose figure is marked by dejection and despondence. Royal Academy, 1797.—Gower, 41 ; Williams, *Life of Sir T. L.* (London, 1831), i. 170.

SATTERLEE, WALTER, born in New York, Jan. 18, 1844. Genre painter, graduate of Columbia College, pupil of the National Academy and of Edwin White, and in Paris in 1878-79 of Léon Bonnat ; sketched in Italy, France, and Brittany, and painted several months in Rome. Is well known as an illustrator. First exhibited at the National Academy in 1868. Elected an A.N.A. in 1878 ; Clarke prize, National Academy, 1886. Studio in New York. Works : Morning among the Flowers (1870) ; Coquette of the Olden Time (1873) ; Out for a Ride (1874) ; His Eminence the Cardinal (1877) ; Contemplation (1878) ; Extremes Meet

SATYR

(1881); Convent Composer (1882); Turkey Girl, Votive Offering (1883); Far from the World Vain Thoughts Begone, Arab Sheik, Oh for the Wings of a Dove (1884). Water-colours: Solitaire, Old Ballads (1878); Two Sides of a Convent Wall, One of the Fates, Waiting for Fishing Fleet (1884); The Old Garden (1885); Festival of Flora, Winter Watering Place, The Cronies (1886).

SATYR AND PEASANT, Jacob *Jordaens*, Old Pinakothek, Munich; canvas, transferred from wood, H. 6 ft. x 6 ft. 3 in. Illustration of an old fable. A traveller, benumbed with cold, having entered the house



Satyr and Peasant, Jacob *Jordaens*, Old Pinakothek, Munich.

of a satyr as the latter was about to sit down with his family to his meal, was invited to partake; but when the satyr saw him blow his fingers to warm them and his porridge to cool it, he turned his guest out of doors, saying he would not entertain one who could blow both hot and cold. Formerly in Düsseldorf Gallery; replicas in Amsterdam and Brussels Museums. Engraved by James Neef; Lucas Vorsterman.—*Réveil*, xi. 766.

SATYRS, picture. See *Ariston*, *Nicomachus*, *Protogenes*, *Timantbes*.

SAURIAS, Greek painter, of Samos, early period. According to Athenagoras (*Legat. pro. Christ.*, 14) he invented the first step in the art of drawing, by tracing the outline of the shadow of a horse in the sun.

SAUTAI, PAUL ÉMILE, born at Amiens, Jan. 29, 1842. Genre painter, pupil of Robert-Fleury, Jules Lefèvre, and of École des Beaux Arts. Medals: 1870; 2d class, 1875; 3d class, 1878. Works: The Sacred Staircase in 1868, Prison of Subiaco, Pilgrims before a Chapel (1870); Fra Angelico Painting (1872); Sacred Door of St. John Lateran, Chapel of Acheropita in Rome (1873); Day before an Execution in Rome (1875), Luxembourg Museum; St. Bonaventura (1878), Nantes Museum; Dante in Exile, St. Elizabeth of Hungary (1880); Fra Angelico, Interior of Church of Lavardin (1882), Luxembourg Museum; Door of Church (1883); Prayer (1884).

SAUZAY, ADRIEN, born in Paris; contemporary. Landscape painter, pupil of Jules André and of Pasini. Medal, 3d class, 1881. Works: Views in Normandy, on Banks of the Seine, and around Paris (1863-78); Road of Pont-de l'Arche at Criquebœuf (1874), Havre Museum; End of Autumn (1879); Pond of Villiers, Honfleur and Villerville (1880); Saint-Jean Lande at Douarnenez, Hamlet of Plomarc'h (1881); Pond of Vauguing (1882); Coursimont Farm—Sologne, Breton Woman in Port of Bafleur—Manche (1883).—*Bellier*, ii. 471.

SAVERY, ROELANT, born at Courtrai in 1576, died at Utrecht in 1639. Flemish school; landscape and animal painter, brother and pupil of Jacques Savery, the younger; went early to Germany under the patronage of Emperor Rudolf II., who sent him to study for two years in the Tyrolean Alps, and for whom he painted many landscapes in the Prague Gallery. After Rudolf's death in 1612 he settled in Utrecht, where he entered the guild in 1627. Works: Orpheus charming the Animals, National Gallery, London; do. (1623), Amsterdam Museum; do., Hague Museum; do., Berlin Museum; do., Darmstadt Museum; do., Utrecht Museum; do., Hermitage, St. Petersburg; do., and Rocky Landscape (1610), Paradise (1628), Woodland, do. (1609), Landscape with Birds (1621), Orpheus trying to

SAVIOUR

move Pluto by his Music, Vienna Museum ; Lake in the Woods, Bamberg Gallery ; Hunter and Boar (1610), Landscapes with Ruins (1614, 1618), Noah's Ark (1620), four other Landscapes (1620, 1625), Dresden

R. SAVERY. *Raelaent Savery*

Gallery ; Boar Hunt, Munich Gallery.—Fétis, *Les artistes belges*, ii. 88 ; Kramm, v. 1474 ; Michiels, vi. 165.

SAVIOUR, THE (Il Salvatore), *Titian*, Palazzo Pitti, Florence ; canvas, H. 2 ft. 6½ in. × 2 ft. Half-length, with arms folded ; background, a landscape. Painted early,



The Saviour, Titian, Palazzo Pitti, Florence.

for Francesco Maria della Rovere, Duke of Urbino ; passed to the Medici as part of dowry of the Grand Duchess Vittoria della Rovere. Taken to Paris in 1799 ; returned in 1816. Copy in Christ Church Gallery, Oxford. Engraved by Martelli.—Gal. du Pal. Pitti, i. Pl. 107 ; C. & C., Titian, ii. 417 ; Landon, *Musée*, xiv. Pl. 22.

SAVIOUR IN THE TEMPLE, William Holman *Hunt*, Manchester Art Gallery.

Our Saviour found disputing with the doctors in the Temple. Jesus, a brown-haired, blue-eyed boy, in a pink and purple striped frock, stands before the doctors, who are grouped in a semicircle at left, the blind High Priest holding the rolls of the Law ; Mary, with her brow pressed against the Child's with an expression of anxiety, has her hand on his shoulder as if to draw him away ; Joseph, in a crimson turban, stands behind. Exhibited in 1860, after five years' labour, eighteen months of which were spent in Jerusalem ; sold to Mr. Gambart for £5,500. Engraved by Aug. Blanchard from drawing by Moselli (Gambart sale, 1871, 120 guineas).—*Art Journal* (1860), 182 ; (1868), 100 ; *Athenæum*, April, 1860, 549.

SAVOLDO, GIAN' GIROLAMO, called Girolamo Bresciano, born at Brescia about 1480, died in Venice (?) after 1548. Veneto-Brescian school ; his style had something in common with that of Moretto, but usually less dignified. A long residence in Venice enabled him to enter into the spirit of the great Venetian masters, but he preferred to treat night or sunset scenes and sacred genre. It is difficult to find his works under their true name, most of them being ascribed to Bellini, Titian, Pordenone, Del Piombo, Giorgione, and others. Works : Nativity, S. Barnaba, Brescia ; Portrait of *Gaston de Foix* (?), Louvre ; Madonna with Saints, Brera, Milan ; Transfiguration, Uffizi, Florence ; Adoration of Shepherds, Palazzo Pitti, Florence ; do., *Holy Family*, Turin Gallery ; Venetian Girl, Berlin Museum ; Entombment, Vienna Museum ; Mary Magdalen at Sepulchre, National Gallery, London.—C. & C., N. Italy, ii. 418 ; Burekhardt, 733 ; Lübke, *Gesch. ital. Mal.*, ii. 621.

SAVONANZI, EMILIO, born in Bologna, June 19, 1580, died at Camerino in 1660. Bolognese school ; of a noble, wealthy family, and a soldier until his twenty-sixth year, when he devoted himself to art. Studied with Cremonini, Calvart, the Carracci, Guercino, and Guido ; painted chiefly at Ancona

SAVONAROLA

and Camerino, where he left many works. Charles Blanc says he had three styles, a good, a mediocre, and a detestable. Among his best works are: Marriage of St. Catherine, S. Filippo, Camerino, and Madonna at foot of Cross, La Santa, Bologna.—Malvasia, i. 228; Ch. Blanc, *École bolonaise*; Gualandi, 64.

SAVONAROLA, portrait, Fra *Bartolommeo*, Florence Academy; wood, H. 1 ft. 10 in. × 1 ft. 4 in. Savonarola allegorically represented in the guise of Peter Martyr, with blood streaming from a wound in his head. Painted at Pian' di Mugnone before 1498; passed from the Ospizio della Maddalena to Convent of S. Marco, Florence, and to Academy. Engraved by Chiossone.—Vasari, ed. Mil., iv. 179; Gall. dell' Accad. di Firenze, Pl. 55; C. & C., Italy, iii. 433.

By Fra *Bartolommeo*, heirs of E. Rubieri, Florence. Painted in Florence in 1495, and sent to Ferrara; taken back to Florence by Filippo Salviati, who gave it to Dominican nuns of S. Vincenzo, Prato; their convent suppressed in 1810, and picture finally bought by Sig. Rubieri. The earliest extant work of Fra Bartolommeo.—C. & C., Italy, iii. 432; Rubieri, *Ritratto di Fra Girolamo* (Florence, 1855); Vasari, ed. Mil., iv. 179; Rio, *de l'Art Chrétien*, ii. 501.

SAXE, MARSHAL, AND STAFF, Jean Louis Ernest *Meissonier*, D. O. Mills, New York. The marshal and his officers riding along a road in a sunny landscape; at right, a shepherd in contadino costume pasturing his flock.—*Art Treasures of America*, ii. 109.

SAXONY, ELECTOR OF, portrait. See *John Frederick*.

SCARPAZA or SCARPACCIA. See *Carpaccio*.

SCARSELLA, IPPOLITO, and SIGISMONDO. See *Scarsellino*.

SCARSELLINO, LO, born at Ferrara in 1551, died there, Oct. 23, 1621. Lombard school; real name Ippolito Scarsella; son and pupil of Sigismondo Scarsella (1530–1614), called Mondino, who was a scholar of Paolo Veronese. Ippolito afterwards

Painted two years in Bologna, and studied the works of Paolo Veronese in Venice. On his return to Ferrara he won fame and riches by his works, which were in demand in Mantua, Modena, Bologna, and other cities; but most of his pictures are in Ferrara. Among his best examples are: Judgment of Paris, Uffizi, Florence; Assumption, *Marriage at Cana*, Beheading of St. John, Madonna della Misericordia, Noli me Tangere, Ferrara Gallery; Flight into Egypt, Madonna and St. Joseph, Madonna and Saints, do., Dresden Gallery; Child Jesus and St. John, Munich Gallery; Virgin and Child, Brussels Museum.—Ch. Blanc, *École ferraraise*; Lanzi, iii. 207.

SCHADOW, FELIX, born in Berlin, June 21, 1819, died there, June 25, 1861. Genre painter, step-brother of the following, pupil in 1838–39 of Julius Hübner, then in Dresden of Eduard Bendemann; returned to Berlin, where he assisted in painting Schinkel's frescos in the old Museum, and after his father's death painted in his house a cycle in fresco, illustrating

Schadow. 1858

Gottfried Schadow's life. Works: Adorning the Bride (1858), Schwerin Gallery; Diana (1860).—Schlie, 63.

SCHADOW (Schadow-Gothenhaus), FRIEDRICH WILHELM VON, Dr., born in Berlin, Sept. 6, 1789, died in Dörschdorf, March 19, 1862. History and portrait painter, son and pupil of the sculptor, Gott-

fried Schadow, and pupil of Weitsch, then copied for one year in the Potsdam Gallery; served in the army in 1806–7, studied in Rome in 1810–19, was closely allied with






Düsseldorf im May
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W. Schadow.

Imprimé chez C. Schulgen, Bettendorff à Bonn.

Cornelius, Overbeck, and Veit, and became an enthusiastic follower of religious art and (1814) a convert to Roman Catholicism. Made professor at the Berlin Academy in 1819, he won great renown as a teacher, and in 1826 became director of the Düsseldorf Academy, which he thoroughly reorganized, its brilliant success being identified with his name. Resigned in 1859. He founded the Art Union for Westphalia in 1829, visited Rome and Naples in 1840, and was ennobled in 1843, with the permission to add to his name that of his estate, Godenhaus. Ph.D., University of Bonn, 1842; Member of Berlin Academy and of Institut de France; Order of Red Eagle. Works: Regina Cœlis, (1810–19), Suermondt Museum, Aix-la-Chapelle; Holy Family, Munich Gallery; Roman Woman; Camaldolensian Monk; Bacchanal (1819), Proscenium, New Theatre, Berlin; Adoration of the Magi (1824), Garnisonskirche, ib.; The Four Evangelists, Werder Church, ib.; Female Portrait (1832), Walk to Emmaus (1836), Union of Painting and Sculpture (Thorwaldsen, Schadow, and his brother Rudolf), National Gallery, ib.; A Templar (1832); Daughter of Herodias (1838), Raczyński Gallery, ib.; Free-Born Poetry (1825); Mignon (1828); Caritas (1830), Antwerp Museum; Wise and Foolish Virgins (1838), Städel Gallery, Frankfurt; Heavenly and Earthly Love (1840); Pietas et Vanitas (1841); Holy Family, New Pinakothek, Munich; Heaven, Purgatory, and Hell (after Dante); many masterly portraits, among them those of his Children, of the poet Immermann, and of Mendelssohn. Frescos: Jacob with Joseph's Bloody Coat, Joseph in Prison (1818), Casa Bartholdi, Rome.—*Art Journal* (1865), 69; Förster, iv. 220; v. 273, 343;  Hagen, D. Kunst., etc.; Hübner, Schadow und seine Schule (Bonn, 1869); Jordan (1885), ii. 193; Meyer, Conv. Lex. (1878), xiv. 196; Müller, Düsseldorf. K., 12, 19; Nagler, xv. 90; Riegel, Gesch. des Wiederauflebens der d. K., 276, 331; Springer, Gesch., 91; Wiegmann, 64.

SCHAEFELS, HENRI, born in Antwerp; contemporary. Genre and marine painter. Order of Leopold. Works: Louis XIV. at Versailles (1853), Leipsic Museum; Encouraged and Discouraged (1853); Battle of the Sluice (1860); Battle of Trafalgar, Antwerp Museum; Capture of Fleet before Lisbon in 1572.—Müller, 460.

SCHAEPKENS, ALEXANDER, born at Maastricht in 1815. Landscape painter, pupil of Antwerp and (1835–37) Brussels Academies, then studied in Paris after the old Dutch masters in the Louvre. Member of Amsterdam Academy. Order of Oaken Crown, 1857. Works: St. Arnulf in Prayer; best pictures in Collections of Baroness van Dopf, Maastricht, Countess van Geeloes, Elsloo, and H. Geefs, Brussels.—Kramm, v. 1451.

SCHAEPKENS, THEODOOR, born at Maastricht in 1810. History painter, brother of preceding, pupil of Antwerp Academy under M. van Bree; visited France, Italy, and Germany. Works: St. Servatius, Cathedral, Maastricht; St. Lambert in Prayer, Notre Dame, ib.; Industry and City of Maastricht, City Hall, ib.; St. Philomena, Antwerp Cathedral; Murder of Spaniards at Maastricht in 1579, National Museum, Brussels; Death of Evrard t' Serclaes.—Immerzeel, iii. 56; Kramm, v. 1453.

SCHÄFFER, ADALBERT, born at Nagy Károly, Hungary, in 1815, died in Düsseldorf, March 1, 1871. Still-life painter; studied in Pesth and Vienna. Works: Pitcher, Glass, Oysters, etc., on Marble Table (1849), Vienna Museum; Antique Vessels with Flowers and Fruits (1852); do. from Ambras Collection (1856); Garland with Madonna (1866).—Wurzbach, xxix. 44.

SCHÄFFER, AUGUST, born in Vienna, April 30, 1833. Landscape painter, pupil of Vienna Academy under Steinfeld; studied nature in Austrian and Bavarian Alps, in Hungary, North Italy, and on the North Sea. Member of Vienna Academy. Medals: Strasburg, 1859; Nassau. Works:

SCHAFFNER

Woodland in Carpathian Mountains (1857), Art Union, Vienna; Lonely Lake (1863); Sea Coast, Autumn in Hungarian Forest (1864), Return from World's Fair (1873), Museum, *ib.*; Autumn (1868), Academy, *ib.*—Wurzbach, xxix. 46; Zeitschr. f. b. K., ix. (Mittheilungen, ii. 28); Graph. K., i. 6, 32.

SCHAFFNER, MARTIN, flourished in Ulm about 1500–35. German school; history and portrait painter, perhaps a pupil of Zeitblom, and after him the most eminent artist of the school of Ulm. He was a realist, and especially successful in portraiture. Works: Portrait of Count Oettingen (1508), *do.* of mathematician Peter Appian, Annunciation (1523), Presentation in the Temple, Descent of the Holy Ghost, Death of the *Virgin* (all 1524), *Pietà*, Old Pinakothek, Munich; Christ's Passion (4, 1515), Augsburg Gallery; Christ's Entry into Jerusalem, three other scenes in Life of Christ, Schleissheim Gallery; six *do.*, Hohenzollern Museum, Sigmaringen; SS. Peter and Paul (1518), Carlsruhe Gallery; Altar Wings (1521), Two Portraits (1516 and 1530), Ulm Cathedral; Adoration of the Magi, Germanic Museum, Nuremberg; Portraits of Six Kneeling Figures (1514), Entombment (1510), Descent to Hell, Resurrection (1516), Descent of the Holy Ghost (1519), Archæological Union, Stuttgart; Six Saints, Berlin Museum; two *do.*, Stuttgart Museum; Madonna, Liechtenstein Gallery,

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Vienna.—Ch. Blanc, *École allemande*; Heideloff, *Kunst des Mittelalters in Schwaben*, 119; Kugler (Crowe), i. 220; Nagler, *Mon.*, iv. 670; Schnaase, viii. 432; W. & W., ii. 453.

SCHALCKEN, GODFRIED, born in Dordrecht in 1643, died at The Hague, Nov. 16, 1706. Dutch school; genre painter, pupil of Samuel van Hoogstraten, and Gerard Dou; visited England, and there executed small portraits, among them that of William III., with much success. Occasionally paint-

ed historical pictures, but his best works are genre subjects, lighted by artificial light.



Works: *Lesbia* weighing Jewels against her Sparrow, Old Womanscouring Kettle, Duet, Officer presenting Jewellery to Lady, National Gallery, London; *Le Roi detroussé*, Painter and his Family, Young Girl with Candle, Buckingham Palace, *ib.*; Smoker by Candle Light, Mr. Hope, *ib.*; Male Portrait, Mr. Baring, *ib.*; Ceres with Torch seeking Proserpine, Two Women by Candle-Light, Old Man Writing, Louvre; Young Man melting Wax, Brussels Museum; Lady at Toilet, Useless Remonstrance, Consultation, Venus with Doves, Portrait of William III. (1699), Hague Museum; Girl putting Candle into Lantern, Man Smoking, Boy eating an Egg, Every One after his own Fancy, Portrait of William III., two other Portraits, Amsterdam Museum; Old Lady's Portrait (1677), Suermondt Museum, Aix-la-Chapelle; Male Portrait, Girl with Coal Basin, Young Man with Plaster Mask, Brunswick Gallery; Bathers, Warrior undressed for Bath, Rommelpot Player, Carlsruhe Gallery; The Magdalen (2), Venus and Cupid (2), Artist's Wife, Old Man, Cassel Gallery; Magdalen Penitent, Cologne Museum; *do.*, Germanic Museum, Nuremberg; Holy Family at Evening Prayer, Sealing a Letter, Fishermen, Juno vexed at her Image, Gallery, Copenhagen; Salome with Head of St. John, Moltke Collection, *ib.*; Lighting his Pipe, Portrait of William III., Darmstadt Museum; Fortune Teller, Gotha Museum; Girl trying to blow out Taper, Wise and Foolish Virgins (1700), Magdalen, Holy Family, Old Pinakothek, Munich; Holy Family, Portrait of an Electress (1703), Schleissheim Gallery; Boy and Girl (1682), three others, Schwerin Gallery: A Hermit, Stuttgart Museum; Girl reading Letter,



GODEFROY SCALCKEN

SCHAMPHELEER

Girl holding Candle, Artist lighting up Bust of Venus, Girl holding Egg against Light, Old Woman with Book on her Lap, Dresden Gallery; Young Fisherman, Berlin Museum; Girl placing Candle in Lantern, Old Man Reading, Vienna Museum; Barber shaving himself, Hermitage, St. Petersburg; Artist's Portrait, Historical Society, New York.—Ch. Blanc, *École hollandaise*; Immerzeel, iii. 58; Kramm, v. 1454; Kugler (Crowe), ii. 410; Riegel, *Beiträge*, ii. 336.

SCHAMPHELEER, EDMOND DE, born in Brussels in 1824. Landscape painter, pupil of E. de Block. Gold medals: Dunkirk, 1864; Brussels, 1866; Berlin, 1872, 1876; Paris, 1877. Works: The Old Rhine near Gouda, Brussels Museum; Evening Landscape (1853), Hamburg Gallery; Harvest, Stettin Museum; Summer Evening on Banks of Dyle; Landscape after Storm; Sunday Morning in Village in Brabant; Abcoude Lake near Amsterdam (1883).—Leixner, *Mod. K.*, i. 85; ii. 113.

SCHAMS, FRANZ, born in Vienna in 1823. Genre painter, pupil of Vienna Academy. Works: Duke Henry IV. as Minnesinger recognized by the Tyrolese (1851), Vienna Museum; Summons to Crusade (1858); Scene in Life of Joseph II. (1860); Important News (1862); Baptism (1869); Schiller reading "The Robbers"; We want to marry each other!—Wurzbach, xxix. 113.

SCHANKE, HERMAN, born at Bergen, Norway, in 1829. Landscape painter, pupil of Düsseldorf Academy under Gude; travelled in Germany, Scandinavia, and Portugal. Best pictures in Christiania Gallery, and Stockholm Museum.

SCHAUBROEK (Schoebroek), PIETER, born in Antwerp in 1542 (?), died after 1605. Flemish school; history and landscape painter, pupil and imitator of Jan

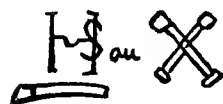
Brueghel; lived in Nuremberg in 1597. Works: St. John Preaching, Brunswick Gallery; Burning of Troy, Cassel Gallery; Village View, Copenhagen Gallery; Landscape (1604), Schleissheim Gallery; Burning of Troy (1605), Vienna Museum.—Riegel, *Beiträge*, ii. 87.

SCHÄUFELIN (Schäuffelein, Scheufelin, Scheyffelin), HANS LEONHARD, born in Nuremberg before 1490, died at Nördlingen in 1539 or 1540. German school; history painter, pupil of Dürer, whom he assisted in an altarpiece executed in 1502, and whose manner he imitated so well that many of his numerous pictures have been accredited to his master. He lived alternately in Augsburg (1512), Nuremberg, and Nördlingen, where he was finally induced to settle. Works: Pietà (1510), Passion of Christ (1522), Basle Museum; Four Scenes in Life of a Martyr, St. Jerome in a Grotto, Bamberg Gallery; Last Supper (1511), Christ parting with his Mother, Berlin Museum; Crucifixion (1515), Presentation in the Temple, Carlsruhe Gallery; Christ appearing to Magdalen, Adoration of the Lamb, Cassel Gallery; Death of the Virgin, Apostles Thomas and James, Cologne Museum; Scenes from Lives of Christ and Mary, Christ on Mount of Olives (1516), Head of Christ, Old Pinakothek, Munich; Christ on the Cross (1508), Judith and Holofernes (1515), St. Bridget, Two Scenes in Life of St. Onofrius, St. Jerome, Liberation of Peter, Burial of the Virgin, Germanic Museum, Nuremberg; several in the churches, ib.; Scourging of Christ, Leipsic Museum; Christ on the Cross, Ecce Homo, Christ on Mount of Olives, Portrait of an Abbot (1531), Schleissheim Gallery; Christ Crucified, and the Joys of the World (?) Schwerin Gallery; Judith and Holofernes (1515), Siege of Bethulia, St. Barbara, St. Elizabeth, Christ parting from his Mother (1515), Pietà (1516), Assumption (1521), and others, Town Hall, Nördlingen; Pietà, St. George's, ib.; Altarpiece in 16 panels (1513), Convent Church, Anhausen; Last

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SCHÄUFELIN

Supper, Adoration of the Lamb (1538), Ulm Cathedral; Male Portrait, Vienna Mu-



seum.—Ch. Blanc, *École allemande*; Keane, *Early Masters*, 158; Heideloff, *K. des Mittelalt.* in Schwaben, 120; Kugler (*Crowe*), i. 177; Nagler, *Mon.*, iii. 561; Thausing (*Eaton*), *Dürer*, i. 173; *W. & W.*, ii. 401; *Zeitschr. f. B. K.*, ii. 244.

SCHÄUFELIN, HANS, the younger, born at Nördlingen, whence he removed to Freiburg, in 1543, died (?). German school; son of Hans Leonhardin Schaufelin, to whom some of his paintings are wrongly attributed. Works: Female portrait (1568), Germanic Museum, Nuremberg.—Nagler, *Mon.*, iii. 582; *W. & W.*, ii. 403.

SCHAUMANN, HEINRICH, born at Tübingen, Württemberg, Feb. 2, 1841. Genre painter, pupil of Stuttgart Art School under Rustige, Neher, and Funk; removed in 1864 to Munich, whence he repeatedly visited England, France, the Netherlands, and Italy. Many of his works are in England and America. Medal for Art and Science. Works: Monkey playing with Dog, New Pinakothek, Munich; Invitation to Wedding in Suabia, St. Gall Museum; Festival at Cannstadt (1877), Stuttgart Museum; Election Agitation (1882).—Meyer, *Conv. Lex.*, xix. 833; Müller, 462.

SCHAUSS, FERDINAND, born in Berlin in 1832. Genre, figure, and portrait painter, pupil of Steffek, and in Paris of Cogniet; visited England, Holland, Belgium, Italy, and Spain, studying especially the portraits by the old masters. Became professor at the Weimar Art School, in 1873, but returned to Berlin in 1876. His female and children's portraits are distinguished for delicate colouring and refined treatment. Works: Callisto and Diana (1870, bought by Austrian Government), Dryad; Genevieve; Leander; Still-life, Ravené Gallery, Berlin.—Müller, 463; Rosenberg, *Berl. Malersch.*, 229; *Zeitschr. f. b. K.*, vi. 107, 214.

SCHEBUJEFF, WASSILY KOSMICH, born at Cronstadt in 1776, died in 1855. History painter, pupil of St. Petersburg Academy, and studied in Rome in 1803-7. Professor and rector of the Academy. Works: Death of Hippolytus; Assumption (1807) St. John in the Desert (1810), Patriot Igolchine (1839), Hermitage, St. Petersburg.

SCHEFFER, ARY, born at Dordrecht, Feb. 10, 1797, died at Argenteuil, June 15, 1858. History and portrait painter, son of Johann Baptist Scheffer; pupil of Guérin. Sympathizing neither with the classic school represented by his master, nor with the romantic led by Géricault



and Delacroix, Scheffer took up a class of subjects which showed his sympathy with the cause of freedom, such as the Suliote Women, an episode of the Greek war, and the Battle of Morat. Influenced by Ingres, he sought and obtained greater purity of form, and painted subjects from Goethe and Byron. In 1836 he was appointed art instructor to the Orléans family, and directed the studies of the Princess Marie in sculpture. In 1836 he accompanied the Duc d'Orléans and General Baudrand, whose widow he afterwards married, to the siege of Antwerp, and after his return painted several military episodes for Versailles. Between 1835 and 1848 he produced his greatest works, the Christ the Consolator and Judex, the Francesca and the Mignons. When the Revolution broke out Scheffer assisted the King and his family in their escape from Paris, and then went to Holland and England for rest. The coup d'état of 1852, which gave Louis Napoleon the throne, was a blow to his hopes which finally disgusted him with politics, from which he withdrew altogether. Five years later, after a last visit to England, he lost his friends Manin



Imp. Lemercier et C^o Paris

Carl Schlegel

SCHEFFER

and the Duchesse d'Orléans, to whom he was much attached. After attending the funeral of the latter he returned much broken to France, and shortly after died. In his earlier pictures Scheffer showed his sympathy with human suffering; in those of his second period his love for the elevating influences of the great poets; in his third his faith in the Christian religion, and his aspirations to a higher life. The works of his middle period, the Christ in the Garden (1839), the Macbeth, and the Francesca, are vigorous and deep in colour, while those of a later period, the Beatrice, the Temptation, etc., are pale and somewhat monotonous in tone. In both, however, there is a depth of feeling and a purity of sentiment which characterized the man no less than the painter. Officer of the Legion of Honour, 1825. Works: Abel and Thirza (1812); Death of St. Louis (1817); Convalescent Mother (1818), Pereire Collection, Paris; Patriotism of Six Citizens of Calais, Socrates defending Alcibiades at Potidea (1819); The Tempest (1820); Soldier's Widow (1821); Young Orphans; Christening; Burning of a Farm House; The Shades of Francesca da Rimini and her Lover appearing to Dante and Virgil (1821); St. Louis visiting the Plague-Stricken (1822); Seaman's Family (1823); Baptism (1823), King of the Belgians; Little Woodcutter; Return Home; Mother with Two Children mourning (1824), Königsberg Museum; War Scene in Alsace in 1814, Burial of young Fisherman (1824); Death of Géricault (1824), Louvre; St. Thomas Aquinas encouraging People in a Storm at Sea (1824), Church of St. Thomas, Paris; Gaston de Foix found among the Dead at Ravenna (1824), Versailles Museum; Greek Girls Praying to the Madonna, Last of the Missolonghi Garrison (1826); Suliote Women (1827), *Eberhard* the Weeper (1831), Louvre; Charlemagne submitting his first Capitularies to the Assembly of the Franks (1827), *Charlemagne* and Wittikind, Versailles Museum; Battle of Morat, Sister of Charity (1829); Leonora (1829); *Faust* in his Study, *Marguerite* at the Spinning Wheel (1831), Baroness Rothschild, Paris; Christ and the Children (1830, 1840); Martha and Marguerite (1830), King of the Belgians; The Duc d'Orléans (Louis Philippe) receiving the First Hussars (2, 1831), Versailles Museum; *Marguerite* at Church (1832), Samuel Ashton, London; The Giaour (1832); Medora (1833); Ahasuerus (1834); *Francesca* da Rimini (1834), Sir Richard Wallace, London; replica (1855), Mme. Marjolin Scheffer; *Mignon* regretting her Country (1836), Duchesse d'Ayen; *Christus* Consolator (1837), Museum Fodor, Amsterdam; Victory of Clovis at Tolbiac in 496 (1837); *Marguerite* leaving Church (1838), Samuel Ashton, London; The King of Thule (1838); Christ on Mount of Olives, *Mignon* aspiring to Heaven (1839), Duchesse d'Ayen; Charitable Child (1840), Nantes Museum; Annunciation to the Shepherds (1841); The Three Magi (1844), Princess Caroline Wittgenstein, Weimar; *Mignon* and the Harper (1844), Queen of England; Entombment, Mater Dolorosa (1845); Christ and the Holy Women, Christ bearing the Cross (1846); St. Augustine and St. Monica (1846), National Gallery, London; *Faust* and Marguerite in the Garden, Faust's Vision (1846), Samuel Ashton, London; The Holy Women returning from the Tomb (1847), Comte de Paris; *Christus* Remunerator (1847); Heavenly and Earthly Love, St. John writing the Apocalypse (1850); Magdalen in Ecstasy (1851); Ruth and Naomi (1855); St. Augustine and St. Monica (1855), Temptation of Christ (1856), Louvre; Jacob and Rachel, Ecce Homo, Christ and St. John, Kiss of Judas (1857); *Faust* with the Cup (1858), Count Kucheleff; *Marguerite* at the Fountain (1858), Sir Richard Wallace, London; Figure of Calvin (1858); The Earthly Sorrows rising to Heaven (1858, last work), Mme. Marjolin Scheffer; The Magdalen at the Foot of the Cross, Marseilles Museum; A Philosopher, Montpellier Museum; Death

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of Eurydice, Galerie Chambert, Blois ; Greek Exiles on a Rock looking toward their lost Country, Museum Fodor, Amsterdam ; Count Eberhard of Würtemberg cutting the Table-Cloth, Eberhard the Weeper, Rotterdam Museum ; Giving Alms, Raczynski Gallery, Berlin ; *Dante* and Beatrice, Mr. Hemming ; Christ weeping over Jerusalem, Mr. Robert Barnes ; Return of the Prodigal Son ; Christ Teaching Humility, Mr. John Aikin. Portraits : Béranger (1828) ; Odilon Barrot (1832) ; Duchess of Elchingen (1832) ; Artist's Mother (1835-39) ; Marshal Ney, Duke of Elchingen (1836) ; Artist (1838) ; Franz Lizst (1839) ; Madame Heine (1841) ; Rossini (1843) ; Lammenais (1845) ; Madame Guizot (1847) ; Henri Martin (1850) ; Lord Dufferin (1853) ; Princess Wittgenstein (1855) ; Manini (1857).—*Art Journal* (1858), 223, 252, 370 ;

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Bellier, ii. 474 ; Ch. Blanc, *École française* ; Ch. Lenormant, *Ary Scheffer* (Paris, 1859) ; do., *Beaux Arts et Voyages*, i. 278 ; A. Etex, *Ary Scheffer* (Paris, 1859) ; J. Canonge, *Pradier et Ary Scheffer* (1858) ; Hofstede de Groot, *Ary Scheffer* (Bielefeld, 1870) ; Mrs. Grote, *Memoir* ; Hamerton, *French Painters*, 42 ; Immerzeel, iii. 62 ; Kramm, v. 1458 ; Larousse, xiv. 341 ; Perrier, *Études*, 80 ; *Gaz. des B. Arts* (1859), i. 129 ; ii. 126 ; iii. 40 ; C. C. Perkins, *American Church Review*, April, 1872.

SCHEFFER, JOHANN BAPTIST, born at Mannheim in 1773, died at Amsterdam in 1809. History and portrait painter, pupil of Tischbein ; went early to Holland and settled at Dordrecht. In 1809 he won the competitive prize for historical painting, with his Admiral Jacob Simonsz de Ryk in Prison. Works : Interior, Rotterdam Museum ; Emperor Joseph II., Three other Male Portraits, Darmstadt Museum.

SCHEFFER, HENRI, born at The Hague, Sept. 27, 1798, died in Paris, March 15, 1861.

French school ; history and genre painter, brother of Ary Scheffer and pupil of Guérin. L. of Honour, 1837. Works : Don Juan Asleep in Haidee's Lap (1825) ; Charlotte Corday protected from the Mob (1830) ; Unfortunate Family (1830), Königsberg Museum ; A Protestant Preacher (1831) ; Mme. Scheffer and her Children (1847) ; Dream of Charles IX. (1855) ; Battle of Cassel, Joan of Arc entering Orleans, Versailles Museum ; Portraits of Carrel (1830), Arago (1837), and Thierry (1840) ; The First Born, Rotterdam Museum ; etc.—Bellier, ii. 475 ; *Revue des Deux Mondes* (1843), ii. 271.

SCHEFFER VON LEONHARDSHOFF, JOHANN, Ritter, born in Vienna, Oct. 30, 1795, died there, June 12, 1822. History painter, pupil of Kreithner, an inferior painter ; was sent to Italy by Prince Salm-Reifferscheid in 1815 and 1817, when he painted Pope Pius VII ; and visited Rome again in 1820, where he was befriended by Overbeck, whom he had taken for his model. Works : St. Cecilia playing the Organ, St. Ludovico (1820) ; St. Cecilia bewailed by Angels (1821), Vienna Museum.—Andersen, iii. 80 ; Wurzbach, xxix. 49.

SCHIEB, CHRISTIAN FRIEDRICH, born at Worms in 1737, died at Hamburg in 1810. Genre painter, pupil of Johann Konrad Seekatz, whom he imitated successfully ; travelled through France, and settled in Hamburg, where he died in the poor-house. Works : Conflagration at Night in a Village (2), Schwerin Gallery.—Schlie, 570.

SCHEINS, KARL LUDWIG, born at Aix-la-Chapelle in 1808, died at Düsseldorf, Oct. 23, 1879. Landscape painter, pupil of Düsseldorf Academy under Johann Wilhelm Schirmer ; painted mostly woodland and mountain scenes of a melancholy character, somewhat monotonous in composition, but original and lively in treatment. Works : Winter Landscape with Figures, Düsseldorf Gallery ; do., Leipsic Museum ; Fir Wood in Black Forest (1852) ; Winter Scene in Evening Light (1855) ; Moonlight (1857).

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SCHEITS (Scheutz), MATHIAS, born at Hamburg about 1640, died there in 1700. Dutch school; history and genre painter, pupil at Haarlem of Philip Wouwermans, later formed himself after Ostade, Teniers, and Pieter van Laar. Works: Peasant Family at Dinner, Aschaffenburg Gallery; Rebekah and Eliezer at the Well, Musical Entertainment, Battle Scene, Schwerin Gallery; Battle Scene, Göttingen University;

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Male Portrait, Cassel Gallery.—Hamburger K. Lex., 217; Nagler, xv. 171.

SCHELFHOUT, ANDREAS, born at The Hague, Feb. 16, 1787, died there, April 19, 1870. Landscape painter, pupil of Breckenheimer, and one of the most celebrated and prolific modern masters. Member of Amsterdam, Brussels, Ghent, and Hague Academies. Order of Lion, 1839; do. of Leopold, 1845; medals at Antwerp, Brussels, Ghent, and The Hague. Works: Winter Landscape (1815); Frozen River with Skaters (1823), Ghent Museum; Landscapes (3), Amsterdam Museum; Landscapes and Marines (14), Fodor Museum, Amsterdam; Coast View, Winter Landscape, Scheveningen at Sunset, Rotterdam Museum; Winter Landscape, Ghent Museum; do., Raczyński Gallery, Berlin; do. (3, one dated 1858), Sheep driven through Village, Kunsthalle, Hamburg; Ice Scene with Skaters (1829), Königsberg Museum; Winter Scene (1835), Sea Coast with Huts and People, New Pinakothek, Munich; Winter Landscape, Weimar Museum; others in Stuttgart Gallery and Hermitage, St. Petersburg.—Immerzeel, iii. 64; Kramm, v. 1470; Kunst-Chronik, v. 180.



SCHELLINKS, WILLEM, born in Amsterdam in 1632, died there in 1678. Dutch school; history and landscape painter, travelled for several years in England, France, Italy, Switzerland, and Germany. Works: Departure of Charles II. from Coast of Holland; Burning of English Fleet at Chatham, Six Collection, Amsterdam; Sacking of Convent, Landing Place on a River, Copenhagen Gallery; Mountainous Landscape with Robbers and Soldiers, Städel Gallery, Frankfurt; others in Augsburg and St. Petersburg (2) Galleries.—Descamps, ii. 181; Immerzeel, iii. 66; Kramm, v. 1472.

SCHELVER, AUGUST FRANZ, born at Osnabrück in 1805, died in Munich in 1844. Genre and battle painter, pupil at Osnabrück of H. Neelmeyer, then studied in Munich, 1826–33, and returned there in 1834.

Works: Battle of Hanau (1835), Königsberg Museum; Tyrolese Cart on Mountain Road (1843), New Pinakothek, Munich; others in Hanover and St. Petersburg Galleries.

SCHENAU (Schönau), JOHANN ELEAZAR, born at Gross-Schenau, Saxony, Nov. 7, 1740, died at Dresden in 1806. Real name Zeisig. History and genre painter, pupil of Bessler, and at Dresden Academy under Silvestre, who took him to Paris; patronized by the Dauphine, a Princess of Saxony, he formed himself in the manner of Chardin, Boucher, and Greuze; was called to Dresden in 1770, made member of the Academy, then professor in 1774, and assistant director in 1777. His works, while full of imagination and skilful in composition, are deficient in drawing. Works: Crucifixion (1790), Kreuzkirche, Dresden; Pandora; Icarus and Dædalus; Priam begging Achilles for the Body of his Son; Allegory on Recovery of the Electress; Old Man reading the Bible, Schwerin Gallery; Young Lady dancing before Mirror, Weimar Museum.—Nagler, xv. 181.

SCHENCK, AUGUST FREDERIC ALBRECHT, born at Glückstadt, Holstein,

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April 23, 1828. Animal painter, pupil in Paris of Cogniet; lives at Écouen, near Paris. Medals: Paris, 1865; Philadelphia, 1876; Orders of Christ of Portugal, and of Isabella the Catholic. Works: Rest on Seashore (1864), Awakening of Herd (1865), Bordeaux Museum; On the Mountain (1866); Last Hour of Shearing (1868); Donkeys around the Trough, Goatherd in Snowstorm (1870); My Umbrella (1875); Mountain Road (1877); Auguish, Neighbouring Mill (1878); Dindons trouvant un supplément (1883); Perdus—Souvenir of Auvergne, Miss C. L. Wolfe, New York; Rappel—Souvenir of Auvergne, Study (1884); The Orphan (1885); The Struggle (1886).—Meyer, *Conv. Lex.*, xvii. 784; Müller, 463.

SCHENDEL, PETRUS VAN, born at Ter Heyden, North Brabant, April 21, 1806, died in Brussels, December 28, 1870. History and genre painter, pupil in 1822–28 of Antwerp Academy under Van Bree; settled first in Amsterdam, then in Rotterdam, where he



made a reputation with his portraits; went to The Hague, and in 1845 to Brussels; became known especially through his market scenes with light effects. Medals in Amsterdam; Brussels, 1845; and Paris, 1844, 1847. Works: Market in Friesland by Moonlight, Amsterdam Museum; St. Jerome, Hague Museum; Kitchen Scene (1834), Hamburg Gallery; Evening Market in Antwerp; Fish Seller (1843), Vegetable Market (1852), National Gallery, Berlin; Return from Hunt (1839), Scene in Fish Market, Leipsic Museum; Market in Antwerp by Moonlight (1843), New Pinakothek, Munich; Vegetable Vender, Stuttgart Museum; Almsgiving, Villa Rosenstein, near Stuttgart; Christmas at Bethlehem.—*Art Journal* (1867), 70; Immerzeel, iii. 67; Kramm, v. 1474; *Kunst-Chronik*, vi. 157.

SCHERRES, KARL, born in Königsberg, March 31, 1833. Landscape painter, pupil of Königsberg Academy under Behrendsen, with whom he visited in 1853 the Rhine country, Switzerland, and North Italy; settled in Dantzig in 1858, returned to Königsberg in 1866, and, induced by Eduard Hildebrandt, went in 1867 to Berlin, whence he visited Düsseldorf, Dresden, and Munich. Professor at School of Design for Female Artists in Berlin since 1868. Works: Approaching Storm (1855); After Sunset in a Swamp, Border of Oak Wood, Snowstorm in a Village (1858–66); Views in East Prussia (2, 1867, 1878), Königsberg Museum; Great Landscape with Figures (by Stryowski and Sy), Artushof, Dantzig; Inundation in East Prussia (1876), National Gallery, Berlin; Two Marines from Zoppot near Dantzig (1883).—Jordan (1885), ii. 195; Leixner, *Mod. K.*, i. 57; ii. 118; Müller, 464; Rosenberg, *Berl. Malersch.*, 346; *Zeitschr. f. b. K.*, xviii. 377, 405.

SCHERTL, JOSEF, born in Augsburg, Jan. 10, 1810, died in Munich, March 8, 1869. Landscape painter, pupil in Munich of Fohr and Morgenstern. Works: View on Chiem Lake; View at Partenkirchen; do. near Grainau, Art Union, Munich; Hintersee, Art Union, Frankfurt.—Dijskuren, 1869; *Kunst-Chronik*, iv. 161; Regnet, ii. 172.

SCHETKY, JOHN CHRISTIAN, born in Edinburgh, Aug. 11, 1778, died in London, Jan. 28, 1874. Marine painter, pupil of Alexander Nasmyth; in 1801 he walked from Paris through Switzerland to Rome; on his return settled at Oxford as an art teacher; was appointed professor of drawing at the Royal Military College at Great Marlow in 1808, and at the Royal Naval College at Portsmouth, with which he was connected until its dissolution in 1836; appointed to the East India College at Addiscombe, he retired from it in 1855; visited Lisbon in 1861. Was marine painter to George IV., William IV., and Queen Victoria. Works: The Royal George sinking at Spithead in

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1782 (about 1840), National Gallery, London; Battle of La Hogue (1847); Rescue of a Spanish Man-of-War, United Service Club.

SCHEUCHZER, WILHELM, born in Zurich in 1803, died in Munich, March 29, 1866. Landscape and architecture painter, pupil of Heinrich Maurer; visited Switzerland, and in 1826-29 the Black Forest; went in 1829 to Munich, and executed in 1836 six fresco paintings for Castle Hohenschwangau. Made admirable copies in water-colours of Rottmann's frescos. Works: Melting Furnace in Ferrara Valley, Entrance into Vilsalp Valley—Tyrol, St. Gall Museum; View in Fulscher Valley—Tyrol, Zürich Gallery; Chapel of Ariola (1832), Hamburg Gallery; Old Chapel near Taufers (1858); Upper Inn Valley (1859); Smithy in the Allgäu (1860), Ufenau Island in Lake of Zürich (1861), New Pinakothek, Munich.—Kunst-Chronik, i. 52.

SCHEUREN, KASPAR, born at Aix-la-Chapelle, Aug. 2, 1810. Landscape painter, pupil of Düsseldorf Academy in 1829-35 under Lessing and Schirmer; visited Holland, Munich, Tyrol, and North Italy; adopted a peculiarly romantic style and excels in effects of colouring; acquired great reputation through his arabesque drawings for title-pages, dedications, etc. Became professor at Düsseldorf Academy in 1855. Swedish medal for Art and Science; Order of Red Eagle, do. of Falcon. Works: Castle by the Water (1829), Hamburg Gallery; Castle in Evening Light (1830), Schwerin Gallery; Dutch Landscape (1832); Gypsies under Oak Trees (1831); View of Aix-la-Chapelle (1834), Raczynski Gallery, Berlin; Storm Landscape, Ravené Gallery, ib.; Landscape with Monks (1834); Monk Praying in Convent Yard, Provinzial Museum, Hannover; Castle on the Lake (1837), Burg in Aar Valley (1838), Leipsic Museum; Winter Landscape at Sunset (1839), New Pinakothek, Munich; Old Castle on a Lake, Stettin Museum; Pictures (24 water-colours) from Legends and History of the Rhine, Cologne Museum.—Kugler, Kl. Schr., iii.; Müller, 464; W. Müller, Düsseldorf, K., 363.

SCHEURENBERG, JOSEF, born in Düsseldorf, Sept. 7, 1846. Genre painter, pupil of Düsseldorf Academy under Carl Sohn, then of Wilhelm Sohn; visited Belgium (1868), Holland (1870 and 1878), Berlin (1871-74), Dresden, Weimar, North Italy (1875 and 1877), and Paris. Professor at Cassel Academy in 1879-81, then settled in Berlin. Works: Song of Olden Times (1868); Farewell (1869); Travelling Minstrel (1872); Interesting Reading (1873); The Lord's Day (1879), National Gallery, Berlin; Two Playing Children (1883); Rustic Love Couple (1884).—Jordan (1885), ii. 196; Müller, 465; Kunst-Chronik, xviii. 647; xix. 383; xx. 701; xxi. 289; Kunst f. Alle, i. 99; D. Rundschau, xvii. 302; Zeitschr. f. b. K., xx. 40.

SCHIAVA, LA (The Slave), *Palma Vecchio*, but attributed to Titian, Palazzo Barberini, Rome; canvas, life-size. A girl in the bloom of youth, her throat covered with a light white stuff striped in red, her skirt and sleeves red, with slashes showing a white lining, her undersleeves yellow.—C. & C., N. Italy, ii. 477; Burckhardt, 714, 722.

SCHIAVONE, ANDREA, born at Sebenico, Dalmatia, in 1522 (?), died in Venice in 1582. Venetian school; proper name Medula or Medola, but commonly called Lo Schiavone (the Slav). Went when young to Venice and studied the works of Giorgione and Titian, but had little special instruction. Obligated through poverty to work as a house decorator; attracted attention of Titian, who procured him more suitable employment; but, although he led a laborious life, died in poverty. Though a poor designer, he was remarkable as a colourist. He was more successful in cabinet pictures, some of which are charming, than



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in large compositions. Among his best works are: Adoration of the Shepherds, Holy Family, Vienna Museum; *Jupiter and Io*, Madonna Enthroned (*Vierge au Donateur*), and a group of portraits, Hermitage, St. Petersburg; Death of *Abel*, and four portraits, Palazzo Pitti, Florence; Madonna, Buda-Pesth Gallery. The identity of Schiavone and the engraver Andrea Meldolla, denied by Zani and Bartsch, has been satisfactorily proved by Ernest Hagen, of Hamburg (*Kunstblatt*, No. 37, 1853). His engravings (dry-point and burin on tin), generally after

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Parmigiano, are carelessly executed.—Ch. Blanc, *École vénitienne*; Vasari, ed. Mil., vi. 596; Bartsch, xvi. 31; C. & C., Titian, i. 438.

SCHIAVONE, GREGORIO, born in Dalmatia, 1st half of 15th century. Veneto-Paduan school; called Giorgio by Sansovino, and Girolamo by Ridolfi. Pupil of Squarcione; attained a certain rude freedom and boldness, but faces and forms exaggerated and unnatural. Among his best works are: Madonna with Saints, do. with Angels, National Gallery, London; Madonna, Berlin Museum.—C. & C., N. Italy, i. 342.

SCHIAVONI, FELICE, born at Trieste in 1803, died in 1868. History, genre, and portrait painter, son and pupil of Natale Schiavoni, then studied in the galleries at Milan, where he won a prize at the Academy, and at Venice and Vienna, worthily representing his famous ancestor, Andrea Scia-voni, and upholding the traditions of the old Venetian school, especially as a colourist. Member of Venice and Vienna Academies. Prize and great gold medal for art from the Emperor Nicholas of Russia. Works: Death of Raphael (for Emperor Alexander II.); Miracle of St. Anthony of Padua; St. Simon, S. Antonio, Trieste; Raphael and the Fornarina, Tosi Gallery, Venice; Cupid (for the Brera, Milan); Christ

bearing the Cross; Christ Asleep; Torquato Tasso reading to Eleonora; Repose in Egypt (1824); Venus and Cupid (1832); Madonna (1854); Raphael painting the Fornarina (1861), formerly in Arthaber Collection, Vienna; Holy Family (1864). His daughters Carolina and Julia were also talented painters, the former of landscapes, the latter of history and portraits.—*Illustr. Zeitg.* (1868), i. 461; Wurzbach, xxix. 254.

SCHIAVONI, NATALE, born at Chioggia, April 25, 1777, died in Venice, April 15, 1858. History and portrait painter, pupil in Venice of Maggiotto; went in 1800 to Trieste, and in 1810 to Milan, where he painted Eugène Beauharnais and the whole royal family; in 1816 invited by the Emperor to Vienna, whence he returned to Venice in 1821; there studied exclusively the works of Titian and Paolo Veronese, and became professor at the Academy. Gold medal, Brussels. Works: Magdalen Penitent (1852), National Gallery, Berlin; do., Vienna Museum; Bacchante, Städel Gallery, Frankfort; Adoration of Shepherds, British Museum, London. His sons Felice (1803–68) and Giovanni (1804–48) were also able history painters, and often painted conjointly with their father. Pictures by them in the Brera Gallery, Milan, Vienna Museum, and Hermitage, St. Petersburg.—*Hormayr, Archiv.* (1821), No. 129; (1824), Nos. 105, 106; Jordan (1885), ii. 196; *D. Kunstbl.* (1851); Wurzbach, xxix. 254, 257, 258.

SCHICK, GOTTLIEB, born in Stuttgart, Aug. 15, 1779, died there, April 11, 1812. History painter, pupil of Hetsch, and greatly influenced by Dannecker; went in 1799 to Paris to study under David, returned in 1802, then studied in Rome until 1811; befriended especially by Humboldt and Josef Koch; with the latter, Carstens, and Wächter, one of the regenerators of German art. Works: Eve at a Spring, Cologne Museum; David before Saul (1803), Apollo among the Shepherds (1809), David before Saul, Bacchus and Ariadne, Portrait

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of Dannecker, Museum, Stuttgart; Noah's Thank-Offering (1805), Royal Palace, ib.— Förster, iv. 69; Haack, Beiträge, 13, 23, 59; Kugler, Kl. Schr., 8.

SCHICK, KARL FRIEDRICH, born at Hilpertsau, Baden, April 17, 1826, died at Tretenhof, June 26, 1875. Genre and history painter, pupil of Düsseldorf Academy. Works: Dead Child viewed by his Playmates, Karlsruhe Gallery; Susanna and the Elders, Dresden Museum.

SCHIDONE (Schedone), BARTOLOMEO, born in Modena about 1570 (?), died there, Dec. 27, 1615. Lombard school; said to have been a pupil of the Carracci, but his style shows careful



study of Correggio, whose works he imitated, but without servility. Patronized by Duke Ranuccio of Modena, for whom he painted some admirable pictures. His frescos of the History of Coriolanus, in the Palazzo Pubblico, have been called worthy of Correggio. He was an excellent portrait painter, but his favourite subjects were Madonnas and Holy Families. He left but few pictures, as he wasted his time in gambling, and his death is said to have been caused by grief at a heavy loss of money. His best works are: Repose of Love, Portrait, Christ crowned with Thorns, SS. Jerome, Paul, and Sebastian, Naples Museum; Painter's Portrait, Holy Family, Uffizi, Florence; Madonna, Pallavicini Gallery, Genoa; *Last Supper*, Parma Gallery; *Madonna del Campanello*, Palazzo Pitti, Florence; Children, Heads, Turin Gallery; Flight into Egypt, Dresden Gallery; Massacre of the Innocents, St. John Baptist, Madonna, Two Holy Families, Madonna and Saints, Diana, Cupid, Hermitage, St. Petersburg.—Lanzi, ii. 360; Siret, 845; Seguier, 188; Burckhardt,

626, 764, 784, 795; Ch. Blanc, École lombarde.

SCHIERTZ, AUGUST FERDINAND, born at Leipsic in 1804, died at Niederfahre, near Meissen, Sept. 10, 1878. Genre and history painter; was at first a merchant, then an actor, before devoting himself to art in 1830. In his genre scenes he adhered to the old Dutch school. Was also an excellent restorer of old pictures. Works: Vanitas, Museum, Leipsic; The Contented Ones, President Günther, ib.; Topper, Mrs. Dr. Mothes, ib.; Adoration of the Magi, Church at Bösenstädt; Christ and the Tribute Money, Descending of the Holy Ghost, Church at Podelwitz.

SCHIESS, TRAUGOTT, born at Herisau, Switzerland, in 1834. Landscape painter, pupil in Munich of Steffan, and in Zürich of Koller, also influenced by Böcklin in Basle; visited afterwards Cologne and Antwerp. Medal, Berne, 1857. Works: View on Wallen Lake, Waterfall in Averse Valley, View in Glarner Mountains, St. Gall Museum; View near Iseltwald on Lake of Brienz, do. near Murg on Wallen Lake, Zürich Gallery; Plateau in Swiss Alps; Summer Evening; Cows at the Water.

SCHIFFER, ANTON, born at Gratz in 1811, died in Vienna, June 13, 1876. Landscape painter, pupil of Vienna Academy. Works: View of the Schneeberg (1838), Museum, Vienna; Grundel Lake in Upper Austria, Harrach Gallery, ib.; View on Hintersee near Berchtesgaden (1845); Outlook from Schafberg near Ischl (1858); View of the Grossglockner (1870); Gosau Lake with the Dachstein (1871).—Cotta's Kunstbl., 1845; D. Kunstbl., 1858; Wurzbach, xxix. 291.

SCHIFFER, MATHIAS, born at Puch, Styria, in 1742 or 1746, died after 1808. Landscape and architecture painter; no particulars known. Works: Interior of Catholic Church (2, 1786, 1787), Schwerin Gallery; others at Ratisbon and Gratz.

SCHIFFMANN, JOST, born at Luzerne, Switzerland, March 30, 1822, died in Mu-

SCHILBACH

nich, May 11, 1883. Landscape and still-life painter, pupil of Jacob Schwegler, a drawing-master; being without means he joined in 1843 the papal Swiss guard in Rome, cultivating art in his leisure hours; having seen active service in 1848-49, he returned to Luzerne, and soon after settled in Munich. On a visit to Salzburg he met Hans Makart, just dismissed from the Vienna Academy, and took him to Munich. Appointed Conservator of the Salzburg Museum, he resigned in 1881, after more than ten years of efficient labours, and returned to Munich. Works: View in Tyrol, St. Gall Museum; Shore of Wallenstadt Lake (1853); Morning on Lake Luzerne; Evening Landscape (1854); Cemetery (1857); Souvenir of Wallenstadt Lake (1858); Old little Town on the Rhine (1861).—Tscharner, *Die bild. K. in der Schweiz im J. 1883* (1884), 56.

SCHILBACH, J. HEINRICH, born at Barchfeld in 1798, died at Darmstadt in 1851. Landscape painter, pupil of Primavera in Darmstadt, then studied from nature in Italy, 1823; was much influenced by Ernst Fries, and became court painter at Darmstadt in 1828. He was very happy in depicting momentary effects of light. Works: Castello Gandolfo on Lake Albano (1839), Darmstadt Museum; View of the Capitol in Rome, do. of Forum Romanum, Thorwaldsen Museum, Copenhagen; View of Imperial Palaces in Rome; View of Rome; do. of Mentz.—Cotta's *Kunstbl.*, 1829-33.

SCHILCHER, FRIEDRICH, born in Vienna in 1811, died there in 1881. Genre and portrait painter, pupil of Vienna Academy, and studied from nature in Hungary, Transylvania, and Wallachia. Works: Bacchante, Vienna Museum; Roumanian (1855); Lady of Time of Louis XIV. (1856); Hungarian Tinker (1861); Tambourine Player (1864); Triumph of Neptune (1871).—Wurzbach, *xxix.* 312.

SCHILGEN, PHILIPP ANTON, born at Osnabrück in 1793, died there in 1857. History painter, pupil of Düsseldorf Academy under Cornelius, with whom he went

to Munich in 1825. Works: Rape of Helen, New Pinakothek, Munich; Scenes from Tragedies of Æschylus, Royal Palace, *ib.*; Establishment of Succession in Bavaria, Arcades, Royal Garden, *ib.*—Cotta's *Kunstbl.* (1829); Förster, *v.*

SCHINDLER, ALBERT, born at Engelsberg, Silesia, Aug. 19, 1805, died in Vienna, May 3, 1861. Genre painter, pupil of Vienna Academy under Fendi. Works: Capuchin giving Communion to Officer dying in his Cell (1834), Vienna Museum; Recruiting (1839); Last Pilgrimage (1840); Officer's Farewell (1841), Count Victor Wimpffen, Vienna.—Wurzbach, *xxx.* 1; *Zeitschr. f. b. K.*, *xii.* 128.

SCHINDLER, EMIL JAKOB, born in Vienna in 1842. Landscape painter and illustrator, pupil of Vienna Academy and of Albert Zimmermann, and studied after Dutch masters, such as Hobbema and Ruissdael; later adhered to the style of French masters, especially Théodore Rousseau. Medals: Munich, 1883; Berlin, 1886. Works: Forest Smithy (1864); Priener Mühlen Valley (1866); Kiss in the Woods (1869); Views in the Prater (1870, 1871, 1872, 1873); Wood Choppers (1873); Moonrise on March River; Autumn Landscape on the Fischa; two Views on Isle of Lacroma (1879); View near Zütphen, View at Haslau on the Danube (1883); 24 Cartoons for Zedlitz's *Waldfräulein.*—Meyer, *Conv. Lex.*, *xxi.* 804; Wurzbach, *xxx.* 8; *Kunst-Chronik*, *xviii.* 512; *Zeitschr. f. b. K.*, *xv.* 128.

SCHINDLER, JOHANN JOSEF, born at St. Pölten, Lower Austria, July 28, 1777, died in Vienna, July 22, 1836. Landscape and genre painter, pupil and afterwards member of Vienna Academy. Court painter. Works: Landscape with Ruins, Battle between Frederic the Warlike and King Béla of Hungary (1820); View of Salzburg (1828); Travellers attacked by Wolves (1830); The Fire in the Prater in 1833 (1834), Vienna Museum.—Wurzbach, *xxx.* 10.

SCHINKEL, KARL FRIEDRICH, Dr., born at Neu-Ruppin, March 13, 1781, died

ARTIST
ALBERT SCHINDLER

THE FAREWELL

ENGRAVED BY JOHANN J. KLAUS



ARTIST

J. W. SCHIRMER

THE CAMPAGNA

ENGRAVED BY E. WILLMANN



SCHINNAGL

in Berlin, Oct. 9, 1841. Landscape painter, self-taught and an able master, although better known as an architect. Works :

Ideal Landscapes (1815, 1820), Rocky Gate, Italian Landscape (1817), six decorative Landscapes, Mountain Lake (1823), Castle by a Lake (1823), Ideal Landscapes (3), Gothic Cathedral, Harvest Festival (1826), National Gallery, Berlin ; others, and Collection of Drawings and Sketches, Schinkel Museum, *ib.*—Botticher, *Fr. Schinkel und seine Werke* ; Grimm, *Rede auf Schinkel* (Berlin, 1867) ; Jordan (1885), ii. 198 ; Kugler, *K. Fr. Schinkel* (Berlin, 1842) ; Quast, *do.* (Neu-Ruppin, 1866) ; Rosenberg, *Berl. Malersch.*, 99 ; Springer, *Gesch.*, 37 ; Wolzogen, *Aus Schinkel's Nachlass* ; *do.*, *Schinkel als Architect*, etc. (Berlin, 1864) ; *Zeitschr. f. b. K.*, iii. 89.



SCHINNAGL, MAX JOSEF, born at Burghausen, Bavaria, in 1694, died in Vienna, March 22, 1762. Landscape painter, pupil of his step-father, Joseph Kammerlohr. Travelled, and settled in Vienna. His figures were painted by Janneck and K. Aigen. Works : Six Landscapes, Vienna Museum ; St. Anna, Frauenkirche, Alten-Oetting ; Hunting Party riding to Falcon Chase, Huntsmen by Dead Game, Aschaffenburg Gallery ; Landscapes with Figures (2), Schleissheim Gallery.—Wurzbach, xxx. 30 ; Nagler, xv. 261.

SCHIÖTT, HEINRICH, born at Elsinore, Dec. 17, 1823. Portrait and genre painter, pupil of Copenhagen Academy, where he won two medals in 1846 ; visited Paris, London, and Italy in 1850, and after his return painted several members of the royal family ; afterwards visited Norway and Iceland, and in 1872-73 Egypt, Palestine, Greece, and Italy. Member of Copenhagen Academy in 1854 ; professor in 1866. Works : Portrait

of Lund (1854) ; Genre Scenes from Norse Country Life ; Landscapes and Architectural Views in Egypt and Syria.—Weilbach, 613.

SCHIRMER, (AUGUST) WILHELM (FERDINAND), born in Berlin, May 6, 1802, died at Nyon, on Lake Geneva, June 8, 1866. Landscape painter, pupil of Berlin Academy, and greatly influenced by Schinkel ; studied in Italy in 1827-30, allied with Koch, Reinhardt, and Turner ; in 1831 opened a studio in Berlin, which attracted many pupils ; in 1835 became member, in 1839 professor, and in 1852 senator of the Academy ; visited Italy again in 1845 and 1865, when he fell seriously ill at Rome and died on his way home. Works : Tasso's House in Sorrento (1837), Park Landscape (1856), Coast near Naples (1864), National Gallery, Berlin. In fresco : Pyramids of Memphis, Corridor in Pyramid of Cheops, View of Ægina with Temple, View of Phigalia with Temple (1850), New Museum, *ib.*—Dioskuren, 1866 ; Jordan (1885), ii. 200 ; *Kunst-Chronik*, i. 101 ; Rosenberg, *Berl. Malersch.*, 326.

SCHIRMER, JOHANN WILHELM, born at Jülich, Rhenish Prussia, Sept. 5, 1807, died in Karlsruhe, Sept. 11, 1863. Landscape painter, pupil of Düsseldorf Academy under Schadow, when he studied history painting, until Lessing's landscapes induced him to take up that branch of art, in which he became famous as a representative of historical landscape in the style of Poussin ; visited Belgium (1830), the Black Forest and Switzerland (1835), Holland (1837), Normandy (1838), Italy (1839) ; became in 1830 assistant professor, in 1839 professor at Düsseldorf Academy, and in 1853 director of the Karlsruhe Art School, which he reorganized. Member of Berlin and Dresden Academies. Works :



SCHISCHKIN

Lonely Pond in Oak Wood (1832); Convent of St. Scholastica, six Biblical Landscapes with Life of Abraham, National Gallery, Berlin; Autumn Landscape (1834), Aremberg Gallery, Brussels; Mountain Road (1839), Darmstadt Gallery; Grotto of Egeria (1841), Park in Evening Light (1847), Nether German Landscape (1864), Leipsic Museum; Italian Landscape (1842), Inundation, Series of 26 Biblical Landscapes, Düsseldorf Gallery; Swiss Landscape (1844), Christiania Museum; Storm (1848), Prague Gallery; Moonlight with Rape of Hylas, Italian Landscape, Provinzial Museum, Hanover; Calm Evening after Stormy Day (1849), Königsberg Museum; Path on Forest Border (1850), Hamburg Gallery; Inundation in the Woods (1853), Brunswick Gallery; Via Mala (1853), four Landscapes with Story of Good Samaritan (1856-57), Storm in the Campagna (1858), Karlsruhe Gallery; replica of Samaritan Cycle, Cassel Art Union; Biblical Landscape, Stuttgart



Museum; North German Landscape, St. Gall Museum.—Andresen, ii. 303; Förster, v. 406; Jordan (1885), ii. 199; Wolfg. Müller, Düsseldf. K., 323; Riegel, D. Kunststud., 365; D. Rundschau, xi. 381; xii. 34, 233; Springer, Gesch., 171; Zeitschr. f. b. K., i. 158.

SCHISCHKIN, JOHANN, born at Jelabuga, Government of Viatka, Jan. 13, 1827. Landscape painter, pupil of Moscow Art School and St. Petersburg Academy, where he won the first prize in 1863, and of which he became a member in 1866. Professor in 1873; Order of Stanislaus. Works: Dilapidated Bridge (1868); Pine Forest (1871); Interior of Primeval Forest (1873), St. Petersburg Academy; First Snow, Dawn in Spring (1874).

SCHLEICH, EDUARD, born at Harbach, Bavaria, Oct. 12, 1812, died in Munich, Jan. 8, 1874. Landscape painter, self-taught by study of nature in Bavarian Alps, Tyrol, and

North Italy, and after the old masters in the Munich and Schleissheim Galleries. Having



been dismissed from the Munich Academy as "without talent," he took for his models Eitzdorf, Morgenstern, and Rottmann, and became, after the latter, the most distinguished landscape

painter of the Munich school, upon which he exerted signal influence; visited France, Belgium, Hungary, and Italy. Professor in 1868; honorary member of Munich and several other Academies. Gold medal, Berlin; Order of Michael. Works: Evening Landscape, National Gallery, Berlin; Alp in Tyrol, Karlsruhe Gallery; Starnberg Lake, Darmstadt Museum; Cattle Herd crossing Water, Dresden Gallery; Alp in the Algäu, Kunsthalle, Hamburg; Isar Meadows near Munich (1861), Königsberg Museum; View in Isar Valley (1858), Village with Church and Castle, Storm near Coast, Village near Pasing, Sketches (8, 1874), New Pinakothek, Munich; Starnberg Lake, Alp in Ziller Valley, Venice by Moonlight, Schack Gallery, ib.; Moonlight near Rotterdam (1873), Germanic Museum, Nuremberg; Village Landscape, View on the Würm, Stuttgart Museum; Storm Landscape (1851); View near Dachau (1856); Moonlight Night in Normandy (1858); Isar Meadows near Munich (1860); Foggy Morning on Starnberg Lake (1860); Herrenchiem Lake (1871).—Dioskuren (1875), No. 14; Cotta's Kunstbl., 1830-40; D. Kunstbl., 1850-58; Graph. K., v. 6; Illustr. Zeitg. (1874), i. 231; Jordan, (1885), ii. 201; Regnet, ii. 181; Schack, Meine Gemäldesammlung (1884), 225; Zeitschr. f. b. K., ix. 161.

SCHLEISNER, CHRISTIAN ANDREAS, born at Lyngby, near Copenhagen, Nov. 2, 1810. Genre painter, pupil of Copenhagen Academy, where he won medals in 1831, 1833; studied while travelling

ARTIST
EDWARD SCHLEICH

•
LAKE STARNBERGER

ENGRAVED BY W. HECHT



SCHLESINGER

and in the Munich Gallery; returned to Copenhagen in 1842; became member of the Academy in 1852, and professor in 1858. Works: Coppersmith reading Letter to his Wife (1841); Poulterer (1842), New Pinakothek, Munich; Grandmother teaching her Grandson to Pray (1842), Schwerin Gallery; Zealand Fisherman Family (1857), Sailors in a Tavern (1861), Kunsthalle, Hamburg; Scene from Danish Sailor-Life (1848), Coppersmith in his Workshop (1859), Copenhagen Gallery.—Weilbach, 614.

SCHLESINGER, ADAM, born at Ebertsheim, Bavaria, in 1759, died in 1829. Still-life painter. Works: Currant Bush with Bird's Nest, Strawberry Plant with Snail, etc. (1820), National Gallery, Berlin.

SCHLESINGER, FELIX, born in Hamburg, Oct. 9, 1833. Genre painter, pupil of Düsseldorf Academy and of Jordan; lived for several years in Paris, and settled in Munich. Works: Peasants in Holstein preparing to go to Church (1854), Hamburg Gallery; Saved from Shipwreck; Post Office; Children at the Well (1864); Young Couple's Visit to Parents (1866); At the Jeweller's; In Danger, Out of Danger (1883).—Müller, 468.

SCHLESINGER, HENRI GUILLAUME, born in Frankfort-on-the-Main in 1814. Genre painter, pupil of the Vienna Academy, but went early to Paris, where he was naturalized and has since lived. Popular painter of light subjects. Medals: 3d class, 1840; 2d class, 1847; L. of Honour, 1866. Works: Seductions of Life, Walk to Church (1840); Spanish Guerillas, Margaret and the Tempter (1842); If Youth only Knew (1843); Harem Favourites, The Meal (1844); One of Rousseau's Days, Blind Man's Buff (1845); Bridge of Love (1846); Little Marguerite, A Harem, A Romance (1847); Voltaire's First Love (1848); Love's Confidences (1850); Improvising (1851); A Likeness Guaranteed (1853); Happiness in the Mountains, Hunting Butterflies, The Betrothed (1855); When the Masters are away (1857); Last Sitting of Charlotte Corday to the Artist Hoyer (1859); Foot-Bath, Tempta-

tion, The Reception (1860); Festival of the Madonna (1864); Five Senses (1865); Carmela, Reading (1866); Christmas Eve, Dead Bird (1867); Maria del Marco, Alone in the Studio (1868); Good Friends (1869); Taking Pains for Nothing (1872); Miss Mischievous (1873); Brother and Sister (1874); The Dove-cot, Jane (1875); Like Grandmother (1877); Broken Pot, Mistress's Bonnet (1879); Double Arrest (1880); Love in Old Times and Nowadays (1882); Modern Venus, Bohémienne (1884); Young Girl of Morocco (1885); The Favourite (1886).—Claretie, Peintres, 110; Larousse; Müller, 468.

SCHLESINGER, KARL, born at Lausanne in 1826. Genre and landscape painter, pupil in Hamburg of Hermann Kauffmann, in 1844 of Prague Academy under Ruben, and in 1850 of Antwerp Academy under Dyckmans; settled in Düsseldorf in 1852. Works: Emigrants going Aboard (1851), Wandering Musicians (1859), Evening on the Moselle (1863), Kunsthalle, Hamburg; Moonlight with Priest carrying Viaticum, Provinzial Museum, Hanover; Memento Mori (1880).—Meyer, Conv. Lex., xvii. 786; Müller, 468.

SCHLICHTEN, JAN PHILIPS VAN DER, flourished about 1720, died in Mannheim in 1745. Dutch school; history and genre painter, pupil of Adriaan van der Werff; painted for the Elector Charles Philip of the Palatinate. Works: St. Andrew with the Cross (1732); Village Musician (1731), Old Pinakothek, Munich; Tyrolese Peasant (1730), do. Woman, Lute-Player, Schleissheim Gallery.

SCHLOEPKE, THEODOR, born at Schwerin, March 6, 1812, died there, Jan. 13, 1878. Portrait, genre, battle, and animal painter, pupil of Berlin Academy, whence he returned to Schwerin in 1840; studied in Paris under Horace Vernet in 1847-48, and again in 1855-57; accompanied the Mecklenburg troops during the campaign in Schleswig-Holstein, and was made court painter in 1853. During his

SCHLÖSSER

second stay in Paris he won the favour of Napoleon III. and painted the Empress Eugénie for the palace at St. Cloud ; spent the winter of 1874–75 in Italy and painted in Rome and Pompeii landscapes and architecture pieces. Works : Stable Boy's Joy (1836), Horse Stable (1845), Ride of Witches to the Blocksberg (1853), Russian Team, Death of Niclot (1857), Skirmish near Walsmühlen in 1719, Portraits of Fritz Reuter (1866), Gustav zu Putlitz (1866), Gaston Lenethe (1868), Friedrich Kücken (1869), Count Friedrich von Schack (1875), Grand Duke Paul Friedrich, and of himself (1876), Schwerin Gallery.—Schlie, 67.

SCHLÖSSER, HERMANN (JULIUS), born in Elberfeld, Dec. 21, 1832. History painter, pupil of Düsseldorf Academy under Karl Sohn ; took prize of Berlin Academy in 1860 ; lived several years in Paris, and settled in Rome. Gold medal, Berlin, 1870. Works : Maid of Orleans ; Venus rising from the Sea (1871) ; Thetis surprised by Peleus (1872), Kunsthalle, Hamburg ; Theseus and Ariadne ; Pandora before Prometheus and Epimetheus (1878), National Gallery, Berlin.—Müller, 469 ; Zeitschr. f. b. K., vi. 107 ; Leixner, Mod. K., ii. 14.

SCHLÖSSER, KARL, born in Darmstadt in 1836. Genre painter, pupil in Frankfort of Jakob Becker, and in Paris of Couture ; settled about 1875 in London, where he exhibits at the Royal Academy and the Grosvenor Gallery. Medal, Vienna ;

Knight of Order of Merit. Works : Last Rehearsal ; Political Adversaries (1871) ; First Bottle of Champagne ; Obligatory Instruction (1875) ; Village Lawyer (1876) ; Forbidden Fruit (bought by Napoleon III.) ; Reprimand ; Advice in Need (1878), Städel Gallery, Frankfort ; The Refectory (1877) ;

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Carriage Accident, Grocer's Shop in Tyrol (1878) ; Political Discussion, Sunset at San Remo, Compulsory Education (1879) ; Souvenir de Palermo (1880) ; Singing Lesson, Finishing Touch, A Duet (1881) ; Out of Tune, Pianissimo, An Intermezzo (1882) ; Old Friends, A Book Worm, Palermo (1884) ; From Bordigherra (1885) ; An Old Bachelor (1886).—Gaz. des B. Arts (1865), xviii. 319, 522 ; (1867), xxii. 537.

SCHLOTTHAUER, JOSEF, born in Munich, March 14, 1789, died there, June 15, 1869. History painter, pupil of Munich Academy. Painted some of the frescos in the Glyptothek after Cornelius's cartoons. Visited Rome in 1830 ; became professor at Munich Academy in 1831 ; went to Pompeii in 1844 to study ancient painting. With Fuchs he invented in 1846 stereochromy, a method of preserving the colours of frescos, used by Kaulbach in the Berlin Museum. Works : Christ crowned with Thorns ; Altarpieces (1838), Bamberg Cathedral. — Kunst-Chronik, iv. 181.

SCHMALZ, HERBERT, born in England ; contemporary. Genre and portrait painter ; exhibits at the Royal Academy and the Grosvenor Gallery. Works : Muriel, Sir Galahad (1881) ; Voices, Alas ! (1882) ; Beyond, Temple of Eros, How Long !, Idaline (1883) ; Too Late !, Queen of the May, Felice, All is Vanity (1884) ; Elaine, Denise, Souvenir de Blankenberghs (1885) ; Topsy (1886).

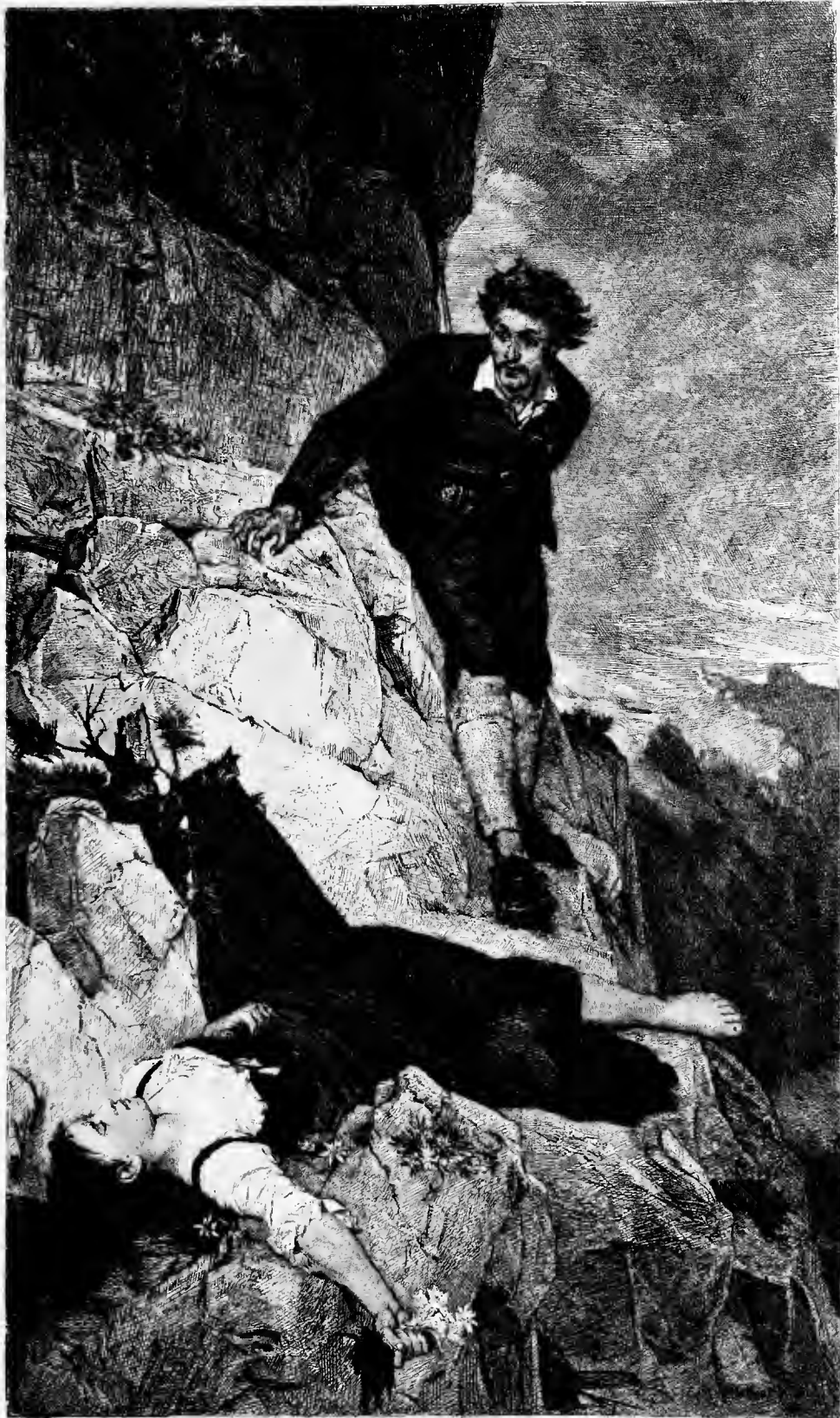
SCHMID, MATHIAS, born at See, Tyrol, Nov. 14, 1835. History and genre painter, pupil of Munich Academy (1856) under Schraudolph, and of Piloty in 1869, when persecution by the clergy in Tyrol on account of his liberal ideas caused him to return to Munich. Medal, Vienna, 1873. Works : Ruth going to Bethlehem (1858) ; Entombment ;



ARTIST
M. SCHMID

THE RESCUE

ENGRAVED BY R. RAUDNER



SCHMIDT

Flight into Egypt; Alpine Carters; Dealer in Sacred Images; Mendicant Monks; Collection of Confessions; Judge of Morals (1873); Removal of the Protestants of the Zillerthal; Smugglers; Flutist and Peasant Woman; Festival of the Parson's Cook (1874); Betrothal (1879); Legendary Pictures, Villa Tschavoll near Feldkirch; His Lathered Reverence, Repairing the Damage (1882); Salvation (1883); Blind-Man's-Buff (1884); Forsaken (1885); In the Picture Gallery (1886). In fresco: Three Marys at Christ's Tomb (1859), Cemetery, Innsbruck.—Allgem. Kunst-Chronik, viii. 279, 377; ix. 244; Illustr. Zeitg. (1874), ii. 343; (1877), i. 10; (1883), i. 315; Kunst-Chronik, xvii. 386; xviii. 649; xix. 352; xx. 279; xxii. 37; Kunst Alle, i. 103, 224; Zeitschr. f. b. K., xii. (Mittheilungen, v. 8); xix. 131.

SCHMIDT, HEINRICH, born at Saarbrück, Rhenish Prussia, about 1740, died in 1821. History painter, studied in Italy, where he spent most of his life, chiefly at Naples. His works show the influence of Raphael Mengs and of the French school. He was much employed by the Grand ducal court of Darmstadt. Works: Artemisia by the Ashes of her Husband (1785), View near Ronciglione in the Campagna (1792), Adam and Eve listening to the First Thunder, Diana and Callisto, Daughter of Jairus, Darmstadt Museum.

SCHMIDT, JOHANN HEINRICH, born at Hildburghausen, Feb. 11, 1749, died in Dresden, Oct. 28, 1829. Portrait painter, son and pupil of Johann Thomas Schmidt, Saxon court painter; travelled in Italy and France; became court painter in Dresden in 1775; visited Russia and different German cities. Member of Dresden Academy in 1795. Works: Assembly of Princes in Pillnitz (1791); Princess Augusta of Saxony (1783), Dresden Gallery; Pastel Portraits of Napoleon, Suwaroff, Nelson, Archduke Charles, and others.—Nagler, xv. 343.

SCHMIDT, KARL CHRISTIAN, born in Stuttgart in 1808. History painter, pupil in Stuttgart of J. G. von Müller, in Munich

of Cornelius, and in Paris of Ingres. Professor at Stuttgart Art School. Works: Annunciation to the Shepherds (1839); Mary and St. John at Christ's Tomb (1844); Judgment of Christ (1861), Stuttgart Museum; Resurrection (1864).—Müller, 471.

SCHMIDT, MARTIN JOHANN, born at Grafenwörth, Nether Austria, Sept. 25, 1718, died at Krems, June 28, 1801. History painter, first instructed by his father, a sculptor, then studied after the great masters. Several of his works may be seen at the Vienna Academy, and in the Gallery at Gratz.—Mayer, Der Maler M. J. Schmidt (Vienna, 1879).

SCHMIDT, MAX, born in Berlin, Aug. 23, 1818. Landscape painter, pupil of Berlin Academy and of Karl Begas, Karl Krieger, and Wilhelm Schirmer. Travelled in Turkey, Palestine, and Egypt in 1843-44; visited the Ionian Islands in 1847, Rome in 1853, Italy and England in 1861 and 1870. Became professor at Weimar Art School in 1868, and at Königsberg Academy in 1872. Member of Berlin Academy. Gold medals, Berlin, 1858, 1868; Medal, Vienna, 1873; Orders of Crown, Red Eagle, and White Falcon. Works: Schwarza Valley, Berlin Art Union; Evening in Provence (1850); Four Periods of the Day (1852); Seraglio Gardens (1853); Moonlight on the Sea, and Forest Scene (1860); View of Nice (1861); Terracina (1863); Wood and Mountain (1868), Spree in Sultry Weather (1877), National Gallery, Berlin; Woodland Solitude (1871), Approaching Storm on Amber Coast—East Prussia (1878), Königsberg Museum; Coast near Smyrna, Schack Gallery, Munich; Swamp, Cologne Museum; Tempest on the Sea, Rostock Museum; Pastoral Scene, Dantzic Museum. In fresco: Scenes in Egypt and Greece, New Museum, Berlin.—Jordan (1885), ii. 203; Müller, 472; Rosenberg, Berl. Malersch., 328.

SCHMIDT, WILLEM HENDRIK, born at Rotterdam, April 12, 1819 (?), died at Delft, June 1, 1849. Genre, history, and portrait painter, pupil of G. de Meyer. Travelled in

SCHMITSON

Germany in 1840; became professor at Delft Academy in 1842. Works: Portrait



Group of Young Ladies, Wealth and Poverty, Marriage Contract (1838); Monk comforting Sick Woman (1839); Children's School, Confession (1840); Last Moments of a Monk (1842);

Monks in Meditation, Emilie of Nassau, daughter of William the Silent, Rotterdam Museum; Charles V. receiving the Extreme Unction, Ravené Gallery, Berlin; De Profundis (1845), Cologne Museum; Dutch School Room, New Pinakothek, Munich.—Immerzeel, iii. 70; Kramm, v. 1480.

SCHMITSON, TEUTWART, born in Frankfort, April 18, 1830, died in Vienna, Sept. 2, 1863. Animal painter, self-taught; went about 1850 to Düsseldorf, in 1856 to Carlsruhe, in 1857 to Berlin, visited Italy in 1860–61, and settled in Vienna. Painted especially horses. Gold medal, Brussels, 1861. Works: Tartar Horses in Snow Storm (1863), Gsell Gallery, Vienna; Thirsty Cattle, *ib.*; Transportation of Hungarian Mares, Ravené Gallery, Berlin; Shying Oxen (1864); Roman Cattle-Drivers (1868?); Hungarian Horses shying before Upset Vehicle, Carlsruhe Gallery; Tartar Horses shying before Dead Horse. — Wurzbach, xxx. 327; Zeitschr. f. b. K., ix. (Mittheilungen, ii. 23).

SCHMITZ, ADOLF, born in Cologne; contemporary. History painter, pupil of Städel Institute, Frankfort; formed himself after French and Belgian masters. Works: Christ and Judas, The Widow's Mite (1854); Emperor Henry III. challenging Henry I. of Lorraine; Bishop John of Speier protecting the Jews; Emperor Max on the Martin Wall. In fresco: Entry of Princess Isabella into Cologne in 1235, Legend of Marsilius, St. John's Festival in Cologne (after Pe-

trarch), Gürzenich Saal, Cologne; Dance of Elves in Titania's Dream, Pringsheim Mansion, Berlin.—Müller, 472.

SCHNEIDER, HERMANN, born in Munich, June 16, 1846. History painter, pupil of Munich Academy, and in 1864–67 of Piloty; lived for several years in Italy, greatly influenced by his sojourn in Rome. Works: Last Moments of Mother of Louis XIV. (1867); Nymph and Satyr, Charles V. at Valladolid (1869); Venetian Banquet (1870); Audience in the Munich Grottenhof (1871); Van Dyck painting Children of Charles I. (1876); Duel on the Sea (1877); Venus and Cupids (1878), Leipsic Museum; Journey of Charles V. to San Yuste; Unlike Spouses (1881); Sick Actress (1882); Cycle of Bacchus (1883), Banquet Hall in the Drachenburg near Königswinter on the Rhine.—Müller, 473; Kunst-Chronik, xvii. 59, 307; xix. 183; xx. 704; Leixner, Mod. K., i. 105.

SCHNEIDER, JOHANN KASPAR, born at Mentz in 1754, died there in 1839. Landscape and portrait painter, pupil of Franz Josef Heideloff (1676–1772), but mostly self-taught by careful study of nature; worked in Mannheim, Erfurt, and Mentz; also painted altarpieces. Works: Wood Landscape by Moonlight, Darmstadt Museum; Old Castle on a Rock on the Rhine, New Pinakothek, Munich; Night Scene in the Woods (1786), Oldenburg Gallery. His brother Georg was also a good landscape painter.—N. Necrol. der D. (1839).

SCHNETZ, JEAN VICTOR, born in Versailles, May 15, 1788, died in Paris, March 15, 1870. History and genre painter, pupil of David, later of Regnault, Gros, and Gérard. Early abandoned the classical school, and going to Italy after 1824 painted scenes from the life of the people with much success. Member of Institute, 1837; appointed director of the French Academy in Rome in 1840; lived in Paris in 1847–52; again director in Rome in 1852–66; L. of Honour, 1825; Officer, 1843; Commander, 1866; Knight of the Papal Order of St. Gregory in 1847. Works: Good Samaritan, Jere-



LAFOSSE.
1867.

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Imp. Leizelier et C^{ie} Paris

V^r Schmitz

SCHNITZLER

miah weeping over Ruins of Jerusalem (1819); Gypsy Woman telling the Fortune of Sixtus V. (1820); replica (1829), Raczynski Gallery, Berlin; Inundation; Pasture in Roman Campagna; Brigand's Wife fleeing with her Child; Brigand's Wife Asleep; Girl confessing to a Hermit; Wounded Guelph, Costumes of Nettuno (1825); Italian Women before a Madonna; Battle of the Trebia; Sleeping Pilgrims; Women Bathing in Lake Nemi; Family of Peasants; Neapolitan Peasants; Women Harvesters listening to a Song by a Shepherd; Battle at the Hôtel de Ville, July 28, 1830; Sack of Rome in 1527; Eudes raising the Siege of Paris in 886, Battle of Cérisoles, Esther and Mordecai, Monks reading Prayers to Pisan Shepherds (1837); Procession of Crusaders, Modern Good Samaritan, Young Greek (1838); Mass in the Country; Peasants listening to a Pifferaro; Incident of the Sack of Aquilea by Attila, Young Woman weeping over her Dead Husband; Girls dressing after a Bath; Funeral of a Young Martyr; Woman Bathing; Rest in Egypt; Death and the Woodsman; Contadina Praying; Saint recalling a Child to Life; Capuchin Physician; Pifferaro's Lesson; Jeremiah; Goatherd's Betrothed; Woman Asleep in a Vineyard; Battle of Senef, Versailles Museum; St. Geneviève (Notre Dame de Bonne Nouvelle).—*Revue des Deux Mondes* (1855), x. 749; Larousse.

SCHNITZLER, J. MICHAEL, born at Neustadt, Bavaria, Sept. 24, 1782, died in Munich, Oct. 1, 1861. Animal painter, pupil of Augsburg Academy. Works: Partridges, National Gallery, Berlin; Dead Fowl (3), Vulture killing Dove (1860), New Pinakothek, Munich; Foreign Birds, Schleissheim Gallery. — Jordan (1885), ii. 204.

SCHNORR VON KAROLSFELD, JOHANN VEIT (Veit Hans), born at Schneeberg in 1764, died in Leipsic, April 30, 1841. History and portrait painter, pupil of Leipsic Academy under Oeser, went in

1788 to Königsberg, where through Oeser's recommendation he was soon known as a drawing master and portrait painter, but returned to Leipsic in 1790, painted miniatures, afterwards historical pictures, and illustrated the works of prominent authors. Visited Vienna and Paris in 1802, was made instructor at the Leipsic Academy in 1803, and professor and director in 1816. Works: Healing of the Sick by the Disciples, Male Portrait, Leipsic Museum.—Brockhaus, xiv. 450; Nagler, xv. 399; N. Necrol. der D. (1841).

SCHNORR VON KAROLSFELD, JULIUS, Ritter, born in Leipsic, March 26, 1794, died in Dresden, May 24, 1872. History and landscape painter, son and pupil of Johann Veit Schnorr von Karolsfeld, whom he assisted when a mere boy;



then pupil of Vienna Academy, but studied especially after the early German and Italian masters. Went in 1817 to Florence and in 1818 to Rome, where he became one of the German brotherhood of the Pre-Raphaelites under the leadership of Cornelius and Overbeck, and painted some of the frescos in the Villa Massimi in 1822–27; visited Sicily, and in 1827 went to Munich as professor at the Academy; executed several monumental decorations in the Königsbau (1842), and in 1846 went to Dresden as professor at the Academy and director of the Gallery. Visited London in 1851, and was induced by Bunsen to resume his formerly planned work of illustrating the Bible, which has made his name popular in England. Member of many Academies. Grand Cross of Order of Albrecht; Knight of Order pour le mérite; Order of Michael, etc. Works: St. Roch giving Alms (1817), Leipsic Museum; The Erl-King, Schack Gallery, Munich; Visit of Zacharias to Holy Fam-

SCHNORR

ily (1817), Visit of Ananias (1865), Conversion of Saul (1867), Dresden Gallery; Ruth and Boaz, Hamburg Art Union; Christ and the Children, Naumburg Cathedral; Marriage at Cana (1819), formerly Lord Cathcart, Scotland; Madonna (1820), Cologne Museum; Vigne near Olevano (1821); Poet of the Nibelungen Lied, Raczynski Gallery, Berlin; Domine quo vadis? Basle Museum; Marriage of Siegfried and Chrimhilde, Siegfried's Farewell, Eight Scenes from Ariosto's Roland, Karlsruhe Gallery; Scene from Nibelungen Lied (1830), New Pinakothek, Munich; Luther in Worms, Maximilianeum, *ib.*; Death of Barbarossa (1832); Good Samaritan (1833), Städel Gallery, Frankfurt. In fresco: Cycle from Ariosto's Roland (1822-27), Villa Massimo, Rome; Cartoons for *do.*, Karlsruhe Museum; Sketches for *do.*, Leipsic Museum. Encaustic: Cycle from *Nibelungen Lied* (1830-50), *do.* from Lives of Charlemagne, Frederic Barbarossa, and Rudolf von Hapsburg (1835-42), Königsbau, Munich; two Cartoons for Nibelungen Cycle (1863), National Gallery, Berlin.—*Art Journal* (1865), 72; (1872), 204; Förster, iv. 223; v. 91, 428; Graph. K., i. 59; *Illustr. Zeit.* (1872), i. 469; Jordan (1885), ii. 204; Kugler, *Kl. Schr.*, iii.; *Kunst-Chronik*, vii. 332; ix. 745; xiii. 249; *Land und Meer* (1872), No. 40; Nagler, xv. 404; Riegel, *D. Kunststud.*, 210; Springer, *Gesch.*, 80; *Zeitschr. f. b. K.*, ii. 1, 285.

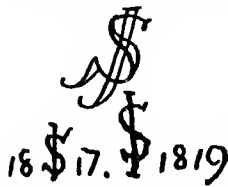
SCHNORR VON KAROLSFELD, LUDWIG FERDINAND, born in Leipsic, Nov. 11 (Oct. 11?), 1789, died in Vienna, April 30 (13?), 1853. History painter, brother of preceding, pupil of his father and of Vienna Academy, but studied chiefly Raphael and Michelangelo; visited in 1834 Munich, Tyrol, Switzerland, and Paris, and in 1837 Dresden, Weimar, and North Germany; became member of Vienna Academy in 1835 and custodian of the Belvedere Gallery in

1841. Works: Knight watching through a Window a Lady writing (1808), Gotha Museum; Mephistopheles appearing to Faust (1818), Madonna (1828), Gretchen in Prison (1834), Vienna Museum; Golo and Geneviève (1820); Huntsman-Lover Listening (1820), Gotha Gallery; The Erl-King, Loreley (1821); Coalition of Austrians and Tyrolese under Chasteler (1822); The Tyrolese under Andreas Hofer (1830), Ferdinandeum, Innsbruck; Christ before Caiaphas (1831); Maid of Orleans (1834); Liberation of Peter (1836); Finding of the Cross; Christ Feeding the Four Thousand (1839); Tristan and Isolde; Old Man in Mediæval Costume, Dresden Museum.—Andresen, v. 311; Nagler, xv. 415; Wurzbach, xxxi. 55.

SCHOBELT, PAUL, born at Magdeburg, March 9, 1838. German school; history and genre painter, pupil of Düsseldorf, Berlin, and Brussels Academies, then in Paris of Gleyre and in Berlin of Schrader; went in 1863 to Rome, where he has since resided. Works: Grave-Digger Scene in Hamlet (1860); Creation of Eve; Neapolitan Marriage Suit; Flora with Genii of Spring; Venus and Bellona (1879), National Gallery, Berlin; Rape of Proserpine (1882).—Jordan (1885), ii. 207; Müller, 474; *Kunst-Chronik*, xviii. 88.

SCHÖDL, MAX, born in Vienna in 1834. Genre and still-life painter, pupil of Vienna Academy under Friedländer; visited Paris, London, and Italy. Medal, Vienna, 1873. Works: At the Hotel, Tea (1869); Antiquities, Dessert (1870); *do.*, and Before Masked Ball; Fish, Lobster (1871).—Wurzbach, xxi. 75.

SCHÖDLBERGER, JOHANN NEPOMUK, born in Vienna in 1779, died there, Jan. 26, 1853. Landscape painter, self-taught, with Claude Lorrain and Poussin for his models; member of Vienna Academy in 1813; visited Italy in 1817. Works: Capuchins burying Friar, Interior of Italian Church (1830), View in Moravia (1829), View of Traun Falls (1830), Vienna Museum; Landscape, Grätz Gallery.—Nagler, xv. 420; Wurzbach, xxxi. 70.



SCHOEFF

SCHOEFF, J., flourished at The Hague about 1640–60. Dutch school; landscape painter, whose style suggests the manner of Jan van Goyen, but even more of Pieter Molyn and Joris van der Hagen; bought the freedom of the city at The Hague in 1641. Works: Wood Landscape with Wanderers (1651), Schwerin Gallery; one (1641), A. Bredius, Amsterdam; River Landscape (1649), Van Gelder, The Hague; two (dated), Professor Lemecke, Aix-la-Chapelle.

—Schlie, 576; Zeitschr. f. b. K., vii. 175, 354; xvi. 60; xvii. 128.

SCHOEVAERDTS, MATHYS (Mathieu), born in Brussels about 1665, died there (?). Flemish school; landscape painter, pupil of A. F. Boudewyns in 1682; master of Brussels guild in 1690, its dean in 1692–94. Works: Landscapes with figures (2), Louvre; Promenade of the Fattened Ox, Fish Market, Brussels Museum; Village Kirmess, Berlin Museum; View of St. Cloud, Schleissheim Gallery; Fruit Market, Fish Market, Stockholm Museum; Landscape with Figures, Uffizi, Florence.—Fétis, Cat. Brussels Mus., 447; Kramm, v. 1482; Michiels, ix. 345.

SCHOLTEN, HENDRIK JACOBUS, born at Amsterdam, July 11, 1824. History and genre painter, pupil of Petrus Jacobus Greive. Works: The Widow of Oldenbarneveldt imploring Mercy of Prince Maurice for her Son (1855); Cornelis de Witt compelled to Annihilate the Eternal Edict (1857); Lady Jane Grey seeing her Husband led to the Scaffold; Plancius the Inventor of Sea Charts (1861); Preparations for the Journey; Morning Walk, Sunday Morning, Museum, Amsterdam; Stable with old Huntsman by his Dead Horse, Museum Fodor, ib.

SCHOLTZ, JULIUS, born at Breslau, Feb. 12, 1825. History painter, pupil of König in Breslau and of Dresden Academy under Julius Hübner. Visited Belgium and France; painted portraits in St. Petersburg for several months; settled in Dresden, where

he is professor at the Academy. Member of Berlin Academy. Gold medal, Berlin. Works:

Old Woman Praying (1850); Choir Boy (1854); Officer's Widow with her Children at Church (1859), New Pinakothek, Munich; Uhland's "Three Men crossed over the Rhine;" Episode of the Italian War (1859); Last Banquet of Wallenstein's Generals (1861), Karlsruhe Gallery; Volunteers of 1813 before Frederick William IV., Breslau Art Union; replica (1872), National Gallery, Berlin. In fresco: Life of Duke Albert, Albrechtsburg, Meissen.—Jordan (1885), ii. 208; Kaulen, 87.

SCHÖN, FRIEDRICH WILHELM, born at Worms in 1810, died at Munich in 1868. Genre painter, pupil of Munich Academy in 1832, took up painting in 1838, having at first (since 1826) practised lithography at Darmstadt and Karlsruhe; painted especially night scenes by lamp- and fire-light, afterwards also social political problems, in which he displayed a subtle knowledge of human character. Works: Girl Reading; Going to Church in the Berner Overland; Domino Players (1845); Sunday Morning in Black Forest (1846), Darmstadt Museum; Conversation in Peasant Room (1849), New Pinakothek, Munich; Return of the Soldier (1857); Scene from Hebel's Karfunkel; Southern Emigrants in North German Port; Artists' Union (with 50 portraits).—Cotta's Kunstbl. (1840–45); D. Kunstbl. (1850–57); Dioskuren (1860).

SCHÖN, MARTIN. See *Schongauer*.

SCHÖNBERGER, LORENZ, born at Vöslau, near Vienna, about 1770, died at Mentz in 1847. Landscape painter, pupil of Vienna Academy under Wutky. Visited Bohemia and Switzerland; resided some time in Italy, and went to Paris in 1804. Lived in Vienna, but travelled often in Germany, Holland, Belgium, and England. Member of



J Schoeff
1651

SCHÖNBRUNNER

Amsterdam Academy. Works: *Sunset on Bay of Baiæ* (1804), Museum, Vienna; *Snow Mountains over an Alpine Lake*, Waterfall, Czernin Gallery, *ib.*; *Waterfall of Terni*, Joanneum, Gratz; *Four Periods of the Day*, Vienna; *Sunset* (1810), *do. by the Sea* (1817), *Lonely Lake*, *Waterfall at Noon*, *Moonlight Night by the Sea* (1812), *View of Florence at Sunset*, *do. by Moonlight*, Darmstadt Museum; *Falls of the Rhine near Schaffhausen*, Schleissheim Gallery.—Wurzbach, xxxi. 128.

SCHÖNBRUNNER, KARL, born in Vienna, Oct. 4, 1832, died at Hirschstetten, near Vienna, Feb. 21, 1877. History painter, pupil of Vienna Academy, of Rahl, and of Führich; copied afterwards in Italy the old masters, especially Giorgione and Titian; lived in Rome in 1862–72 and returned to Vienna. Works: *Godfrey of Bouillon laying down his Arms at Holy Sepulchre* (1852); *Bishop Ambrose and Emperor Theodosius* (1859); *St. Augustine and the Boy* (1864); *Tasso's Leonora* (1867); *Life and Art* (1870).—*Kunst-Chronik*, xiii. 546; Meyer, *Conv. Lex.*, xvii. 789; Wurzbach, xxxi. 142.

SCHÖNFELD, HEINRICH, born in Dresden in 1809, died in Munich in 1845. Architecture painter, pupil of Dresden Academy. First painted theatre decorations; went to Munich in 1830, devoted himself to architecture painting, and travelled for sketches in Germany, Italy, Switzerland, Austria, and Holland. Mediæval German buildings were his favourite subjects. Works: *Old Butcher's Quay in Strasburg* (1840), *New Pinakothek*, Munich; *Market-Place of Basle* (1839); *Cathedrals of Bacharach, Limburg, and Erfurt*.—Nagler, xv. 471.

SCHÖNFELDT, JOHANN HEINRICH, born at Biberach, March 23, 1609, died in Augsburg about 1680 (1695?). German school. History and landscape painter, pupil of Johann Sichelbein, afterwards studied in Rome, and after his return worked at Lyons, Munich, Bamberg, Salzburg, Vienna. Works: *Assumption*, Augsburg Cathedral;

Crucifixion, Würzburg Cathedral; *Reconciliation of Jacob and Esau*, replica, and *Gideon watering his Flocks*, *Sacrifice of Minerva*, Vienna Museum; *Shepherd's Festival*, *Battle of the Giants*, *Two Musical Parties*, Dresden Gallery; *Last Judgment*, Brunswick Gallery; *Seleucus and Antiochus*, Oldenburg Gallery; *Sacrifice to Diana*, Schleissheim Gallery.—Kugler (Crowe), ii. 528; Nagler, xv. 469.

SCHONGAUER, MARTIN, commonly called Hipsch Martin or Martin Schön, born at Colmar about 1446, died there, Feb. 2, 1488. German school. History and portrait painter, probably



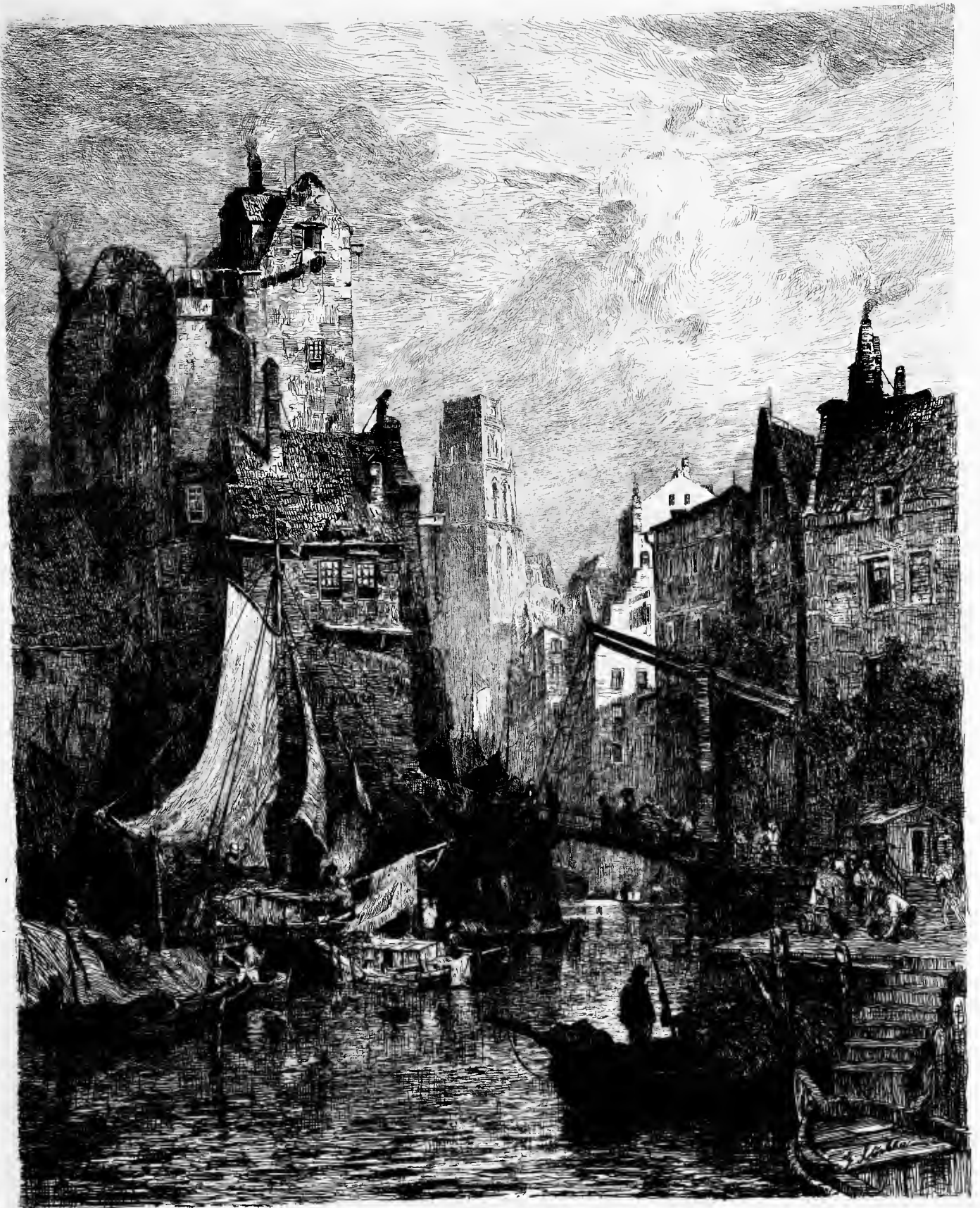
pupil of Rogier van der Weyden in Flanders. Was the greatest German painter and engraver of the 15th century. Works: *Madonna of the Rose Hedge* (1473), *St. Martin's*, Colmar; two *Altar-Wings with Annunciation*, Museum, *ib.* (the 16 panels in the Museum attributed to him are probably by his scholars); *Nativity*, Old Pinakothek, Munich; *do.*, Vienna Museum. None of the works in the Louvre, Madrid, and Brussels Museums, and in the National Gallery and South Kensington Museum, London, are authenticated.—*Academy* (1880), ii. 335; *Allgem. Zeitg.* (1880), Nos. 129, 156; *L'Art* (1881), iii. 272; Ch. Blanc, *École allemande*; *Dohme* lii.; *Gaz. des B. Arts* (1859), iii. 257, 321; (1881), xxiii. 95; *Heideloff*, *K. des Mittelalt. in Schwaben*, 117; *Jahr. der köngl. preuss. Kunstsammlg.*, iv. 131; Kugler (Crowe), i. 134; *D. Lit. Zeitg.* (1881), 20; *Ménard*, *L'Art en Alsace-Lorraine*, 72; *Repert. f. K.*, vii. 31, 167; *Schnaase*, viii. 391; *Woltmann*,

M A S
N 51490

ARTIST
GUSTAV SCHÖNLEBER

CANAL IN ROTTERDAM

ORIGINAL ETCHING



SCHÖNHERR

Kunst im Elsass, 226 ; W. & W., ii. 104 ; Wurzbach, Martin Schongauer (Vienna, 1880) ; Zeitschr. f. b. K., i. 258 ; xvi. 74 ; xxii. 34.

SCHÖNHERR, KARL GOTTLÖB, born at Lengefeld, Saxony, Aug. 15, 1824. History painter, pupil of Dresden Academy under Julius Hübner, then studied in Rome. Professor at Dresden Academy. Works : Raising of Tabitha by Peter (1855), Dresden Gallery ; Christ's Return, Church in Lösing, Saxony ; Christ on the Mount of Olives, Altarpiece, Cherson, Russia.—Müller, 475.

SCHÖNLEBER, GUSTAV, born at Bietigheim, Württemberg, in 1852. Landscape and architecture painter, pupil of Kurtz in Stuttgart and of Adolf Lier in Munich ; travelled in Italy and Holland. Professor in Carlsruhe in 1880. Medal, Munich, 1879. Works : Italian Coast Study ; Fishers' Return ; Dantzic Fish Market ; Harbour of Genoa ; Rotterdam ; Ostend Canal ; Suabian Imperial City ; Venetian Fishing Boats (1871), Hamburg Gallery ; Harbour of Ostend (1879) ; View of Flushing at Low Tide (1881), Dresden Museum ; Evening near Dordrecht, Stuttgart Museum ; Spring in Suabia, High Water in the Neckar (1884).—Müller, 475 ; Meyer, Conv. Lex., xxi. 808 ; Kunst-Chronik, xvii. 380 ; Zeitschr. f. b. K., xix. 158 ; xx. 72.

SCHÖNMANN, JOSEF, born in Vienna, April 19, 1799, died there, May 26, 1879. History painter, pupil of Vienna Academy, which sent him to Rome in 1832. Honorary member of Accademia dei Virtuosi, Rome, in 1838 ; member of Vienna Academy in 1848. Works : Death of Dido (1822) ; Hector calling Paris to Battle (1828) ; Holy Family (1833), Vienna Museum ; St. Joseph (1835), S. Antonio, Trieste ; Portrait of Count Franz Saurau, Joanneum, Grätz. In fresco : The Great Prophets, Altlerchenfeld Church, Vienna.—Wurzbach, xxxi. 167.

SCHÖNN, ALOIS, born in Vienna, March 11, 1826. Genre painter, pupil of Vienna Academy under Führich and Leander Russ. Went through the Italian campaign of 1848

and the Hungarian War ; studied in Paris in 1850-51 ; then travelled in Syria, Egypt, Nubia, and Arabia, returning home by way of Italy, and visited Hungary in 1856. Gold medal in Berlin ; medal in Munich ; Order of Franz Joseph. Works : Return from Skirmish at Ponte Tedesco (1848) ; Hungarian Family returning Home after War (1849) ; Evening on the Nile (1852) ; Departure of Tyrolese Students from Vienna in 1848 (1864), Ferdinandeum, Innsbruck ; Gypsy Camp (2, 1857), Coburg Gallery, Vienna ; Storming of Lodrone (1850), On the Coast of Genoa (1872), Museum, ib. ; Goose Market in Cracow (1869), Academy, ib. ; Scene in Persecution of Jews (1870) ; Festival in Capri, Fish Market at Chioggia, do. in the Ghetto at Rome (1871) ; Scene before Wine Depot in Monte Testaccio (1882) ; Market in Bosnia, do. in Tunis (1883).—Wurzbach, xxxi. 98 ; Kunst-Chronik, xvii. 261 ; xviii. 510 ; Zeitschr. f. b. K., iv. 259 ; vi. 213 ; viii. (Mittheilungen, i. 40).

SCHOOL OF ATHENS, Raphael, Camera della Segnatura, Vatican, Rome ; fresco, arched top, H. 16 ft. × 26 ft. 8 in. The Triumph of Science ; companion to the *Dispute of the Sacrament*, which represents the Triumph of Religion. A vast portico, the arcades of which are pierced with niches filled with statues ; those in front, Apollo and Minerva ; in the centre, Plato, with Aristotle beside him, is expounding to disciples standing around, while Diogenes lies on the steps, with Aristippus passing him talking to Epicurus ; at left, on steps, Alcibiades, Xenophon, and others, listening to Socrates ; below them, Pythagoras, with his wife Theano, his son Telauges, and his pupil Archytas, Anaxagoras standing, Heraclitus sitting alone, and Democritus or Epicurus by base of pillar ; at right, on steps, Pyrrho, Arcesilaus, and others, and below them Archimedes (portrait of Bramante) teaching geometry, and Ptolemy and Zoroaster standing beside Raphael and Perugino. Painted in 1511. Called also *Philosophy*. Studies in Albertine College, Vienna, and Louvre ;

SCHOOL

cartoon in Ambrosian Library, Milan. Vasari says the fresco represents the union of Theology and Philosophy through Astronomy, and points out St. Matthew in the so-called Pythagoras. Giorgio Mantovano (1560) engraved it under the title of St. Paul disputing with Stoics and Epicureans. It has also been said to represent St. Paul preaching at Athens. Engraved by Volpato; G. Ghisi.—Vasari, ed. Mil., iv. 331; Müntz,

SCHOOL OF LEGISLATION, George Frederick Watts, Dining Hall of Lincoln's Inn, London; fresco, H. 40 ft. × 45 ft. The great legislators of the world, Confucius, Moses, Justinian, and others, thirty-three figures in all, grouped in a manner obviously inspired by Raphael's School of Athens. A grand work, allied in conception and drawing to the Roman and in colour to the Venetian school. It is surpassed in size



School of Athens, Raphael, Camera della Segnatura, Vatican, Rome.

327; Passavant, ii. 79; Springer, 172; Kugler (Eastlake), ii. 428; Perkins, 123.

SCHOOL, EVENING (De avondschoon), Gerard Dou, Amsterdam Museum; wood, H. 1 ft. 9 in. × 1 ft. 4 in. The teacher, seated behind a table at left, is talking, with his left forefinger raised; in his front, a boy, his figure lighted by the flame of a candle on the table and a lantern on the floor, is leaning over a book; other pupils in foreground at left, and in background; above, a curtain, draped to right. G. van der Pot sale, Rotterdam (1808), 17,500 francs.

among modern works only by Cornelius's *Last Judgment*, at Munich. — Portfolio (1870), 66.

SCHOOL OF LOVE. See *Cupid*, Education of.

SCHOOL, TURKISH (École turque), Alexandre Decamps, Fodor Museum, Amsterdam; canvas, H. 3 ft. 10 in. × 3 ft. Interior, with the turbaned pedagogue seated on a divan and the children disposed in various groups. Painted in 1846; formerly in collection of Marquis Maison; acquired in Paris, 1857. Decamps painted a similar

ARTIST
ALOIS SCHÖNN

GOOSE-MARKET IN CRACOW

ENGRAVED BY WILLIAM UNGER



SCHOONJANS

subject in water-colour, Salon of 1842. His Turkish School Dismissed (*Sortie de l'école turque*) was sold at Comtesse Lehon sale (1861) for 34,000 francs.

SCHOONJANS, ANTHONIE, born in Antwerp in 1650, died in Vienna, 1726. Flemish school; portrait and history painter, pupil of Erasmus Quellinus; went early to Rome and thence to Vienna, where he became court painter to Leopold I., and, on account of his skill as a portrait painter, was invited to England. He also lived at The Hague, Amsterdam, and as court painter at Düsseldorf, whence he returned to Vienna on the death of the Elector John William. He was one of the boldest mannerists of his time, and not without merit in painting the nude. Works: *Narcissus*, *Girl with Bird*, *Old Woman with Basket*, do. with *Book*, *Artist's Portrait*, Schleissheim Gallery; *Job and his Wife* (1710), Augsburg Gallery; *St. Jerome*, *St. Sebastian*, Germanic Museum, Nuremberg.—Michiels, v. 93; Nagler, Mon., i. 502.

SCHOOTEN, JORIS VAN, born in Leyden about 1587, died after 1650. Dutch school; history and portrait painter, pupil of Coenrad van der Maes at Leyden; painted large archery pieces full of character and expression, good colouring, and chiaroscuro; also a few biblical subjects in an Italianized style. Works: *Adoration of the Magi*, Amsterdam Museum; *Allegory on Plague in Leyden*, 1574 (1643), *Tabula Cebetis* (1624), *Group Portraits of Officers of Archers' Company* (7, 1626–28), *Captains of Civic Guard* (1650), Leyden Museum.—Kramm, v. 1491; Kugler (Crowe), ii. 357; Riegel, Beiträge, i. 127.

SCHÖPF, JOSEF, born at Telfs, Tyrol, Feb. 2, 1745, died at Innsbruck, Sept. 15, 1822. History painter, pupil of Martin Knoller in 1768; was in 1776–83 in Rome, where he was influenced by Raphael Mengs; then settled in Innsbruck, but visited many places to paint frescos. Occasionally mentioned in Goethe's essays. Monument erected to him at Telfs in 1875. Works:

Madonna, *Coronation of the Virgin*, *Christ on the Cross*, *John the Baptist*, *Venus with the Dove*, *Figure Study*, *Artist's Portrait*, three other *Male Portraits*, *Ferdinandum*, Innsbruck; *St. Benedict*, Schleissheim Gallery; *Evening in the Campagna*; *Horace Reading* (1790), *Lord Bristol*; *Christ on the Cross*, *Cathedral of Brixen*. In fresco: *Transfiguration*, and others, Benedictine Church, Aschbach; *Assumption*, Church in Brunecken; do., *St. John Nepomuk's Church*, Innsbruck; do., *Serviten Church*, ib.; and many other Tyrolese churches.—Kunst-Chronik, xi. 125; Wurzbach, xxxi. 188.

SCHÖPFER, HANS, the younger, born in Munich, died in 1610. German school; history painter, son of a painter of same name. He became Bavarian court painter. His works are sometimes attributed to Hans Schüpfelin and Albrecht Dürer. Works by Hans the elder: *Margrave Philibert of Baden* (1549), *Old Pinakothek*, Munich; do., Germanic Museum, Nuremberg; *Duke Frederick of Bavaria* (1546), *Duchess Helena* (1547), Schleissheim Gallery; *Female Portrait* (1540), Hohenzollern Museum, Sigmaringen. By Hans the younger: *Hans Kaspar von Pienzenau* (1558), Germanic Museum, Nuremberg; *Countess Euphrosyne von Oettingen* (1569), *Regina von Lamberg* (1569), *Anna Schellenberg* (1571), *Anna von Frauenberg* (1580), Schleissheim Gallery; *Altarpieces for Church of the Pilgrimage*, Ramersdorf, near Munich.—Nagler, Mon., iii. 587.

SCHOREEL. See *Scorel*.

SCHORN, KARL, born in Düsseldorf, Oct. 17, 1800, died in Munich, Oct. 7, 1850. History painter, pupil of Düsseldorf Academy, of Cornelius in Munich, of Gros and Ingres in Paris in 1824–27, and from 1832 of Wach in Berlin. Settled in Munich, where he was made professor at the Academy in 1847, and visited Italy. Orders of Red Eagle and St. Michael. Was the father-in-law and master of Karl Piloty. Works: *Mary Stuart* and *Rizzio*; *Salvator Rosa*

SCHOTEL

among Robbers (1835); Charles V. in Convent of San Yuste; Card Players (1837), and Pope Paul III. before Luther's Picture (1839), National Gallery, Berlin; Initiation of Young Monk, Puritans in Camp, Raczynski Galley, *ib.*; Italian Brigands Praying; Cromwell before Battle of Dunbar, Königsberg Museum; Anabaptist Prisoners before Bishop of Münster (1843-45); The Flood (1845, unfinished), New Pinakothek, Munich. In fresco: Arcades of Royal Garden, Munich.—Rosenberg, *Berl. Malersch.*, 37; Leixner, *Mod. K.*, i. 101.

SCHOTEL, JOHANNES CHRISTIANUS,



born at Dordrecht, Nov. 11, 1787, died there, Dec. 22, 1838. Marine painter, pupil of A. Meulemans and Martinus Schouman; created great enthusiasm with his first pictures in 1818, and became one of the best marine painters of his

time. Member of Antwerp, Brussels, Ghent, Amsterdam, and Berlin Academies. Works: *Marines* (3), *Coast View*, Museum, Amsterdam; *do.* (2), *Fishermen's Huts in the Downs*, Museum Fodor, *ib.*; *Stormy Sea*, Hague Museum; *View of Moerdyk*, Agitated Sea, Rotterdam Museum; *Dutch Coast*, Berlin Museum; *Agitated Sea*, Carlsruhe Gallery; *do.*, Kunsthalle, Hamburg; *Rising Storm near Sea Coast*, New Pinakothek, Munich; *Departure of French from Dordrecht* in 1814, *Bombardment of Algiers* in 1816 (with Schouman).—*Immerzeel*, iii. 75; *Kramm*, v. 1493; *Kugler*, *Kl. Schr.*, iii.

SCHOTEL, PETRUS JOHANNES, born at Dordrecht, Aug. 19, 1808, died at Dresden, July 23, 1865. Marine painter, son and pupil of preceding, in whose footsteps he followed successfully; studied also much from nature, in France, Germany, and Belgium; became professor at the school of navigation at Medembly in 1830, and re-

moved to Düsseldorf in 1856. Member of Amsterdam and Rotterdam Academies. Many prizes, medals, and orders. Works: *Calm Sea with many Vessels*, Ghent Museum; *Leaving Roadstead of Texel in Stormy Weather*; *The Willem Sluice near Amsterdam*, *Agitated Sea*, Museum, Amsterdam; *Harbour of Bath in Stormy Weather*, Museum Fodor, *ib.*; *Shipwreck near Kykduin*—North Holland (1847), Königsberg Museum; *Agitated Sea with Boats*, Schwerin Gallery.—*D. Kunstbl.*, 1853; *Immerzeel*, iii.; *Kramm*, v. 1493.

SCHOULTZ, EMMA VON, born in Russia; contemporary. Genre and portrait painter, pupil of Friedrich Kraus in Berlin. Works: *Interesting Reading* (1866); *The Artist and her Mother* (1868); *Composer's Children*; *Visit of Condolence* (1871); *Story of the Field*; *Quartering of Soldiers on the Retreat*.—*Müller*, 476; *Zeitschr. f. b. K.*, vi. 173.

SCHOUMAN, MARTINUS, born at Dordrecht, baptized Jan. 31, 1770, died at Breda, Oct. 30, 1848. Marine painter, pupil of Michiel Versteeg, and afterwards of his uncle, Aart Schouman (1710-92). Works: *Explosion of Gunboat near Antwerp*, Expedition to Palembang—Sumatra, Amsterdam Museum; *Tempestuous Sea* (2), Haarlem Museum; *Marine*, Raczynski Gallery, Berlin; *Departure of French from Dordrecht*, *Bombardment of Algiers* (with Schotel).—*Immerzeel*, iii. 78; *Kramm*, v. 1495; *Cotta's Kunstbl.*, 1827, 1838.

SCHRADER, JULIUS, born in Berlin, June 16, 1815. History painter, pupil of Berlin Academy and under W. Schadow of Düsseldorf Academy; visited Italy in 1845-47, also England, Holland, and Belgium. Became professor at Berlin Academy in 1848. Medals in Berlin (2), Paris (2d class, 1855), Weimar, and Vienna (1873).



SCHRAUDOLPH

Several orders. Member of Berlin, Vienna, and Dresden Academies. A great master of colour; his pictures are brilliant outwardly, but sometimes wanting in deeper feeling. Was the first Berlin artist to be influenced by the Belgian colourists, Gallait and De Biefve. Works: Cenci before Gregory VII. (1844), Dantzie Museum; Attempt to poison the Emperor Frederick II.; Surrender of Calais to Edward III. (1847), Parting of Charles I. (1855), *Esther* before Ahasuerus (1856), Portrait of Consul Wagener (1856), Homage of Berlin and Cologne (1874), National Gallery, Berlin; Bacchus Asleep (1846), Bacchante playing with Panthers, Ravené Gallery, *ib.*; Frederick the Great after Battle of Kolin (1849), Leipzig Museum; Wallenstein and Seni (1850); Jephthah's Daughter (1850), Königsberg Museum; Leonardo da Vinci's Death (1851); Children in Prayer (1852), Schwerin Gallery; Milton and his Daughters (1855); Cromwell at the Death-Bed of his Daughter (1859), Cologne Museum; Lady Macbeth walking in her Sleep (1860); Queen Elizabeth signing Mary Stuart's Death-Warrant; Mary Stuart's Last Moments; Shakespeare as a Poacher before the Judge, Stuttgart Museum; Adoration of the Magi (1884); Portrait of Cornelius (1864), *do.* of himself (1865), *do.* of Dagobert von Oppenheim, Cologne Museum; *do.* of the Art Historian Friedrich Eggers (1873), Schwerin Gallery; Portraits of Humboldt, Ranke, and Moltke. In fresco: First 12 Christian Monarchs, Royal Chapel, Berlin; Consecration of St. Sophia, New Museum, *ib.*—Jor-

Julius Schrader 1852.

dan (1885), ii. 209; Wolfg. Müller, Düsseldorf, K., 155; Müller, 476; Rosenberg, Berl. Malersch., 147; Zeitschr. f. b. K., iv. 19; v. 121; vi. 106; xx. 95.

SCHRAUDOLPH, CLAUDIUS, the elder, born at Obersdorf, Algäu, in 1813. History and genre painter, brother and pupil of Jo-

hann Schraudolph, then at Munich Academy under Heinrich Hess; went with Förster to Italy, to make designs after antique frescos, then painted in Munich frescos in the Basilica and All Saints' Chapel, at Athens in the royal palace, and at Speyer in the cathedral, for which he had meanwhile made studies in Italy, whither he accompanied his brother in 1844. Afterwards joined the Benedictine Order.—Nagler, xvi. 11.

SCHRAUDOLPH, CLAUDIUS, the younger, born in Munich in 1843. History and genre painter, son and pupil of Johann Schraudolph, and of Munich Academy under Heinrich Hess. Lived in Dresden in 1865; fought in the campaign of 1866, and in Franco-German War (1870–71). Became director of Stuttgart Art School in 1883. Medal, Munich, 2d class, 1883. Works: St. Elizabeth distributing Bread; Munich Brewery; Pensive Maiden at Piano; Easter Procession from Faust; Quartet on Venetian Terrace; *Dolce far niente*; Decorative Paintings in Munich houses.—Meyer, Conv. Lex., xxi. 809; Reber-Pecht, iii. 290.



SCHRAUDOLPH, JOHANN, born at Oberstdorf in Algäu in 1808, died May 31, 1879. History painter, pupil of Munich Academy under Schlottbauer and Cornelius. Helped paint the frescos of many Munich buildings; went to Rome in 1844; after his return decorated the cathedral at Speyer. Orders of St. Michael, Maximilian, and Bavarian Crown. Works: Two Pictures with Hovering Angels, Basle Museum; Peter's Catch of Fish (1865),

SCHREYER

Christ healing the Sick (1862), Ascension, Madonna and St. John, Mary and Mary Magdalen at Golgotha (1863); St. Agnes and Lamb (1842), Madonna and Child (1840), Two Pictures of Hovering Angels, New Pinakothek, Munich. In fresco: Portions of Glyptothek, Munich; All Saints' Church, *ib.*; Basilica, *ib.*; Decoration of the Cathedral (1846-53), Speyer.—Kunst-Chronik, xiv. 616.

SCHREYER, ADOLF, born in Frankfort-on-the-Main, May 9, 1828. Animal painter, pupil of Städels Institute, Frankfort; studied the horse in the riding-school and anatomically, then in Stuttgart, Munich, and Düsseldorf; travelled in 1848 with Prince Thurn and



Taxis through Hungary, Wallachia, and Southern Russia; accompanied the Austrians on the march through the Danubian principalities in 1854; visited Syria and Egypt in 1856, Algiers in 1861; lived in Paris until 1870, when he settled at Kronberg, near Frankfort; lives alternately there and in Paris. Member of Antwerp and Rotterdam Academies. Medals: Brussels, 1863; Paris, 1864, 1865, 1867; Munich, 1876; Order of Leopold, 1866; court painter to Grand Duke of Mecklenburg, 1862. Works: Artillery attacked by Prussian Hussars (1854), Ravené Gallery, Berlin; Wallachian Transportation Train in Rainy Weather, Kunsthalle, Hamburg; Battle near Waghäusel, Baden, in 1849 (1858), Cannon drawn up Steep Hill (1861), Schwerin Gallery; Cossack Horses (1864), Charge of Artillery of Imperial Guard (1865), formerly in Luxembourg Museum; Battle of Komorn; Prince Thurn and Taxis wounded at Temesvár; Cuirassiers' Attack in Battle on the Moskwa, 1812; Horses on the Puszta; Wet Day in Moldavia; Travelling in Russia; Wallachian Peasants crossing Ford; Wallachian Stable

on Fire; Tunisian Cavalry (1883). Works in United States: Arabs Resting, Arabs Retreating, W. H. Vanderbilt, New York; Horses at Fountain, Abd-el-Kader leaving Constantinople, J. J. Astor, *ib.*; Wallachian Teamsters, Watering-Place, William Astor, *ib.*; Arabs on March, Desolation, Miss C. L. Wolfe, *ib.*; Wallachian Team, Halting-Place, August Belmont, *ib.*; Winter in Wallachia, J. H. Stebbins, *ib.*; Noon Rest, R. Hoe, *ib.*; Cossacks in Snow, M. Graham, *ib.*; Wallachian Team in Snow, W. Rockefeller, *ib.*; Russian Inn, T. R. Butler, *ib.*; Alarm, J. W. Drexel, *ib.*; Danger, M. K. Jesup, *ib.*; Burning Stable, D. O. Mills, *ib.*; Horses at Fountain, C. P. Huntington, *ib.*; Travelling in Russia, Attack, C. S. Smith, *ib.*; Wallachian Teamsters, H. V. Newcomb, *ib.*; Arabs in Desert, Samuel Hawk Collection, *ib.*; Gypsy Boy with Horse, L. Tuckerman, *ib.*; The Halt, H. C. Gibson, Philadelphia; Cold Day, Retreat, L'Embourbe—Plains of Hungary, W. T. Walters, Baltimore; Watering-Place, Corcoran Gallery, Washington. In the Morgan sale, New York, 1886, were sold: Wallachian Pack-Horses (\$4,300), Arab Scout (\$3,500), Wallachian Post Station (\$1,150), Arab at

A Schreyer
Frankfort $\frac{1}{m}$ 1858

Fountain (\$3,100).—Illustr. Zeitg. (1865), i.; Gaz. des B. Arts (1864), xvii. 369; (1865), xviii. 511; (1867), xxii. 540; Kaulen, 91; Kunst-Chronik, xvii. 37; Zeitschr. f. b. K., viii. (Mittheilungen, i. 59).

SCHRICK, MARSEUS VAN. See *Marseus*.

SCHRÖDL, ANTON, born at Schwechat, near Vienna, in 1825. Animal and landscape painter, probably studied in Vienna; visited Styria and Upper Austria. His works, marked by careful execution, are to be found in many private collections. Works: Storm

SCHRODL

on the Lake, View near Hallstadt (1851); Animals Resting (1855); Hungarian Puszta (1862), Count Edmund Zichy; In the Stable (1870); Sheep and Rooster, Dead Stag, Dog Resting, Pheasants and Partridges, Stable Interior at Leopoldsdorf (1872).—Müller, 478; Wurzbach, xxxi. 344.

SCHRÖDL, NORBERT, born in Vienna in 1842. Genre and portrait painter, pupil of Jacob Becker; paints with ingenious treatment ideal figures and portraits; has also attempted historical subjects, landscapes and animal pieces. Works: Symbolical Figures of Night and Day; Rape of the Sabine Women; Four Illustrations of "Who does not love Wine, Woman, and Song?" (1879).—Rosenberg, Berl. Malersch., 320.

SCHRÖDTER, ADOLF, born at Schwedt, in the Uckermark, June 28, 1805, died in Carlsruhe, Dec. 9, 1875. Genre painter, pupil of his father and of Berlin Academy, and in 1829 of W. Schadow in Düsseldorf. Went to Frankfurt-on-the-Main in 1848, returned to



Düsseldorf in 1854; called to Carlsruhe as professor in 1859, retired in 1872. One of the happiest representatives of humour in German art. Works: Wine Testing, (1822), Rhenish Tavern (1833), Don Quixote (1834), Scene from Shakespear's Henry V. (1839), Forest Smithy (1841), National Gallery, Berlin; Till Eulenspiegel as Baker, Ravené Gallery., ib.; The Seasons, Primeval Forest in Brazil, Carlsruhe Gallery; Baron Münchhausen relating his Hunting Adventures (1842), Kunsthalle, Hamburg; Scene from Till Eulenspiegel (1844), Königsberg Museum;



Don Quixote and his Dulcinea (1858), Düsseldorf Gallery; Falstaff in Tavern (1859), besides other pictures of the same character; subjects from Münchhausen and Till Eulenspiegel; Two Monks in Convent Cel-

lar (1863); Hans Sachs (1866); and numerous illustrations for books.—Kunst-Chronik, xi. 289; Jordan (1885), ii. 210; Blanckarts, 93; Nagler, xvi. 24; Reber, ii. 239; Land und Meer (1875), ii. 935.

SCHRÖTER, KONSTANTIN, born at Schkeuditz, Prussian Saxony, March 21, 1795, died in Berlin, Oct. 18, 1835. Genre painter, pupil of Leipsic and Dresden Academies, and of Pochmann. Returned to Leipsic in 1819; lived by portrait painting until he took to genre, on advice of the elder Schnorr, and settled in Berlin in 1826. Works: Violin Lesson (1828), National Gallery, Berlin; Mother and Daughter Spinning; Auction of a Painter's Effects (1832); Jewish Family Resting (1834); Village School (1835).—Jordan (1885), ii. 211; Nagler, xvi. 30.

SCHROTZBERG, FRANZ, born in Vienna in 1811. Portrait painter, pupil of Vienna Academy; influenced by Karl Markó. Visited Italy in 1837, Germany and Belgium in 1842, and later Italy again, Paris, and London. Very fashionable painter for many years; has been called the Austrian Winterhalter. Member of Vienna Academy; Franz Joseph Order. Works: Leda and Swan (1839), Vienna Museum; Empress Elizabeth of Austria, Duchess Therese von Würtemberg, Archduchess Mathilde of Austria (1867), New Pinakothek, Munich; and numerous other portraits.—Wurzbach, xxxii. 18; Müller, 478.

SCHTSCHEDRIN, SILVESTER FEDOROVICH, born in St. Petersburg in 1791, died at Sorrento in 1830. Landscape painter, pupil of St. Petersburg Academy under Ivanoff and Worobieff. Visited also Germany and Italy. Works: Colosseum, Lake Nemi, Hermitage, St. Petersburg.

SCHUBACK, GOTTLIEB EMIL, born in Hamburg, June 28, 1820. Genre painter, pupil in Munich of Cornelius and Heinrich Hess in 1836-42. Studied in Rome in 1847-48; settled in 1855 in Düsseldorf, where he was influenced by Jordan. Works: Portrait of the painter Günther Gensler (1854),

SCHUBERT

Hamburg Gallery; Repentant Son; Twelve o'clock; Meeting of old Friends; New Schoolmaster; Grandfather telling a Story; and similar subjects; an Altarpiece—Christ on the Mount of Olives (1857).—Müller, 479.

SCHUBERT, FERDINAND, born in Vienna in 1824, died there in 1853. History painter, pupil of Vienna Academy. Works: Romeo and Juliet (1850); Death of the Prince of Orange; Fisher; Radt von Hapsburg showing his Soldiers to his Brother (1852), Vienna Museum.—Wurzbach, xxxii. 29.

SCHUBERT, FRANZ AUGUST, born in Dessau, Nov. 10, 1806. History and landscape painter, pupil in Dessau of Beck, then of Dresden Academy and of Munich Academy under Cornelius and Schnorr; went in 1833 to Florence, 1834 to Rome, visited Orvieto in 1836, Naples in 1838, went back to Dessau in 1839, to Munich in 1840, visited Venice in 1845, and, invited by Cornelius, settled in Berlin in 1850. Made professor by Duke of Anhalt-Dessau in 1863. Works: Jacob and Rachel, Parable of the Great Supper, Parable of Rich Man, Allegory of Faith, Love, and Hope (1834–39); Paul in the House of Peter in Jerusalem; Fall of Man (1846); Feeding of the Five Thousand (1848); Solomon's Judgment (1853), Court House, Dessau; Invention and Power of Music, Cycle Concert Hall, *ib.*; Entombment, and Resurrection (1866), Schlosskirche, *ib.*; Christ on Mount of Olives; David and Jonathan (1865); Sacrifice of Manoh (1872); Paul at the House of Lydia; Peter and Tabitha; Hagar and Ishmael.—Andresen, ii. 262; Meyer, *Conv. Lex.*, xvii. 790.

SCHUBERT-SOLDERN, VICTOR VON, born in Prague, Aug. 15, 1834. Genre and portrait painter, pupil of Leutze in Düsseldorf in 1857, of Antwerp Academy in 1860–61, and of Cogniet in 1861–62. Lived in Italy in 1863–66, in Paris until 1870; then went to Brussels, where he became a friend of Czermak, and next settled in Dresden. Works: Tristan and Isolde (1870); Lucre-

zia Borgia and a Venetian Lady; A Portrait Painter (Jubilee Exhib., Berlin, 1886).—Müller, 479.

SCHUCH, WERNER, born at Hildesheim, Hanover, Oct. 2, 1843. Landscape and genre painter, self-taught. Was at first an architect, and in 1870 professor of architecture in Hanover. Began painting in 1872, copying in Dresden Gallery, and sketching in Tyrol and Italy. Studied also in Düsseldorf in 1877. Gold medal, Berlin, 1886. Professor. Works: On the Look-Out; Heath; In Time of Dire Distress (1876), National Gallery, Berlin; Robber Knights in Ambush (1877), Kunsthalle, Hamburg; Quack, Hanover Gallery; Gustavus Adolphus' Body taken to Wolgast; Ride for Life or Death; Silent Cloisters; Song is Over; Flight of Croats; Peacebreaker, Wiesbaden Gallery; Footpads (1880); Landscape with brown Heather (1881), Dresden Museum; Swedish Recruiters (1882), Königsberg Museum; Going into Winter Quarters, Close to the Enemy (1884); On Evil Ways (1885).—Jordan (1885), ii. 212; Müller, 480; Kunst-Chronik, xvii. 380, 735; xviii. 213; Kunst f. Alle, i.; Leixner, *Mud. K.*, ii. 101; Zeitschr. f. b. K., xx. 42.

SCHUCHARDT, FERDINAND, Jr., born in New York, May 14, 1855. Genre painter, pupil of William Morgan and J. G. Brown in 1875–78. Exhibited at the National Academy since 1877. Studio in New York. Works: Song without Words (T. B. Clarke, New York); Nydia—Last Days of Pompeii (1879); Accident at the Circus (1880); Fair Client (1881); Fisherman's Children (1882); Signing the Marriage Contract, Christmas Eve (1883); Turned Away, Evening (1884); Gather ye Rosebuds, Out in the Snow (1885); Dreaming of the Sea, Before the Curtain (1886).

SCHUFRIED, DOMINIK, born in Vienna in 1810. Landscape painter, pupil of Vienna Academy. Works: Ruins of Gutenstein (1838); Mountain Landscape (1848); Peasant Family near Gutenstein (1856), Vienna Museum.—Wurzbach, xxxii. 136.

