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HJALTALIN

HJALTALIN, DORSTEIN ILLIA, born in Iceland in 1771, died at Brunswick in 1817. German school; landscape painter, pupil at Salzdahlum, Brunswick, of Johann Friedrich Weitsch, whom he even surpassed in the treatment of trees. He was the sixteenth son of his parents, was shipwrecked in Denmark, and wandered under great privations to Poland, and thence to Brunswick. Studied diligently the famous works in the Salzdahlum Gallery, and in 1802 visited Dresden, where he painted two landscapes in the manner of Ruisdael that excited the admiration of connoisseurs.—Allgem. d. Biogr., xii. 383.

HLAVÁČEK, ANTON, born in Vienna in 1842. Landscape painter, pupil of Vienna Academy under Steinfeld and Albert Zimmermann; made a study trip to the Bavarian Alps in 1863, then went to Worms, whence he visited the banks of the Rhine and the Odenwald. Works: From Environs of Vienna (1859); View near Gastein (1860); Mountain Landscape (1861); View near Salzburg (1862); Morning on Hintersee (1863); View of Worms from Meerstädt Height; Lindenfels in the Odenwald; Departure of Burggrave of Rodenstein from Burg Schnellerts; Morning in Rhenish Palatinate, Vienna Museum; Königsee (1869); The Imperial City on the Danube (1884).—Allgem. K. Ch., ix. 147; Kunst-Chronik, xx. 269, 495.

HOBBERMA, MEYNDERT (Minderhout), born at Koeverden or at Amsterdam (?) in 1638, died at Amsterdam, buried Dec. 14, 1709. Dutch school; landscape painter, formed himself under the influence of Jacob van Ruisdael. Much neglected in his life-time, and little esteemed, this painter now takes rank as one of the greatest masters of landscape art, thanks to the initiative of England, where nine-tenths of his works are to be found. With less inventive genius and less poetic feeling than Ruisdael, Hobbema surpassed him in truth to atmospheric effect, in tone, and in brilliancy of colour. These qualities give a magical

beauty to the generally prosaic scenes which he habitually treated. Some of his landscapes are enlivened with figures by Pieter Bouts, Adrian van der Velde, Berghem, Lingelbach, Storek, Helt-Stokade, B. Gael, and Helmbreker. Works: Showery Weather, Avenue at Middelharnis, Ruins of Brederode Castle (1667), Village with Water-Mills, Forest Scene, Woody Landscape, Castle in Rocky Landscape, National Gallery, London; landscapes in Buckingham Palace (3), Bridgewater (3), Dulwich (2), and Grosvenor (2) Galleries, Hertford House, Baring, Dudley, Wynn Ellis, Holford, Lord Overstone's Collections, *ib.*; Glasgow Gallery (5); National Gallery, Edinburgh (2); Louvre, Paris; Museums of Bordeaux, Antwerp, Brussels (1663), Amsterdam (3), Rotterdam (2), Berlin, Darmstadt (1649), Dresden (2), Gotha, Königsberg, Leipsic (?), Stuttgart

*Meyndert Hobbema
1667*

(2), Vienna, New York; Städel Gallery, Frankfort (2); Kunsthalle, Hamburg; Old Pinakothek, Munich; Hermitage, St. Petersburg (1663); Historical Society, New York (2).—Allgem. d. Biogr., xii. 516; Dohme,

M Hobbema

iii.; Gaz. des B. Arts (1859), iv. 28; (1864), xvi. 214; Immerzeel, ii. 41; Kramm, iii. 693; vii. 77; Kugler (Crowe), ii. 475; Richter, 76.

HODGSON, JOHN EVAN, born in London, March 1, 1831. Subject painter, student in 1855 of the Royal Academy, where he first exhibited in 1856. Painted at first domestic subjects, then historical pictures from 1861 to 1865; and, after a visit to North Africa, subjects of Moorish life, to which he has since mostly confined his efforts. Became an A.R.A. in 1873 and R.A.

HOECGEEST

in 1879. Works: Arrest of a Poacher (1857); Canvassing for a Vote (1858); Patriot Wife (1859);



Sir Thomas More's Daughter in Holbein's Studio (1861); Return of Sir Francis Drake from Cadiz (1862); First Sight of the Armada (1863); Queen Elizabeth at Purfleet (1864); Taking Home the Bride (1865); Jewess accused of Witchcraft (1866); Even Song (1867); Roman Trireme at Sea (1868); Arab Story-teller (1869); Pasha's Black Guards (1870); Snake Charmer (1872); Barber's Shop in Tunis (1875); Relatives in Bond (1877); The Pasha (1878); Bound for the Black Sea—1854 (1881); Painter and Critic (1882); Egypt (1882); The Water Dance (1883); Flat Perjury, There Nelson Fell, The Drowsy East, Gate of the Sea, Church Afloat (1884); Don Quixote and the Galley Slaves (1885).—Portfolio (1871), 18.

HOECGEEST, C. (Cornelis?), born at The Hague, flourished about 1610–51. Dutch school; architecture painter, perhaps son of the portrait painter Joachim H., at The Hague, who entered the guild there in 1610; painted chiefly interiors of churches with a masterly brush. Works: Interior of New Church in Delft, Interior of Protestant Church, Antwerp Museum; Interior of New Church in Delft (1650), Monument of William of Orange in same Church (1651), Hague Museum; Choir in Delft Cathedral (1655), Interior of Flemish Church, Copenhagen Gallery; Interior of Basilica, Oldenburg Gallery; Church Interior, Hermitage, St. Petersburg.—Immerzeel, ii. 43; Kramm, iii. 699.

HOECHLE, JOHANN BAPTIST, born at Klingenau, Switzerland, Oct. 19, 1754, died in Vienna, Jan. 1, 1832. History, genre, and portrait painter, pupil at St. Blasien of Morat, and in Augsburg of Hart-

mann; settled in Munich in 1780, acquired reputation through historical paintings, and was made court-painter to the Elector Charles Theodor, after whose death in 1800 he settled at Vienna, where also he became court-painter in 1802. Works: Meeting of Charles Theodor and Emperor Francis in Munich (1793); Coronation of Emperor Francis, Banquet in the Römer at Frankfort (1801), Wedding of Emperor Francis, Wedding Banquet, Laxenburg Palace; Suit of Prince Berthier for the Hand of Marie Louise, Marriage of Marie Louise, Harrach Gallery, Vienna; Old Peasant, Old Woman, Vienna Museum.—Allgem. d. Biogr., xii. 522; Wurzbach, ix. 89.

HOECHLE (Hechle), JOHANN NEPO-MUK, born in Munich in 1790, died in Vienna, Dec. 12, 1835. History painter, pupil of Munich Academy under Kobell, and of Vienna Academy under Füger and Dies. In 1815 went to Paris with the Austrian Emperor, and in 1819 to Rome and Naples. In 1833 he succeeded his father, Johann Baptist, as court-painter at Vienna. Works: Battle at Aspern, The Allied Armies crossing the Vosges, Vienna Museum; Rudolf von Hapsburg and the Priest; Battle-Pieces, Liechtenstein Gallery, Vienna.—Allgem. d. Biogr., xii. 523; Wurzbach, ix. 90.

HOECKE, JAN VAN DEN, born in Antwerp, baptized Aug. 4, 1611, died there in 1651. Flemish school; history and portrait painter, son and pupil of Kasper van den Hoecke (master of Antwerp guild, 1603), then pupil of Rubens. He visited Italy, and on his return executed many works for the court at Vienna. Settled in Antwerp as court-painter to Archduke Leopold William in 1647. Good draughtsman and pleasing colourist. Works: St. Francis adoring the Child, Museum, Antwerp; Holy Family, St. Willebrordus Church, ib.; Christ bearing the Cross, Entombment, Notre-Dame, Mechlin; Entombment, St. John's, ib.; do., St. Quentin's, Louvain; Christ on the Cross, St. Salvator's, Bruges; do., Dunkirk Museum; Martyrdom of St. Mary of Cordova, Dijon

HOECKE

Museum; Resurrection, Schleissheim Gallery; Madonna and Angels, Allegory on Transitoriness, January and February, July and August, September and October, Day and Night, Archduke Leopold William in Prayer, do. on Horseback, Museum, Vienna; Samson and Delilah, Massacre of the Innocents, Cimon and Pera, Liechtenstein Gallery, *ib.*—
 Allgem. d. Biogr., xii. 549; Ch. Blanc, *École flamande*; *Cat. du Musée d'Anvers* (1874), 429; Immerzeel, ii. 42; Kramm, iii. 699; Michiels, viii. 97; Rooses (Reber), 317; Van den Branden, 794.

L. Hoek
1644

HOECKE, ROBRECHT VAN DEN, born in Antwerp, Nov. 30, 1622, died after 1695. Flemish school; genre, landscape, and battle painter, son and pupil of Kasper, and half-brother of Jan; master of the guild in 1645. His style was evidently influenced by Teniers the younger, and his pictures are admired for great delicacy of tone, splendid colouring, and richness of composition. While controller of the fortifications of Flanders he painted many military camps and scenes, executing the figures on a small scale and with great minuteness. Works: *Skating in Town-moat at Brussels* (1649), *View of Ostend*, *Military Camps* (3), *March of Troops*, *Halt of Travellers by an Inn*, *Flemish Store-room* (1695), *Nocturnal Conflagration*, Vienna Museum; *Military Camp* (1665), Dunkirk Museum. — *Allgem. d. Biogr.*, xii. 549; Immerzeel, ii. 43; Kramm, iii. 700; Van den Branden, 797.

HOECKERT, JOHANN FREDRIK, born at Jönköping, Aug. 26, 1826, died in Göteborg, Sept. 16, 1866. Genre and portrait painter, pupil of Stockholm Academy under Boklund, with whom he went to Munich in 1846. After his return (1849) he visited Lapland, went in 1853 to Paris, where he allied himself with Max Hess, travelled in 1857 through Holland, Belgium, and England, in 1858 made studies in Dalecarlia, and in 1861 vis-

ited Spain, Italy, and North Africa. Medals in 1857, 1866; Orders of Wasa and North Star. Works: *Bandits* (1846); *Queen Christina ordering Execution of Monaldeschi* (1853); *Divine Service in Lapland Chapel* (1855); *Return from Chase in Lapland*; *Interior of Lapland Hut* (1857), *Lapland Wedding* (1858), Stockholm Museum; *Rescue of Gustavus Vasa* (1858); *Peasant Woman at the Hearth* (1862); *Portraits of Bey of Tunis* (1861), and *Charles XV.*; *Burning of Palace in Stockholm in 1697*; *Bellman in Sergell's Studio*; *Dead Body of Charles XI.*—*Taflor*.

HOEFEL, JOHANN NEPOMUK, born in Pesth in 1786, died in Vienna in Feb., 1864. History and portrait painter, pupil of Krafft and of Vienna Academy, where he won the great prize in 1811; visited Italy in 1818, and after his return painted many altarpieces for churches in Austria and Hungary. Works: *Ægeus recognizing Theseus by his Sword* (1811); *Sons of Diagoras as Victors at Olympia* (1820); *Series of Twenty-Four Figures for Imperial Palace*; *Portrait of Ladislaus Pyrker.*—*Wurzbach*, ix. 97; *Hormayr, Archiv.*, 623.

HOEFNAGEL, JORIS, born at Antwerp in 1545, died in Vienna after 1618. Flemish school; genre, landscape, portrait, and miniature painter, mostly self-taught, but for a time pupil at Mechlin of Jan Bol, after having travelled through France and Spain in 1563–65, where he made many drawings of notable objects. Returned to Antwerp, and uniting with his art the business of a jewel dealer, he and his father were pillaged of everything on the invasion by the Spaniards in 1576, and went to Augsburg, thence to Munich, where, after a visit to Italy, he spent eight years, patronized by the elector; visited England about 1582; worked temporarily for the Archduke Ferdinand at Innsbruck, then entered the service of Emperor Rudolph at Prague, for whom he illustrated four books on natural history, and finally settled at Vienna. Works: *Miniature View of Seville* (1573, masterpiece),

HOEGG

Burgundian Library, Brussels; Roman Missal (1582-90), Imperial Library, Vienna. His son Jacobus, born at Frankfort in 1575, became court-painter to the Emperor Rudolph in 1607. In the museum at Valencia there is a fine water-colour drawing by him: Samson slaying the Philistines (1600).—Fétis, *Les artistes belges à l'étranger*, i. 85; Michiels, vi. 239; Nagler, *Mon.*, iii. 564.

HOEGG, JOSEF, born in Coblenz in 1826. Genre painter, pupil of Düsseldorf Academy, paints chiefly mournful subjects. Works: Farewell of Emigrant Wine-Growers (1846); At Mother's Coffin (1847); Boy reading Letter (1848); Blind Grandmother, Return from Cemetery (1849); Grandfather and Grandchildren (1850); Blind Man (1852).—Wiegmann, 327.

HOERBERG, PEHR, born at Oefra-Oe, Småland, Jan. 31, 1746, died at Oelstorp, East Gothland, Jan. 24, 1816. History painter, self-taught peasant. While serving as a shepherd (1783) he frequented the Stockholm Academy, and obtained two prizes. Made member of the Academy and court-painter in 1797, and received a pension from Charles XIV. in 1812. Over six hundred paintings by him are known, among which are eighty-seven altarpieces. His best fresco paintings are the Combats of Titans at Castle Finspång. He was an accomplished musician, and invented a new kind of violin; his musical compositions are original and full of sentiment.—Pehr Hoerberg's *Lebens beschreibung* (Greifswald, 1819).

HOERTER, AUGUST, born in Germany; contemporary. Landscape painter in Carlsruhe, pupil of Lessing; draws his subjects mostly from the high mountains of Germany and Switzerland. Works: Courtyard of Magdeburg; View of Reichenbach Falls; Landscape about the Hohentviel; Oak Landscape; Wood Brook; Approaching Storm with Mediæval Horsemen; Rosegg Glacier; Landscape in the Hühgau (1868).—Müller, 267.

HOET (Hoedt), GERARD, born at Bom-

mel, Aug. 22, 1648, died at The Hague, Dec. 2, 1733. Dutch school; history painter, son and pupil of the glass painter Moses Hoet, then pupil of Warnard van Rysen and of Poelenburg; went to The Hague in 1672, travelled in Holland and France, and settled in Utrecht, where, with H. Schook, he founded a school of painting; returned to The Hague when sixty, and there painted in a hall the Seven Christian Virtues. Works: Landscapes with Figures (2), Marriage of Alexander and Roxana, Homage to Alexander, Family Scene, Amsterdam Museum; Pyramus and Thisbe, Rotterdam Museum; Queen of Sheba before Solomon, Pyramus and Thisbe, Cassel Gallery; Death of Dido, Alcestis at Death-bed of Admetus, Copenhagen Gallery; Woman and Children by Ruined Wall (1667), Dresden Museum; Samson and Delilah, Solomon's Idolatry, Leipsic Museum; Æneas and Dido, Antony and Cleopatra, Ulysses recognizing Achilles, The Wooers Feasting, Male Portrait, Schleissheim Gallery; Moses striking the Rock, Vienna Museum; Callisto's Guilt, Glasgow Gallery; Adoration of the Magi, Hermitage, St. Petersburg.—Immerzeel, ii. 44; Kramm, iii. 705.

HOFF, JAKOB, born in Frankfort in 1838. Genre painter, pupil at Frankfort of the sculptor Zwerger, then at the Städel Institute of Jakob Becker, spent two years in Belgium and Holland, and subsequently visited Hungary and North Italy. Works: Kirmess Dance (1861); Under the Linden; Repose at the Chase.—Müller, 261.

HOFF, KARL, born in Mannheim, Sept. 8, 1838. Genre and landscape painter, pupil of Carlsruhe Art School under Schirmer and Des Coudres, and of Düsseldorf Academy under Vautier; visited Paris in 1862, settled in Düsseldorf, whence he made journeys through Germany, France, Italy, and Greece, and in 1878 went to Carlsruhe as professor at the art-school. Medals in Berlin (1872), Vienna (1873); honorary mem-

G. Hoet.

ber of Rotterdam Academy. Since 1865 he has painted all the figures in his genre scenes in the costume of the times of Louis XIV. and XV. Works: Gypsies before Bailiff (1861); Last Rendezvous; The Pettifogger; Noblesse Oblige; On the Old Field of Battle; Visit of the Bride (1865);



Repose during Flight in Time of Louis XIV. (1866); First Criticism (1868); Return Home (1870); Tartuffe and Elmire (1872); Draught on Horseback (1873); Baptism of Posthumous Son (1875), National Gallery, Berlin; Son's Last Greeting (1878); Before Departure (1880); Young Lady at Balustrade of Garden-Stairs in Moonlight, Schwerin Gallery.—Müller, 262; Leixner, *Mod. K.*, i. 93; ii. 70; *Zeitsch.*, xii. (Mittheilungen, v. 6); *D. Rundschau*, ix. 326; xvii. 312.

HOFF, KONRAD, born in Schwerin, Nov. 19, 1816, died in Munich, Feb. 18, 1883. Architecture painter, pupil of Dresden and Munich Academies; travelled extensively in Germany and later in North Italy. His architectural views and interiors are distinguished for poetic conception and brilliant colouring. Works: Rococo Chamber, View in Church of Our Lady—Munich, Renaissance Chamber with Lady Writing (1860); Sacristy (1861); Interior of Old House in Neuburg; Staircase in Castle Schleissheim (1862); Hall of Country Mansion, Room of a Cardinal (1863), Schwerin Gallery; Morning after Banquet; Interior of St. Zeno's—Verona, Santa Maria dei Miracoli in Venice (1864); Basilica on Isle of Torcello (1865); Scuola di San Rocco in Venice, Santa Maria della Salute in Venice, Bedroom of Charles VII. in Schleissheim (1867); Ancestral Hall in Schleissheim; Last Meeting; Canal Grande; Riva degli Schiavoni; Doge's Palace.—*Kunst-Chronik*, xviii. 368; Müller, 262.

HOFFMANN, JOSEF, born in Cologne, Oct. 28, 1764, died there, March 6, 1812. German school; history painter, son of and first instructed by Valentin Hoffmann (a painter of Mentz, who had settled at Cologne before 1764), then pupil of Düsseldorf Academy under Krahe and Langer; won the first prize for decorative painting, then twice (1800–1801) the Goethe prize in Weimar, and another in 1805; visited Paris in 1797. Works: Ulysses and Diomed surprising Camp of the Trojans (1800); Achilles at Court of Lycomedes (1801); Hercules cleaning Stables of Augeas (1805); Diana with Hunting Suite, Ceiling in Audience Chamber, Weimar (sketch of this in Cologne Museum); Ceiling in Choir of St. Martin's, Düsseldorf (1793–94).—*Mercure du Département de la Roër* (1812), 151–60; Merlo, 182.

HOFFMANN, JOSEF, born in Vienna, July 22, 1831. Landscape painter, pupil of Rahl; went in 1856 to Venice and in 1857 to Greece. From 1858 to 1864 he lived in Rome, perfecting himself by study and intercourse with masters of the German school. Member of Vienna Academy since 1867. Works: Remains of Sanctuary of Venus; Anacreon's Grave (1865); Athens in Time of Pericles; Athens from Gardens of the Queen; Sabine Mountains near Olevano; Eight Landscapes, Palace Epstein, Vienna; Drama; Idyl and Tragedy; Five Views of Ancient Athens (1876), Palace Sina, Vienna; Decorations to Magic Flute, Freischütz, and Romeo and Juliet (1866), Vienna Opera House; Four Joys of Life, Kursalon, Vienna; Burning of Ringtheatre in Vienna (1881); The Hour of Death on Golgotha (1882); Cycle of Landscapes illustrating the Geological Epochs (1884), Museum of Natural History, Vienna; View of Helgoland (1885).—*Allgem. K. Ch.*, ix. 434; *Kunst-Chronik*, xvii. 259, 467; xx. 636; Müller, 262; Wurzbach, ix. 174; *Zeitschr. f. b. K.*, ix. (Mittheilungen, ii. 47).

HOFFMANN-FALLERSLEBEN, FRANZ, born in Weimar, May 19, 1855.

HOFMANN

Landscape painter, pupil of Düsseldorf Academy and of Weimar Art School under Theodor Hagen; visited the Baltic coast, Westphalia, Hanover, and Thuringia, and settled in Düsseldorf. Works: Giant's Grave, By a Woodland Cemetery (1877); Solitude, After Storm-Tide (1878); Twilight, Enchanted Castle (1879); Ancient German Offering Grove, At the Forest-Border (1880).—Müller, 263.

HOFMANN, HEINRICH, born in Darmstadt, March 19, 1824. History and portrait painter, pupil of Düsseldorf Academy under Theodor Hildebrandt and Schadow, then of Antwerp Academy (1845); visited Holland and Paris, and returned to his native city, where he painted portraits; was in Munich in 1847, in Darmstadt and Frankfurt in 1848-51, and in Dresden in 1851-53. Went in 1854 to Italy, where he spent four years, mostly at Rome, and was much influenced by Cornelius. Removed to Dresden in 1862, became honorary member of the Academy in 1868, and professor in 1870. Works: Scene from History of Longobards (1844), Würtemberg Art Union; Entombment (1846), Rhenish Art Union; Scene from Romeo and Juliet (1847), Cologne Art Union; King Enzo in Prison (1851), Freiburg Gallery; Taking of Christ (1858), Darmstadt Museum; Othello and Desdemona; Shylock and Jessica; St. Cecilia; Venus and Cupid; Christ and the Adulteress, Christ in the Temple, Dresden Gallery; Christ's Sermon on the Lake, National Gallery, Berlin; Apotheosis of Ancient Heroes, Court Theatre, Dresden; Betrothal of Albrecht the Brave with Princess Sidonie (fresco), Albrechtsburg, Meissen; Dornröschen, Leda.—Brockhaus, ix. 305; Müller, 263.

HOFMANN, RUDOLF, born in Darmstadt in 1820, died there in 1882. Genre and history painter, pupil in Darmstadt of Lucas, then of Düsseldorf and Munich Academies; studied for three years in Rome, and became professor in Darmstadt and inspector of the Museum there. Works: Scene

from Peasants' War, Darmstadt Museum; twenty-three scenes from History of the House of Ysenburg-Büdingen (1852). Frescos: Minstrels' War, Scenes from Niebelungen Lied, Parsifal, Tristan and Isolde, all at Wartburg near Eisenach.—Müller, 264.

HOFMANN, SAMUEL, born in Zürich in 1592, died in Frankfort in 1648. Portrait painter, pupil in Zürich of Gotthard Ringli, then in Antwerp of Rubens; worked at Amsterdam, Zürich, and Frankfort after 1638. Works: Equestrian Portrait of Peter König (1631), Freiburg Museum; Duke Bernhard of Weimar (1639), Entry of Gustavus Adolphus into Frankfort, Birth of Erichthonius, Female Portrait, Städel Gallery, Frankfort; The Zinsgroschen, Still Life, Portraits, Zürich City Library and Art Union; Portrait of a Lady, Städel Gallery, Frankfort.—Allgem. d. Biogr., xii. 637; Ftüessli, i. 155.

HOFMANN-ZEITZ, LUDWIG, born in Zeitz, Nov. 11, 1832. Genre painter, pupil in Munich of Schwind. Works: Blue Floweret; Ruined and Dead; Francesca da Rimini and Paolo; Surprise.—Müller, 264.

HOGARTH, SCOTTISH. See *Allan, David*.

HOGARTH, WILLIAM, born in London, Dec. 10, 1697, died there, Oct. 26, 1764. Son of Richard Hogarth, schoolmaster; apprenticed to Ellis Gamble, silversmith, to learn to engrave arms and cyphers on plate; when his time had expired (1718), became a student in



St. Martin's Lane Academy, where he learned to draw. About 1720 he set up in business as a silversmith, and began to engrave book-plates, the first of his prints to attract notice being a series of illustrations for Butler's *Hindibras* (1726). In 1730 he clandestinely married the daughter of Sir James Thornhill, serjeant-painter to the

HÖGER

king, whose studio he had frequented. As his book-plates were not profitable, he set up as a portrait painter and met with considerable success. In 1733 he completed his series of six pictures entitled the *Harlot's Progress* (5 burned at Fonthill, 1755; 1, the sixth picture, Earl of Wemys, Gosford House), which was followed by the *Rake's Progress* (8 pictures), and *Marriage à la Mode* (6), in which he reached the height of his art, his more ambitious works, such as the Good Samaritan (1736), Paul before Felix (1748), Moses brought to Pharaoh's Daughter (1752), and others, being less successful. Among his other pictures painted especially for engraving are: Southwark Fair (1733), Duke of Newcastle; *Midnight Modern Conversation* (1734); *Distressed Poet* (1735); *The Four Times of the Day* (1738); *Strolling Actresses Dressing in a Barn* (1738, burned at Littleton House, near Staines, 1874); *The Enraged Musician* (1741); *Calais Gate* (1749); *March to Finchley* (1750); *The Election* (1755), Soane Museum, London. In 1753 he published a work entitled "The Analysis of Beauty"; in 1757 he was appointed serjeant-painter to the king. Hogarth painted several portraits of himself; the best of them, in which he is represented with his dog Trump (1745), is in the National Gallery, London. Other pictures in the National Gallery are: *Marriage à la Mode* (6), Portrait of his sister, Mary Hogarth (1746), *Sigismonda* (1763), Family Group, *Polly Peachum*, *Shrimp Girl*; *Garrick as Richard III.*, Earl of Feversham. —Dobson, *Biogr. Great Artists*; Boydell, *Works*, etc. (London, 1792, new ed. 1849); Horne, *Works* (London, 1866); *L'Artiste* (1882), ii. 365, 463; *Portfolio* (1872), 146; *Athenæum*, Dec., 1874, 888; G. A. Sala, *Hogarth* (London, 1866); *Redgrave, Century*, i. 44; *Trusler, Works* (London, 1821); *Zeitschr.*, vii. 1, 44.

HÖGER, JOSEF, born in Vienna, Nov. 2, 1801, died there, May 13, 1877. Landscape painter, pupil of the Vienna Academy

under Mössmer, and then much influenced by Rebell, and later by his brother-in-law, Fritz Gauermann. Studied nature in Styria, Tyrol, and Upper Austria. In 1843 he became member of the Vienna Academy, and took an active part in its reorganization in 1865. He was in great demand as a teacher in the highest circles of Vienna, and gave the empress lessons in water-colour painting. Works: Chapel in the Ramsau (1835), Count Beroldingen, Vienna; View near Lundenburg; Wood with Stags (1847); Landscape in Styria (1850), Austrian Art Union; View near Berchtesgaden (1852); Entrance to Woods (1853), View in Patschkau—Moravia (1857), Views near Patschkau (3, 1858), Landscape with Storm Atmosphere, View near Lundenburg, Count Saint Genois, Vienna; Wood Landscape in the Mountains (1856), Museum, ib.—*Kunst-Chronik*, xii. 721; *Wurzbach*, ix. 110.

HOGUET, CHARLES, born in Berlin, Nov. 21, 1821, died there, Aug. 4, 1870. Landscape, genre, and marine painter, pupil of Krause, and in Paris of Cicéri; went in 1841 to England, and in 1842 studied again in Paris under Isabey. Gold medal in Paris (1848) and Berlin. Member of Berlin Academy in 1869. Works: *The Cook*; *Rue Pirouette* in Paris; *Coast near Yport*; *From Normandy*; *Gust of Wind*; *Last Windmill on Montmartre* (temporarily in Stettin Museum), *Still Life* (1852), *The Wreck* (1864), National Gallery, Berlin; *Rocky Landscape*, *Woodland* (1854), *Landscape with Water*, Ravené Gallery, ib.; *Market Scene at Rouen*, *Marine*, *Lighthouse near Boulogne*, *Mill on Montmartre*, *Store-room*, *Windmill*, *Winter Landscape*, *Saardam*, Stettin Museum.—*Dioskuren* (1870), 293; *Jordan* (1885), ii. 102; *Rosenberg, Berl. Malersch.*, 343.



W. M.

HOLBEIN

HOLBEIN, AMBROSIVS, born in Augsburg about 1494 (?), died after 1518. German school; history painter, son and pupil of Hans Holbein the elder, whom he probably assisted in his works, and with his brother, Hans the younger, went to Basle before or in 1515, to which year their first activity there can be traced, and where both were engaged chiefly in designing title-pages. Ambrosius was admitted into the guild "Zum Himmel" in 1517, and acquired the citizenship in 1518, but all trace of him is lost in 1519. Works: Christ as Mediator, Two Bust-portraits of Boys, Two Skulls in Grated Window, Portrait of Jörg Schweiger (?), Basle Museum; Portrait of Young Lady, Ambras Collection, Vienna; do. of Young Man (1518), Hermitage, St. Petersburg.—Allgem. d. Biogr., xii. 724; Woltmann, Holbein u. s. Zeit, i. 101, 110, 133, 202-212; ii. 31, 45, 48, 79, 92, 205; W. & W., ii. 461; Repertorium f. K., i. 251; Zahn's Jahrbücher, v. 197.

HOLBEIN, EDUARD, born in Berlin in 1807, died there, Feb. 19, 1875. History and genre painter, pupil of Karl Begas, with whose works his first picture in 1836 was ranked. He took his great namesake, Hans Holbein the younger, for his model; became professor at Berlin Academy, where his most famous pupil was Gustav Richter. Works: Aged Pilgrim dying in Sight of Jerusalem (1836); Madonna (1838); Twelve Patriarchs, Royal Chapel, Berlin.—Rosenberg, Berl. Malersch., 69.

HOLBEIN (Holbain), HANS, the elder, born in Augsburg about 1460, died there in 1524. German school; history painter, influenced by Martin Schongauer, if not his pupil at Colmar, and the chief representative of realistic tendency in the school of Suabia; in his later works



under the influence of Italian renaissance. Works: Four Altar-panels (1493), Augsburg Cathedral; Madonna Enthroned, do. (1499), Germanic Museum, Nuremberg; Death of the Virgin (1490), Basle Museum; Basilica, S. M. Maggiore (1499), Coronation of the Virgin and Scenes from Passion (1500), Transfiguration (1502), Basilica of St. Paul (1504), four Altar-panels (1512), Augsburg Gallery; Seven Scenes from Passion (1501), Städel Gallery, Frankfurt; six others, Museum, ib.; Last Supper, St. Leonard's, ib.; twelve scenes from Passion (1502?), Donaueschingen Gallery; sixteen panels with Episodes in Life of Mary and Scenes from Passion (1502), Altar of St. Sebastian (1516, masterpiece), Old Pinakothek, Munich; Visitation of the Virgin, National Museum, ib.; Two Altarwings with Saints, Prague Gallery; Christ bearing the Cross (1515), Karlsruhe Gallery; Entombment (attributed to Sigismund H.), Portrait of Young Man (1515, attributed to Hans the younger), Darmstadt Museum; two portraits (1512), Hampton Court Gallery. His brother, Sigismund, who appears in the rate-books of Augsburg, first in 1504, and who moved in 1519 to Berne, where he died in 1540, probably worked conjointly with him on several works.—Allgem. d. Biogr., xii. 713; Cundall, H. Holbein; Förster, ii. 213; Kugler (Crowe), i. 140; Nagler, Mon., iii. 157; Woltmann, Holbein und sein Zeit, i. 41-100; ii. 7, 61; W. & W., ii. 116, 456; Graph. K., i. 110.

HOLBEIN, HANS, the younger, born in Augsburg in 1497, died in London between Oct. 7 and Nov. 29, 1543. German school; history and portrait painter, son and pupil of Hans Holbein the elder. After completing his apprenticeship he went to



Basle with his brother, Ambrose, in 1515, served as journeyman under Herbster, Koch,



IOHANNES HOLBEIN
Civis Basiliensis immortalis

Natus Anno Domini 1498.

Hans Holbein der Jüngere



IF PICTOR CELEBER
Patriæ Britannicæque Decus

Denatus Londini Anno 1554.

Joh. Holbein pinxit

Basileæ apud Chr: a Mechel Chalcogr.

B. Hilber sculp: 1790.



IOANNES HOLPENIVS
SVI IPSIVS EFFIGIATOR

BASILENSIS
A. XIV.



GIOVANNI HOLPEIN

*Pittore di Storie, di Miniature e di Ritratti,
nacque in Basilea l'anno 1498. morì l'anno 1554.*

HOLBEIN

or Dig, matriculated in 1519, when he joined the painters' guild. Two years before, he decorated the house of Jacob von Hartenstein at Lucerne with frescos no longer extant (copies in Lucerne Library). His frescos in the City Hall at Basle were painted in 1521-22, and *The Passion*, in the Basle Museum, about the same time. It is possible that Holbein made a short visit to Northern Italy before 1523, when he painted the fine portrait of Erasmus at Longford Castle, which the great humanist sent to Sir Thomas More in 1525 as a specimen of the painter's ability and as a recommendation to his patronage. Probably in September, 1526, Holbein visited Antwerp to see Quinten Massys, and spent some time there, after which he went to England, where Sir Thomas More lodged him in his own house near London. There he painted the Chancellor and his family (original lost, sketch in Basle Museum), and many fine portraits. From August, 1528, Holbein lived at Basle until 1532, when he returned to England, where, despite the earnest invitations of the magistrates of Basle, he remained, with the exception of a visit in 1538, during the rest of his life. At what time Holbein became painter to Henry VIII. is not known (1536?), but probably not until after the death of Anne Boleyn, whose successor, Lady Jane Seymour, he represented in the family picture of the two Henrys, which was burned at Whitehall in 1698. (Copy at Hampton Court.) In March, 1538, when Holbein is first mentioned as the recipient of a quarterly salary from the king, he was sent to Brussels, and then revisited Basle. In August, 1539, Henry again sent him to Flanders to paint Anne of Cleves (Louvre). The wonderful series of 89 portraits in red chalk and India ink by Holbein in the royal collection at Windsor are in themselves sufficient to stamp him as one of the greatest of all masters in portraiture. As a designer he shines most brightly in the wood-cuts of the *Dance of Death*, executed by Hans Lützelburger, and published at Lyons in

1538 and 1547. Works: *Head of the Virgin* (1514), do. of a Saint, *Christ on Mount of Olives*, *Taking of Christ*, *Pilate washing his Hands*, *Last Supper*, *Flagellation*, *Writing Lesson*, *A School*, *Portrait of Burgomaster Jacob Meyer and Wife* (1516), Basle Museum; *Portrait of H. Herbster* (1516), Baring Collection, London; *Hartenstein House Frescos* (1519), Lucerne; *Frescos, Town Hall, Basle* (1521-30); *Designs for glass windows, Adam and Eve* (1517), *Last Supper*, 8 *Scenes from Passion*, *Dead Christ* (1521), *Christ crowned with Thorns*, *Mater Dolorosa*, *Fragments (7) of Frescos in Town Hall, Basle Museum*; *Birth of Christ and Adoration of Magi*, Cathedral, Freiburg in Breisgau; *SS. George and Ursula*, *Altarwings* (1522), Carlsruhe Gallery; *Madonna and Saints* (1522), Solothurn Gallery; *Madonna of Burgomaster Meyer* (1526), *Princess Charles of Hesse, Darmstadt*; do., copy with changes, Dresden Gallery; *Male Portrait* (1515?), Darmstadt Museum; *Portrait of B. Amerbach* (1519), Basle Museum; do. of *Domherr Angerer* (1519), and three others, *Ferdinandeum, Innsbruck*; *Portraits of Erasmus, Longford Castle, England* (1523), Louvre and (2) Basle Museums, Parma Gallery; *Portraits of Man and Wife* (1525), Vienna Museum; *Lais Corinthiaca* (1526), do. as *Venus with Cupid*, Holbein's *Wife with two Children*, *Male Portraits* (4), Basle Museum; *Archbishop Warham* (1527), Lambeth House; duplicate, Louvre; *Male Portrait*, do. (1527), *Thomas Godsalve and his Son John* (1528), Dresden Gallery; *Sir H. Guilford, Windsor Castle*; *Nicholas Kratzer, and Sir Henry Wyatt*, Louvre; *Sir Bryan Tuke, Grosvenor House, London*; do., Old Pinakothek, Munich; *Hans of Antwerp, Goldsmith* (1532), Windsor Castle; *George Gisze* (1532), two others (1533, 1541), Berlin Museum; *Artist's Family*, *Portrait of a Lady*, *Male Portraits* (3), Cassel Gallery; *The Ambassadors* (1533), *Lord Radnor, Longford Castle*; *Derick Born* (1530), Old Pinakothek, Munich; do. (1533), Windsor; *Deryck Tybis* (1533), Vienna Museum; *Rob-*

HOLFELD

ert Cheseman (1533), Hague Museum; Melanchthon, Edward, Prince of Wales (1538), Hanover Gallery; Henry VIII., miniature, Althorp House; Ambrose of the Steelyard (1533), Brunswick Museum; English Lady and Gentleman (1534), Ambras Collection, Vienna; Lady Vaux (1539), Prague; replica, Hampton Court; Southwell (1538), Uffizi; The Goldsmith Hubert Morrett (1538), Dresden Gallery; Anne of Cleves (1539), Louvre; Duke of Norfolk (1539), Windsor; Male Portraits (1541), Vienna Museum; do. (1542), and Female Portrait, Hague Museum; Portrait of Holbein (1542), Uffizi, Florence; do. of Hieronymus Sulzer (1542), Butts, Pole Carew Collection; Lady Jane Seymour, John Chambers, Female Portrait, Vienna Museum; Family of Count Valkeniers at Prayers, Portrait of a Professor, Historical Society, New York; Male Portraits, Gotha, Königsberg, Madrid, and Weimar Museums, Kunsthalle, Hamburg.

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—Allgem. d. Biogr., xii. 715; Cundall, Hans Holbein (London, 1879); Dohme, 1', xiv. 47; Förster, Denkmale, i. 11; v. 13; vii. 17; do., Gesch., ii. 224; Grimm, Holbein's Geburtsjahr (Berlin, 1867); Kugler (Crowe), i. 198; Mantz, H. Holbein (Paris, 1879); Nagler, Mon., iii.; Schaefer, iii. 779; Woltmann, Holbein und seine Zeit (Leipsic, 1874-76); W. & W., ii. 462; Worrum, Life and Works (London, 1867); Christl. Kunstbl. (1870), 97; (1871), 177; Cornhill Mag., March, 1860; Edinburgh Review, April, 1867; Gaz. des B. Arts (1860), ix. 60, 270; (1869), i. 15, 366, 425; (1870), iv. 481, 516; (1879), xix. 86; xx. 13; (1880), xxi. 323; xxii. 525; Kunst-Chronik, vii. 206, 271; Zahn's Jahrbücher (1870), 147; Zeitschr. f. b. K., i. 198; ii. 63; iii. 12; vi. 349; vii. 28, 55; ix. 201; x. 315; xiv. 254; xvi. 99.

HOLFELD, DOMINIQUE HIPPOLYTE, born in Paris, Nov. 22, 1804, died there, Jan. 13, 1872. History painter, pupil of Abel de Pujol and of Hersent. His pictures, though graceful, are uninteresting. Medals: 3d class, 1841; 2d class, 1842. Works: Infant Jesus adored by Angels (1841); Rembrandt as a Child (1842); Parable of the Mustard Seed, Religious and Moral Education (1844); Virgin with Sleeping Infant (1846); Family Prayer (1852); Bread of Heaven (1855); Christ appearing to Disciples at Emmaus (1859); Happy Mother, First Principles of Education (1861); Choristers (1863); In the Name of the Father (1868).—Bellier de la Chavignerie, i. 773; Larousse.

HOLIDAY, HENRY, born in England; contemporary. Genre painter and sculptor. Works: Quiet Family Meal, Yellow Tulips, Breeze in St. George's Channel (1881); Dante and Beatrice (1883). Mr. Holiday's pictures have been chiefly exhibited at the Grosvenor Gallery. To the Royal Academy he contributed in 1881 a recumbent statue entitled Sleep; a bas-relief—Nymph and Cupid—in 1882; and in 1884, Jacob's Ladder.

HOLL, FRANK, born in London, July 4, 1845. Genre and portrait painter, son and pupil of F. Holl, engraver, and student of Royal Academy, where in 1863 he won the gold medal for the best historical painting, The Sacrifice of Abraham. In 1869, for his picture entitled



The Lord Gave and the Lord hath Taken Away, he was awarded the two years travelling studentship, and went to Italy. His No Tidings from the Sea (1871) was painted for the Queen. Elected an A.R.A. in 1878, and R.A. in 1883. Works: Village Funeral (1872); Seat in a Railway Station (1873); Deserted (1874); Her First-Born (1876); Gone, Going Home (1877); Newgate—

ARTIST
HANS HOLBEIN, THE YOUNGER

PORTRAIT OF LADY SEYMOUR

ENGRAVED BY KARL EDWARD BÜCHEL

.





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THE END

*London Publisher Jan 1851. Proprietor by Lawson & Co. Ltd. Orme & Co.
and Haynes & Co. Limited London*



F. HOLL. A. P. A. PINZ.

HOLLAND

Committed for Trial (1878) ; Gifts of Fairies, Daughter of the House, Absconded (1879) ; Home Again (1881) ; Did you ever kill Anybody, Father? (1884) ; and many portraits. —Meynell, 167 ; Art Journal (1876), 9 ; Meyer, Conv. Lex., xviii. 498.

HOLLAND, JAMES, born at Burslem, England, in 1800, died in London in 1870. Landscape and flower painter ; went to London in 1819, and devoted himself to flower painting, but after a visit to Paris in 1831 took up landscape painting. He made many sketching tours on the Continent, and exhibited at the Royal Academy, the Society of Painters in Water Colours, and the Society of British Artists, of the last two of which he was a member. Works : Nymwegen, Near Blackheath, and several in water colours, South Kensington Museum ; Port of Genoa, Liverpool Gallery ; Interior of Milan Cathedral, Tomb of the Scaligers at Verona, St. Mary's Chapel at Warwick, Views in Venice (6), Gresham College ; Greenwich Hospital, Bridgewater Gallery.

HOLLAND, Sir NATHANIEL DANCE, Bart., born in London in 1734, died at Carnborough House, near Winchester, Oct. 15, 1811. Real name Nathaniel Dance, son of George Dance, architect ; took name of Holland on his marriage with a wealthy widow in 1790, was an M. P. for many years, and created a baronet in 1800. Pupil in art of Frank Hayman ; spent eight or nine years in Italy, and on his return won success as a painter of portraits and of historical subjects. In 1768 he was one of the foundation members of the Royal Academy. Works : Portraits of Earl Camden, Lord Clive, Arthur Murphy, Lord North, National Portrait Gallery, London.—Redgrave ; F. de Conches, 311.

HOLLINS, JOHN, born in Birmingham, June 1, 1798, died in London, March 7, 1855. Subject and portrait painter ; went in 1822 to London, where, with the exception of two years spent in Italy (1825-27), he was a constant exhibitor. Elected an A.R.A. in 1842.

Work : Lord Tenterden, National Portrait Gallery, London.—Cat. Nat. Port. Gal.

HOLM, PER DANIEL, born at Malingsbo, Dalecarlia, Sept. 11, 1835. Landscape painter, pupil of Nils Anderson and of Stockholm Academy, where in 1862 he received a medal ; visited the north of Scandinavia in 1864, and later, Düsseldorf, Munich, Carlsruhe, where he studied under Gude, and Paris. Works : View of Qvickjock in Lapland ; Saggatsen in Lapland ; From the Mountains of Westmanland (1869), Stockholm Museum.—Müller, 264.

HOLMBERG, AUGUST, born in Munich, Aug. 1, 1851. Genre painter, pupil of the Munich Academy under Wilhelm Diez, visited subsequently Berlin, Dresden, and Vienna, in 1875 Italy, and in 1878 Paris. His genre pieces are well composed and coloured. Works : Huntsman's Still Life ; Windmill in a Storm ; Difference of Opinion (1873) ; Choir in a Church at Florence, Tobacco College of Frederick William I. (1879) ; The Recovered Monogram (1880).—Müller, 264 ; Zeitschr. f. b. K., xviii. 403.

HOLSTEYN, CORNELIS, born at Haarlem about 1620. Dutch school ; history painter, son and pupil of Pieter (glass painter and engraver, born in Schleswig about 1580, died in Haarlem in 1662) ; flourished in Amsterdam about 1651, and was dean of the guild at Delft in 1661-62. Works : Triumph of Bacchus ; Lycurgus making his Nephew his Heir, Orphan Asylum, Amsterdam ; Pyramus and Thisbe, Parable of the Vineyard (1647), Haarlem Museum ; Bath-room, Cassel Gallery ; Angel commanding St. Philip to baptize Queen Candace's Chamberlain, Schleissheim Gallery.—Immerzeel, ii. 46 ; Kramm, iii. 714 ; Van der Willigen, 179.

HOLY CONVERSATION. See *Santa Conversazione*.

HOLY FAMILY, Mariotto *Albertinelli*, Palazzo Pitti, Florence ; wood, round, 2 ft. 9 in. diameter. The Virgin kneeling in adoration ; Jesus lying on ground, receiving a cross from a kneeling angel ; in back-

HOLY

ground, to right, St. Joseph leading the ass from a stable; above, three angels singing



Holy Family, Federigo Baroccio, National Gallery, London.

from a scroll. Painted about 1503-6. Engraved by S. Martelli.—Gal. du Pal. Pitti, i. Pl. 1.; C. & C., Italy, iii. 486; Meyer, *Kunst. Lex.*, 219.

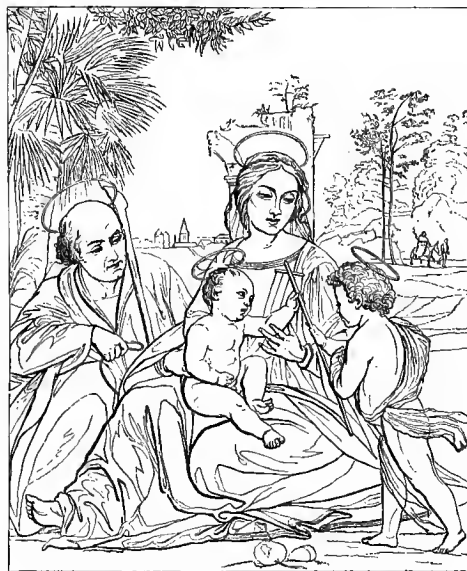
By Federigo *Baroccio*, National Gallery, London; canvas, H. 3 ft. 9 in. × 3 ft. The Virgin, seated in an apartment, with Jesus in her lap, clasps with her right arm St. John, who holds up a bird in his hand to protect it from a cat, watching it from left-hand corner; behind, at right, St. Joseph. Sometimes called *Madonna del Gatto* (of the Cat). Painted for Count Antonio Brancaloni; belonged to Cesarei family of Perugia, and later (1805) to Buchanan and to Rev. W. H. Carr, who bequeathed it in 1831 to the National Gallery. Several old copies. Engraved by C. Cort (1577); A. Cardon; J. F. Leybold.

By Fra *Bartolommeo*, Palazzo Corsini, Rome; wood, H. 4 ft. 6 in. × 2 ft. 2 in.; signed, dated 1516. The Virgin, seated in a flowery meadow, holds Jesus, who struggles to cast his arms round the little Baptist's neck; St. Joseph looks on, smiling.

A likeness between the Virgin and Raphael's portrait of Maddalena Doni in the Pitti warrants the assumption that this is the picture which Vasari says was painted for Agnolo Doni. Copy in Musée Fabre, Montpellier.—Vasari, ed. Mil., iv. 183; C. & C., Italy, iii. 468.

By Fra *Bartolommeo*, Panshanger House, England; wood, H. 3 ft. 5 in. × 4 ft. 3 in. The Virgin seated, holding Jesus, who is taking the reed cross from the infant St. John standing at right; at left, St. Joseph seated, smiling; background, a beautiful landscape with a bright horizon and a palm-tree. Painted about 1509, probably for Filippo Salviati. "The colouring," says Waagen, who considers this the finest picture of the artist, "is of extraordinary warmth and depth."—C. & C., Italy, iv. 449; Waagen, *Treasures*, iii. 10.

By Fra *Bartolommeo*, Palazzo Pitti, Florence; wood, H. 3 ft. 2 in. × 3 ft. The Virgin, seated, holds Jesus, who embraces the infant Baptist kneeling; behind, SS. Eliza-



Holy Family, Fra Bartolommeo, Panshanger House, England.

beth and Joseph; background, a green curtain. An inverted replica, with changes, of the Holy Family of the Palazzo Corsini.



FRA. BARTOLOMEO PIZZIT.

MORRHART SCULP.

HOLY FAMILY.

HOLY

Engraved by G. Rossi.—Gal. du Pal. Pitti, i. Pl. 29; C. & C., Italy, iii. 470.

By Sebastien *Bourdon*, Louvre; canvas, H. 1 ft. × 10 in. The Virgin, seated, her left arm on a broken column, holds on her knees Jesus, to whom the infant, St. John, kneeling, offers a dove; above, an angel with a crown of flowers. Engraved by Avril père in Musée français.—Larousse, viii. 78.

By *Correggio*. See *Madonna della Cesta*.

By *Domenichino*, Louvre; canvas, H. 1 ft. 2 in. × 1 ft. 7 in. The Virgin, seated on the ground near a spring, at right, catches the water in a shell, while Jesus, whom she holds in her arms, takes fruit from the infant St. John; behind them Joseph unloads the ass. Called also *Madonna of the Shell* (*Vierge à la Coquille*). Collection of Louis XVI. Engraved by Müller.—Musée royal, i.; Filhol, ii. Pl. 82; Landon, Vies, Pl. 104.

By *Garofalo*, Vatican, Rome. The Virgin, with Jesus standing in her lap, is seated in front of ruins; at right, St. Joseph, standing; at left, St. Catherine, kneeling, with palm-branch in hand; in background, a city. Engraved by Gius. Morghen.—Vaticano descritto, vi. Pl. 80.

By *Giulio Romano*, Louvre; wood, H. 4 ft. 10 in. × 3 ft. 6 in. The Virgin, seated under a tree in a garden, with Jesus on one knee; he has one foot in his cradle, and turns to his mother as if to ask the meaning of the words *Ecce Agnus Dei*, which are on a scroll held by the infant St. John beside him; behind, at right, St. Joseph leans in meditation on the fragment of an ancient altar. Painted for Cardinal Gonzaga.—Filhol, x. Pl. 662; Ch. Blanc, *École romaine*.

By Ludwig *Knaus*, Miss Catherine L. Wolfe, New York; canvas, H. 4 ft. 6 in. × 3 ft. The Virgin, sitting, withdraws the veil from Jesus lying on her knees, while a little angel clasps his hands in adoration beside her; above, cherubs descending from clouds lighted by the moon, and in background, St. Joseph, leading the ass, gazing upward

at them. Painted in 1876. Photogravure in *Art Treasures of America*, i. 120.

By Bernardino *Luini*, Louvre; wood, H. 1 ft. 8 in. × 1 ft. 6 in. The Virgin, half-length, sustains Jesus, who, standing on a pedestal, has his arm around her neck; behind her, to right, is St. Joseph, leaning on a staff. Carefully modelled and delicately coloured.—Villot, *Cat. Louvre*.

By *Michelangelo*, Tribune of the Uffizi, Florence; round, painted in tempera. The Virgin, kneeling, raises Jesus over her right shoulder and presents him to St. Joseph behind her. In background, various nude



Holy Family, Michelangelo, Tribune of the Uffizi, Florence.

figures, upright, recumbent, and seated. Painted in 1502-4 for Agnolo Doni. The only easel picture by Michelangelo the authenticity of which has never been doubted.—Vasari, ed. Mil., vii. 158; Lasinio, i. Pl. 43; Larousse, viii. 77.

By *Murillo*, Hermitage, St. Petersburg; canvas, H. 9 in. × 7 in. St. Joseph standing with Jesus in his arms; the Child stretches his arms toward the Virgin, who, seated on left near a basket, extends her arms to receive him; in background, arches and carpenter's tools; in foreground, a basket of tools. Duc de Tallard sale (1776), to M. de Thiers, 802 livres. Engraved by J. B. Tilliard.—Curtis, 172; Hermitage *Cat.*

HOLY

By *Murillo*, Louvre ; canvas, H. 7 ft. 11 in. × 6 ft. 3 in. The Virgin, seated on a hillock, holds Jesus standing in her lap ; he receives a reed cross from St. John, who stands beside them, supported by St. Elizabeth, kneeling ; above, the Father and the Dove, surrounded by cherubs ; in foreground, a lamb. Sometimes called *Vierge de Seville*. Painted about 1670 ; in Collection of Louis XVI. ; valued, inventory of 1816, 60,000 fr. Engraved by Boilly, Allais ;



Holy Family, Murillo, Louvre.

lithographed by Weber, A. Demoine, A. Bry, A. Maurin, and others.—Ch. Blanc, *École espagnole* ; Curtis, 180.

By *Murillo*, Metropolitan Museum, New York ; canvas, 6 ft. 8 in. × 5 ft. 1 in. The Virgin, seated, on right, extends her hands to receive the Child, whom St. Joseph, standing, holds towards her ; at left of Virgin, a white dog lying on floor beside a basket of linen ; at left, a curtain. Bought about 1835 by Joshua Coit from Convent of Buena Muerte, Peru ; sold in 1843 to Henry

Brevoort, New York, for \$1,200 ; presented to Museum in 1874 by John Jacob Astor Bristed.—Curtis, 174.

By *Murillo*, formerly at Leigh Court, Somerset ; canvas, H. 3 ft. 6 in. × 3 ft. 2 in. The Virgin sitting, with Jesus asleep on her lap ; on right, St. Joseph standing under a tree ; both look at the Child. Calonne sale (1795), £535 10s. ; Henry Hope sale (1816), £320 5s. ; Leigh Court sale (1884), to Messrs. Agnew, London, for £3,150. Engraved by J. Heath.—Curtis, 174 ; British Gallery of Engraving (London, 1807) ; Waagen, *Treasures*, iii. 184.

By *Murillo*, National Gallery, London ; canvas, H. 9 ft. 6 in. × 6 ft. 10 in. Infant Jesus, standing on a ruined column in centre, gives one hand to Virgin, seated on his right, the other to St. Joseph, who kneels on his left, holding lilies ; above, the Father and the Dove, with three cherubs on each side. Formerly belonged to Marqués del Pedroso ; taken to England about 1810 ; bought for National Gallery, in 1837, from T. B. H. Owen, with *Brazen Serpent* of Rubens, for £7,356. Engraved by Bridoux ; C. McRae, the Father omitted.—Palomino, iii. 422 ; C. Bermudez, iv. 278 ; Buchanan, *Memoirs*, ii. 202 ; Edin. Review (No. 173), 208 ; Curtis, 170.

By *Murillo*, Duke of Rutland, Belvoir Castle, Leicestershire ; canvas, figures life-size. The Virgin, seated, holding Jesus, who is embraced by infant St. John standing before them ; behind, St. Joseph standing ; on right, a lamb ; background, landscape. Carried to England about 1729 by Colonel William Stanhope (Lord Harrington), on returning from his embassy to Spain. Considered by Waagen "one of the finest by the master in all England."—Waagen, *Treasures*, iii. 402 ; Curtis, 178.

By *Parmigianino*, Louvre ; wood, H. 1 ft. 4 in. × 1 ft. 1 in. The Virgin, seated in a rocky landscape, with Jesus on her knees ; the latter embraces the infant St. John, who is standing on a cradle ; behind, to right,



HOLY

SS. Joseph and Elizabeth. Collection of Louis XIV. Engraved by Blomaert.—Villot, *Cat. Louvre*; Filhol, ii. Pl. 121; Landon, *Musée*, i. Pl. 43.

By Sebastian del *Piombo*, Baring Collection, London; wood, H. 3 ft. 2 in. × 3 ft. 6 in. A donor kneels before the Virgin, who rests one hand on his shoulder, while with the other she holds on her lap Jesus, who points to John Baptist with his cross, to the left; to the right, St. Joseph asleep. Painted about 1512. Formerly in the Stratton Col-



Holy Family (La petite Sainte Famille), Raphael, Louvre.

lection.—C. & C., N. Italy, ii. 324; Waagen, *Treasures*, ii. 172.

By *Raphael*, Louvre; wood, H. 1 ft. 3 in. × 11 in. (La petite Sainte Famille). Jesus, standing in his cradle, leans across the Virgin's knees, and caresses the cheeks of St. John, whom St. Elizabeth, kneeling, presents to him; background, landscape with ruins. Painted in Rome about 1517-18; given by Raphael to Adrian Gouffier, Cardinal de Boissy, papal legate in France in 1519; passed to Duc de Rouanez, and bought finally by Louis XIV. Engraved by Fr. Poilly; P. Drevet; W. de Gutwein; J. B.

L. Massard; S. Simonneau; A. B. Desnoyers; and others. Probably painted by Giulio Romano, after Raphael's design.—Passavant, ii. 2, 63; Felibien, ii. 335; Gruyer, *Vierges de Raphael*, iii. 362; Cab. Crozat, i. Pl. 17; Landon, *Musée*, ii. Pl. 5; Villot, Louvre; Filhol, i. Pl. 56.

By *Rembrandt*, Hermitage, St. Petersburg; canvas, H. 2 ft. 2 $\frac{3}{4}$ in. × 3 ft. 4 $\frac{1}{2}$ in.; signed, dated 1645. The Virgin, seated in a rustic apartment, dressed in a red robe and dark-coloured skirt, holding a large open book on her knees, is raising the coverlet of a cradle in which Jesus lies asleep; a fire, over which is a pot, burns on a hearth near her; in background, St. Joseph chopping wood; above, a group of angels hovering.—Smith, vii. 29.

By Sir Joshua *Reynolds*, National Gallery, London; canvas, H. 6 ft. 5 in. × 4 ft. 9 in. The Virgin, holding the infant Christ, and Joseph seated at base of a stone pedestal under a tree; at left, infant St. John with standard of the lamb; background, a landscape. Painted for Mr. Macklin, who sold it to Lord Gwydyr; purchased at his sale (1828) and presented to National Gallery; copy by J. R. Powell at Somerley, seat of Earl of Normanton, which Waagen mistook for a genuine Sir Joshua. Engraved by W. Sharp (1792); G. Presbury in Jones's National Gallery.—*Cat. Nat. Gal.*; *Eng. Painters of Georgian Era*, 4; *Art Journal* (1860), 359.

By *Rubens*, Blenheim Palace. See *Return from Egypt*.

By *Rubens*, Hermitage, St. Petersburg; wood, H. 9 $\frac{1}{2}$ in. × 13 $\frac{1}{2}$ in. The Virgin seated on the ground, holding Jesus, who is caressing a lamb, across the neck of which St. John is standing; behind, St. Elizabeth, standing. Engraved by Earlom. Formerly in Houghton Gallery.—Smith, ii. 156.

By *Rubens*, Hertford House, London; wood, H. 4 ft. 2 in. × 3 ft. 1 in. Virgin and Child, with SS. Joseph, John, and Elizabeth. Formerly one of chief ornaments of the Belvedere Gallery, Vienna; presented in 1784

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by Emperor Joseph to M. Burtin, of Brussels; afterward in Lapeyrière Collection,



Holy Family, Rubens, Palazzo Pitti, Florence.

whence sold for 2,500 guineas; bought by Lord Hertford for 3,000 guineas.—Waagen, *Treasures*, ii. 157.

By *Rubens*, Palazzo Pitti, Florence; wood, H. 2 ft. 7 in. × 3 ft. 10 in. Jesus, lying in a cradle, caresses St. John, who stands behind it; the Virgin, in scarlet vest and blue mantle, is seated near, with her hand on the cover of the cradle; at her left, St. Elizabeth; behind her, St. Joseph. Taken to Paris by French; returned in 1815. Engraved by Vosterman; Langlois; Paradisi; C. Mogalli.—*Musée français*; Smith, ii. 143; Filhol, ii. Pl. 140; Gal. du Pal. Pitti, iv. Pl. 87.

By *Rubens*, Vienna Museum; wood, H. 7 ft. 4 in. × 11 ft. The Virgin, in a scarlet vest and blue mantle, is seated at the foot of a tree, with Jesus in her arms; before them, St. John held by his mother Elizabeth, at whose left stands Zachariah offering the Saviour a branch of fruit. Painted on covers of altarpiece of St. *Ildefonso*. Engraved by Deroy.—Smith, ii. 92.

By *Rubens*, Windsor Castle; canvas, H. 8 ft. × 8 ft. The Virgin, seated at left, supports Infant Jesus standing in her lap; Infant St. John stretches out his arms towards the Saviour, before whom St. John of Assisi bows in adoration; behind the Saviour St. Elizabeth, and at left Joseph. Replica (H. 5 ft. 8 in. × 6 ft. 7 in.), Leigh Court; at sale (1884), bought in at 5,000 guineas.—*Waagen, Treasures*, ii. 435; iii. 182; Smith, ii. 251.

By *Andrea del Sarto*, Hermitage, St. Petersburg. Autotype by Ad. Braun & Co., Paris.

By *Andrea del Sarto*, Louvre; wood, H. 4 ft. 7 in. × 3 ft. 5 in. The Virgin, seated on the ground, holds Jesus, who turns his head toward St. Elizabeth; the latter supports the infant St. John, who stands with his right hand raised towards heaven; behind the Virgin, two angels. From collection of Francis I. Old copy in Vienna Mu-



Holy Family, Andrea del Sarto, Louvre.

seum.—Landon, *Musée*, vi. Pl. 67; Villot, *Cat. Louvre*.

By *Andrea del Sarto*, National Gallery,

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London; wood, H. 3 ft. 6 in. × 2 ft. 8 in. The Virgin seated, with the Child on her knees; Elizabeth with infant St. John seated at her right hand. Formerly in Palazzo Aldobrandino, Rome; taken to England in 1806, and passed through hands of Mr. Irvine and Mr. Buchanan to Rev. W. H. Carr, who bequeathed it in 1831 to the National Gallery.—Réveil, iv. 254.

By Andrea del Sarto, Palazzo Pitti, Florence; wood, H. 4 ft. 1 in. × 3 ft. 3 in. The Virgin, kneeling, looks at Jesus, who smiles as he lies before her; behind him infant St.



Holy Family, Andrea del Sarto, National Gallery, London.

John standing. St. Joseph, to left, leans his head on his hand. Landscape background. Painted about 1521 for Zanobi Bracci. Engraved by Paradisi.—C. & C., Italy, iii. 576; Vasari, ed. Mil., v. 35; Gal. du Pal. Pitti, ii. Pl. 117.

By Andrea del Sarto, Palazzo Pitti, Florence; wood, H. 4 ft. 6 in. × 3 ft. 3 in. Jesus, astride on the knee of the Virgin, who sits on the ground, turns to infant Baptist, supported by St. Elizabeth; in foreground a reed cross. "Perfectly handled in Andrea's fused

transparent manner" (C. & C.). Painted about 1529 for Ottaviano de' Medici. Ancient copy in Dulwich Gallery, St. Joseph being added. This figure, different in style, recalls the manner of Vasari, Andrea's scholar. Engraved by Guzzi.—C. & C., Italy, iii. 576; Vasari, ed. Mil., v. 51; Gal. du Pal. Pitti, iv. Pl. 114; Richter, Cat. Dulwich Gal., 151.

By Girolamo Savoldo, Turin Gallery; canvas, H. 3 ft. × 4 ft. 6 in.; signed, dated 1527. The Virgin, with hands joined, behind a cradle or cushion on which Jesus is lying; at left a donor—a man in a furred cloak—lifting a cloth from the waking Child; at right, St. Francis, in prayer. Replica, long attributed to Pordenone, at Hampton Court, in which a second donor, a woman, is substituted for St. Francis.—C. & C., N. Italy, ii. 427; Law, Hist. Cat. Hampton Court, 43.

By Andrea Solario, Casa Poldi, Milan; wood, figures one-fifth life-size; signed, dated 1515. The Virgin, sitting, holding Jesus, to whom Joseph is presenting fruit; in background, the ass in a glade.—C. & C., N. Italy, ii. 59.

By Titian, Louvre; canvas, H. 2 ft. 8 in. × 3 ft. 6 in. The Virgin, seated under a tree to the left, holds Jesus on her lap; St. John coming forward with his lamb and St. Joseph looking on; in distance a servant leads the ox and ass, and two angels in the air carry the cross; landscape background. Painted in 1530; belonged to Cardinal Mazarin, bought of his heirs for Louis XIV. Replica of Titian's time in Escorial; another from Orleans Gallery, now in Holford Gallery, London; engraved by Teniers, considered by Waagen and Müндler superior to that in Louvre; others in Royal Institution, Liverpool, and Modena Gallery; later adaptations in Stockholm and Berlin Galleries.—C. & C., Titian, i. 341; Vasari, ed. Mil., vii. 429; Waagen, Treasures, ii. 194; Müндler, Essai, 207; Ch. Blanc, École venitienne.

By Paolo Veronese, Uffizi, Florence; canvas, figures life-size, half-length. The Virgin seated, with Jesus asleep in her lap; at

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right, infant St. John kissing the foot of the child; behind him, Joseph restraining him with one hand; at left, St. Catherine, making a gesture as if of silence. Bought in 1654 by Cardinal Leopoldo de' Medici, from collection of Paolo del Sera, Venice; placed in Uffizi in 1798.—Lasinio, *Gal. de Florence*, i. Pl. 71; Ridolfi, *Marav.*, i. 325; Molini, *Gal. di Firenze*, ii. 85; Soc. Ed. and Paris, *Gal. di Firenze*, Pl. 83.

Attributed to Leonardo da Vinci, Hermitage, St. Petersburg; wood, H. 1 ft. 8 in. × 1 ft. 3 in. Composition similar to the *Madonna of the Bas-relief*, but infant St. John is omitted, and a young woman reading takes the place of Zacharias. This young woman is commonly called St. Catherine; it is probably a portrait of the sister-in-law of Leo X., who became the wife of Giulio de' Medici in 1518. Painted after 1490; belonged to Dukes of Mantua, and was lost when their palace was pillaged by the Germans. About 1770–77 it came into possession of Abbé Salvadori, secretary of Count Firmian, then Governor of Mantua. He concealed it, lest he should have to return it to the palace, and after his death it was sold by his heirs to agents of Catherine II.—Heaton, 232; Rigollot, *Hist. des Arts*, etc., i. 272; Kugler, ii. 283; *Gal. de l'Hermitage*; Vasari, ed. Mil., iv. 63.

HOLY FAMILY—DEL BACINO, or **DELLA CATINA** (of the Basin), Giulio Romano, Dresden Gallery; wood, H. 5 ft. 4 in. × 4 ft. The Virgin, three-quarters length, standing, holding Jesus, who stands in a basin, into which the infant St. John is pouring water from a vase; at left, St. Elizabeth with a towel; at right, in background, head of St. Joseph. Painted for Duke Federico of Mantua, who gave it to his mistress, Isabella Buschetta; purchased from Modena by Augustus III. Engraved by M. Ferry; G. G. Hipart.—Vasari, ed. Mil., v. 545; Hübner, *Dresden Gallery*, i. 2; Morelli, 212; W. & W., ii. 677.

HOLY FAMILY WITH THE BEARDLESS JOSEPH (Joseph imberbe), Raphael,

Hermitage, St. Petersburg; wood, transferred to canvas, H. 2 ft. 3 in. × 1 ft. 9¼ in. Figures half-length. The Virgin seated in a marble hall, with Jesus on her knee; St. Joseph standing near, resting both hands upon a staff; on the right, a landscape through an arched window. Painted in 1506 probably for Guidobaldo da Montefeltro, though C. & C. think it cannot be



Holy Family, Del Sacino, Giulio, Romano, Dresden Gallery.

the picture of the Urbino inventory, but may be the second one painted for Taddeo Taddei, said to have belonged in 17th century to Duc d'Angoulême in Paris; sold to one Barroy, and finally came into the Crozat Collection; bought of Crozat by Empress Catherine. Engraved by J. Chereau; C. W. Ketterlinus; A. Pistchalkine.—Vasari, ed. Mil., iv. 322; Passavant, ii. 44; C. & C., Raphael, i. 284; *Gaz. des B. Arts*, xvii. (1864), 317; xix. (1879), 187; Cab. Crozat, i. Pl. 30; Gruyer, *Virgines de Raphael*, iii. 272; *Descr. de l'Ermitage*, Pl. 1; Réveil, xi. 769.

HOLY FAMILY, CANIGIANI (della Casa Canigiani), Raphael, Munich Gallery; wood,

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H. 4 ft. × 3 ft. 3 in.; signed. The Virgin, seated in a meadow at right, with a book in her left hand, supports Jesus with the other; he, resting upon her knee, with one foot on the ground, reaches toward the infant St. John, who is sustained at left by St. Elizabeth, kneeling; behind, St. Joseph, standing, leaning on his staff, completes the pyramidal group; background, a landscape. Painted



Canigiani Holy Family, Raphael, Munich Gallery.

about 1506 for Domenico Canigiani, of Florence; passed into hands of the Medici, and given by Cosmo III. to his daughter, Anna Maria Luisa, on her marriage in 1690 with Johann Wilhelm, Elector Palatine; transferred to Munich from Düsseldorf Gallery, whence sometimes called Düsseldorf Madonna. Much repainted; the angels in the sky were so much injured by a restorer named Colin, that Krabe, director, caused them to be painted out. Sketches in Albertina Collection, Vienna, and in Duc d'Aumale's Collection, Chantilly. Copy in Corsini Gallery, Florence, formerly in Casa Rinuccini, Florence; probably by a disciple of Raphael, though landscape looks like the work of a Fleming. Another copy in sacristy of S.

Frediano, Florence. Engraved by Bonasone, René Boirin, Calendi, Prestel, Cossé, K. Russ, Carl Hess (1804), S. Amsler (1836).—Vasari, ed. Mil., iv. 326; Passavant, ii. 53; Müntz, 191; C. & C., Raphael, i. 294; Gruyer, *Vierges de Raphael*, iii. 282; Kugler (Eastlake), ii. 420.

HOLY FAMILY—DEL CORDERO (of the Lamb), *Raphael*, Madrid Museum; wood, H. 11½ in. × 8 in.; signed, dated 1507. The Virgin, half kneeling, holds Jesus on a lamb; St. Joseph, standing and leaning on his staff, looks on; background, landscape with castle on a hill and church on low ground, with flight into Egypt, very small figures. Painted in Florence; long unnoticed in Oratorio of the Escorial until one day Don Sebastian, the Infante, examining it, was surprised to find Raphael's signature. A fine copy of Raphael's time sold in 1840 by Signor Baldeschi, of Rome, for 12,000 scudi, to Count Castelbarco, of Milan, who sold his collection in Paris in 1870. Many other copies. Engraved by R. Morghen; Sadeler.—C. & C., Raphael, i. 337; Passavant, ii. 55; Müntz, 188; Gruyer, *Vierges de Raphael*, iii. 296; Madrazo, 184.

HOLY FAMILY—DEL DIVINO AMORE (of Divine Love), attributed to Raphael, but probably by Giulio Romano, Naples Museum; wood, H. 1 ft. 11 in. × 1 ft. 7 in. The Virgin sitting with clasped hands; Jesus on her lap, with right hand raised as if blessing St. John, who kneels, holding a cross; behind is St. Elizabeth seated, and in the background Joseph. Painted about 1513 for Leonello Pio da Carpi; in possession of Cardinal Ridolfo Pio da Carpi in 1558; thence passed to Farnese family and was taken to Parma, whence carried to Naples by King Ferdinand I.; in 1805, on the approach of the French, Queen Caroline took it with her to Palermo, Vienna, and Constantinople, and finally brought it back to Naples. Original sketch in Naples Museum. Engraved by Marc Antonio, with variations, from an original sketch. Passavant mentions many

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copies, one in St. Petersburg attributed by Waagen to Raffaello dal Colle, though others believe it to be the original; but Kug-



Holy Family of Francis I., Raphael, Louvre.

ler thinks the Naples picture a genuine Raphael.—Vasari, ed. Mil., iv. 348; Passavant, ii. 121; Gruyer, *Vierges de Raphael*, iii. 323; Kugler (Eastlake), ii. 375.

HOLY FAMILY OF THE DOG. See *Holy Family del Pajarito*.

HOLY FAMILY OF FRANCIS I., *Raphael*, Louvre; wood, transferred to canvas, H. 6 ft. 6 in. × 4 ft. 7 in.; signed, dated 1518. The Virgin, bending forward, is raising Jesus from the cradle; at left, SS. Elizabeth and John kneeling; on right, behind the Virgin, Joseph in contemplation; on left, two angels, one with crossed arms, the other scattering flowers. Painted in Rome for Lorenzo de' Medici, who presented it, with the large St. *Michael* of the Louvre, to Francis I. of France, in hope of gaining his support in his pretensions to the Duchy of Urbino. Much of it painted

by Giulio Romano. Many copies. Engraved by G. Edelinck; Virg. Solis; Richomme; G. Rousselet; P. Drevet; J. Chevreau; Poilly.—Vasari, ed. Mil., iv. 389; v. 525; Gruyer, *Vierges de Raphael*, iii. 393; Passavant, ii. 257; Filhol, x. Pl. 709; Landon, *Musée*, i. Pl. 31; *Klas. der Malerei*, i. Pl. 34; *Musée royal*, ii.; Cab. Crozat, i. Pl. 5.

HOLY FAMILY—DEL LAGARTO, *Raphael* (?), Madrid Museum; wood, H. 4 ft. 9 in. × 3 ft. 8 in. The Virgin seated under an oak, with one arm resting on an antique altar decorated with bas-reliefs, sustains Jesus on her knees with the other; he looks up into her face and bends forward to put his arm round St. John, who stands near offering him a scroll inscribed "Ecce Agnus Dei;" each child rests one foot on a cradle; on right, St. Joseph, leaning upon the altar. Probably painted about 1517 by Fr. Penni after a design by Raphael. In Royal Alca-



Holy Family—del Lagarto, Raphael (?), Madrid Museum.

zar, Madrid, time Charles II.; removed by Philip V. to Palace of S. Ildefonso, thence by Charles III. to new Palace. Taken to Paris;

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returned to Madrid in 1822. Many copies: one by Giulio Romano in Palazzo Pitti, Florence, has a lizard in foreground, whence called *Madonna della Lucertola*; another, attributed to same, at Hampton Court, without lizard, called *M. della Quercia* (of the Oak), a name applied sometimes also to the Madrid example. Engraved by G. Bonasone, Diana Mantovana, Ag. Carracci (etching), Carattoli, and others.—Gruyer, *Vierges de Raphael*, iii. 382; Passavant, ii. 249; Madrazo, 194.

HOLY FAMILY OF THE LAMB. See *Holy Family del Cordero*.

HOLY FAMILY OF LORETO, *Raphael*, original lost; figure to knees, life-size. Virgin, standing behind couch of Jesus, lifts the veil which covers him; St. Joseph, leaning on a staff, behind in contemplation. Painted in Rome about 1512–13 by order of Cardinal Riario for S. M. del Popolo; supposed to have been given in 1717 to the shrine of Loreto, whence its present name. It disappeared at the close of the last century, and is only known now through its many copies. Discovery of original often announced, but without good evidence. Poor copy in Louvre; better example lately placed in South Kensington Museum by Dr. Axell Lamm, of Stockholm. This is probably the copy mentioned by Passavant as “*peu remarquable*,” in the possession of the sculptor Bystroem at Stockholm. Engraved by Michele Lucchese (1553); Paulus Caronni.—Vasari, ed. Mil., iv. 339; Passavant, ii. 100; Müntz, 375; Gruyer, *Vierges de Raphael*, iii. 310; Springer (*Dohme 2ii.*), 191; Filhol, iv. Pl. 230.

HOLY FAMILY OF NAPLES. See *Holy Family del Divino Amore*.

HOLY FAMILY OF THE OAK. See *Holy Family—del Lagarto*.

HOLY FAMILY—DEL PAJARITO (of the Bird), *Murillo*, Madrid Museum; canvas, H. 4 ft. 9 in. × 6 ft. 2 in. St. Joseph, seated in a room, supports Jesus, who stands at his right holding a goldfinch, with which he amuses a dog sitting before him; on

left, the Virgin looking on while winding yarn from a reel. Called also *Sacra Familia del Perrito* (of the Dog). From Palace of S. Ildefonso; carried by the French to Paris, where injured by cleaning and repairing. Engraved by J. A. S. Carmona; B.



Holy Family—del Pajarito, Murillo, Madrid Museum.

Gallart; etched by B. Maura; lithographed by L. Zoellner; A. Lemoine; J. Vallejo.—Curtis, 172; Madrazo, 466.

HOLY FAMILY OF THE PALM (*Vierge au Palmier*), *Raphael*, Bridgewater House, London; wood, transferred to canvas; round, 3 ft. 4 in. diameter. The Virgin, seated under a palm, holds Jesus astride of her knee by means of her veil, one end of which is swathed around his body; St. Joseph, on one knee, offers flowers to the child, who stretches out both hands to receive them. Probably the second of two painted in Florence in 1506 for Taddeo Taddei. Belonged before 1680 to Countess de Chiverni in Paris, then to Marquise d'Aumont, who sold it for 5,000 livres to M. de la Noue; from his collection passed to President Tambonneau, and thence to the Orleans collection, at the sale of which (1798) bought by Earl of Bridgewater for £1,200. Two vertical splits in the panel have necessitated repainting. Drawing in the Louvre. Copied by Philippe de Champagne for the Abbey of Port Royal. Engraved by E. Rousselet (1656), Jean Reymond, Felix Massard, and Achille Martinet (1844).—Vasari, ed. Mil., iv. 321; Passavant, ii. 38; Müntz, 188; C.

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& C., Raphael, i. 285 ; Gower, *Hist. Gal. of England* (London, 1881) ; Felibien, *Entretiens*, i. 228 ; Gruyer, *Vierges de Raphael*, iii. 259 ; Waagen, *Treasures*, ii. 26 ; Cab. Crozat, i. Pl. 23.

HOLY FAMILY — LA PERLA (The Pearl), *Raphael*, Madrid Museum ; wood, transferred to canvas, H. 4 ft. 9 in. × 3 ft. 10 in. The Virgin, sitting near a cradle, holding Jesus on her knees ; he has one foot on the cradle, and is reaching for fruits which



Holy Family—La Perla, Raphael, Madrid Museum.

St. John, dressed in a sheep skin, presents him ; on right, St. Elizabeth kneeling ; in background, St. Joseph among ruins. Painted about 1517 for Federigo II., Gonzaga, Duke of Mantua, according to Passavant, but probably identical with the Nativity described by Vasari as painted for Bishop Lodovico da Canossa ; passed from Canossa family, Verona, to Duke of Mantua, and sold in 1628 to Charles I. of England ; bought after Charles's death, for £2,000, by Don Alonzo de Cardeñas, Spanish Ambassador, for Philip IV. of Spain, who is said to have exclaimed when he saw it : "This is the pearl among my pictures !" Carried in 1813

to Paris, where transferred to canvas ; returned to Madrid in 1822. Many copies. Engraved by Gio. Battista Franco, L. Vorsterman, and others. The *M. della Gatta*, by Giulio Romano, Naples Museum, is a repetition of the *Perla*, with a change of accessories ; derives its name from the cat (*gatta*) crouching at St. Elizabeth's feet. Engraved by G. B. Franco ; L. Vorsterman. Giulio Romano had perhaps some hand in painting the *Perla*.—Gruyer, *Vierges de Raphael*, iii. 348 ; Passavant, ii. 250 ; Kugler (*Eastlake*), ii. 375 ; Vasari, ed. Mil., iv. 351 ; Müntz, 513 ; Springer, 351 ; *Gaz. des B. Arts*, xviii. (1878), 211 ; Madrazo, 192.

HOLY FAMILY WITH SAINTS, *Bagnacavallo*, Bologna Gallery ; wood, H. 6 ft. 2 in. × 4 ft. 5 in. The Virgin, seated ; Jesus, standing in his cradle, leans across her lap to reach flowers offered by St. Joseph ; behind, standing, SS. Benedict, Mary Magdalen, and Paul ; in background, the nativity. Formerly in S. M. Maddalena, Bologna. Engraved by G. Asioli.—*Pinac. di Bologna*, Pl. 16.

HOLY FAMILY WITH ST. ZACHARIAS. See *Madonna with Cherries*.

HOLZER, JOHANN EVANGELIST, born at Burgeis, Tyrol, in 1709, died at Clemenswerth, Hanover, July 21, 1740. German school ; history and portrait painter, pupil at Meran of Nicolaas Auer ; went afterwards to Augsburg, where he worked conjointly with Johann Geo. Bergmüller, and later independently in oil and fresco. Works : *Finding of the Cross*, *Sketch to Mythological Fresco* Painting in Augsburg, *Faith, Hope and Love*, *Emperor Heraclius divesting himself of the Purple*, *Artist's Portrait*, *Ferdinandum*, Innsbruck ; *Ecce Homo* ; *Peasant Wedding* ; *Two Altarpieces*, Dominican Church, Augsburg ; *Fall of Angels*, Jesuit Church, ib. ; *Portrait of Elector Clemens of Cologne* (1740).—*Allgem. d. Biogr.*, xiii. 27 ; *Wurzbach*, ix. 248.

HOLZER, JOSEF, born in Vienna, March 20, 1824, died there, Jan. 17, 1876. Landscape painter, pupil of the Vienna Academy,

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first under Klieber, then under Thomas Ender and Franz Steinfeld; travelled (1846) in Germany, Switzerland, and Belgium, and went in 1856 for three years to Munich. His landscapes show deep feeling for nature and poetical sentiment, delicate treatment and good drawing, but somewhat dull and hard colouring. Member of the Vienna and Venice Academies. Works: Quiet Wood-Nook, Emperor of Austria; Stag-Hunt; In the Wiener Wald; View in the Ramsau; In the Beech-Grove; View in Carpathian Mountains (2) (1854); Wood Landscape (1859); Landscape with Oaks, Vienna Museum.—Kunst-Chronik, xi. 833; Wurzbach, ix. 250.

HOLZHAB, ADOLF, born in Zürich in 1835. Architecture and landscape painter, pupil of Düsseldorf Academy under Gude and Pulian; travelled through the Rhine countries, Southern Germany, Belgium, Holland, France, and Italy. Works: View near Tangermünde, Säg Alp on Reichenbach, Mediæval Town on North Sea, Zürich Gallery; Costumes in Switzerland; Ruin of Convent in Black Forest; Town of Leuk and the Gemmi; The Wetterhorn.—Müller, 265.

HOMER, APOTHEOSIS OF, Dominique Ingres, Louvre, Paris; canvas, H. 12 ft. 8 in. × 16 ft. 10 in.; signed, dated 1827. Homer, seated, with figures representing the Iliad and the Odyssey at his feet, is crowned by Fame, and receives the homage of all the great men of Greece, of Rome, and of modern times. Painted for a ceiling of the Musée Charles X., Louvre, but replaced now by a copy. Paris Exposition, 1855; afterwards in Luxembourg. Engraved by A. Martinet. Original sketch also in Louvre.—Villot, Cat. Louvre; Ch. Blanc, *Life*, 91; Larousse, i. 497.

HOMER AND THE GREEKS, Wilhelm von Kaulbach, New Museum, Berlin; mural painting, staircase hall. Homer, in a boat steered by the Cumæan Sibyl, approaches the shores of Greece while Thetis and the Nereids rise from the sea to listen to his

song; on the shore are gathered the great men of Greece—Orpheus in the centre, then Hesiod, Æschylus, Sophocles, Euripides, Aristophanes, and Pindar; Phidias, and other sculptors and painters; the prophet Bacis, and Solon, Pericles, and Alcibiades, while from forest and field the people approach to partake of the new culture.

HOMER AND HIS GUIDE, Adolphe Bouguereau, Mrs. A. T. Stewart, New York; canvas. The blind bard, led by a boyish guide, is attacked by dogs set on by rude Ionian shepherds; in the background, the curs rush on in full cry, but one, in the foreground, which has reached the poet, has come under his influence, and favours upon him in submission. Salon, 1874.—Art Treas. of Amer., i. 44.

HOMER, WINSLOW, born in Boston, Mass., Feb. 24, 1836.

Genre painter, pupil of the National Academy and of F. Rondel. During the civil war sketched for Harper's and other periodicals, and also painted works in oil and water-colours. Elected an A.N.A.



in 1864, and N.A. in 1865. Member of Society of Painters in Water Colours. Has visited Europe, and in 1884-5 made a sketching tour in the West Indies. Studio in New York. Works in oil: *Prisoners from the Front*; *Cotton Pickers*; *Home, Sweet Home*; *Zouaves Pitching Quoits*; *Bright Side*; *As You Like It*; *Milking-Time*; *In the Field*; *Snap the Whip* (1876); *Rab and the Girls*, *Breezing Up*, Charles Stewart Smith, New York; *Sundown*, *Upland Cotton* (1879); *Visit from the Old Mistress*, *Sunday Morning* (1880); *Coming Away of the Gale* (1883); *Uncle Ned's Happy Family*, *Life-Line* (1884). Water-colours: *Fly-Fishing*; *Gardener's Daughter*; *After the Bath*; *In the Garden*; *Manchester Coast*; *Launching*

HOMME

of a Boat, Wrecking of a Vessel (1884).—Sheldon, 25.

HOMME AU GANT (Man with a Glove), *Titian*, Louvre; canvas, H. 3 ft. 4 in. × 2 ft. 11 in.; signed. A young man, dressed in black, holding a glove in left hand. A noble portrait of Titian's middle period. Copy in Brunswick Gallery. Belonged to Louis XIV.—C. & C., Titian, ii. 421.

HONDECOETER, GILLIS D', born at Antwerp, died at Amsterdam (?) after 1637. Flemish school; landscape and bird painter, pupil at Utrecht of Roelant Savery, and at Amsterdam of David Vinckeboons; a descendant of the Brabantine Marquises of Westerloo. At first painted portraits; removed to Amsterdam, where he lived already in 1615, and contracted a second marriage in 1628. Works: Mountainous Landscape, Berlin Museum; do. (1609), Schleissheim Gallery; Bird Concert, Cassel Gallery; do. (1620), Fürstenberg Gallery, Donaueschingen; Dead Birds (1655? attributed), Rotterdam Museum.—Allgem. d. Biogr., xiii. 67; Kramm, iii. 717; Meyer, Gem. königl. Mus., 209.

HONDECOETER, MELCHIOR D', born in Utrecht in 1636, died in Amsterdam, April 3, 1695. Dutch school; animal painter, son and pupil of Gysbert H., and of his uncle, Jan Baptista Weenix. Painted birds with singular truthfulness, and

had a poetic feeling for their varied habits. In 1659–63 member of Hague guild; in 1688 took the freedom of Amsterdam. Works: Birds in a Park, White Turkey, Peacock and Turkey, Louvre; Crow stripped of Borrowed Feathers (1671), Menagerie of Prince William III. at Loo, two others, Hague Museum; Floating Feather, Hen defending Chickens, Parrots and Other



Birds, Dead Birds, Birds and Hare, four others, Amsterdam Museum; Peacock and Poultry in a Park (1672), Cock Crowing, Still Life, Brussels Museum; Foreign Water-Fowl, Berlin Museum; Noah's Ark, Vessel with Fish (1661), Brunswick Museum; Poultry Yard (1668), Cock-Fight, do. (1686), Carlsruhe Gallery; White Peacock and other Fancy Birds, Cock-Fights (2), Cassel Gallery; Chickens, do. and Cock defying Bird of Prey, Bird Concert, Dead Game-Birds by a Gun, Dresden Museum; Domestic Poultry, Städel Gallery, Frankfurt; do., Cologne, Gotha (3), Hanover, Leipsic, Stuttgart (3), Vienna (2) Museums, Palazzo Pitti, Florence, Venice Academy, Copenhagen and Oldenburg Galleries, National Gallery, London (2), Liverpool Institution, Lenchtenberg Gallery, St. Petersburg; Cock-Fight, Cock and Hen defending Chickens against Turkey, Barn Yard, Old Pinakothek, Munich; Water-Fowls (2), Dead Game and Hunting Implements (2), Bird Park, Schleissheim Gallery; Cock-Fight (1668), Hen Family, Turkish Ducks, Dead Poultry (1678), Poultry Yard (1681), Schwerin Gallery; Poultry Yard, Pelican, Cassowary, etc., Dead Game, Her-

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mitage, St. Petersburg.—Allgem. d. Biogr., xiii. 67; Burger, i. 161, 280; Immerzeel, ii. 47; Kramm, iii. 717; Kugler (Crowe), ii. 457; De Stuers, 50.

HONDIUS, ABRAHAM, born in Rotterdam in 1638, died in London in 1695. Dutch school; animal and genre painter; went early to London, where he painted bear and boar hunts, conflagrations, and nocturnal gatherings by torchlight. The truthfulness, boldness, and vigour of this master would give him a high place were



HÖNINGHAUS

his drawing correct and his colouring more harmonious. Works: Sow defending her Young, Rotterdam Museum; Christ as Gardener (1662), Oldenburg Gallery; Nocturnal Carnival Scene in Rome (1660), Dogs starting Swan (1670), do. chasing Water-Fowl (2), Bear-hunts (2), Schwerin Gallery; Boar-hunt (1661), Dresden Museum; Wounded Heron pursued by Dogs, Avignon Museum; Starting for the Chase, Uffizi, Florence; Wild Boar attacked by Dogs, Bear do., Rotterdam Museum; Swan attacked by Dogs, Glasgow Gallery; Party of Ladies and Officers (1668), Guard-House, Bear-Hunt, Stag-Hunt, Hermitage, St. Petersburg; Boar-Hunt, New York Museum.—Allgem. d. Biogr., xiii. 69; Kugler (Crowe), ii. 455; Burger, ii. 313; Immerzeel, ii. 48.

HÖNINGHAUS, ADOLF, born at Crefeld, Rhenish Prussia, in 1811. Landscape painter, pupil of Düsseldorf Academy under Schirmer; went in 1843 to Italy, where he studied from nature four years; removed to Dresden in 1853. Works: View of Terracina (1851), Düsseldorf Gallery; St. Peter's and the Vatican (1852), Cologne Museum.—Müller, 265.

HONORIUS, Jean Paul *Laurens*, D. O. Mills, New York; canvas, H. 6 ft. × 4 ft. The Emperor Honorius, son of Theodosius the Great, who became Emperor of the West on the death of his father, A.D. 395. Represented crowned, in a purple robe, seated upon a throne, with the sword of state in his right hand, and his left hand resting on the globe crested with Victory. Salon, 1880.—Art Treas. of Amer., ii. 110.

HONTHORST, GERARD VAN, born at Utrecht, Nov. 4, 1590, died there, April 27, 1656. Dutch school; history, genre, and portrait painter, pupil of Abraham Bloemart, but spent several years in Rome, where he studied the pictures of Caravaggio, and found a patron in the Marchese Giustiniani. As he painted many night scenes

lighted by torches or candles, he was surnamed Gherardo dalle Notti. After his return he worked (1619–20) at the court of King Frederic in Prague, later for Charles I. in England, where in 1628 he executed portraits and historical paintings for the



Banqueting Hall, Whitehall. He was free of the Utrecht guild in 1623, and at The Hague in 1637. In 1645–50 he worked chiefly for the princes of Orange, but also painted a series of pictures from Danish history for the King of Denmark, and in his later years a number of portraits for Frederick William, Elector of Brandenburg. His early pictures are preferable to those painted after his journey to Italy (1612–15), where he imitated Caravaggio and Correggio in his night pieces, Rubens in his historical paintings, and Mierevelt in his portraits. He worked very rapidly. His numerous works are markedly realistic, show skilful arrangement, good drawing, and powerful chiaroscuro, but they are deficient in elevation. Works: Lute-Player (1614), Concert (1624), Pilate washing his Hands, Young Shepherd, Triumph of Silenus, Man tuning Mandoline, two portraits, Louvre; St. Mary Magdalen, Bordeaux Museum; Soldier sleeping on a Drum, Aremberg Gallery, Brussels; Portrait of Stadhouder Willem II., Portraits of two young Princesses (1653), do. of Frederic William I. Elector of Brandenburg and Louise Henriette of Nassau, do. of Prince Frederik Hendrik and Wife, Nude Child plucking Pears, Hague Museum; Merry Musician, Portrait of Princess Amalia van Solms (1650), do. of Prince Frederik Hendrik, do. of Prince Willem II. (2), Museum, Amsterdam; Maria de' Medici (1638), New Town Hall, ib.; Tête-à-tête, Soldier—Male Portrait (1647), Rotterdam Museum; Singer,

HONTHORST

Haarlem Museum ; Flea-hunt by Candle-light, Basle Museum ; Liberation of Peter, Esau selling his Birthright, Backgammon (1624), Berlin Museum ; Boy with Flute, Musical Party, four others, Brunswick Museum ; Man with Wine-Glass, Carlsruhe Gallery ; Old Woman weighing Money, St. Cecilia at the Organ with Angels Accompanying, Satyr and Old Woman, Magdalen Penitent, Musical Entertainment, Cassel Gallery ; Nativity, Cologne Museum ; Queen Margaret and King Albrecht (1690), Family Concert, Rich Old Man with his Son, Diana adorned by her Nymphs (1650), Female Portrait, Copenhagen Gallery ; Christ with Nicodemus at Night, Portrait of Princess Sophie of the Palatinate, Lute-Player Singing, Male Portrait, Female do. (1641), Darmstadt Museum ; Dentist (1622), Old Woman with Coin, do. with Candle, Female Portrait (?), Dresden Museum ; Peter's Denial, Peter Penitent, Woman Undressing, Burial of St. Sebastian (?), Gotha Museum ; Deliverance of St. Peter, Cimon and Pera, Prodigal Son, do. (1623), Christ in the Temple (?), Ceres seeking her Daughter Proserpine, Old Pinakothek, Munich ; Dutch Tavern Scene, Oldenburg Gallery ; Flute-Player, Schwerin Gallery ; Portrait of a Princess (1652), Weimar Museum ; Christ before Caiaphas, Peter's Denial, Woman Spinning, The Concert, Old Woman in Prayer, Man with Wine-Glass, Guitar-Player, Girl adorning Herself, Palatine Charles Louis, Prince Rupert of the Palatinate, Hermitage, St. Petersburg ; Old Man Reading, National Gallery, Pesth ; Christ before Pilate, St. Jerome, Boy with Dog, Vienna Museum ; Supper Party (2), Fortune-Teller, Holy Family, Adoration of Shepherds, Artist's Portrait, Uffizi, Florence ; Lot and his Daughters, Borghese Palace, Rome ; Incredulity of St. Thomas, Madrid Museum ; *Christ* before Pilate, Stafford House, London ; Duke of Buckingham and Family, Hampton Court Palace ; Elector-Palatine Frederick as King of Bohemia, His Queen, Charles I., Prince Rupert, Artist's Portrait, Combe Abbey (Earl of Craven) ;

Countess of Bedford, Woburn Abbey ; Music Lesson, Sealing the Letter, Historical Society, New York ; Conflagration, Pennsyl-

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vania Academy, Philadelphia ; Ceres transforming a Boy into a Lizard, Munich Gallery ; Dentist, Dresden Gallery.—Allgem. d. Biogr., xiii. 94 ; Gower, Figure Painters, 5, 81 ; Burger, *Musées*, i. 63 ; ii. 200 ; Kugler (Crowe), ii. 347 ; Immerzeel, ii. 50 ; Kramm, iii. 723 ; Riegel, *Beiträge*, ii. 172 ; Sandrart, ii. 303.

HONTHORST, GUILLIAM (Willem), born at Utrecht in 1604, died there in 1666. Dutch school ; history and portrait painter, brother of Gerard H., pupil of Bloemart ; accompanied the Princess Louisa Henrietta of Orange, wife of the Great Elector, to Berlin in 1650, and returned to Holland in 1664. The portraits by him, mostly preserved in the Prussian royal residences, resemble those of his brother, but are smoother and colder in tone. Works : Portrait of William II. of Orange (1647) and his Wife, and of Amalie von Solms, Berlin Museum ; Portraits of two Countesses of Nassau, Gotha Museum ; Prince Frederik Hendrik of Orange (1647), William II., Three little Sisters, Schwerin Gallery ; Portrait of Mary of Orange, Rotterdam Museum ; Portraits of William II. (2), Amsterdam Museum.—Kramm, iii. 728 ; Schlie, 280.

HOOCH (Hooghe), PIETER DE, born in Rotterdam, baptized probably Dec. 12, 1632, died in Haarlem (?) in 1681. Dutch school ; genre painter, formed himself under the influence of Karel Fabritius and Rembrandt ; worked at Delft, where he entered the guild in 1655, perhaps also at Haarlem. One of the most original artists of the Dutch school ; painted domestic scenes, especially in the



GERARDO HVNDHORST

*Pittore di Figure artificiosamente lumeggiate nella notte,
nacque in Vtrecht l'anno 1592. morì l'anno 1660.*



R. WALLIS, SCULPT.

J. C. HOOK, R. A. PINX.

HOOGSTRATEN

open air, and is considered the best painter of clear sunlight. His prevailing local colour is red, repeated with great delicacy in various planes of distance. Works: Court of Dutch House (1658), Courtyard of do. (1665), Interior of do., National Gallery, London; A Courtyard, Card-Players (1658), Buckingham



Palace; Woman and Child, Lord Ashburton; Door of Ale-House, Lord Overstone, London; Lady and Gentleman at Cards, Dutch Interior (2), Louvre; Artist's Portrait (1651), The Cellar, Couple engaged in Music, The Letter (1670), Woman combing Girl's Hair, Married Couple before Country House, Mother and Child, Amsterdam Museum; Dutch Interior, Rotterdam Museum; do., Lille, Berlin, Darmstadt, Nuremberg Museums, Carlsruhe, Cassel, and Schleissheim Galleries, Städel Gallery, Frankfort, Kunsthalle, Hamburg, Old Pinakothek, Munich; Minuet, Family Concert, Domestic Scene, Copenhagen Gallery; Lace-Maker, Lady and Cook-Maid, Lady and Cavalier Singing and Playing, Hermitage, St. Petersburg; The Letter, Leuchtenberg Gallery, ib.; *Consultation*, formerly Narischkine Col-

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lection, ib.; Painter in his Studio, Czernin Gallery, Vienna.—Burger, *Musées*, i. 98; ii. 56; Dohme, lii.; Gower, *Figure Painters*, 69; Havard, *A. & A. holl.*, iii. 61; Immerzeel, ii. 51; Kramm, iii. 732; Kugler (Crowe), ii. 385.

HOOGSTRATEN, JAN VAN, born at Dordrecht about 1625, died in Vienna in 1654. Dutch school; history and genre painter, brother and pupil of Samuel, with whom he travelled and worked at the imperial court in Vienna. Work, Two Wo-

men with Pipe and Pitcher, Vienna Museum.—Immerzeel, ii. 53.

HOOGSTRATEN, SAMUEL VAN, born at Dordrecht in 1627 (?), died there, Oct. 19, 1678. Dutch school; son and pupil of Dirk H., and in 1640 entered school of Rembrandt. Painted at first chiefly portraits at The Hague and Dordrecht, later painted landscapes, marines, animals, and still-life. Resembled Pieter de Hooch in the light and cool tone of his pictures. In 1651 he went to Vienna, Rome, and London, finding admirers everywhere. He also wrote a book, called "Introduction to the High Art School." Works: Portrait of Matheus van den Broucke, Sick Girl, Amsterdam Museum; Lady walking in Court-Yard, Hague Museum; Male Portrait (1651), Berlin Museum; Old Jew (1653), Inner Court of Imperial Castle (1652), Vienna Museum.—*Allgem. d. Biogr.*, xiii. 99; Burger, *Musées*, i. 222; ii. 51; Kugler (Crowe), ii.; Immerzeel, ii. 53; Kramm, iii. 739; Stuers, 54; *Kunst-Chronik* (1865), 60.



HOOK, JAMES CLARKE, born in London, Nov. 21, 1819. History, marine, and genre painter, pupil of Royal Academy in 1836; exhibited first picture, *The Hard Task*, in 1839; won in 1845 gold medal for best historical picture, *Finding of the Body of Harold*,



and in 1846 the travelling studentship by his Rizpah, and went to Italy. Painted at first principally Italian subjects, but in 1854 began his series of "English pastorals" which have brought him fame. Elected an

HOPFGARTEN

A.R.A. in 1850, and R.A. in 1860. He has since visited Brittany, Norway, and Holland in search of subjects. Works: Rest by the Wayside (1854); Birthplace of the Streamlet (1855); Passing Cloud, Welcome Bonny Boat (1856); Widow's Son going to Sea, Signal on the Horizon (1857); Gathering Eggs (1858); Luff Boy! (1859); Whose Bread is on the Waters, Oh! Well for the Sailor Lad, Stand Clear (1860); Sea Urchins (1861); Breton Fishermen's Wives, Mackerel Take (1865); Mother Carey's Chickens (1867); Morning after a Gale (1868); Fish from the Doggerbank (1870); Market Girls at a Fjord (1871); Jolly as a Sand-Boy (1872); Jetsam and Flotsam, Kelp Burners—Shetland (1874); Hearts of Oak (1875); Seaside Ducks, Crabbers (1876); Word from the Missing (1877); Coral Fisher (1878); Tanning Nets, Mushroom Gatherers (1879); Diamond Merchants (1881); Devon Harvest Cart, Caller Herrin' (1882); Catching a Mermaid, Surrey Stream, Wily Angler (1883); Wild Harbourage, Mirror of the Sea-Mew, Catching Sand-Launce (1884). His son, Bryan Hook, was awarded the Turner gold medal and scholarship at the Royal Academy in 1882.—Meynell, 160; Art Journal (1856), 41; Portfolio (1871), 181.

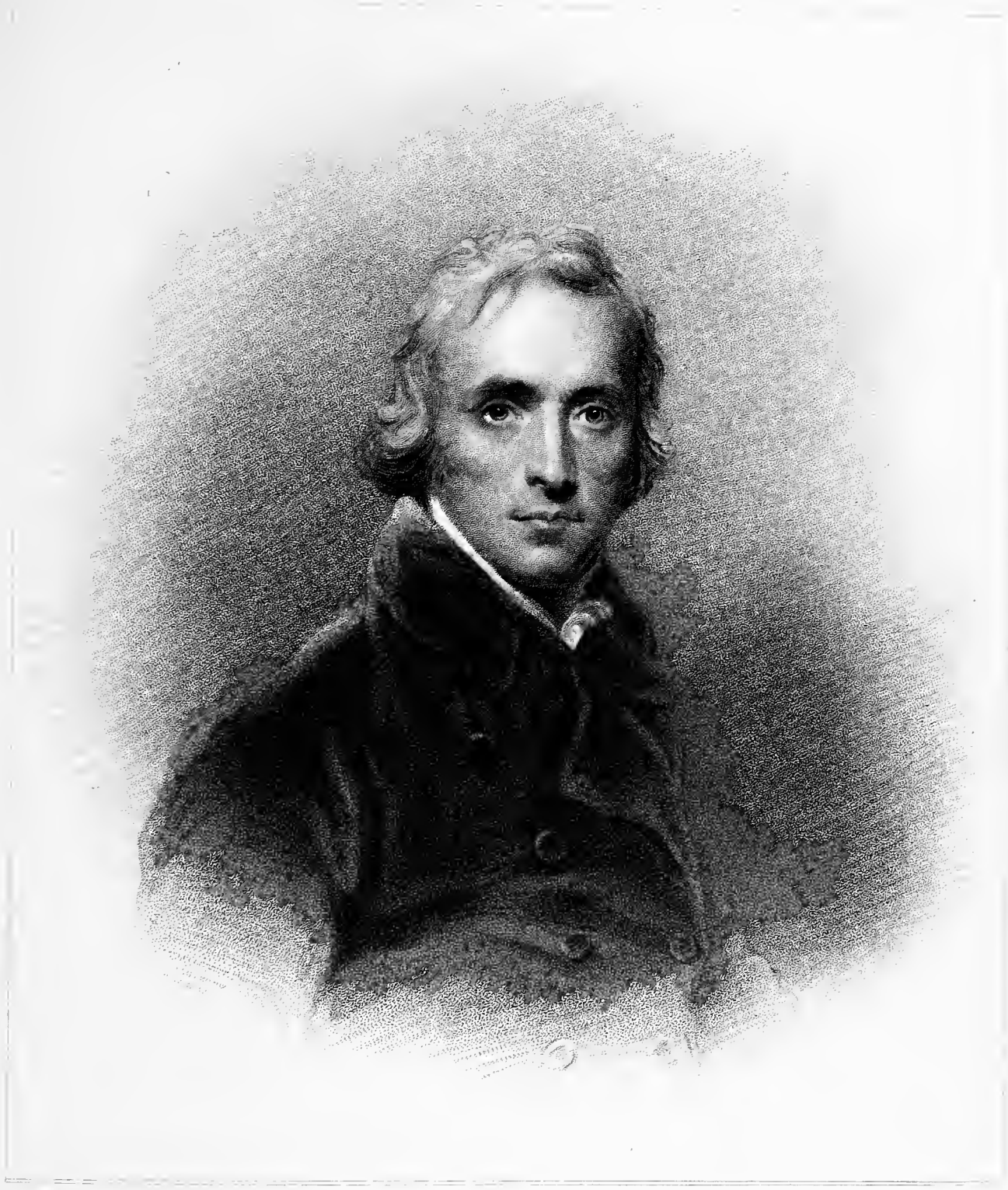
HOPFGARTEN, AUGUST, born in Berlin, March 17, 1807. History painter, pupil of Ruscheweyh, then of Berlin Academy under Dähling, Niedlich, and Wach; won a prize in 1825, studied in Rome (1827-32), then decorated two ducal chapels in Wiesbaden, and in 1835 returned to Berlin, where in 1854 he became professor and member of the Academy. Works: Raphael finding Model for Madonna della Sedia; Dressing the Bride; Girls feeding Swans; Finding of Moses; Boaz and Ruth; Saracen Robbers; Tasso and Leonora of Este (1839), Female Head, National Gallery, Berlin; Roses of St. Elizabeth, Thorwaldsen Museum, Copenhagen; Youth of Bacchus (1865), Königsberg Museum. Fresco: Coming of the Holy Ghost, Chapel of Royal Palace, Berlin.—Cotta's Kunstbl. (1834),

170; Kunstbl. (1854), 401; Müller, 266; Rosenberg, Berl. Malersch., 31.

HOP GARDENS OF ENGLAND, Cecil Lawson, private gallery, England; canvas, H. 5 ft. × 7 ft. Scene in neighbourhood of Wrotham, Kent, in September, when the hops are ripe and ready for picking. The small circular buildings at left are the oasts, or kilns, for drying the hops over heated flues. The machine in the foreground is an instrument for clearing the weeds between the rows. Painted in 1874; rejected by Royal Academy, 1875; Grosvenor Gallery, 1879. Engraved by J. Sadeler; etched by Hubert Herkomer.—Art Journal (1880), 4; Gosse, Cecil Lawson, 24.

HOPPNER, JOHN, born at Whitechapel, London, April 4, 1758, died there, Jan. 23, 1810. When young was a chorister in the Royal Chapel, but in 1775 became a pupil of Royal Academy, and, by the patronage of the Prince of Wales, became a fashionable portrait painter, finding a rival only in Lawrence. The Prince, the Duke and Duchess of York, and many other notable personages were among his sitters. Became in 1793 an A.R.A., and in 1795 R.A. Published, in 1803, "A Select Series of Portraits of Ladies of Rank and Fashion," painted by him. Works: William Pitt, "Gentleman" Smith the Actor, Countess of Oxford, National Gallery; others in National Portrait Gallery, and at Hampton Court.—Redgrave; F. de Conches, 359, 370; Ch. Blanc, École anglaise; Sandby, i. 308; Bygone Beauties, eng. by Wilner after Hoppner (London, 1883); Art Journal (1886), 54.

HORATII, OATH OF THE, Louis David, Louvre, Paris; canvas, H. 10 ft. 10 in. × 14 ft.; signed, dated Rome, 1784. The three brothers, their hands extended towards their father, receive from him the arms with which they are to contend with the three Curiatii (Livy, i. 24-5). Camilla, the betrothed of one of the Curiatii, overcome with grief, leans her head upon the shoulder of Sabina, wife of the eldest of the Horatii, while the mother of the Horatii embraces



WILLIAM BENTLEY, ESQ., P.A.

Portrait engraved by himself in 1784
at the Royal Academy.

Engraved by T. W. G. and colored by H. M. G.

HORCICKA

her two grandchildren in the background. Salon, 1785. Sketch, with changes, in Louvre. Engraved by Morel.—Landon, Musée, vii. Pl. 61.

HORCICKA, FRANZ, born in Prague, June 29, 1776, died there, April 5, 1856. History and portrait painter, pupil from 1786 of Ludwig Kohl, and from 1800 of Bergler in the Academy. At Prague he was the first portrait painter of the day until Jacob Ginzler supplanted him in 1822. Invented a valuable way of restoring pictures, and in 1811 started the first public art exhibition in Prague.

Works: St. Wenceslaus destroying the Idol Swantovit; St. Albert blessing the Country, St. George and the Dragon; Holy Trinity; Portraits of Ignatius Cornova, of the Mathematician Gerstner, of Abbé Dobrowsky, of the Philosopher Bolzano, the Historian Pelzel, the Physiologist Purkyne.—Allgem. deutsche Biogr., xiii. 125.

HOREBOUT (Hoorenbout, Horebault, Hornebold), **GERARD**, born in Ghent (?) about 1480, died in London in 1540. Flemish school; history painter, supposed pupil of Memling, and one of the great masters of the old Flemish school, excelling especially as a painter of miniatures, of which the famous breviary of Charles V. may be taken as an example. He was in Ghent in 1510–11, worked for the Princess Margaret of Austria in 1516–21, and Albrecht Dürer knew him in the latter year at Antwerp. Having afterwards gone to England, he was appointed painter to Henry VIII. Works: Double Diptych (attributed to Memling), Antwerp Museum; Madonna Enthroned (?), Darmstadt Museum; Madonna, Christ taking Leave of his Mother, Prayer Book with

Miniatures, National Museum, Munich; Hortulus Animæ, and several Codices, Imperial Library, Vienna; Psalter and Officium in three Folio Volumes, Vatican, Rome.—Immerzeel, ii. 55; Kramm, iii. 747; Michiels, vi., 406; Nagler, Mon., ii. 37.

HOREMANS, JAN JOZEF, the elder, born at Antwerp, baptized Nov. 16, 1682, died there, Aug. 7, 1759. Flemish school; genre painter, first instructed by the sculptor Michiel van der Voort, then pupil of Jan van Pee; master of the guild in 1706. His pictures were skilfully composed, but



Oath of the Horatii, Louis David, Louvre, Paris.

heavy and untruthful in colouring. Works: Admission of an Abbot into Fencing Company, Antwerp Museum; Musical Company (1715), Brunswick Museum; Company around Table, Lady making Dog Dance, Dutch Peasant Room, Company of Peasants, Interior of Gardener's Dwelling, Cassel Gallery; Peasants' Frolic in a Tavern, Brawl in a Tavern, Darmstadt Museum; Tavern Scenes (2), Copy after Hogarth's Harlot's Progress, Historical Society, New York; Shoemaker in his Shop, Mother by a Cradle Sewing, Dresden Museum; Peasant Family at Table (2), Hanover Gallery; Village School, Shoemaker's Shop (1712), Vienna

HOREMANS

Museum ; Shoemaker's Family, Tea Seller, Card Players, Saying Grace, Uffizi, Florence ; Tavern Scenes (2), Historical Society, New York ; Country School, Pennsylvania Acad-

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f. 1738

emy, Philadelphia. — Kramm, iii. 748 ; Rooses (Reber), 449 ; Van den Branden, 1189.

HOREMANS, JAN JOZEF, the younger, born at Antwerp, Jan. 15, 1714, died after 1790. Flemish school ; genre painter, son and pupil of Jan Jozef the elder ; entered the guild in 1767. Subjects similar to those of his father, but drawn from a higher grade of society. Works: Antwerp Family at Table (1758), Cavalier and two Ladies in a Landscape, Theodor van Lerius, Antwerp ; Signing the Marriage Contract (1767), Werbrouck Family (1785), P. J. Taeymans, *ib.* ; Reading the Marriage Contract (1768), Flemish Kirmess, A. Verachtert, *ib.* ; Fish Market, Spring, Summer, Autumn, Winter, Landlord and his Tenant, Horse Pond, Returning from the Hunt, New York Museum. — Kramm, iii. 749 ; Van den Branden, 1191.

HOREMANS, PEETER JACOB, born at Antwerp, baptized Oct. 26, 1700, died in Munich in 1776. Flemish school ; genre and portrait painter, brother and pupil of Jan Jozef the elder ; went in 1725 to Munich, where two years later he was made court painter to Elector Charles Albrecht (Emperor Charles VII.). Works: Fruit-piece (1768), Augsburg Gallery ; Woman and two Children, Brunswick Museum ; Violin Player, Provinzial Museum, Hanover ; Fruit-pieces (2) (1766), Male Portrait, Female *do.* (2), Germanic Museum, Nurem-

berg ; Artist's Portrait, Sculptor Groofft (1766), Male Portraits (2) (1774), Emperor Charles VII., Duchess Maria Anna, Duchess Theresa Benedicta, Duke Clemens August (1743), Duke Johann Theodor (1743), Duchess Maria Anna Caroline (1738), Duke Ferdinand Maria Innocenz (1735), Duke Maximilian Franz de Paula (1738), Electress Therese Kunigunde, Electress Maria Anna, Elector Max Emanuel, Empress Marie Amalie, Duchess Marie Antonie (1742), Schleissheim Gallery ; Peasant Kitchen, Children's School, Bowlers, Game at Draughts, Tavern Scenes (2), Uffizi, Florence. — Kramm, iii. 749 ; Repertorium f. K., ii. 425 ; Riegel, Beiträge, ii. 141 ; Van den Branden, 1192.

HORNEMANN, FRIEDRICH ADOLF, born at Hanover, May 19, 1813. Genre painter, pupil of Munich Academy under Cornelius, whom he assisted in the fresco paintings in the Ludwigskirche ; lived then for several years in Paris and Hamburg ; visited Southern Russia in 1855, became honorary member of St. Petersburg Academy, and in 1867 settled in Düsseldorf. Works: Père David (1856), Children teasing Magpie (1857), A Cardinal (1858), Russian Officers in Circassian Captivity (1859), Kunsthalle, Hamburg ; Wedding Banquet ; Wandering Musicians ; Morning Greeting ; Vaccination in the Country (1868) ; Return of Landwehrman ; Grandmother's Birthday ; Forgive my Sin (1875) ; Thou my Love, A Monk, Rural Dance (1880). — Müller, 266.

HORNUNG, JOSEF, born in Geneva in 1792, died there, Feb. 3, 1870. History painter, instructed by a painter of the classical French school ; tried first landscape painting, but, by advice of Toepffer the elder, turned to genre, and soon made a name, especially in France, with his scenes from Savoyard life ; finally took up historical subjects, which he treated with a profound knowledge of the spirit and conditions of the 16th century. Works: Feasting Savoyards ; Merry Shoemaker ; Little Chim-

HORNY

ney Sweep ; Last Moments of Calvin (1835), Catherine de' Medici receiving Coligny's Head, Prisoner, Study for Head of Coligny, Musée Rath, Geneva ; Savoyard (1843), Kunsthalle, Hamburg ; Last Visit of Farel to Calvin ; Calvin working on Fortifications of Geneva ; Servetus led to Execution ; Fromment's Sermon on the Molard ; Beza reading Bible before Joanna d'Albret ; Morning after St. Bartholomew's Night ; Luther at Worms.—*Illust. Zeitg.*, March 18, 1865.

HORNY, FRANZ, born in Weimar in 1797, died in Olevano in 1819. Pupil of Johann Heinrich Meyer in Weimar, and Joseph Anton Koch at Rome in 1816. Commissioned to paint fruit and flower decorations in fresco about the Dante frescos of Cornelius at the Villa Massimi. He was an artist of great promise, whose career was cut short by an early death.—*Riegel*, 337 ; *Seubert*, ii. 254.

HOROSCOPE, *Giorgione* (?), Dresden Gallery ; wood, H. 4 ft. 5 in. × 3 ft. An old man in Oriental costume, with a disc and compass in his hand, sits at a marble table in front of a ruined building ; to the left, a woman lying on the ground, playing with a naked child, while a man in armour stands by ; background, a landscape, with warriors reposing under a tree. Looks as if it might have been painted by Girolamo Pennacchi. Formerly in Palazzo Manfrini, Venice.—*C. & C.*, N. Italy, ii. 153.

HOROWITZ, LEOPOLD, born at Rozgony, Hungary, in 1839. Portrait and genre painter, pupil of Vienna Academy under Meyer, Wurzinger, and Geiger ; won first prize and went in 1860 to Paris, where he remained eight years, acquiring considerable reputation ; moved in 1868 to Warsaw to study Polish and Jewish life, which he has since treated in a number of successful pictures. Works : Mourning of the Jews over Jerusalem ; Polish Tutor ; Harmless War ; The First-Born (1885).—*Allgem. K. C.*, ix. 664 ; *Müller*, 266.

HORSCHOLT, THEODOR, born in Munich, March 16, 1829, died there, April 3,

1871. Battle painter, pupil of Munich Academy under Anschütz, and of Albrecht Adam ;



painted first hunting scenes and horses, visited Spain and Algiers in 1853, and in 1858 went to the Caucasus and took part in the Russian expedition. In 1863 returned to Munich via Moscow and St. Petersburg, and painted many military

scenes in oils and water-colours. In 1870 he made sketches during the siege of Strassburg. Member of St. Petersburg Academy in 1860, of the Vienna Academy in 1868, honorary member of the Munich Academy in 1865 ; first prize in Paris in 1867, gold medal in Munich in 1869 ; military decorations in 1858–59, for his campaigns in the Caucasus. Works : Poacher (1850) ; Halt before Algiers (1854) ; Caravan in the Desert ; Seizure of Shamyl ; Taking of Earthwork on Mount Gunib ; Cossacks returning from a Razzia ; Russian Artillery in the Tschetschina ; Flight of Lesghian Horsemen ; Street in Tiflis ; Attack of Circassians.—*Allgem. d. Biogr.*, xiii. 160 ; *Allgem. Zeitg.*, April 18, 1871 ; *Beilage*, 108 ; *Kunst-Chronik*, vi. 115 ; *Münchener Propyläen* (1869), 798 ; *Regnet*, M. K., i. 195 ; *Theod. Horscholt, Life and Works* (Munich, 1876).

HORSE FAIR (*Marché aux Chevaux*), A. T. Stewart Collection, New York ; canvas, H. 8 ft. × 15 ft. 7½ in. A drove of horses, of various colours and sizes, some with riders, and some led by men, trotting to right ; in background, left, the dome of the Invalides in distance ; at right, an avenue of trees with spectators. A masterpiece ; cost eighteen months' labor. Salon, 1853 ; sold to Gambart & Co., London, for 40,000 francs, and exhibited in London and in Manchester in 1856 ; purchased in 1857 for about \$6,000 by Wm. P. Wright, Weehawken, New Jersey, and exhibited in New York in October of that year ; thence passed to Mr. Stewart.

HORSLEY

Engraved, when in Gambart's possession, by Thomas Landseer, for whose use the artist painted a reduced copy (H. 3 ft. 11 in. × 8 ft. 2½ in.), with some changes in details. This copy passed to Jacob Bell, who bequeathed it in 1859 to the National Gallery, London. Mlle. Bonheur, preferring to be represented by a better work, painted a third Horse Fair, which she offered to the National Gallery in place of the hastily executed sketch bequeathed by Mr. Bell, but the trustees deciding that they had no power to make the exchange, she contented herself with retouching the Bell picture. The third picture was sold lately in London. A fourth replica in small (water-colour), with changes, is owned by C. F. H. Bolckow, Middleborough, England.—*Harper's Weekly* (1857), 645; *London Times*, April 27, 1865, 12.

HORSLEY, JOHN CALLCOTT, born at



Brompton, Jan. 29, 1817. Genre painter, pupil of Royal Academy; first exhibited work, *Rent Day at Haddon Hall* (1837). He received prizes in the Westminster Hall Competition in 1843, and painted the *Spirit of Prayer*, in the House of Lords, and *Satan touched by Ithuriel's Spear*, in the Poets' Hall of the Palace of Westminster. Elected an A.R.A. in 1855, and R.A. in 1866. Works: *Pride of the Village* (1839), in National Gallery; *Malvolio i' the Sun* (1849); *Hospitality* (1850); *Madrigal* (1852); *Lady Jane Grey and Roger Ascham* (1853); *Morning of St. Valentine* (1863); *Waiting for an Answer*, *A Pleasant Corner* (1866); *Gaoler's Daughter* (1869); *Old Folk and Young Folk* (1870); *Stolen Glances* (1873); *Page in Waiting*, *Waiting Maid* (1875); *Under Lock and Key* (1876); *Fashions Change* (1877); *Salute*, *Cupboard Love* (1878); *A Trespasser* (1879);

Leading Strings, *Le Jour des Morts* (1880); *Château Gardens at Fontainebleau* (1881); *A Merry Chase* (1882); *Wedding Rings* (1883); *Hide and Seek* (1884).—*Art Journal* (1857), 181; *Sandby*, ii. 335.

HORST, G., flourished about 1640–50. Dutch school; history painter, follower, perhaps pupil, of Rembrandt in his zenith. Works: *Isaac blessing Jacob*, *Continenence of Scipio*, Berlin Museum.—*Meyer, Gemälde der köngl. Mus.*, 214.

HORST, NICOLAAS VAN DER, born at Antwerp about 1598, died at Brussels in 1646. Flemish school; history and portrait painter, pupil of Rubens, travelled extensively in Germany, France, and Italy, and settled at Brussels, where he became engraver to Archduke Albrecht, and the Infanta Clara Eugenia. The only known painting by him is *Jephtha's Daughter* in the Berlin Museum, but it is not exhibited at present.—*Rooses (Reber)*, 325; *Van den Branden*, 800.

HOSEMANN, THEODOR, born at Brandenburg, Sept. 24,



1807, died in Berlin, Oct. 15, 1875. Genre painter and illustrator, pupil of the Düsseldorf Academy; employed at an early age in the lithographic institute of Amz & Winckelmann, with

whom he went to Berlin, where he acquired great fame as an illustrator of books. His little genre pieces in oil and water-colour are equally excellent, though few in number. In 1857 became professor in the Berlin Academy. Works: *Shoemaker's Apprentices*; *School-Girls*; *Sub-Officers*; *Milkmaid*; *Sand-Carters*; *Labourer Politicians*; *Boy playing Violin*, *Peasant Girls and Lads*, *Ravené Gallery*, Berlin; *Horse-Dealers*, *Hour of Rest*, *Rural Scene*, *Host and Guests*, *Stettin Museum*.—*Allgem. d. Biogr.*, xiii. 180; *Dioskuren* (1860), 397; *Kunst-Chron-*

HOSKINS

ik, xi. 90; *Illustr. Zeitg.* (1875), ii. 483; Rosenberg, *Berl. Malersch.*, 171.

HOSKINS, JOHN, died in London in February, 1664. Painted first in oil, but afterwards devoted himself to miniature, in which he excelled. Painted Charles I, his queen, and many of the nobility. His nephews, Alexander and Samuel Cooper, were his pupils. His Prince Rupert, painted on card (3 in. × 2¼ in.) is in the National Portrait Gallery, London.—Redgrave.

HOSTEIN, ÉDOUARD JEAN MARIE, born in Pléhédél (Côtes-du-Nord), Sept. 30, 1804. Landscape painter. A once admired but now forgotten painter of views from the northwestern coast of France, the Rhine, Switzerland, and Italy. Medals: 3d class, 1835; 2d class, 1837; 1st class, 1841; L. of Honour, 1845. Works: *Fishing Vessels at Grandville, Valley of Ile-Adam* (1835); *The Meuse, Abbey of Val-Dien* (1837); *Forest of Saverne* (1838), Lyons Museum; *View on Lake of Geneva* (1840), Amiens Museum; *Fir-Trees of the Black Forest, Ruins at Baden-Baden, Lake Nemi, Cottage at Touque* (1840); *Valley of the Saône* (1844), Avignon Museum; *Forest of Compiègne, Valley of Pierrefonds, Camp of St. Maur, Plain of Ariceia, Girls bathing in a River* (1834 to 1853); *The Seine* (1855); *Toulon, Pine Woods* (1857); *Versailles* (1859); *Eutry of Charles VII. into Acquapendente*, 1494, Versailles Museum.—Bellier, i. 776.

HOUASSE, MICHEL ANGE, called *Hovas*, born in Paris in 1680, died at Arpajon (Seine-et-Oise), Sept. 30, 1730. French school; history and landscape painter, son and pupil of René Antoine H. Called to Spain by Philip V., he painted many his-

M A Houasse
1720

torical pictures, landscapes, and portraits. Member of Paris Academy, 1707. Works: *Two Bacchanals, Holy Family, View of Mon-*

astery of San Lorenzo, two portraits, Madrid Museum.—Bellier, i. 777.

HOUASSE, RÉNÉ ANTOINE, born in Paris in 1645, died there, May 27, 1710. French school; genre and history painter, pupil and imitator of Lebrun. Member of Academy, 1673; professor, 1680; director of French school of art in Rome from 1698 to 1704; then rector and treasurer of the Academy in Paris. Called to Spain by Charles II., he executed important works there, and returned in 1692. Works: *The Virgin's Journey*; ceilings in Versailles Museum; *Artist's Portrait* (1687), Grenoble Museum; *Female Portrait, Madrid Museum.*—Bellier, i. 777; *Jal.*, 687; *Gaz. des B. Arts* (1860), vii. 174; (1864), xvi. 465.

HOUBRAKEN, ARNOLD, born in Dordrecht in 1660, died in Amsterdam in 1719. Dutch school; pupil of Samuel von Hoogstraten, and perhaps of Jacques le Vecq; fellow-scholar of the first under *Rembrandt*,



about whom he published many absurd stories. Works: *Female Model Posing, Amsterdam Museum; Ecce Homo, Copenhagen Gallery; Virginia's Body brought to Rome, Schleissheim Gallery; Male Portrait, Städel Gallery, Frankfurt.*—*Allgem. d. Biogr.*, xiii. 209; *Burger, Musées*, i. 53; *Immerzeel*, ii. 56; *Kramm*, iii. 753.

HOUEL, JEAN, born at Rouen in 1735, died in Paris, Nov. 13, 1813. Landscape painter and engraver, pupil of Descamps, Lemire, and Casanova. Is best known as an engraver of Italian subjects. Works: *Coast of St. Catherine from Pré-aux-Lonps; View of a Cave at Dieppedalle; Gargantua's Seat near Duclair; Hill of St. Catherine, View of the Old Porte Cauchoise in Paris, since demolished, Ronen Museum; Land-*

HOUZÉ

scape with Figures, Angers Museum.—Bel-
lier, i. 779; Larousse.

HOUZÉ, FLORENTIN, born at Tournay
in 1812. History and genre painter, pupil
at Liége of Hennequin, and of Antwerp
Academy under Nicaise de Keyser, then
studied in Paris, and returned to Tournay
in 1844; received a medal in 1842; lives in
Brussels. He paints also good portraits.
Works: Last Moments of Lord Percy (1839);
Entering the Convent (1846); St. Vincent
de Paula and the Inundated; St. Charles
Borromeo with People infected by the
Plague, St. Augustine healing a Sick Man;
Cardinal's Visit to Hospital, Tournay Mu-
seum; Crucifixion; Return from Masked
Ball; Italian Beggars.—*Journal des. B. Arts*
(1860), 143; Müller, 267.

HOVE, BARTHOLOMEUS JOHANNES
VAN, born at The Hague, Oct. 28, 1790,
died in 1880. Painter of city views and
church interiors, pupil of Breckenheimer;
medal, 1842. Member of Amsterdam Acad-
emy and several others; won great reputa-
tion and several medals from art associa-
tions, and received costly presents from
several potentates. Subsequently was the-
atre painter at The Hague. Professor at
Hague Academy. Order of Oaken Crown,
1847. Works: View of Musée Royal at The
Hague, City Views (2), Amsterdam Museum;
Dutch City by Moonlight, Ghent Museum;
do., Rotterdam Museum; City on a River,
Kunsthalle, Hamburg.—*Immerzeel*, ii. 59;
Kramm, iii. 760; vii. 86.

HOVE, HUBERTUS VAN, born at The
Hague in 1814, died at Antwerp in 1865.
Architecture and landscape painter, son and
pupil of preceding, and pupil of Hendrik van
de Sande Backhuyzen; settled at Antwerp.
Gold medal, 1852; Order of Leopold, 1857.
Painted afterwards also good kitchen-pieces.
Works: View on Sea-Shore, Rotterdam Mu-
seum; Fishing Expedition, Museum Fodor,
Amsterdam; Interior, Kunsthalle, Ham-
burg; Chamber in City Hall at Amsterdam
(1837), Leipsic Museum; Vestibule, New
Pinakothek, Munich; Kitchen Interior, His-

torical Society, New York.—*Immerzeel*, ii.
60; *Kramm*, iii. 760.

HOVE, VICTOR VAN, born at Renaix,
East Flanders, in 1825. Genre painter, was
at first a sculptor. His affecting scenes
from popular life are painted in a pleasing
manner. Order of Leopold, medals in
Paris (1863) and Vienna (1873). Works:
Orphans going to Church (1863); Protes-
tant Girl's Sunday (1864); On Way to School
(1865); Fisherman's Return on Coast of
Flanders; The Present; Sunday Morning
in Holland (1869).—*Jour. des. B. Arts* (1860),
158; Müller, 268.

HÖVEMEYER, AUGUST, born at Bücke-
burg, Oldenburg, Sept. 23, 1824, died in
Munich, Jan. 13, 1878. History painter,
pupil of the Munich Academy under Kaul-
bach and Schwind, but formed himself
chiefly after the works of Genelli, and was
one of the last representatives of the school
of Cornelius. In 1856–58 he was employed
upon extensive fresco paintings in Würz-
burg, Berne, and Leipsic. In 1864–65 vis-
ited Italy, where he copied Raphael's School
of Athens, and Titian's Venus; worked in
1867–69 in Stuttgart and Munich, and exe-
cuted in 1872–74 ten large compositions in
oil and fresco for the Railroad Directors'
building in Ludwigshafen. Works: Alle-
gorical Figures (1851), Royal Villa, Bercht-
esgaden; Expulsion from Paradise (1854);
Christmas Night, Start for the Alp (1855).
Frescos: Allegories in the Railway Station
at Würzburg (1856); in the Federal Palace,
Berne (1856–57); Eight compositions from
Cupid and Psyche (1858), Leipsic Museum;
The Flood, 1860 (cartoon); Three historical
pictures (1863), National Museum, Munich;
Prometheus (1866), in America; six ceiling
paintings in oil, and four Allegories in
fresco (1872–74), Ludwigshafen.—*Allgem.*
d. Biogr., xiii. 215; *Jour. des. B. Arts*, Jan.
15, 1863; *Kunst-Chronik*, xiii. 302; Meyer,
Conv. Lex., xvii. 454.

HOVENDEN, THOMAS, born at Dun-
manway, Ireland, in 1840. Genre painter,
pupil of the School of Design, Cork, and of

HOWARD

the National Academy, New York, in 1863. Visited Paris in 1874, and studied six years under Cabanel, and at the *École des Beaux Arts*. Elected N.A. in 1882. Studio in Plymouth Meeting, Pa. Works: *Two Lilies* (1874); *Brittany Woman Spinning*, *Pleasant News*, *Image-Seller* (1876); *Thinking of Somebody*, *News from the Conscript* (1877); *Loyalist Peasant Soldier of La Vendée*—1793 (1878); *Breton Interior*—1793 (1878), G. A. Drummond, Baltimore; *Challenge* (1879); *Dat Possum smell powful Good* (1881), *Chloe and Sam* (1882), T. B. Clarke, New York; *Elaine* (1882); *In from the Meadows*, *Village Blacksmith* (1883); *Who shall eat the Fruit thereof?* John Brown (1884); *Taking his Ease* (1885).—Sheldon, 189.

HOWARD, GEORGE, born in England; contemporary. Landscape and portrait painter. Exhibits chiefly at Grosvenor Gallery. Works: *Pine Wood near Pisa*, San Gimignano, Near the *Torre dei Riccardi* (1877); *Rest in the Perjola*, Path among *Olives*, *Olive-Gathering on the Riviera* (1878); *Crab-Fishers*, *Venetian Archway* (1879); *Banks of Irthing*—Cumberland, *Walled Garden*—Naworth (1880); *Curlew's Pool*, *Autumn Twilight*, *By the Beck*, *Start Point*—South Devon (1881); *Path under the Olives*—Bordighera (1882); *Vale of Mentone*, *Autumn in the Old Garden* (1883); *Walls of Rome from Villa Medici*, *Rookery in Spring* (1884); *The Gatehouse*—Naworth (1885).

HOWARD, HENRY, born in London, Jan. 31, 1769, died at Oxford, Oct. 5, 1847. History and portrait painter, pupil of Philip Reinagle and of the Royal Academy (1788), where in 1790 he won the two first medals of the year. Studied in 1791-94 in Italy, and afterwards contributed many subject pictures and portraits to the Academy; became an A.R.A. in 1801, R.A.



in 1808, secretary in 1811, and professor of painting in 1833. Though distinguished by Academy honours, the promise of his youth was not fulfilled; his works are graceful and pretty, but his style is feeble. His *Flower Girl*, a portrait of his own daughter, is in the National Gallery, London.—Redgrave; F. de Conches, 435; Frank Howard, *Memoir* (1848); Sandby, i. 329.

HOWLAND, ALFRED C., born in Walpole, N. H., Feb. 12, 1838. Genre and landscape painter, pupil of Schultz and of Eppindale in Boston; in 1860 visited Europe, and studied five years, in Düsseldorf under Professor Flann, and in Paris under Lambinet. Elected an A.N.A. in 1874, and N.A. in 1882. Studio in New York. Works: *Sunlit Path* (1871); *Old Mill on the Bushkill* (1874); *Ford's Glen* (1878); *Monday Morning* (1879); *The Gossips* (1880); *Driving a Bargain* (1882); *Horse-Trade* (1883); *Rendezvous of the Veterans*, *A Pot-Boiler* (1884); *The Coming Circus* (1885).

HOYE (Hoey), NICOLAAS VAN, born at Antwerp in 1626, died in Vienna in 1710. Flemish school; history, battle, and portrait painter, pupil of Matheus Matheusz; went to Vienna, where he became court-painter. Works: *Battle-pieces* (2), Vienna Museum; *Physician making Examination*, Fürstenberg Gallery, Donaueschingen.—Kramm, iii. 707.

HUBBARD, RICHARD WILLIAM, born at Middletown, Ct., in 1817. Landscape painter, pupil of Professor Morse and Daniel Huntington. Studied and painted in France in 1840. Elected N.A. in 1858. Studio in New York. Works: *Meadows near Utica* (1869); *High Peak*—North Conway (1871); *Vermont Hills* (1874); *Along the Sound* (1877); *Autumn*—Lake George, C. P. Huntington, New York; *Coming Storm*, *Early Autumn*, *Judge Benedict*; *Glimpse of the Adirondaeks* (1876), R. M. Olyphant; *Hilltop* (1878); *Connecticut Pastoral* (1880); *Distant View of Hartford* (1882); *Lake in the Adirondaeks* (1883); *Cat Mountain*—Lake George, *Afternoon in*

HUBER

Summer (1884); Watering Place, Down in the Meadows (1885).

HUBER, JOHANN KASPAR, born at Glattfelden, Canton Zürich, in 1752, died at Zürich, April 17, 1825. Landscape and marine painter, pupil of Johann Heinrich Wüst; studied four years in Frankfort, then in the Düsseldorf Gallery, where he devoted himself to marine painting, and after two years in Amsterdam, returned to Düsseldorf in 1784, and to Switzerland in 1789. Member of Düsseldorf Academy. Works: Surge, Landscape with Castle, Storm at Sea, Zürich Gallery.—Nagler, vi. 336.



HUBER, JOHANN RUDOLF, born in Basle in 1668, died there, Feb., 1748. Portrait painter, pupil in Basle of Kaspar Meyer, then in Berne of Jos. Werner; went to Italy when nineteen, and for six years studied Ginlio Romano at Mantua, and Titian at Venice, where he painted figures in the landscapes of Pieter de Molyn (Tempesta); in Rome he profited much by the advice of Maratti, then visited France, and returned to Basle in 1693. In 1696 he became court-painter to the Duke of Würtemberg, but resigned after four years. With his growing reputation he could scarcely satisfy the demands made upon him by princes and persons of the highest standing. He is said to have painted 5,000 portraits. Works: Dr. Thomas Platter, portrait of himself, Basle Museum;

Bas Joseph Huber
1724

Family of Margrave Frederic Magnus of Baden-Durlach (1693); Envoys to the Peace Congress in Baden (1713); Joseph I., and

many other Sovereigns.—Allgem. d. Biogr., xiii. 231; Füssli, ii. 257.

HUBER, RUDOLF, born at Schleinz, Nether Austria, about 1844. Animal and portrait painter, pupil of Vienna and Düsseldorf Academies; took part in the Italian campaign of 1866 as an officer, visited Egypt repeatedly after 1870, and brought back numerous studies of Abyssinian types. Professor at Vienna Academy. Works: Cows in Pasture; Caravan; Maternal Joys, Cows Fighting, Equestrian Portraits of Duke Charles of Lorraine and of Count Stahremberg (1883); Washington on Horseback (1884).—Müller, 268; Kunst-Chronik, xviii. 372.

HUBERT, ALFRED, born in Brussels (or Liège?); contemporary. Genre and animal painter; at first made his mark with pen-and-ink drawings of military life, but began to paint in water-colours in 1854. Is especially skilful in painting horses. Works: Horses and Cattle in Stable; Peasant Women in Town; Dog-Team; Camp-Scene; New Year's Presents; Coachmen; Umbrellas; Militaria; Railroads; Masked Ball; Horses in Gypsy Camp (1870); Artillery Resting (1872); Marine (1873); Evening after Battle (1874); Mounted Artillery (1875).—Gaz. des B. Arts (1876), xiii. 453; Müller, 269.

HUBERTI, ÉDOUARD, born in Brussels in 1818, died there in 1880. Landscape painter in the manner of Corot; his pictures commanded high prices in Belgium and England. Member of Société belge des Aquarellistes. Works: Heath in the Campine, King of Belgium; Harvest; On Border of Forest; Pond of Ramée; Spring; Gloomy Weather at Wilryk; Valley of Jehoshaphat in Morning Light; Autumn; Snow Landscape on the Scheldt.—Meyer, Conv. Lex., xix. 473.

HÜBNER, EDUARD, born in Dresden, May 27, 1842. Genre painter, son of Julius, pupil of Schurig, then of Dresden Academy, and in 1860-67 of Düsseldorf Academy under Bendemann; repeatedly visited Italy, spent three winters at Rome, and (1869-70)

HÜBNER

in Paris. Professor at Berlin Academy. Works: Marguerite Le Riche consoling her Fellow-Prisoners; Graziella; Toilet in Capri; Two Girls on a Roof; First Age of the World; Iphigenia; Girl Asleep (1881); Curtain for Royal Theatre at Dresden (1882).—Kunst-Chronik, xvii. 659; Müller, 269.

HÜBNER, KARL (WILHELM), born in Königsberg, June 17, 1814, died in Düsseldorf, Dec. 5, 1879. Genre painter, pupil in Königsberg of I. Wolf, and from 1839-41 at the Düsseldorf Academy under Karl Sohn and Schadow. Established his reputation by painting subjects relating to the social problems of the day, but after 1848 he treated subjects of more general interest, which met with great success, particularly in Holland and America, and caused his being made an honorary member of the Amsterdam and Philadelphia Academies. On a visit to America in 1874-75 he was warmly received by American artists in the principal cities of the Union. He was one of the most active founders, in 1844, of the Düsseldorf Union of Artists for mutual aid, and in 1848 of the Malkasten, to which he gave its name. Works: Angry Old Man, Sick Child (1839); New Apprentice, Barred Well (1843); The Silesian Weavers (1844); Help in Need, Sleeping Wood-Thief, Charity in the Cottage of the Poor (1845); Shooting-License (1846), Ravené Gallery, Berlin; The Emigrants (1846), Christiania Museum; The Forsaken (1846); Little Wood-Thieves (1847); The Pouters (1847), Karlsruhe Gallery; Birthday; Seizure for Debt (1848), Königsberg Museum; Midday Rest of Peasants during Harvest (1849), Kunsthalle, Hamburg; Orphans at Parents' Grave, Rescue from Fire (1853); Old Warrior telling of his Deeds (1854), Labourer rescuing Child from burning House, Provinzial Museum, Hanover; Surprised Lovers; The



Orphans; The Outcast (1867), National Gallery, Berlin; The Twins, Sailor's Return, Siuner at the Church Door, Comfort in Prayer, The Widow, Düsseldorf Gallery; Shelter from the Storm (1874); Consolation in Prayer (1875), Düsseldorf Gallery; Quarters in the Vineland (1876); Depressed Mood (1877); An Artist on the Dutch Coast, Happy Union (1878); The Recovery, Pennsylvania Academy, Philadelphia. His son and pupil Julius (born at Düsseldorf in 1842, died there, Dec. 30, 1874) was a promising genre painter of humorous subjects. Works: The Great Bootjack; The New Barometer; Scrubbing Day; Bad Memory.—Allgem. d. Biogr., xiii. 270; Illustr. Zeitg. (1880), i. 36; Kunst-Chronik; Wölf. Müller, Düsseldorf K., 292; Wiegmann, 329; Blanckarts, 81.

HÜBNER, (RUDOLF) JULIUS (BENNO), born at Oels, Silesia, Jan. 27, 1806, died at Loschwitz, Nov. 7, 1882. History painter, pupil of Berlin Academy under Schadow, whom he followed to Düsseldorf in 1826; having returned to Berlin, he married Bendemann's sister in 1829, and going in the same year to Italy was in Rome with Schadow in 1830, in Berlin in 1831, and in Düsseldorf in 1833. In 1839 he followed Bendemann to Dresden, where he became professor at the Academy in 1841, and director of the Royal Gallery in 1871. Member of Dresden, Berlin, and Philadelphia Academies. Great gold medal in Brussels (1851). Numerous Orders. Works: Boaz and Ruth (1825); The Fisherman (1827); Roland liberating Princess Isabella (1828); Ruth and Naomi (1830), Guardian Angels (1836), Infant Christ (1837), Golden Age (1849), National Gallery, Berlin; Samson breaking the Columns (1832); Holy Family (1833), Leipsic Museum; Christ and Evangelists (1834); Ecce



HUCHTENBURG

Homo (1836), St. Andrew's, Düsseldorf; Job and his Friends (1838), Städel Gallery, Frankfurt; Consider the Lilies (1839); Melusina, Raczynski Gallery, Berlin; Felicitas and Sleep (1841), Breslau Museum; Emperor Frederic III. (1842), Emperor's Hall, Frankfurt; St. George, Christ Enthroned (1843); Resurrection (1844); Annunciation (1845); Christ with Chalice and Bread (1846); Jew's Head (1834), Golden Age (1848), Lansquenet (1848), Portrait of Actor Porth (1853), Dispute between Luther and Eck (1863-66), Dresden Gallery; Memorial to Gontard, Samuel and Eli, Magdalen (1849); The Angel of the Lord showing the Evangelist Babylon's great Whore (1850); Stephanus before the Council; Charles V. at St. Yuste; Frederic the Great at Sans-Souci; Cupid in Winter; Magdalen beside Body of Christ (1864); Christ in the Temple; Hagar and Ishmael; Portraits of Princess Margaret of Saxony, of Dr. Carus, Count and Countess Kanitz, Prince Hatzfeld, Gottfried Schadow; J. von Keller (1860), Düsseldorf Gallery.—Brockhaus, ix. 427; Illustr. Zeitg. (1882), ii. 474; Kunst-Chronik, xviii. 242, 415; Müller, 269; Wolfg. Müller, Düsseldorf. K., 22; Reber-Pecht, ii. 114; Wiegmann, 112.

HUCHTENBURG. See *Hughtenburgh*.

HUDSON, THOMAS, born in Devonshire in 1701, died at Twickenham, Jan. 26, 1779. Pupil of Jonathan Richardson; succeeded Jervas as the fashionable portrait painter of the day, though he was soon eclipsed by his pupil, Reynolds. He generally painted only the head, leaving the accessories to his assistant, Van Haaken, of Antwerp. Works: Portraits of Handel, Lord Chief Justice Wille, National Portrait Gallery; Charles Duke of Marlborough, Blenheim; Mary Coke, Bute Collection.—Redgrave; F. de Conches, 85, 194.

Hudson

HUDSON RIVER, DISCOVERY OF, Albert Bierstadt, House of Representatives, Capitol, Washington; in panel near south

doors. Companion-piece to Settlement of California. The artist received \$20,000 for these two pictures.

HUE, JEAN FRANÇOIS, born at Saint-Arnould-en-Yvelines (Seine-et-Oise), Dec. 1, 1751, died in Paris, Dec. 24, 1823. Landscape and marine painter, pupil of Joseph Vernet. A famous painter in his day. Employed by the government to paint the seven French seaports wanting to complete the series of fifteen begun by Vernet. Member of Academy, 1782. Works: Taking of Isle of Granada in 1779 (1787), Naval Battle near Isle of Granada (1788), Napoleon visiting Camp of Boulogne (1806), Versailles Museum; French Seaports (7); Port d'Orient at Sunset (1801), Cherbourg Museum; Combat of the Ship Le Formidable (1808), Angers Museum; Cascade under Rocks, Nantes Museum; Port of Genoa (1810); Shipwreck of the Virginia (1812); Echo bewailing Narcissus (1814); Port and Tower of Terra-

J F hue 1819
J F hue
1787

cina, View in Bois de Satory at Versailles (1819); Landscape with Belisarius and his Guide (1822); Coast with

Agitated Sea, Hermitage, St. Petersburg.—Bellier, i. 785.

HUET, JEAN BAPTISTE, born in Paris, Oct. 15, 1745, died there, Aug. 27, 1811. Landscape and animal painter, pupil of Dagonnier, Boucher, and Leprince. His paintings of animals are of great merit. Member



of the Academy in 1769. Works: Dog Attacking Geese, Caravan, Fox in Chicken-Yard (1769); Wolf pierced with Lance,

HUET

Farmer's Wife (1771); Europe, Asia, Fidelity tearing the Bonds of Love, Morning, Noon, Afternoon, Evening (1773); Shepherd with his Dog (1775), Orléans Museum; Holy Family with Shepherds, Return from Market (1775); Pastoral Trophy, Farmer's Wife feeding Chickens (1777); Hercules and Omphale (1779); View of Ronce Pond at Sèvres, View of Walls and Fortress of Molle, Annunciation to the Shepherds (1787); Washing on Banks of a Pond, View of Oven at Bougival, Herdsman watching his Herd (1800); Bulls in a Stable, Donkey with Chickens (1801); Lion and Lioness with their Young (1802); Landscape with Birds, Rouen Museum; Dog pointing at Partridges, Animals Grazing, Horses and Sheep at Pasture, Nantes Museum; Ram and Two Ewes, Two Dogs killing a Lamb and Chickens, Robillard Collection, Rheims. His son and pupil, Nicolas (born in Paris, 1770, still living in 1827), was commissioned by the government to paint for the Museum of Natural History one hundred and twenty water-colours, to continue the collection begun in 1650 by the Duke of Orléans.—*L'Art* (1876), vii. 124; Bellier, i. 787; Ch. Blanc, *École française*; Lejeune, *Guide*, i. 236; iii. 130.

HUET, PAUL, born in Paris, Oct. 5, 1804, died there, Jan. 9, 1869. Landscape painter, pupil of Paul Guérin, of Gros, and of the *École des Beaux Arts*. In 1831 he became the founder of a new school of romantic landscape painting, in which he was the precursor of Theodore Rousseau and of Jules Dupré. Frequently visited Italy and Holland. Had many pupils. Medals: 2d class, 1833; 1st class, 1848, 1855, 1867; L. of Honour, 1841. Works: View of La Fère (1827); Storm at Close of Day, Interior of a Park (1831); Entrance of Forest of Compiègne, Guard-House (1833); Views of Eu and of Honfleur (1834); Morning Calm in Forest

(1835), Luxembourg Museum; Autumn Evening (1836); Gust of Wind (1838), Avignon Museum; Château of Arques (1840), Orléans Museum; Torrent of Etolie (1841); Castle of Avignon (1843), Avignon Museum; Val d'Enfer, Mare and Foxes (1848); Col de Tende (1849); Private Park of St. Cloud, Children in the Wood, Enchanted Shores (1850); Calm in the Woods (1852); Breakers of Granville (1853), Marshes of Picardy, Inundation of St. Cloud (1855), Louvre; Ford, Thatched Cottage, Betwixt Rain and Sunlight, Pastures (1859); Sunset near Trouville, Equinoctial High Tide near Honfleur (1861); Cliffs of Houlgatt, Bordeaux Museum; do., Lower Meudon (1863); Torrent in the Alps, The Uriage Road (1864); Creek on the Pyrenees Frontier (1865), Montpellier Museum; Park of The Hague at Sunset (1866), Orléans Museum; Fontainebleau, Ruins of Castle of Pierrefonds (1868); Fishermen drawing a Seine on the Shore at Houlgatt (1869); View near Naples, Caen Museum; Toucque Valley, Luxembourg Museum.—*L'Art* (1878), ii. 15; Bellier, i. 788; Burty, *Maitres*, 179; *Gaz. des B. Arts* (1869), i. 297; Larousse; Meyer, *Gesch.*, 741.

HUFFEL, PEETER VAN, born at Grammont, East Flanders, baptized April 17, 1769, died at Ghent, Aug. 12, 1844. History and portrait painter, pupil of Ghent Academy, where he won several prizes; then studied seven years at Mechlin under Herreyens, and in Paris; after his return to Ghent was appointed director of the Academy and conservator of the Museum. Gold medal, Ghent, 1817. Court-painter to Queen Anna Pavlovna of Holland. Works: Holy Virgin in the Temple (1817), Abbey of Dooreseele; Miracle of St. Landvald, St. Bavon's, Ghent; SS. Peter and Paul, St. James's, ib.; Resurrection, Museum, ib.; Portrait of Napoleon as Consul, Antwerp Museum; do. of John Quincy Adams (1814).—*Cat. du Mus. d'Anvers* (1874), 474; Immerzeel, ii. 61; Kramm, iii. 763; vii. 87.

HUGARD DE LATOUR, CLAUDE SÉBASTIEN, born at Cluses (Haute-Savoie),

Briet p. 1769

HUGHES

in April, 1818. Landscape painter, pupil of Diday. Medals: 3d class, 1844; 2d class, 1846. Works: Morning in the Alps (1844); Sunrise, Cool Valley (1846); View of Montblanc (1853), School of Mines, Paris; replica reduced in Museum at Bagnères-de-Bigorre; Ascent of Mer de Glace by Emperor and Empress in 1860 (1861); Entry to Forest of Bellem, After the Rain (1870); View in Forest of Compiègne, do. near Trouville (1874); Cirque de Cavarni, Lake of Thünn, Bagnères - de - Bigorre Museum; Spring-banks of Seine (1884); Sunset in Valley of Faucigny (1885), Prince de Luinge-Faucigny.—Bellier, i. 789.

HUGHES, ARTHUR, born in London in 1832. Genre and portrait painter, student of Royal Academy, where he exhibited his April Love in 1854. Belongs to the Pre-Raphaelite school. Works: Eve of St. Agnes, Music Party, Sunbeam in Church (1864); Home from Work, The Mower, Silver and Gold (1865); Good Night (1866); Sir Galahad, Endymion (1870); Lady of Shalott, Convent Boat (1873); Woodman's Return; King's Garden; Burial of the Good Knight; Vanity, Uncertainty (1878); The Old Neighbour gone Before (1879); The Sailing Signal Gun, Mittagsschläpfchen (1881); Summer is a-coming In, Skipper and his Crew (1882); Memories, Home Quartette (1883); Ripe Corn, Corner of the Commou (1884); Sunday Morning, Autumn, Rest by the Way (1885).—Portfolio (1870), 113.

HUGHTENBURGH (Huchtenburg), JACOBUS VAN, born at Haarlem in 1639 (?), died in Rome about 1670 (?). Dutch school; landscape painter, brother of Jan van Hughtenburgh, pupil of Nicolaas Berchem. Travelled in Italy and lived long in Rome. Landscapes with Cattle (2, 1670), Copenhagen Gallery; Roman Landscape, do. (1670), Schwerin Gallery.—Immerzeel, ii. 62; Kramm, iii. 765.

HUGHTENBURGH (Huchtenburg), JAN VAN, born in Haarlem in 1646, died in Amsterdam in 1733. Dutch school; battle painter, pupil of Thomas Wyck, in Rome of

his brother Jacob, and in Paris (1667) of Van der Meulen. Before 1670 he returned to Haarlem and began to deal in pictures. The fame of his collection of battle-pieces, hunts, etc., led in 1708 to commissions from Prince Eugène, for whom he painted battle-pieces. First manner best; afterwards became melodramatic and empty. Works: Battle, National Gallery, London; Cavalry Charge, Siege of Fortified Town, Louvre, Paris; Prince Eugène on Horseback (1692), Two Skirmishes, Hague Museum; Skirmish, Portrait of Prince Willem III., Amsterdam Museum; Horse Market, Skirmish and Landscape, Rotterdam Museum; Cavalry Charge, Episode of a Battle, Brussels Museum; Boar-hunt (1674), Aschaffenburg Gallery; Attack of Robbers, Basle Museum; Plundering of a Village, Stag-Hunt (1674), Berlin Museum; Skirmish on a Bridge, Attack of Robbers, Brunswick Museum; Piazza Colonna in Rome, Siege of Namur, Cassel Gallery; Street Life in Italian Town (1707), Market Square, Cavalry Skirmish on Hill, do. about Battery, Review, Frolic at Sutler's Tent, Cavalry Fight, Copenhagen Gallery; Cavalry Fights (6, two dated 1718, 1720), Dresden Museum; Storming of a Fortress, Festive Drive of Louis XIV. over the Pontneuf (1674), Gotha Museum; Cavalry Skirmish, Königsberg Museum; Cavalry Skirmish, Attack upon Convoy, Old Pinakothek, Munich; Hunting Party Resting, Germanic Museum, Nuremberg; Battle-pieces (2), Schleissheim Gallery; Camp-Scenes (2), Attack of Robbers, Visitors in Military Camp (1694), Battle (1695), Cavalry Fight, Schwerin Gallery; Surprisal of Wagon by Horsemen, Siege of Namur, Vienna Museum; Skirmish by Ruins, Czernin Gallery, ib.; The Riverside,

J. V. Hughtenburgh

Historical Society, New York.—Immerzeel, ii. 63; Kugler (Crowe), ii. 434; Kramm,

HUGUENOT

iii. 765 ; Riegel, Beiträge, ii. 426 ; Van der Willigen, 184.

HUGUENOT, Sir John Everett *Millais*, Mrs. Miller, Preston, England ; canvas, H. 3 ft. 2 in. × 2 ft. 1 in. Incident founded on the order of the Duc de Guise, that every Catholic should bind a strip of white linen round his arm on the morning of St. Bartholomew's Day (Aug. 15, 1572), when the bell of the Palais de Justice should give the signal for the massacre. The Huguenot of the picture gravely refuses to permit his Roman Catholic mistress to bind a white scarf around his arm, as he takes a last embrace ; at the same time the rose in her bosom falls to the ground, shedding its leaves. Royal Academy, 1852 ; painted for David T. White, a dealer, for £150, to which £50 was added after the engraving by T. O. Barlow had proved remunerative. This picture brought Mr. Millais to the height of his reputation. The Huguenot was painted from Mr. Arthur, now General Lempriere, and the Catholic from Miss Ryan, who sat also for the Puritan Maiden in the Proscribed Royalist. Sketch in water-colours, Mr. C. Langton, Liverpool.

HUGUET, VICTOR PIERRE, born in Lude (Sarthe) ; contemporary. Genre and landscape painter, pupil of Émile Loubon ; paints pleasing though sketchy Eastern landscapes and scenes. Medals : 3d class, 1873 ; 2d class, 1882. Works : Caravans ; Wells in Algiers ; Camels Grazing, Ruins of Roman Aqueduct in Algeria (1868) ; Hunting with the Falcon in Algeria (1874) ; River Chelif in Algeria (1879) ; Wandering Tribe in Algeria (1882) ; Evening in the Douars near Biskra (1884).

HULLE, ANSELMUS VAN, born at Ghent in 1594, died about 1668. Flemish school. Real name Anselmus Hebbelynek. History and portrait painter, master of the guild at Ghent in 1620, subdean in 1632 ; settled early in Holland, where his talent was much appreciated. Prince Frederik Hendrik sent him to Münster in 1648 to paint the portraits of the envoys to the Con-

gress there at the close of the Seven Years' War, and after Prince Frederik's death he was appointed court-painter to the Emperor Ferdinand III. Works : Pietà (2), Ghent Museum.—Immerzeel, ii. 64 ; Kramm, iii. 766.

HULSMAN, JOHANN, flourished in Cologne about middle of 17th century. German school ; history and portrait painter, pupil of Augustin Braun ; possessed of great inventive power, and an able colourist, worthy to be ranked with the best masters of Rubens' school. Works : View of Castle and City of Heidelberg (1630), Karlsruhe Gallery ; Legend of St. Nicholas (1643), St. Ursula Church, Cologne ; Assumption, Apostle Church, ib. ; Portrait of General Johann von Werth, St. Veronica, Museum, ib. ; Elegant Assembly at Meal Out-of-Doors (1644), Germanic Museum, Nuremberg.—Allgem. d. Biogr., xiii. 335 ; Nagler, Mon., iii. 981.

HULST, FRANS DE, died in Haarlem, Dec. 29, 1661. Dutch school ; landscape painter, master of the guild at Haarlem in 1631. Resembles in his early manner Salomon van Ruysdael, in his later, Roelof de Vries. Works : Dutch City on a Canal, Berlin Museum ; Village on Downs of Scheveningen (1644), Gotha Museum ; View of Eastern Gate at Hoor, View of Nymwegen, Rotterdam Museum.—Meyer, Gemälde d. köngl. Mus., 218.

HULST, JAN BAPTIST VAN DER, born at Louvain, March 2, 1790, died at Brussels in June, 1862. History and portrait painter, pupil of Louvain Academy under J. G. Geedts ; went in 1819 to Paris, and in 1826 to Rome, whence he visited Naples, Florence, and Venice ; was made court-painter to the King of Holland in 1830, and subsequently member of Amsterdam Academy. Works : Miracle of the Holy Sacrament, St. James's, Louvain ; Series of Family Portraits, Duke of Arenberg, Brussels.—Immerzeel, ii. 65 ; Kramm, vii. 87.

HULST, PEETER VAN, died in Antwerp in 1628. Flemish school ; landscape painter, pupil of Ghielis Vinbons in 1583 ; his

HULSWIT

pictures, enlivened with figures, are vividly conceived and powerful in tone. Not to be confounded with Peeter Verhulst, alias Floris, of Mechlin, who became master of the guild at Antwerp in 1589, and took Jan Wildens as a pupil in 1596, nor with Pieter van der Hulst, called Zonnebloem, landscape and still-life painter (born at Dordrecht, Feb. 25, 1651, died in 1708), by whom there is a Village View (1652) in the Städel Gallery at Frankfurt. Work, Flemish Kirmess (1628), Brunswick Museum.—Riegel, Beiträge, ii. 88.

HULSWIT, JAN, born at Amsterdam, April 11, 1766, died there, Aug. 8, 1822. Landscape painter, pupil of Pieter Barbiers, the younger (born in 1749); member of Royal Institute of the Netherlands and of Amsterdam Academy. Works: Landscapes (2, 1807, 1813), City Gate (1807), Amsterdam Museum; Landscape, Städel Gallery, Frankfurt.—Immerzeel, ii. 66.

HUMBERT, FERDINAND, born in Paris, Oct. 8, 1842.



Genre and portrait painter, pupil of Picot, Cabanel, and Eugène Fromentin. A skilful realist, and vigorous colourist. Medals: 1866, 1867, 1869; 3d class, 1878; L. of Honour, 1878.

Works: Flight of Nero (1865); Œdipus and Antigone Finding the Bodies of Eteocles and Polynices (1866), Aurillac Museum; Ambroise Paré and the Duke de Nemours (1868); Dr. Nélaton; Massaouda (1869); John Baptist and the Fortune-Teller (1872); Delilah (1873); Madonna and St. John (1874), Luxembourg Museum; Christ at the Column (1875), Orleans Museum; Woman taken in Adultery (1877); Rape of Dejanira (1878); Salome (1880); Child's Portrait (1884); The End of the Day (1885).—Bellier, i. 794; Larousse, Supplement.

HUMBERT, JEAN CHARLES FERDI-

NAND, born at Dardagny, near Geneva, in 1813, died at Geneva, March 20, 1881. Animal and landscape painter, pupil in Paris of Ingres and of Diday, but studied chiefly from nature. Medal, 3d class, Paris, 1842; honorary member of St. Petersburg Academy, 1860; Russian Order of Stanislaus, 1860; Italian Order of St. Maurice and Lazarus, 1863. Works: Cattle Drinking, Basle Museum; Herd Crossing River (1846), Berne Museum; The Ford, Musée Rath, Geneva.

HUMMEL, KARL, born in Weimar in 1821. Landscape painter, pupil of Preller, with whom he visited Holland, Norway, Rügen, and Tyrol; lived in Italy in 1842-46, and painted many landscapes in the ideal style of Claude Lorrain. Professor at the Weimar Art School since 1859. Works: Mountainous Landscape (1854); Gardens of Armida, View of Brienz Lake (1858), View in Lauterbrunn Valley (1859), German Landscape (1860), Leipsic Museum; Rape of Hylas; Seneca's Tower in Corsica; Flight to Egypt; Garden of Belriguardo; Tyrolese Landscape; View of Mühlberg; Views of Bohemian Forest; Monte Rotondo in Corsica; Ajaccio seen from Campo dell' Oro; Capo di Sorrento; Civita Castellana; Monte-Soracte.—Müller, 269; Nagler, Mon., iii. 271.

HUMPHREY, OZIAS, born at Honiton, Devonshire, Sept. 8, 1742, died in London, March 9, 1810. Studied drawing in the school of William Shipley, London, and miniature painting under Samuel Collins, at Bath. In 1764 he settled in London, and gained much reputation as a miniature painter. In 1773 he accompanied Romney to Italy, and in 1785 went to India, where he painted many illustrious natives. His crayon portraits were much esteemed. He became A.R.A. in 1779, and R.A. in 1791.—Redgrave; Cat. Nat. Port. Gal.; Cat. S. Kensington Mus.; Nat. Port. Exhib. (1867); Sandby, ii. 214.

HUNDERTPFUND, LIBERAT, born in Bregenz, Nov. 11, 1806, died there, March



HUNIN

28, 1878. History and portrait painter, pupil of Vienna Academy. Returned in 1828 to his native town, painted altarpieces, and in 1832 went to Munich, where he soon acquired reputation as a portrait painter. After 1835, when he had moved to Augsburg, he devoted himself exclusively to religious subjects, and executed many altarpieces; after 1839, decorated several churches in fresco; returned to Bregenz in 1876. Works: Portrait of Dillis (1832), New Pinakothek, Munich; Portrait of Eigner (1835), Augsburg Gallery; Portrait of Bishop Albert Rieg; Christ on Mount of Olives; St. Peter on the Waters.—*Kunst-Chronik*, xiii. 576.

HUNIN, (PIERRE PAUL) ALOUIS, born at Mechlin, Dec. 7, 1808, died there, Feb. 27, 1855. Genre painter, son of, and first instructed by, the engraver Mathieu Hunin, then pupil of Braekeleer, and in Paris of Ingres and Cogniet. Medals: Brussels, 1839, 1845; The Hague, 1841; Order of Leopold. Works: Girl praying for her Mother (1834); Young Draughtsman (1836); Paternal Lesson, Marriage Ceremony (1839); Mother's Anxiety (1840); Return of Wounded Soldier (1841); Return from Baptism (1842); Father's Last Advice (1843); Opening of the Will (1845), Berlin Museum; Maria Theresa visiting Poor Family; Distribution of Alms.—*Immerzeel*, ii. 67; *Kramm*, iii. 771.

HUNS, BATTLE OF THE, Wilhelm von *Kaulbach*, New Museum, Berlin; mural painting, staircase hall. In the background, Rome; before it a field strewn with dead bodies gradually awakening, rising, and rallying; among them wailing women. At the heads of the two ghostly hosts are Attila, carried on a shield by the Huns, and wielding a scourge, and Theodoric with his two sons, behind whom is raised the banner of the Cross.

HUNT, ALFRED WILLIAM, born in Liverpool in 1831. Landscape painter, pupil of his father, a drawing teacher of Liverpool; is a graduate and a fellow of Corpus

Christi College, Oxford. First picture to bring him into notice was *Stream from Llyn Idwal*, Caernarvonshire, exhibited at Royal Academy in 1856. Paints in both oil and water-colours. Among the former are: *Debatable Ground* (1862); *Morning Mist on Loch Maree* (1870); *Goring Lock on the Thames* (1871); *From Moor to Mount* (1874); *Summer Days for Me!* (1876); *On the Coast of Yorkshire* (1877); *Norwegian Midnight, Leafy June* (1879); *Safe in the Mud, Golden Night* (1881); *Sonning—Midday* (1882); *North Country Stream* (1883).

HUNT, WILLIAM HENRY, born in London, March 28, 1790, died there, Feb. 10, 1864. Landscape, still-life, and genre painter in water-colours; pupil of John Varley and of the Royal Academy, where he exhibited, in 1807, *Scene near Hounslow*, and *View near Reading*; became, in 1827, a member of the Society of Painters in Water Colours. Among his best works are: *The Laboratory, The Attack, The Defeat, The Orphans, The Itinerant, Mulatto Girl, Ballad-Singer, Study of Gold—A Smoked Pilchard, Study of Rose Grey—A Mushroom* (1860); *Dead Humming-Bird* (1864); *Still Life, W. T. Walters, Baltimore*.—*Ottley*; *Ruskin, Notes on S. Prout and Wm. Hunt* (London, 1879).

HUNT, WILLIAM HOLMAN, born in London, April, 1827. Pupil of John Varley, and in 1845 of the Royal Academy, where he exhibited his first picture, *Hark!* in 1846. In 1849 he took his stand with Millais and others of the so-called Pre-Raphaelites, and has since been one of the most earnest apostles of that school of painting. In 1854-55 he visited Egypt and Syria, and has since spent much time in the East, especially in Jerusalem, where several of his pictures were painted. Works: *Little Nell and her Grand-*



HUNT

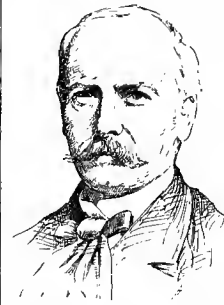
father, Dr. Rochcliffe performing Divine Service in Cottage of Jocelyn Joliffe (1847); Flight of Madelaine and Porphyro (1848); *Rienzi* vowing to avenge his Brother's Death (1849); Converted British Family sheltering a Christian Missionary from Druids (1850); Valentine rescuing Sylvia (1851); Hireling Shepherd (1852); Claudio and Isabella, Our English Coasts (1853); Awakened Conscience, *Light of the World* (1854); Scapegoat, Finding of the *Saviour* in the Temple (1860); King of Hearts (1863); Afterglow in Egypt (1865); London Bridge on the Entry of Princess Alexandra, *Isabella* and the Pot of Basil (1868); *Shadow of Death* (1873), Manchester Art Gallery; Flight into Egypt, Italian Child, Plains of Esdraelon, Street Scene near Cairo (1877); The Ship (1878); Miss Flamborough (1882); Portrait of Dante Gabriel Rossetti (1884); Bride of Bethlehem, *Triumph of the Innocents* (1885).—Portfolio (1871), 34; Art Journal (1860), 158, 182; Rossetti, Fine Art, 233.

HUNT, WILLIAM MORRIS, born in Brattleborough, Vt., March 31, 1824, died at the Isles of Shoals, Sept. 8, 1879. Portrait, landscape, and figure painter; studied at the Royal Academy, Düsseldorf, in 1846, with the intention of becoming a sculptor. Nine months later became the pupil for a short time of Couture in Paris, after which he went to Barbizon to study with Millet, who influenced his work through life. In 1855 returned to the United States, opened a studio in Newport, and a little later settled permanently in Boston, where he had many scholars. Visited Paris in 1867. Works: Head of a Jewess; Priscilla, Thomas Wigglesworth, Boston; Farmer's Return (1849); Sheep Shearing at Barbizon; Fortune-Teller; Prodigal Son; Girl with a Kitten; Girl



Reading; Girl Spinning; Violet Girl; Marguerite; Hurdy-Gurdy Boy; Drummer-Boy (1861); Bugle-Call (1864); Gloucester Harbour; Newton Lower Falls; Coast Scene at Magnolia—Mass.; Dead in the Snow; The Lambs, Mrs. G. W. Long. Portraits: Chief Justice Shaw, Essex County Bar; Allan Wardner; Horace Gray (1865), Chief Justice Gray; Mrs. S. G. Ward (1867); of the Artist (1879), Peter C. Brooks, Jr.; of his Wife; Mrs. Charles Francis Adams; Mrs. G. W. Long; Wm. H. Gardiner; Hon. W. M. Everts, Miss Mason. The Flight of *Night*, and the *Discoverer*, mural decorations in the Capitol at Albany (1878).—Am. Art Rev. (1880), 49, 93; Tuckerman, 447; Talks on Art, by W. M. H., edited by Helen M. Knowlton, two series (Boston, 1875, 1882).

HÜNTEN, EMIL JOHANNES, born in



Paris, Jan. 19, 1827. Battle painter, pupil of Flandrin and of École des Beaux Arts under Vernet, then in Antwerp under Wappers and Dyckmans; settled (1851) in Düsseldorf, and became a pupil of Camphausen. In 1864

he accompanied the army during part of the winter campaign in Schleswig, and the Army of the Main in 1866; in 1870-71 he visited many of the battle-fields in France. Medals in Berlin (1872), Vienna (1873). Member of Berlin Academy since 1878. Works: Prussian Cuirassiers dashing over a Bridge (1852-53); Skirmish near Hengersdorf (1855); Skirmish at Reichenbach (1856), Provinzial Museum, Hanover; Battle of Zorndorf (1858); Patrol of Cuirassiers, General von Nostitz at Oeversee, Austrian Officer with Flag of Truce, Storming Düppel Earthworks (1865); Reconnoitring at Sadowa (1866); Episode from Battle of Crefeld, Blücher, Kiel Gallery; From the Time of Frederic the Great, Stettin Museum; Skirmish of Patrol near Thorstedt;



C. COUSEN, SCULPT

HOLMAN HUNT, PINK

HÜNTEN

Prussian Hussars against Danish Dragoons; Cavalry Fight near Elsasshausen (1877), National Gallery, Berlin; Guard-Dragoons at Mars-la-Tour; Engagement near St. Privat; Chasseurs d'Afrique at Sedan; Episode from Fall Manceuvres on the Rhine (1879); Battle near Loigny, 1870 (1882), Bremen Gallery.—Müller, 272.

HÜNTEN, FRANZ, born in Hamburg in 1822. Marine painter, pupil of Düsseldorf Academy under Schirmer, and studied from nature on the coasts of Holland, Belgium, France, Great Britain, Ireland, Norway, Italy, and the Levant. Works: Shipwreck on Coast of Scotland (1870), Kunsthalle, Hamburg; Surge on Norwegian Coast, Schwerin Gallery.

HUNTER, COLIN, born in Glasgow in 1842. Marine painter, self-taught; worked for several years in Glasgow, but now resides in London. Exhibits chiefly at Royal Academy and Royal Scottish Academy. Elected an A.R.A. in 1883. He is one



of the best living painters of water in motion. Visited America in 1884 to study Niagara Falls. Works: Herring Trawling (1872), Mr. Arthur Lewis, Moray Lodge; Trawlers waiting for Darkness (1873), Philadelphia Exposition, 1876, Paris, 1878, Alexander Stevenson, Tynemouth; Salmon Stake-Nets (1874), Sidney Gallery, Australia; Stitch in Time, Daily Bread (1877); Stores for the Cabin (1878); Lee Shore, Village of Aroch (1879); Their Only Harvest (1879), purchased by Royal Academy; The Silver of the Sea (1880), Sir Donald Currie; In the Gloaming (1881); Mussel Gatherers, G. C. Schwabe, Henley-on-Thames; The Island Harvest, Waiting for the Homeward-Bound (1882); Lobster Fishers (1883); A Pebbled Shore (1883), Wm. Pearce, Glasgow; Summer Twilight, As they roar on the Shore,

The First Arrivals, Herring Market at Sea (1884); Rapids of Niagara (1885).

HUNTINGTON, DANIEL, born in New York, Oct. 14, 1816.

Portrait and genre painter, pupil of Professor Morse in 1835, later of Inman. Visited Europe in 1839, and again in 1844, painting some of his most important works in Florence and Rome. Elected



an A.N.A. in 1839 and N.A. in 1840. President of the National Academy in 1862, 1869, and 1877, and still holds the office. Studio in New York. Works: Florentine Girl, Early Christian Prisoners (1839); Shepherd Boy (1840); Black Penitents, Sacred Lesson (1844); Woodland Scene, Coast near Newport, Swiss Lake, Christiana and her Children, *Mercy's Dream* (1850), Corcoran Gallery, Washington; replica, Pennsylvania Academy, Philadelphia; Piety and Folly, Henry VIII and Catherine Parr (1850); Chocorua (1860), Mrs. R. L. Stuart, New York; Venice, J. P. Morgan, ib.; Study in the Woods, C. P. Huntington, ib.; St. Jerome, T. B. Clarke, ib.; The Sibyl, Historical Society, ib.; Juliet on the Balcony (1870); Titian, Clement VII. and Charles V. at Bologna (1874); *Republican Court* (1876), A. T. Stewart Collection, New York; Philosophy and Christian Art (1878); Goldsmith's Daughter, Lady in White and Red (1884). Portraits: Presidents Lincoln (Union League Club, New York) and Van Buren (State Library, Albany); Governor E. D. Morgan; Wm. E. Dodge; Chancellor Ferris, New York University; Mr. and Mrs. Tayloe, Corcoran Gallery, Washington; James Lenox; John Taylor Johnston; Bishop Whipple; Rev. Morgan Dix; Bishop Potter; Commodore Stringham; Judge Blatchford (1879), U. S. District Court; Sir Charles Eastlake, Earl of Carlisle, General John A. Dix (1880), Historical Society,

HUNTSMAN

New York; Hon. John Sherman (1881), Chamber of Commerce, *ib.*; Rev. Dr. Adams (1883), Union Theological Seminary; Hon. R. C. Winthrop, U. S. Congress; Julius Hallgarten, founder of the Hallgarten Prizes (1884), National Academy, New York; Professor Edward North (1885).—*Am. Art Rev.* (1881), 223; Tuckerman, 321.

HUNTSMAN, SLEEPING (*Chasseur endormi*), Gabriel *Metsu*, Sir Richard Wallace, Hertford House, London; wood, H. 1 ft. 3 in. × 1 ft. 1 in. A tired and sleeping huntsman in front of an inn, the host of which is disencumbering him of part of his game; a woman bringing a jug of beer. Formerly in Fesch Gallery. Bought by Lord Hertford for £3,000.—*Waagen, Treasures*, ii. 159.

HURLSTONE, FREDERICK YEATES, born in London in 1800, died there, June 10, 1869. Portrait and subject painter, pupil of Sir William Beechey, of Sir T. Lawrence, and of Haydon, and in 1820 student of the Royal Academy, where he won the gold medal in 1823 for the best historical picture. In 1835 he visited Italy, in 1841, 1851, and 1852 Spain, and in 1854 Morocco, and the themes of his pictures were largely drawn from those countries. During the thirty-four years preceding his decease he was president of the Society of British Artists. Works: Prisoner of Chillon (1837); Scene in St. Peter's; Enchanted Garden of Armida; Constance and Arthur; Venetian Page; Italian Boy with Mandolin; Boabdil el Chico; Game of Mora; Columbus asking Alms; Haidee roused from her Trance by Music.—*Art Journal* (1869), 271.

HUSS BEFORE THE COUNCIL OF CONSTANCE, Karl Friedrich *Lessing*, Städel Gallery, Frankfort; canvas. Huss is standing, speaking, with his left hand upon a large book resting on a stand; at his left sits the Pope's legate, leaning over whose shoulder is Gerson, supposed author of *Imitatio Christi*; and grouped on each side are the Cardinal of Cambria, the Archbishop of Prague, the Bishop of Lodi, and other ec-

clesiastics. Painted in 1842. Replica, in small, J. Longworth Collection, Cincinnati.—*Art Treasures of America*, iii. 71, 73.

HUSS, MARTYRDOM OF, Karl Friedrich *Lessing*, Berlin Museum; canvas, H. 11 ft. 9 in. × 18 ft. 1 in.; signed, dated 1850. Huss, kneeling on a hill in centre, having refused to abjure, is about to have the yellow cap, painted with devils and inscribed "heresiarch," placed upon his head by a man-at-arms; near by Ziska, grasping a staff, and the Reformer's converts—John of Duba and John of Chlum—watch the scene with painful sympathy; in foreground, right, Palatine Louis of Bavaria on horseback, accompanied by a standard-bearer, looking back at two Italian prelates, also mounted; at left, crowd of spectators; in background, left, the stake and executioners with ropes and torches. Replica, in small, J. Longworth Collection, Cincinnati.—*Art Treas. of Amer.*, iii. 71, 73.

HUTIN, CHARLES, born in Paris, July 4, 1715, died in Dresden in 1776. French school; genre painter, pupil of François Le Moine. Won the grand prix de Rome in 1735 with his *Rebekah receiving Abraham's Presents*, and at Rome studied sculpture for seven years under Slodtz. Member of the Academy in 1747. In 1748 went to Dresden, where he designed most of the decorations of the Gallery, and became director of the Academy in 1768, and court-painter.

Works: Girl holding a Letter (1769), Dresden Museum; Woman lighting a Fire, Man carrying

Wine in a Cart, Madrid Museum.—*Bellier*, i. 798; *Larousse*; *Lejeune, Guide*, i. 373.

HUYS, PEETER, second half of 16th century. Flemish school; genre painter in the realistic style of Quinten Massys; master in 1545 of the guild at Antwerp, where he was still living in 1571. Works: Bag-piper robbed by Old Woman (1571), Berlin Museum (temporarily in Stettin Museum); *Grotesque Fantasy on Torments of Hell*, Madrid Museum.

Chutin
1763

HUYSMANS

HUYSMANS, CORNELIS, called Huysmans of Mechlin, born in Antwerp, April 2, 1648, died in Mechlin, June 1, 1727.

Flemish school; landscape painter, pupil of Kasper de Witte in Antwerp, and of Jacques d'Arthois in Brussels, whence he went to Mechlin.

Van der Meulen, on a visit to Brussels, tried in vain to attract him to the court of Louis XIV., but persuaded him to paint backgrounds for his Environs of Luxembourg and Dinant, now in the Louvre. Works: Woodland with Château, National Gallery, London; Landscapes in National Gallery, Edinburgh; Louvre, Paris (5); Museums at Berlin (3), Brunswick (2), Brussels, Cologne (3), Dresden (2), Hanover, Nantes, New York (3), Rouen, Stockholm, Stuttgart (4), Vienna (2); Galleries at Augsburg, Carlsruhe (2), Cassel (2), Copenhagen, Hamburg, Oldenburg, Schleissheim (5), Schwerin; Old Pinakothek, Munich (2); Historical Society, New York (2); Hermitage, St. Petersburg (2).—Ch. Blanc, *École flamande*; *Gaz. des B. Arts* (1870), iii. 361; Immerzeel, ii. 69; Kramm, iii. 777; Michiels, ix. 142; Neefs, i. 508; Riegel, *Beiträge*, ii. 133; Rooses (Reber), 414; Van den Branden, 1077.

HUYSMANS, JACOB, born in Antwerp in 1656, died in London in 1696. Flemish school; portrait and history painter, pupil of Gilles Backereel, and completed his artistic education in England, reign of Charles II. Painted the most distinguished ladies of the court. Works: Portrait of Queen Katharina of Portugal, Buckingham Palace; Portrait of Izaak Walton, National Gallery, London; Lady Byron, Hampton Court; Catharine of Braganza, Colonel W. Legg, National Portrait Gallery, London; Altarpiece, German chapel, St. James's.—Immer-



zeel, ii. 69; Kramm, iii. 778; Redgrave, 223; Scharf, 420.

HUYSMANS, JAN BAPTIST, born in Antwerp, baptized Oct. 7, 1654, died there, July 14, 1716. Flemish school; landscape painter, brother and pupil of Cornelis; master of the Antwerp guild in 1676. His pictures show even more elevated feeling for nature than those of his brother, and were often sold for Ruysdaels. Works: Great Landscape (1697), Brussels Museum; Others, Dijon Museum; Ruins of Corinthian Temple (1695), Old Pinakothek, Munich.—*Gaz. des B. Arts* (1870), 363, 366; *Kunst-Chronik*, x. 683; Michiels, ix. 146, 150; Rooses (Reber), 414; Van den Branden, 1078.

HUYSUM, JAN VAN, born in Amsterdam, April 15, 1682, died there, Feb. 8, 1749. Dutch school; flower and fruit painter, son and pupil of Justus van Huysum, whom he assisted in executing



various subjects, but his great talent for flower and fruit painting caused him to devote himself exclusively to this branch of art, in which he formed himself after De Heem and Mignon. Brilliant effects of light, masterly drawing, high finish of detail. Works: Vase with Flowers (1736-37), do., National Gallery, London; Bunches of Flowers, Bridgewater Gallery; Rich Flower-Piece, Fruit-Piece, Lord Ashburton; Bouquet, Fruit-Piece, Mr. Hope's Collection; Two, Dulwich Gallery; Landscape (1717), do. (3), Flower and Fruit-pieces (6), Louvre, Paris; Landscape, The Offering, Flowers (1723), do., Fruit-pieces (2), Amsterdam Museum; Landscapes and Flower-pieces in Museums at The Hague (3), Berlin (4, one dated 1722), Berne, Boston, Brunswick (4, one dated 1724), Dresden (3), Hanover (2),

HUYSUM

Nuremberg, Stockholm, Stuttgart, Vienna (2), Weimar; Galleries at Carlsruhe (3, one dated 1714), Copenhagen, Hamburg (2, one dated 1706), Munich (3, one dated 1735), Oldenburg, Schwerin (5, three dated 1728, 1742, 1743), Hermitage, St. Petersburg (4,

Jan Van Huysum
Jan Van Huysum
 1724

two dated 1722, 1723).—Ch. Blanc, *École hollandaise*; Gool, ii. 13; Immerzeel, ii. 70; Kramm, iii. 780; Kugler (Crowe), ii. 546.

HUYSUM, JUSTUS VAN, born in Amsterdam, June 8, 1659, died there in April, 1716. Dutch school; landscape and genre painter, pupil of Berchem. Besides landscapes with animals after the manner of Berchem, he painted portraits, hunts, cavalry skirmishes, and coast-views with great technical skill. Pictures sketchy but effective. He was only inferior to his son Jan as a flower and fruit painter. Works: *Bouquet*, Antwerp Museum; *Landscapes with Animals*, Hague Museum; *Battle with Cavalry Skirmish in foreground*, Brunswick Museum; *Flower and Fruit-pieces* (5), Landscape, Schwerin Gallery.—Immerzeel, ii. 70; Nagler, *Mon.*, iv. 179; Riegel, *Beiträge*, ii. 428; Schlie, 292.

HYACINTH, ST., VISION OF, Lodovico Carracci, Louvre; canvas, H. 12 ft. 2 in. × 7 ft. 3 in. St. Hyacinth at prayer before a marble tablet sustained by an angel, in a temple adorned with columns; above, the Virgin and Child upon clouds, accompanied by a choir of angels and cherubim. Painted in 1594 for chapel of Turrini family in S. Domenico, Bologna. Lodovico modelled the composition in clay, and the casts from it long served as studies in the schools of

Bologna. Engraved by Agostino Carracci.—Villot, *Cat. Louvre*; Landon, *Musée*, ii. Pl. 39.

HYRE, LAURENT DE LA. See *Hire*.

LAIA (Laia, or Lala), portrait painter, from Cyzicus on the Propontis, lived in Rome about beginning of 1st century, B.C. Her female portraits, painted both with the pencil and with the cestrum on ivory, commanded higher prices than those of Sopolis and Dionysius, the most renowned portrait painters of the time. She painted her own portrait by the aid of a mirror.—Pliny, xxxv. 40 [147].

IBBETSON, JULIUS CÆSAR, born at Masham, Yorkshire, Dec. 29, 1759, died there, Oct. 13, 1817. Landscape, marine, animal, and figure painter, mostly self-taught; went to London about 1778, first exhibited at the Royal Academy in 1785, and after having accompanied, as a draftsman, Colonel Cathcart's embassy to China in 1788, was for many years a large contributor to its exhibitions; returned to his native place in 1801. Benjamin West called him the Berchem of England. Works: *Tigers in a Jungle*, *Jack in his Glory*, *Landscape with Rustic Bridge*, *The Mermaid's Haunt*, *Sailor's Return Home*, *View in Isle of Wight*, South Kensington Museum, London.—Redgrave, 232.

IDYL, Jean Jacques Henner, Luxembourg Museum, Paris; canvas, H. 2 ft. 5 in. × 2 ft. Nude figures. A young girl, seated beside a fountain shaded by trees, playing a reed pipe, and a second one standing, intently listening. Salon, 1872.

IGNATIUS, ST., MIRACLES OF, Rubens, Vienna Museum; canvas, H. 17 ft. × 12 ft. 6 in. St. Ignatius Loyola, standing on the steps of the altar in a magnificent temple, healing the sick and the possessed, who are grouped around him; above, angels hovering, and in background, demons escaping. Painted for Jesuits' Church, Antwerp; bought in 1774 by Empress Maria



IHLÉE

Theresa for 18,000 florins. Original sketch also in Vienna Museum. Engraved by Marinus; Langer.—Smith, ii. 19; Gal. de Vienne, iii. Pl. 317.

IHLÉE, EDUARD, born in Cassel in 1813, died there, Feb. 16, 1885. German school; history painter, pupil of Friedrich Müller, then of Düsseldorf Academy under Schadow, and of Städelschule, Frankfurt, under Veit, whose daughter he married. Visited Italy, where he studied the old masters and painted from nature. Professor at Cassel Academy. Works: St. Louis founding Hospital at Compiègne (1845), Mentz Gallery; Judith, Emperor Henry IV., Römer, Frankfurt; Finding of Moses, Stuttgart Museum; Altarpiece for Warmbrunn, Silesia; Two Evangelists; Christ blessing Little Children; Christ at Simon's House; Monk; Roman Woman in Gala Dress; Convent Garden with Monks; Copies after Italian Masters, Cassel Gallery.—Kunst-Chronik, xx. 365; Müller, 273.

ILDEFONSO, ST., Murillo, Madrid Museum; canvas, H. 10 ft. 2 in. × 8 ft. 3 in. The Virgin, seated in an arm-chair on a platform beneath a canopy, attended by four angels, delivers a chasuble to the kneeling Saint, behind whom kneels an old woman in white cap and red mantle; above, cherubs and heads in a glory. Last manner. Collection of Philip V. Engraved by F. Selma; etched by C. Alabern.—Curtis, 242; Madrazo, 476.

By *Rubens*, Vienna Museum; wood, three parts, each 11 ft. high; centre 7 ft. 6 in. wide; sides, each 3 ft. 6 in. Centre panel: The Virgin, seated on a golden throne, with two female saints standing on each side, invests St. Ildefonso, Archbishop of Toledo, with the chasuble of his Order; above, three angels, with wreaths and flowers, hovering

in celestial light. Left panel: Archduke Albert, then Governor-General of the Netherlands, on his knees in prayer, in presence of his patron, St. Albert. Right panel: His wife, Archduchess Clara Isabella Eugénia, on her knees in prayer, in presence of her patron, St. Clara. Painted for the Chapel of the Order of St. Ildefonso, in the Church of St. Jacques de Candenberg, near Brussels.—Smith, ii. 91; Gal. de Vienne, iii. Pl. 133.



Miracles of St. Ignatius, Rubens, Vienna Museum.

ILLE, EDUARD, born in Munich, May 17, 1823. History painter, pupil of Munich Academy under Schnorr and Schwind; at first painted altarpieces, then took up painting in water-colours and drawing on a large scale, and made numerous illustrations for periodicals and poetical works. Professor since 1868. Works: Lohengrin; Tannhäuser; Parsifal; History of Hans Sachs; Cycle of Twenty-two from Niebelungen Saga; Scenes from Thirty Years' War (1868);

ILLUSIONS

Prince Eugène; Watch on the Rhine.—Müller, 274.

ILLUSIONS, LOST (Illusions perdues), Charles Gabriel *Gleyre*, lately in Luxembourg, Paris; canvas, H. 4 ft. 6 in. × 7 ft. 11 in. A man, seated in the twilight on a deserted shore, sees pass before him on the river a boat filled with young men and maidens crowned with flowers—lost illusions which the current is hurrying into the night. Salon, 1843; conceived, according to the painter's diary, on the Nile, opposite Abydos, in 1835. Replica (2 ft. 10 in. × 4 ft. 11 in.), W. T. Walters, Baltimore.—Sir Arthur Helps, *Friends in Council*; *Art Treas. of America*, i. 89.

IMER, ÉDOUARD, born in Avignon, Dec. 25, 1820, died in Haarlem, June 13, 1881. Landscape painter, self-taught. Painted truthful landscapes, usually taken from central France; travelled in the East, especially in Egypt and Algeria. Medals: 1865; 2d class, 1873. Works: Road in Provence (1850); Rhone Plain in Provence, Landscape near Marseilles (1853); Ponds of Soumabre, The Rhone (1855); Pond of Soumabre (1857), Neuchatel Museum; Sycamores on the Road to the Pyramids, Island of Philæ, Woods of Doums, Sycamores at Ghizeh, Environs of Cairo (1857); Hills of St. Marguerite, Mas de Barême, The Rhone (1859); Pond of Soumabre, The Pont du Gard, Edge of the Woods of Montespain (1861); Island of Lerins, Gulf of Juan, Masdes Aubes (1863); Sycamores at Ghizeh, View in Berry (1864); Pond of Fourdines (1865); Ruins of Crozant (1865), Neuchatel Museum; Island of St. Honorat, The Creuze (1866); Valley of Venasque, Ramparts of Aignes-Mortes (1867); Circus of Frejus, Road of Crozant (1868); Environs of San Raphaël, Bridge of San Raphaël (1869); Sluice of the Pond of Sault, View in Berry (1870); The Creuze, Quay of Zattere in Venice (1872); Oak-Tree of Voulliers, Sea View (1873); Pond of Hiot, Piedimonte, Shore of St. Jean d'Orbeiter (1874); The Creuze, Plain of Cayeux, Marshes of

the Bay of the Somme (1875); Oaks of Dauphiny, Bay of the Somme (1876); Bridge of Saint-Benezet, Avignon Museum; Evening on Lagunes of Venice, Rocks near Cassis—Provence, Neuchatel Museum.—Bellier, i. 802; Meyer, *Conv. Lex.*, xx. 505.

IMMACULATE CONCEPTION. See *Conception*.

IMOLA, GIOVANNI DA. See *Ferretti*.

IMOLA, INNOCENZO DA, born at Imola in 1494, died at Bologna about 1550. Bolognese school. Real name Innocenzo di Pietro Francucci; pupil in Bologna of Francesco Francia, and in Florence of Mariotto Albertinelli, in whose style he painted (1517) the Madonna with Angels and Saints, Bologna Gallery. Later he became an imitator of Raphael. On his return from Florence, executed many works at Imola and Bologna. Among the latter the most important are frescos of the Death and Assumption of the Virgin (1519), in S. Michele in Bosco; Madonna in Glory with Saints and Angels, Gallery; Annunciation, Servi; Crucifix (1549), S. Salvatore; Madonna with Saints, S. Matteo; Madonna with Kneeling Donors, Gallery; Marriage of St. Catharine (1536), S. Giacomo Maggiore. There is an altarpiece (1526) by Imola in the Duomo, Faenza; another in the Berlin Museum; and a Madonna in the Munich Gallery; and a Madonna in the Carlsruhe Gallery.—Vasari, ed. Mil., v. 185; Lermolieff, 65, 282; Gualandi, Guida di Bologna; Lanzi, iii. 36; Ch. Blanc, *École bolonaise*; Lübke, *Gesch. der. ital. Mal.*, ii. 377.

IMPICCATI, ANDREA DEGLI. See *Castagno*.

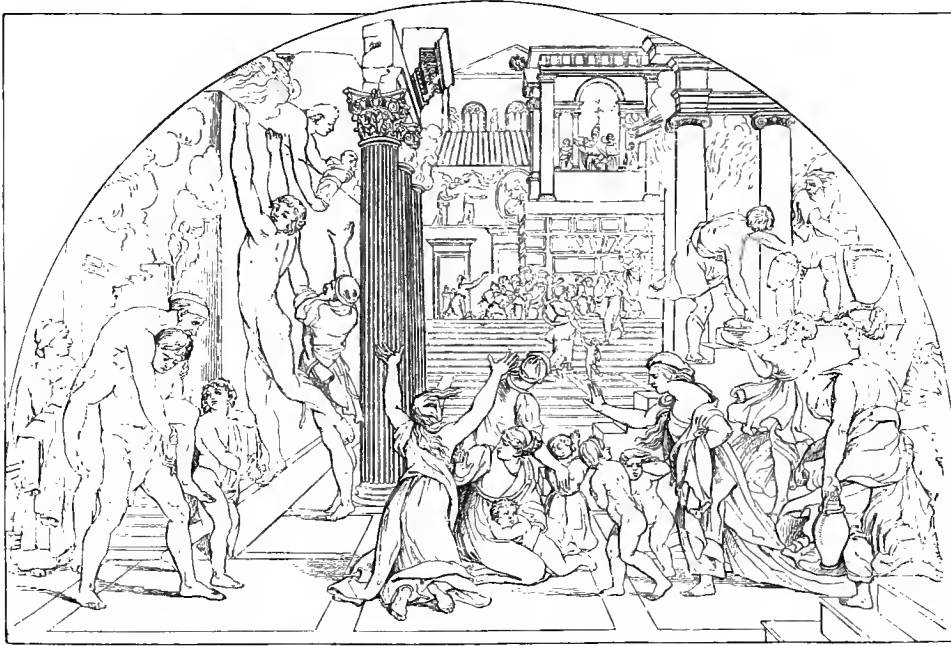
INCENDIO DEL BORGO, *Raphael*, Stanza dell' Incendio, Vatican; fresco, arched top. The district of St. Peter called the Borgo Vecchio in flames (A.D. 847), the fire even threatening the Church of St. Peter, the old façade of which is seen in background; all efforts to stay the conflagration are vain until Leo IV. appears in the Loggia of the Vatican (now destroyed) and makes the sign of the cross, when, accord-

INDUNO

ing to the church tradition, it miraculously ceased. A typical conflagration, suggestive of the burning of Troy, with Æneas, Anchises, Cræusa, and Ascanius in the group at left. Painted in 1515; almost entirely by Raphael. Studies in Uffizi, Florence, and Albertina Collection, Vienna. Engraved by P. Thomassin; P. Anderloni; Volpato.—Vasari, ed. Mil., iv. 359; Passavant, ii. 158; Müntz, 425; Kugler (Eastlake), ii. 436; Perkins, 175.

Smugglers; Bread and Tears; The Beggars; Soldier's Grief; Conflagration; Dispatch; The Rosary; Pawnbroker's Shop; Victor Emmanuel laying Corner-Stone of Milan Gallery (1878).—*L'Illustrazione ital.* (1878), No. 45; Larousse, ix. 669; Vapereau (1880), 974; Wurzbach, x. 204.

INDUNO, GIROLAMO, Cavaliere, born in Milan in 1827. Genre painter, pupil of Milan Academy; first exhibited in Paris in 1855, pictures of military life and humor-



Incendio del Borgo, Raphael, Stanza dell' Incendio, Vatican.

INDUNO, DOMENICO, born in Milan, March 15, 1815, died there, Nov. 5, 1878. Genre painter, pupil of Milan Academy under Luigi Sabatelli and of Hayez; won the great prize in 1837, and went to Rome. After painting classical and romantic subjects, finally devoted himself entirely to the representation of Milanese popular life. Implicated in the revolution in 1848, he fled to Switzerland, then went to Tuscany, and returned to Milan in 1859. Works: Alexander; Oath at Pontida; Samuel anointing David (1840), Vienna Museum; The

ous scenes of the Rococo period which have gained him a prominent place among modern Italian artists. Works: Garibaldi's Soldiers, Sutler (1855); Letter from Camp; Tale of the Garibaldian; Salutes between Gianduia and Meneghino, Garibaldian Sentinel, Farewell of the Conscript (1868); Museo Civico, Turin; Battle of Magenta; Gallant Friend of the Family; Lady Artists Overheard; Expectation; Return of Garibaldian; Bridal Pairs; Eleonore d'Este grieving about Tasso (1870); Bivouac near Capua; First Snow; Battle of Palestro;

INFIDELITY

Battle of Cernaia; Entry of King of Italy into Venice; Dancing Lesson in Last Century; Domestic Scene; Amateur of Antiquities (1873); Savoyard Woman (1878); Emigrants, Italy in 1866 (1878); Visit of Garibaldi to Victor Emanuel at Rome in 1875, Dear Remembrance, Il marito gentil queto sorride (Parini), Souvenir of Rome, Brera, Milan; Sentinel, Fondazione Poldi-Pezzoli, ib.—L'illustrazione ital. (1876); Gaz. des B. Arts (1867), xxiii. 224; Wurzbach, x. 205; Zeitschr. f. b. K., iii. 125; x. 288.

INFIDELITY, Paolo *Veronese*, Cobham Hall, England; canvas, 5 ft. 10 in. sq. A woman, nude, seated between two men, to one of whom she gives her hand while putting a letter into the hand of the other; below, two cupids. From collection of Queen Christina of Sweden in Orleans Gallery; valued at sale in 1793 at £150, sold for 46 guineas. Engraved by S. Vallée.—Waagen, Treasures, ii. 499; iii. 20; Cab. Crozat, ii. Pl. 28; Ch. Blanc, École vénitienne.

INGANNI, ANGELO, born at Brescia in 1807. Architecture painter, member of Milan Academy; lives at Brescia, and enjoys reputation in North Italy. Works: View of Cathedral and Square at Milan (1839), Vienna Museum; Harbor of Como (1846); Piazza Fontana, Piazza Borromeo (1847); Arco della Costa in Verona (1851); Façade of Milan Cathedral (1852); Municipal Palace at Brescia (1857); Blessing the Weather (1858).—Wurzbach, x. 206.

INGEGNO, L', born in Assisi, flourished end of 15th and early part of 16th century. Umbrian school. Real name Andrea Luigi, Alovigi, or Lovigi, but called L'Ingegno (the Cunning), on account of his pictorial ability and his versatility. Vasari's account of him is full of errors. He was more probably the pupil of Niccolò Alunno, who opened a school at Foligno in 1460, than of Pergino, whose school at Perugia did not begin until about 1499, and is first heard of in 1484, painting coats-of-arms in the Council Hall and on the city gates of Perugia. He was proctor in 1505, justice in 1507, assistant in 1510, and

Papal cashier in 1511, under Pope Julius II. His name is attached to several pictures in European galleries, evidently painted by a master who was at the school of Fiorenzo di Lorenzo, and a companion of Pinturicchio.—C. & C., Italy, iii. 161; Vasari, ed. Mil., iii. 595, 617; Burekhardt, 566; Rumohr, Italienische Forschungen, ii. 324; iii. 29; Kunstblatt (1821), No. 73; (1837), 94.

INGENMEY, FRANZ MARIA, born at Bonn in 1830, died in Düsseldorf, June 3, 1878. Genre painter, pupil in Munich of Correns, then studied in Düsseldorf. Works: Blind Fiddler and his Child; After the Storm; Bad Tobacco; Barred Way Home; Poaching; Study in the Woods; Dream-King and his Love; Surprise, Cinderella; Uninvited Guests.—Kunst-Chronik, xiii. 598.

INGHAM, CHARLES CROMWELL, born in Dublin, Ireland, in 1796, died in New York in 1863. Figure and portrait painter, pupil of Dublin Academy; went to the United States in 1817, and soon acquired reputation by his portraits of the reigning beauties of New York, where he was one of the founders of the National Academy of Design, and for years its vice-president. Works: Death of Cleopatra; Flower Girl; Day Dream; The Black Plume, Portrait of Lafayette (1825), do. of Gulian C. Verplanck (1830), Historical Society, New York.

INGHIRAMI, TOMMASO (Phædra), portrait, *Raphael*, Palazzo Pitti, Florence; wood, H. 2 ft. 11 in. × 2 ft. Half-length, without beard, in a cap and red dress, sitting, pen in hand, behind a table, on which are an inkstand, a book, and a casket. He was Secretary to the Conclave; called Phædra, because, having once taken part in the performance of Seneca's *Hippolytus*, he improvised some Latin verses about Phædra to avert a panic when the theatrical machinery gave way. Painted in Rome about 1513; carried to Paris in 1799; returned in 1815. Replica in Casa Inghirami, Volterra. Engraved by Theo. della Croce; T. Vereruy; Ferrerii; Bardi.—Gal. du Pal. Pitti, i. Pl. 93; Müntz, 276; Passavant, ii. 137; Spring-



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Pierre Petit photog

*M. Ingres
Sénateur,
Membre de l'Institut.*

INGRES

er, 252; Gruyer, Raphael Peintre de Portraits.

INGRES, JEAN AUGUSTE DOMINIQUE, born at Montauban (Tarn-et-Garonne), Aug. 29, 1780, died in Paris, Jan. 14, 1867. History and portrait painter, pupil of Roques in Toulouse, and of David in Paris (1796); won



the second grand prix in 1800, and the grand prix de Rome in 1801, but being unable to go to Italy on account of the war he spent the next five years in Paris studying the pictures in the Louvre, supporting himself meanwhile by making designs and book illustrations. After living from 1806 to 1820 in Rome, where he studied the works of Raphael with devotion, and from 1820 to 1824 in Florence, he returned to Paris to take rank as one of the greatest artists of his time, and to produce an immense number of works, many of which are of great excellence. As a colourist he is cold and unsympathetic, but as a draughtsman he is perhaps the first of French artists. Some of his portraits, as, for instance, that of M. Bertin, are masterpieces in character and in drawing. He had many distinguished pupils, such as Hippolyte Flandrin, and was familiarly known in Paris as "Le père Ingres." Member of Institute, 1826; director of the French Academy in Rome, 1834-41; L. of Honour, 1824; Officer, 1826; Commander, 1845; Grand Officer; Medal of Honour, 1855; Senator, 1862. Works: Antiochus sending back Scipio's Son (1800); Arrival of Agamemnon's Ambassadors in Tent of Achilles (1801), École des Beaux Arts; Philemon and Baucis (1802), Puy Museum; portraits of his father, of himself, of the sculptor Bartolini, of Bonaparte as First Consul (1804), Liège Museum; Napoleon at the Bridge of Kehl, Venus wounded by Diomed (1804, both lost); Woman Bathing,

Copy of Raphael's Farnesine Mercury, Marseilles Museum; Copy of Raphael's Adam and Eve, *Edipus* and the Sphinx, Napoleon on his Throne (1806), Invalides; Portraits of M. Philibert Rivière, do. of Mme. Rivière (1806), Louvre; Portrait of Mme. de Vaucay, Portrait of Granet Member of Institute (1807), Woman Bathing (1808), Pius VII. holding Chapel, Jupiter and Thetis (1811), Aix Museum; Portrait of M. Bochet (1811), Louvre; Portrait of a Lady (1812), Nantes Museum; Odalisque, Romulus Conqueror of Acron, Palace of St. John Lateran; *Raphael* and the Fornarina (1813); Don Pedro of Toledo kissing the Sword of Henry IV., Cardinal Bibiena betrothing his Niece to Raphael, Odalisque, Portrait of Ingres' first Wife (1814); Virgil reading the *Æneid* (1815); *Francesca da Rimini* (1818); Roger rescuing *Angelica* (1819), Louvre; Death of Leonardo da Vinci in the Arms of Francis I., *Henri IV.* and the Spanish Ambassador, Philip V. of Spain and Marshal Berwick, Odalisque, Portrait of M. de Pressigny, Bishop of St. Malo, Duke of Alva and Pius V. (unfinished); Christ giving Keys to Peter (1820), Louvre; Mercenary Soldiers (1821); Charles V. reëntering Paris (1822); Vow of Louis XIII. (1823), Cathedral of Montauban; Portraits of Charles X., of Marquis de Pastoret, of Cardinal de Latil, of M. Martin (1825); Apotheosis of *Homer*, Apollo crowning the *Iliad* and the *Odyssey* (1827), Louvre; Martyrdom of St. Symphorien (1834), Cathedral of Autun; Virgin with the Host (1836), Hermitage, St. Petersburg; Odalisque and her Slave, *Stratonice* (1839, variation in 1859); Portrait of Cherubini (1842), Louvre; Christ among the Doctors (1844, unfinished, bequeathed to city of Montauban); Aretino receiving a Gold Chain from Charles V., Tintoretto and Aretino, Venus Anadyomene, Golden Age (1848, unfinished), Duc de Luynes; Portrait of Mme. de Rothschild (1848); Jupiter and Antiope, Lesueur among the Monks of Chartreuse, Molière in the Morning, Racine in Court Dress, La Fontaine out Walking (4 sketches, 1851);

INKERMAN

Portrait of the Princess de Broglie, Apotheosis of Napoleon I. (1853); The Virgin (1854, variation of Virgin with Host), Ministry of State; *Joan of Arc* holding the Oriflamme (1854), Louvre; Virgin of Consolation (1856); *La Source* (1856), Louvre; Saint Germaine de Pibrac (1857), Church of Sapiac; Virgin of the Adoption (1857); Molière dining with Louis XIV. (copy at Comédie-Française), Birth of the Muses (water-colour), The Spring (1858); portraits of his second wife and of himself (1859), Uffizi, Florence; Interior of a Harem (1864); Portrait of Mlle. Flandrin (1866); Sketch of Stratonice (1867).

Ingres P. 1817
INCRES R. 1818

—Merson, *Ingres, sa vie et son œuvre* (Paris, 1867); F. de la Genevais (de Mercey), *Peintres et sculpteurs modernes* (Paris, 1846); Ch. Blanc, *Ingres et son œuvre*; Delaborde, *Ingres, sa vie et ses travaux* (Paris, 1870); Chesneau, *Peinture française au XIX. siècle* (Paris, 1883); Perrier, *Études*, 15; *Gaz. des B. Arts* (1861), ix. 343; (1861), x. 257; xi. 38; (1867), xxii. 105, 415; xxiii. 54, 193, 442; (1868), xxiv. 5, 340; xxv. 89, 228; (1870), iii. 112; iv. 495; Mirecourt, *Ingres* (Paris, 1858); Silvestre, *L'Apothéose de M. Ingres* (Paris, 1862); Rey, *Biographie d'Ingres* (Paris, 1867); Montrond, *Ingres* (Paris, 1869); Hamerton, *French Painters*; *Macmillan's Mag.*, xxiv. 52; *Contemporary Review*, v. 458; *Once a Week*, xvi. 221; *Art Journal* (1867), 105, 151; *L'Artiste* (1867), i. 102; *Zeitschr. f. b. K.*, ii. 170.

INKERMAN, RETURN FROM, Mrs. Elizabeth *Butler*, London; canvas. Scene—Soldiers returning over the crest of the hill after the battle of Inkerman. A straggling column of weary, wounded, and dying men, painfully marching along a rough hillside; to the right, slightly in advance, rides a young staff officer with a wounded bugler clinging to his stirrup to help himself along.

Engraved by W. T. Davey.—Portfolio (1877), 100.

INMAN, HENRY, born in Utica, N. Y., Oct. 20, 1801, died in New York, Jan. 17, 1846. Portrait, landscape, and genre painter, pupil of John W. Jarvis, in New York. In 1844 visited England, where he painted



the portraits of Wordsworth, Dr. John Chalmers, Lord Chancellor Cottenham, Macaulay, and other noted men; among his American portraits are Bishop White, Chief Justice Marshall, Jacob Barker, and the two sons of Bishop Doane. Works: *Rydal Falls*—England; *Newsboy*; *Rip Van Winkle*; *Boys of Washington*; *Ruins of Brambletye House* (1876), Wm. E. Dodge, New York; *Student*, L. L. Stuart, ib.; *October Afternoon*; *Portraits of Henry Rutgers and Fitz Greene Halleck* (1828), *Historical Society*, New York. At the time of his death Inman was engaged on a series of historical pictures for the Capitol at Washington. His son, J. O'Brien Inman, genre painter, has lived in Rome since 1866; is an Associate of the National Academy, but rarely exhibits.

INN, THE (*L'Estaminet*), Jan *Steen*, Hague Museum; canvas, H. 2 ft. 3 in. × 2 ft. 8 in. Twenty or more persons gathered in the tap-room of an inn, eating oysters, drinking, smoking, and playing trick-track. The upper part is covered with a large violet curtain, partly drawn up, beneath which is seen a balcony, and under that an elevated stage, on which a boy is lying down, blowing soap-bubbles. Sometimes erroneously called *Picture of Human Life*. *Bout sale*, Hague (1733), 515 florins; Benjamin d'Acosta sale, Hague (1764), 1,745 florins, to William IV. Engraved by Oortman in *Musée français*.—Reveil, x. 688.

INNESS

INNESS, GEORGE, born at Newburgh, N. Y., May 1, 1825. Landscape painter,



pupil for one month of Regis Gignoux; has visited Europe three times for study, the last time in 1871-76. Elected an A.N.A. in 1853 and N.A. in 1868. Studio in New York. Works: American

Sunset (1867); Joy after the Storm (1869); Twilight (1870); View near Rome (1871); Scene near Perugia (1874); Pontine Marshes, H. P. Kidder, Boston; Mountain Stream, the Homestead (1877); St. Peter's—Rome, View near Medfield—Mass., The Afterglow, Morning Sun, Landscape (1878); Spring (1881), Old Roadway, Long Island Historical Society; Niagara Falls (1883); Day in June, Sunset (1885); Gray Lowery Day—Pompton, N. J., Winter Morning—Envi- rons of Montclair, Sun- burst—Greene County, Sunset—Montclair, N. J., Twilight—Medfield, Mass. (1884), T. B. Clarke, New York.

INNESS, GEORGE, JR., born in New York, July 5, 1854. Animal painter, pupil of his father, George Inness, and for a few months of Bonnat in Paris. Sketched in differ- ent parts of Europe. Studio in Mont- clair, N. J. Works: The Ford, Patience (1877); The Brook, Pride of the Dairy (1878); Coming Storm; Surf Horse; Past- ure at Watchung (1879), Roswell Smith; Coming Storm (1880); Huntsman (1882); Mother of the Herd (1883).—Sheldon, 203.

INNOCENT X., POPE, portrait, *Velas- quez*, Palazzo Doria, Rome; canvas, H. 4 ft. 7 in. × 3 ft. 11 in. Three-quarters length,

seated in a crimson chair, on the arms of which his arms rest; dress, a white linen robe, white sleeves trimmed with lace, white linen collar, red velvet cap and cape; back- ground, a red curtain. Painted in Rome in 1649. Sir Joshua Reynolds pronounced this the finest picture in Rome. Repetition: Marquis of Bute, London. Etched by A. Lalauze after copy by Ternante in Versailles Museum.—Palomino, iii. 337; Curtis, 76.

INNOCENZO DA IMOLA. See *Imola*.

INTEMPERANCE, Thomas *Stothard*, staircase of Burghley House, seat of the Mar- quis of Exeter, Northamptonshire, England. Mark Antony and Cleopatra, with various al- legorical figures. The original sketch (can- vas, H. 1 ft. 8 in. × 2 ft.), which was en- graved by T. Chevalier, is in the National Gallery, London. Stothard was occupied four years in the decoration of this staircase



The Inn (L'Estaminet), Jan Steen, Hague Museum.

(1780-83), and received for it £1,293.—Mrs. Bray, *Life of T. S.* (London, 1851).

IPHIGENIA, picture. See *Timanthes*, *Timomachus*.

IPHIGENIA AND CYMON. See *Cymon*.

IPHION, painter of Corinth, date uncer- tain. Mentioned by Simonides (cexxi., Schneidew), but whether the elder (died about 468 B.C.) or the younger (died about 431 B.C.) poet of that name is unknown.

IRENE

IRENE (Eirene), painter, daughter and pupil of Cratinus. Among her works were a Calypso, an Aged Man, and Alcisthenes the Dancer.—Pliny, xxxv. 40 [147]; Clem. Alex., and Strom., iv. 124, 620, Pott.

IRIARTE, IGNACIO, born at Azcoitia, Guipuzcoa, in 1620, died in Seville in 1685. Spanish school; landscape painter, pupil of Herrera el Viejo; frequently worked in conjunction with Murillo, who painted the figures while Iriarte executed the backgrounds. Was an original member and first secretary of the Academy of Seville. Works: Landscapes (4), Madrid Museum; Landscape, Hermitage, St. Petersburg.—Stirling, ii. 931; Ch. Blanc, *École espagnole*; Madrazo; Curtis, 344; Washburn, 164.

IRMER, KARL, born at Babitz, Brandenburg, Aug. 28, 1834. Landscape painter, pupil in Dessau of August Becker, then of Düsseldorf Academy under Gude; after travelling through Germany, and visiting Vienna, Paris, and Brussels, he settled in Düsseldorf. Court-painter to the Duke of Anhalt. Medal in Vienna (1873). Works: Moonrise; Landscape with Cows; Dicksee in Holstein (1876), National Gallery, Berlin; View in Rügen (1876).—Müller, 275.

IRMINGER, VALDEMAR, born in Copenhagen, Dec. 29, 1850. Animal and military genre painter, pupil of Copenhagen Academy, where he won a prize in 1879; visited Paris in 1880, and Germany, Switzerland and Italy in 1882. Works: Geese Driven Home (1874); Brown Mare with Foal, Proclamation in War Time (1879); Dragoons returning from Reconnoitring, Dragoon making Inquiry of Old Woman, Dragoon Trumpeter (1880); Foot-Guards Resting in the Woods (1881); Battery Changing Position (1882); Infantry at Manœuvre, Puppies, Wounded Lioness (1883).—Sigurd Müller, 164.

IRVING, J. BEAUFAIN, born in Charleston, S. C., in 1826, died in 1877. Genre painter; in 1851 studied with Leutze in Düsseldorf, and after painting there several years, lived in Charleston until he finally set-

tled in New York about 1865. Elected an A.N.A. in 1869 and N.A. in 1872. Works: Disclosure, L. W. Jerome, New York; The Splinter (1867); Wine-Tasters (1869), August Belmont, New York; Portrait of Mrs. August Belmont (1871); End of the game (1872), J. H. Sherwood; Book-Worm, Musketeer of the Seventeenth Century (1874); Connoisseurs; Cardinal Wolsey and his Friends (1875); Off the Track (1876); After the Siege, Banquet at Hampton Court in the Sixteenth Century (1877), J. J. Astor, New York; Waiting an Audience, R. L. Stuart Collection, ib.

ISAAC, HISTORY OF, *Raphael*. See *Raphael's Bible*.

ISAAC BLESSING JACOB (Gen. xxvii.), *Murillo*, Duke of Wellington, London; canvas, H. 3 ft. 6 in. × 5 ft. Isaac, seated in bed under a canopy, blesses Jacob, who kneels; on left, Rebekah; near centre, a girl carrying a basket of linen with pigeons around her; background, a valley and ruined castle.—Curtis, 118.

By *Murillo*, Hermitage, St. Petersburg; canvas, H. 8 ft. × 11 ft. 9 in. Isaac, seated in bed before an archway nearly filled by a red curtain, blesses Jacob, who kneels and is presented by Rebekah as Esau; beside the bed, a table with bread, game, and a bowl; opposite, a landscape and well; a servant-maid enters with a water-jar; in background, Esau is seen with a dog returning from the chase. Companion to *Jacob's Dream*, in Hermitage; the two belonged to Marqués de Santiago, Madrid; purchased in Paris in 1811 for Hermitage.—Curtis, 118.

ISAAC AND REBEKAH, MARRIAGE OF (Gen. xxiv.), *Claude Lorrain*, Palazzo Doria, Rome; canvas, H. 4 ft. 1 in. × 6 ft. 6 in. In centre, a river with its waters arrested by the dam of a mill situated at left, whence the picture is commonly called *Il Molino* (Le Moulin, The Mill). In foreground, the marriage festival of Isaac and Rebekah. Liber Veritatis, No. 113. Engraved by Gmelin (1804), Vivarès (1766). Sketch, dated 1647, Seymour Haden, Lon-

ISAAC

don. Replica of picture in National Gallery, London; sent to England by C. S. Evard and sold to Angerstein, with Embarkation of Queen of *Sheba*, for 200,000 francs; purchased for National Gallery in 1824. Engraving in Gallery Angerstein, in Cabinet Gallery, in Mason's National Gallery, and by Goodall (1834).—Pattison, Claude Lorrain, 51, 227; Cat. Nat. Gal.; Waagen, Treasures, i. 341.

ISAAC, SACRIFICE OF, *Tintoretto*, Scuola di S. Rocco, Venice; oval, on ceiling of upper room. "One of the least worthy of the master in the room, the three figures being thrown into violent attitudes, as inexpressive as they are strained and artificial."—Ruskin, *Stones of Venice*, iii. 349; Ridolfi, *Marav.*, ii. 198.

ISAAC, SACRIFICE OF. See, also, *Abraham*.

ISAACSZ (Izaaksz, Ysaacx), PIETER, born at Helsingör, Denmark, in 1569, died at Amsterdam probably in 1631. Dutch school; history and portrait painter, pupil at Amsterdam of Cornelis Ketel, afterwards of Johann von Achen; after travelling in Germany and Italy settled at Amsterdam, and temporarily (1618–23) worked at Copenhagen as court-painter to Christian IV. Works: Portrait of Christian IV., Berlin Museum; Allegory on Vanity (1600), Basle Museum; Princely Banquet, Copenhagen Gallery.—*Archief v. nederl. K.*, ii. 135; *Kramm*, iii. 786.

ISABEL OF BOURBON, QUEEN, first wife of Philip IV., *Velasquez*, Mrs. Henry Huth, Wykehurst, Surrey, England; canvas, H. 6 ft. 7 in. × 3 ft. 8 in. Full-length, standing, wearing a black head-dress with white feather, white ruff, close-fitting under-sleeves, and black hooped dress, with a border of leaves of gold around the bottom and up the front, and on the bodice and long open sleeves; in left hand, a fan; right hand on back of a chair; background, pink drapery. Louis Philippe sale (1853), £300, to Mr. Farrar, who sold it in 1863 to Mr. Huth. Companion to Mrs. Huth's Philip IV. Rep-

etitions, with variations: Hampton Court; Francis Clare Ford, London.—Curtis, 92; Athenæum (1862), 623.

By *Velasquez*, Madrid Museum; canvas, H. 9 ft. 10 in. × 10 ft. 3 in. About twenty-five years old, on a white horse, which walks left; brown dress; landscape background. Probably painted in 1644; companion to Philip IV. of same size in Madrid Museum. Etched by F. Goya.—Palomino, iii. 332; Curtis, 91; Madrazo, 609.

ISABEL, SANTA, *Murillo*. See *Elizabeth of Hungary*.

ISABELLA, Sir John Everett *Millais*, Royal Institution, Liverpool; canvas, H. 3 ft. 3 in. × 4 ft. 7½ in. Scene from Keats's poem—"Isabella, or the Pot of Basil"—founded on Boccaccio's story; descriptive of the feelings of the two brothers on discovering the mutual love of Isabella and Lorenzo. This, the first Pre-Raphaelite picture by Millais, represents two rows of persons seated at table, nearly all seen in profile, and most of them portraits of friends. At right, Lorenzo (William Rossetti) holds a plate, on which he offers half of a cut blood-orange to Isabella (Mrs. Henry Hodgkinson), who is caressing a hound. At left, one of the brothers (Mr. John Harris), enraged at her reception of Lorenzo's courtesy, viciously kicks the hound, while the other (Dante Gabriel Rossetti), looking over his glass, watches the lovers with cruel eyes. A guest (the artist's father) wipes his lips with a napkin; another (Mr. W. Hugh Fenn) pares an apple; a serving-man (Mr. Wright), with a white napkin over his arm, stands behind Isabella and Lorenzo. Painted in 1848–9; Royal Academy, 1849; bought by B. G. Windus, of Tottenham; at his sale (1868), £672 10s., to Thomas Woolner, R.A.; his sale (1875), £892 10s., to Constantine A. Ionides, London; sold at Christie's (1883) for £1,102 10s. Engraved in *Art Journal* (1882) by H. Bourne.—*Fraser's Mag.* (1849), xl. 77; *Art Journal* (1882), 188.

ISABELLA, EMPRESS (wife of Charles V.), portrait of, *Titian*, Madrid Museum;

ISABELLA

canvas, H. 3 ft. 10 in. × 3 ft. 3 in. The Empress, seated in a chair near a window, holding a book in her left hand. Painted in 1544, after her death, from a picture by a supposed Flemish artist. Among the pictures taken by Charles V. to Yuste. Engraved, with alterations, by D. de Jode.—C. & C., Titian, ii. 103.

ISABELLA D'ESTE, COURT OF, Lorenzo Costa, Louvre; canvas, H. 5 ft. 2 in. × 6 ft. 4 in.; signed. Isabella, Marchioness of Mantua, crowned by Love, who stands on the knees of a woman seated in a garden on the banks of a river; around her, musicians

eyes have the light of madness in them, and her luxuriant dark-brown hair is flung lovingly over the relic, which is placed on her prie-dieu, on a silken altar-cloth. Exhibited in 1868; sold to Mr. Gambart; original sketch sold at Christie's, 1871, for 525 guineas. Replica, J. W. Garrett, Baltimore. Engraved by A. Blanchard.—Art Journal (1868), 97; Athenæum, Sept., 1873, 374.

ISABEY, EUGÈNE (LOUIS GABRIEL), born in Paris, July 22, 1804, died in Paris, April 26, 1886. Landscape and marine painter, son and pupil of Jean Baptiste Isabey. In 1830 he accompanied the expedition to Algiers as royal

marine painter. Medals: 1st class, 1824, 1827, 1855; L. of Honour, 1832; Officer, 1852. Works: Hurricane at Dieppe, Harbour of Honfleur (1827); Port of Dunkirk (1837); The Old Barks (1836); Battle of the Texel (1839), Versailles Museum; View of Dieppe (1842), Nancy Museum; View of Boulogne Harbour (1843), Toulouse Museum; The Alchemist (1845); Louis Philippe receiving Queen



Court of Isabella d'Este, Lorenzo Costa, Louvre.

make music and poets compose verses; in foreground, two women seated, one crowning a bull, the other a lamb; on right, a nymph with bow and arrow; on left, a knight who has decapitated a hydra; in background, a cavalry fight. Painted about 1510 for the Marquis of Mantua; passed at sack of that city (1630) to Château Richelieu, France.—C. & C., N. Italy, i. 548; Rosini, iv. 157; Villot, Cat. Louvre, 102.

ISABELLA AND THE POT OF BASIL, Holman Hunt, Mr. James Hall, Tynemouth, England. Scene from Keats's poem—"Isabella, or the Pot of Basil." Isabella, full-length, standing, bending over the vase in which she has buried the head of her lover, slain by her brothers. Her tearless black

Victoria at Tréport (1846); Departure of Queen of England (1846); Ceremony in the Church of Delft (1847); Marriage of Henry IV. (1848); Embarkation of De Ruyter and De Witt (1850), Luxembourg Museum; Departure of the Huntsmen under Louis XIII. (1855); Church Interior with Worshippers (1856), Ravené Gallery, Berlin; Burning of the Steamer Austria (1859), Bordeaux Museum; Wreck of the Ship Emily in 1823 (1865), Nantes Museum; The Alchemist (1865); Temptation of St. Anthony (1869); Bois de Varangeville, Ango Manor at Varangeville, Roadstead of Saint-Malo, Luxembourg Museum; Smugglers shipping Goods, Douai Museum; Beach of Villerville, Laval Museum; Village on the Cliffs, Marseilles



LAFOSSE
1866

Pierre Petit photog

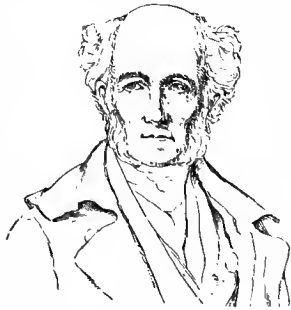
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ISABEY

Museum; View of a Creek, Perpignan Museum; Marine (1825), Storm, Montpellier Museum; Marine, Neuchatel Museum; Ships at Anchor (1830), Königsberg Museum; Entrance to Cathedral, Stettin Museum; Laden Boat boarding Coaster, Coast of Entretat—Normandy (1851), Kunsthalle, Hamburg; French Hospitality, W. H. Vanderbilt, New York; Marines (2, 1836, 1862), After the Storm (1842), W. T. Walters, Baltimore.—Bellier, i. 805; L'Art (1875), i. 39, 59; Larousse; Meyer, Gesch., 271.

ISABEY, JEAN BAPTISTE, born at Nancy, April 11, 1767, died in Paris, April 18, 1855. Miniature painter, pupil at Nancy of Girardet and Claudot, then in Paris of Dumont and David; painter to the Empress Josephine, 1805;



L. of Honour, 1817; Officer; Commander, 1853. Also painter to Charles X. Apart from their intrinsic merit, his works are of great value from their historical interest. His portraits of Napoleon I. are among the best in existence. Works: General Bonaparte in Gardens at Malmaison, Napoleon visiting Factory at Rouen (1804), do. at Jouy (1806), Versailles Museum; Review before First Consul in Courtyard of Tuileries (1801), Staircase of the Musée du Louvre (1817), Louvre, Paris; Congress of Vienna (1815), Windsor Castle; Portrait of Napoleon (in oil), do. of King of Rome, Nancy Museum; do. of Grand-duke of Baden, Baden-Baden Gallery; King Jerome, Dresden Museum.—

J. Isabey 1817

Bellier, i. 804; Biog. univ., xx. 382; Ch. Blanc, École française, iii.; Meyer, Gesch., 104; Larousse, ix. 801; Lenormant, B. A. et Voy., i. 218; Jal, 698.

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

ISENMANN, CASPAR, died in 1466. German school. Became citizen of Colmar in 1436. His pictures, influenced by the Flemish school, are realistic in feeling, with expressive heads and powerful though sober colouring. In 1462 he contracted to paint an altarpiece for the church of St. Martin at Colmar. Works: Seven Scenes from Life of Christ (1465), Colmar Museum.—Woltmann, Deutsche Kunst im Elsass, 213.

ISIDORO, ST., *Murillo*, Seville Cathedral; canvas, H. 6 ft. 2 in. × 5 ft. 6 in. Seated, robed in white, with a mitre, with a crook in right hand and an open folio in left; on right, other books and a column; behind, a curtain. Painted in 1655 for D. Juan Federigui, Archdeacon of Carmona, who presented it, with its companion, *St. Leandro*, to the Cathedral.—Curtis, 243.

ISMENIAS, painter, of Chalcis, 5th century B.C. Plutarch, in his life of the Athenian orator Lycurgus (Vit. x., Orat. 37), says Ismenias painted, for the Erechthæum, a picture in which were represented the priests of Poseidon of the family of Lycurgus.

ISRAELS, JOZEF, born at Gröningen in 1824. Genre painter, pupil in Amsterdam of Cornelis Kruseman, then in Paris of Picot. His genre scenes from Dutch maritime life are superior to his earlier historical pieces. At present resides at The Hague. Medals: Paris, 3d class, 1867;



1st class, 1878; L. of Honour, 1867; Officer, 1878; Order of Leopold. Works: William of Orange defying Decrees of King of Spain (1855); Village Scene; Preparation for the Future (1855), Walk along Cemetery (1856), Amsterdam Museum; Children of the Sea; Peaceful House; Fishing Boats shipwrecked off Scheveningen (1862); Sick Mother, Mother in Health, Orphan Asylum at Katwyk, Last Breath, True Support, Madonna in the Hut, Age and Infancy (1872); First Sail.

ISUMBRAS

Poor of the Village (1873); Expectation, Anxious Family (1874); Waiting for the Herring Boats (1875); Returning from the Field (1878); Alone in the World (1878), Amsterdam Museum; Breakfast Time, Dinner of Cobblers, Anniversary (1878); Frugal Meal, W. H. Vanderbilt, New York; Nothing more! Sewing School at Katwyk (1881); Silent Interview (1882); Fair Weather, Child Asleep (1883); Return (1884).

Jos/Israels.
ISUMBRAS, SIR, AT THE FORD, Sir John E. *Millais*, Bart., John Graham, Esq., London; canvas, H. 4 ft. 1 in. x 5 ft. 7 in. An ancient knight, clad in golden armour, who has attained all the glories of this life, has laid aside his pride to help two woodcutters' children over a river ford upon the saddle of his grand war-horse. The landscape, a sunset in the forest along the river's bank, was painted on the Tay. The verses in the Academy Catalogue, ascribed to the "Metrical Romance of Syr Ysumbras," were written by Tom Taylor. Royal Academy, 1857. Satirized in a caricature of the time entitled "A Nightmare" (by Frederick Sandys?), representing the artist on an ass, carrying Dante G. Rossetti and Holman Hunt, with Michelangelo, Raphael, and Titian on the distant bank, in attitudes expressive of horror of this last Pre-Raphaelite attempt. The picture was purchased originally by Charles Reade, the novelist.

ITTENBACH, FRANZ, born at Königs-winter, near Cologne, April 18, 1813, died in Düsseldorf, Dec. 1, 1879. History and portrait painter, pupil of the Düsseldorf Academy under Theodor Hildebrandt and Schadow; with the latter and Karl Müller he visited Italy in 1839-41, and resided for a time in Munich before returning to Düsseldorf. For several years he was occupied with fresco paintings in St. Apollinaris Church at Remagen, and in 1864 in St. Quirinus Church at Neuss. Professor; Member of Vienna Academy. Medals in

Cologne (1861), Berlin (1868), and Besançon. Prussian Order of the Crown, Belgian Order of Leopold. Works: Christ Crucified—with Mary and St. John (1845), Roman Catholic Church, Königsberg; Baptism of Christ (1849), Garrison Church, Düsseldorf; Christ Crucified (1850), Prague Gallery; Altarpiece in five Panels (1851), Liechtenstein Gallery, Vienna; Mary Mediatrice (1852); Virgin Enthroned, Assumption (1858-61), St. Remigius Church, Bonn; Holy Family (1861), Prince Liechtenstein's chapel, Vienna; Holy Family (1862), Duke of Hamilton's chapel, Baden-Baden; Madonna (1862); Madonna (1864); 4 Altarpieces (1865-68), St. Michael's Church, Breslau; Holy Family in Egypt (1868), National Gallery, Berlin; Portraits of Archbishop Clemens August of Cologne, and of Queen Stephanie of Portugal (1860).—Allgem. d. Biogr., xiv. 644; Kunst-Chronik, xv. 178; Art Journal (1865), 133; W. Müller, Düsseldorf K., 48; Wiegmann, 172.

IVANOFF, ALEXANDER ANDREËVICH, born in St. Petersburg in 1806, died there, July 18, 1858. History painter, son and pupil of Andrei Ivanoff (1775-1846) and of St. Petersburg Academy. During a twenty-seven years' residence in Rome he occupied himself almost exclusively in painting a colossal Christ appearing to the People. Work: Christ and Magdalen (1832), Hermitage, St. Petersburg.—Zeitschr. f. b. K., xvii. 160.

JABIN, CH. G. GEORG, born at Brunswick, Aug. 18, 1828, died at Harzburg, Jan. 14, 1864. Landscape painter, pupil of Düsseldorf Academy under Schirmer in 1850-55; visited Switzerland in 1857, and Norway in 1863; painted mostly Swiss scenes in style of Ruysdael. Works: Waterfall in Lin Valley, Brunswick Gallery; Murchsee Fall; Forest Mill in Westphalia; The Brocken by Moonlight; Eckerfall, Regenstein; Falkenstein; Oker Valley; Ilse Valley.—Allgem. d. Biogr., xiii. 522; Dioskuren (1864), 51.



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JEUNE FEMME DU TEMPS DE LA RESTAURATION

JACCOBER

JACCOBER, JACOB BER called, born at Blieskastel, Bavaria, March 6, 1786, died in Paris, July 17, 1863. Fruit and flower painter, pupil of Gerard van Spaendonck; became naturalized in France. Employed at Sévres from 1823 till 1825, and of high repute in his branch of art. Medals: 2d class, 1831 and 1834; 1st class, 1839; L. of Honour, 1843. Works: Fruits and Flowers (1839), Luxembourg Museum; do. in Salons of 1822-55.—Bellier, i. 809; Nouvelle biogr. générale, Paris, 1855.

JACK IN OFFICE, Sir Edwin *Landseer*, South Kensington Museum; canvas, H. 1 ft. 8 in. × 2 ft. 2 in. An itinerant dealer in dog-meat has left his barrow in an alley in charge of a satiated mongrel, who, seated upon the top, receives unmoved the courtier-like attentions of his hungry and less fortunate fellow-creatures. Somewhat similar in treatment to Alexander and Diogenes. Royal Academy, 1833.—Blackburn, Pictures at Kensington; Stephens, 69.

JACKSON, JOHN, born at Lastingham, Yorkshire, May 31, 1778, died in London, June 1, 1831. Son of a tailor, but enabled by friends to study in schools of Royal Academy; elected A.R.A. in 1815, and R.A. in 1817. Became famous as a portrait painter, both in water-colours and in oils, and had many distinguished sitters. In 1819 he visited Rome, where he painted Canova, and was elected a member of the Academy of St. Luke. One of his best works is a portrait of Flaxman, painted for and in possession of Lord Dover. Portraits of Miss Stephens, Sir John Soane, and Rev. William Holwell Carr, National Gallery; portrait of himself, National Portrait Gallery; do., at Dover House, Whitehall, and at Castle Howard.—Redgrave;

Cat. Nat. Gal.; Ch. Blanc, École anglaise; Sandby, i. 359.

JACOB, JULIUS, born at Berlin, April 25, 1811, died there, Oct. 20, 1882. History and portrait painter, pupil in Berlin of Wach, of Düsseldorf Academy, and in Paris of Delaroche. Travelled in Europe, North Africa, and Asia Minor; spent eleven years in England, and in 1865 went to Vienna, where, after painting twenty-six portraits of distinguished persons within a year, he returned to Berlin. Medals in Paris, Lyons, Rouen; member of many artistic societies. Works: Scenes from History of St. Louis;



Blessing of Jacob, Rembrandt, Cassel Gallery.

Artist Life; Portraits of Princes Metternich, Schwarzenberg, Liechtenstein, Kinsky, Windischgraetz, Lobkowitz, Field-Marshal Hess, Count Apponyi; Male Head (1845), National Gallery, Berlin.—Müller, 277; Jordan (1885), ii. 106; Kunst-Chronik, xviii. 41; Leixner, Mod. K., i. 56; ii. 100, 119; Rosenberg, Berl. Malersch., 54.

JACOB VAN AMSTERDAM. See *Cornelisz, Jacob*.

JACOB AND THE ANGEL (Gen. xxxii.), Eugene *Delacroix*, St. Sulpice, Paris; mural painting in chapel of Saintes-Anges. The struggle of Jacob with the angel. One of Delacroix's best works.—Larousse, ix. 862.

JACOB

JACOB, BLESSING OF (Gen. xlix.), *Rembrandt*, Cassel Gallery; canvas, H. 5 ft. 6 in. × 6 ft. 8 in.; signed, dated 1656. Jacob, on his death-bed, supported by his son Joseph, extends his hands to bless his two grandsons, who kneel on the further side of the bed; beside them stands the mother, with her hands united. One of the artist's best pictures. Carried to Paris in 1806-7, and returned in 1814. Engraved by Claessens and Oortman in *Musée français*; Unger; Massaloff.—*Filhol*, vi. Pl. 374; *Musée français*; *Smith*, vii. 6.

JACOB, DREAM OF (Gen. xxviii.), *Mu-*



Dream of Jacob, Spagnoletto, Madrid Museum.

rillo, Hermitage, St. Petersburg; canvas, H. 8 ft. × 11 ft. 9 in. Jacob asleep, with his head on a stone, his staff near him on a cruse; at left, an angel pointing to the ladder, on which two angels are ascending and three descending. Same history as *Isaac blessing Jacob*, of Hermitage, its companion.—*Curtis*, 118; *Hermitage Cat.*, 127.

By *Raphael*, Stanza d'Eliodoro, Vatican; fresco on ceiling. Jacob asleep on some flat stones; in the clouds a ladder with five angels, and above, God the Father in glory with outstretched arms. Shows hand of Giulio Romano. Painted in 1513-14. Engraved by J. Bos (1560); Joh. Alessandri

(1718); Fr. Aquila.—*Vasari*, ed. Mil., iv. 346; *Müntz*, 370; *Passavant*, ii. 129.

By *Spagnoletto*, Madrid Museum; canvas, H. 5 ft. 10 in. × 7 ft. 4 in. Jacob, in a long dark robe, somewhat like a Capuchin's, lies asleep on the ground, at the foot of an overturned tree; in the background, at right, the mysterious ladder with angels ascending and descending. From collection of Philip IV. Lithographed by C. Rodriguez.—*Réveil*, xiv. 980.

By *Tintoretto*, Scuola di S. Rocco, Venice; oval, on ceiling of upper room. "The painter has tried to overcome the awkwardness of winged angels ascending and descending steps by throwing them into extravagant attitudes, but he has evidently not treated the subject with delight."—*Ruskin*, *Stones of Venice*, iii. 347.

JACOB, HISTORY OF. *Raphael*. See *Raphael's Bible*.

JACOB WITH FLOCKS OF LABAN (Gen. xxx.), *Murillo*, Sir John Hardy, Bart., Dunstall Hall, Staffordshire, England; canvas, H. 8 ft. × 11 ft. 9 in. Jacob, on right, enters pool and lays peeled rods before

the sheep on the left; behind him, his dog asleep; on left, a sheepfold; on right, a servant leading a mule is driving flocks away; rock in centre divides the landscape. Probably belonged to Marqués de Santiago, Madrid; bought at Lord Northwick sale (1859), £1,480.—*Curtis*, 119.

JACOB AND LABAN, MEETING OF (Gen. xxxi.), *Murillo*, Grosvenor House, London; canvas, H. 8 ft. × 10 ft. 1 in. In centre, Jacob and Laban conversing; on left, the family of the former in two tents; on right, horses and men; background, landscape of trees and mountains. Probably belonged to Marqués de Santiago, Madrid;

JACOB

said to have been bought in Madrid in 1808 for Lord Overstone, and sold to Marquis of Westminster for two Claudes, a Poussin, and £1,200 in money.—Buchanan, *Memoirs*, ii. 221; Curtis, 120.

JACOB AND RACHEL (Gen. xxix.), *Giordano*, Dresden Gallery; canvas, H. 6 ft. 8 in. × 7 ft. 6 in. Jacob, gone into Mesopotamia to take a wife from the daughters of



Jacob and Rachel, Giordano, Dresden Gallery.

Laban, meets Rachel with her flocks near a well, and hastens to remove the stone from the well's mouth. Engraved by Joseph Wagner.—*Réveil*, vii. 435.

JACOBELLO DEL FIORE. See *Fiore*.

JACOBI, BERNARDINO. See *Buttione*.

JACOBS, JACOBUS (ALBERTUS MICHAEL), born in Antwerp, May 19, 1812, died there, Dec. 13, 1879. Marine painter, pupil of Antwerp Academy under Van Bree and Wappers; studied especially Claude Lorrain, Joseph Vernet, and Willem van de Velde; visited the Mediterranean Coast, Greece, Egypt, Cyprus, Asia Minor, Russia, and Scandinavia, and in 1843 became professor at the Antwerp Academy. Order of Leopold, 1849; Officer, 1864. Several medals. Works: Outlook from Cape Colonna—Greece (1846), Weimar Museum; Grecian Archipelago (1848), National Gallery, Berlin; Shipwreck of Floridian (1849), Sunrise in the Archipelago (1852), Harbour of Con-

stantinople, New Pinakothek, Munich; Arabs resting in the Desert (1849); Golden Horn (1852); Waterfall of the Glommen in Norway (1853), Brussels Museum; Ruins of Karnak (1857); Sogne Fjord (1857), Caravan in Flight, Ruins of Philæ, Breeze on Finland Coast, Bay of Lepanto (1864); Cataracts of the Nile, Canal Grande in Venice, Entrance to Bergen Harbour (1867).—*Immerzeel*, ii. 75; *Kunst-Chronik*, xv. 211.

JACOBS, PAUL EMIL, born in Gotha, Aug. 18, 1802, died there, Jan. 6, 1866. History painter, pupil from 1818 of the Munich Academy under Langer, father and son; visited Upper Italy in 1824, and in 1825–28 studied in Rome. Settled in Frankfurt, painted chiefly portraits, and in 1830 went to St. Petersburg, where he became member of the Academy. Returned to Gotha in 1834; he painted in Hanover for the king in 1835–38, visited Greece and Rome, and settled in Gotha in 1840; was in Rome again in 1844–45, and in 1853–57. Member of the Berlin Academy, and court-painter and aulic counsellor to Duke of Coburg-Gotha. Works: Mercury and Argus (before 1825); Raising of Lazarus (1825); Venus Asleep (1826), Heads of Roman Women (2), Gotha Museum; Prometheus (1829); Portrait of General Diebitsch-Sabalkanski, Ascension, Last Supper (1830–34). Frescos: Venus rising from Sea, Triumph of Bacchus, Argonauts (1835–38), Royal Palace, Hanover; Crucifixion (1840), St. Augustin's, Gotha; Scheherazade, Wilhelma, Stuttgart; replicas in Manchester, Königsberg Museum (1840), and Gotha; Presenting of the Silk Cord (1844), Villa Rosenstein, near Stuttgart; Samson and Delilah (1845); Judith and Holofernes (1850); Oriental Slave Market, Rape of Proserpine, Munich Gallery; Luther at Worms, City Hall, Stralsund; Christ, Madonna, Catholic Church, Gotha; Ecce Homo (1853), Museum, ib.; Descent from the Cross, Susanna (1856); Germania Mourning, Germania Victorious, Day and Night, War and Peace.—*Allgem. d. Biogr.*, xiii. 615; *Kunst-Chronik*, i. 3.

JACOBSEN

JACOBSEN, SOPHUS, born at Frederikshald, Norway, Sept. 7, 1833. Landscape painter, pupil of Düsseldorf Academy under Gude; has travelled in Norway, Germany, and Italy. His landscapes with rain, snow, or moonlight effects are painted with great truth to nature. Works: View in the Eifel (1861); Moonlight on Norwegian Coast (1867); Moonlight in Venice (1872); Winter Landscape (1873); Autumn Landscape, Christiania Museum; Laplanders on Reindeer Hunt (with Tidemand); Rhenish Landscape, Düsseldorf Gallery.—Müller, 277.

JACOBSZ (Jacobsen), JURIAEN, born in Hamburg about 1610 (?), died at Amsterdam in 1664 (?). Flemish school; history and animal painter, pupil at Antwerp of Frans Snyders; said to have travelled extensively, especially in Switzerland; afterwards lived at Amsterdam and at Leeuwarden, Friesland. Works: Boar attacked by Dogs (1660), Dresden Museum; do. (1677?), Copenhagen Gallery.—Immerzeel, ii. 76; Kramm, iii. 790; Schaefer, iii. 1141.

JACOBSZ, LUCAS. See *Leyden*.

JACOBY, VALERIAN, born in 1834. History painter, pupil of St. Petersburg Academy. Settled in Rome. Works: Death of Robespierre; Seizure of Biron; Cardinal de Guise receiving Coligny's Head (1869); Beggar's Easter Day; Orange Seller.—Kunst-Chronik, iv. 68; Müller, 278.

JACOMIN, ALFRED LOUIS, born in Paris, Jan. 3, 1843. Genre painter; medal at Philadelphia Exhibition, 1876. Works: *Faust* and Mephistopheles (1869), James H. Stebbins, New York; Bilboquet and his Companion, Armourer of 17th Century (1876); A Baptism (1877); Magic Mirror (1878); Indisposed (1879); Old Clothes Dealer (1880); Father Robin's Forge (1881); Blacksmith's Shop, Bit of Jarnac (1882); Job (1883); The King's Ordinance (1885).

JACOMIN, MARIE FERDINAND, born in Paris; contemporary. Landscape painter. Medal, 3d class, Paris, 1883. Works: Bois noirs in Forest of Marly (1878); Moonrise in Forest of Fontainebleau (1879); End of

Winter Day (1880); Route of Chêne au Chat, Hut in Saint Germain Forest (1881); Gruye Valley in Forest of Marly (1882); Oak of Vierge-Noire, Chestnut Grove (1883); View at Montcheureuil, Père Gillot's Cabin (1884); Views in Forest of Saint Germain (2, 1885).

JACOMO, BARBERINO. See *Barbari*, Jacopo de'.

JACOPO AVANZI. See *Avanzi*.

JACOPO DA CASENTINO, 14th century, born in Prato Vecchio, died there, aged eighty. Florentine school. Met Taddeo Gaddi while the latter was decorating a chapel in the church of Sasso della Vernia in Casentino, and followed him to Florence. He painted many frescos in that city, both as a subordinate and as a master, and was one of the founders, in 1349, of the Company of St. Luke. About 1354 he went to Arezzo, where he reconstructed the waterworks of the Fonte Guinizelli, and executed a great number of frescos. His work is weakly Giottesque and feeble in execution. Among the few extant examples of his style are a St. John Evangelist with predella in the National Gallery, London; a predella in the Uffizi, Florence; and a Dead Christ (fresco) in S. Bartolommeo, Arezzo.—C. & C., Italy, ii. 2; Vasari, ed. Mil., 669; W. & W., i. 454.

JACOPO DI SAN SEVERINO. See *Lorenzo di San Severino*.

JACOPO DA VALENTIA or **VALENTINA**, Venetian school, end of 15th and beginning of 16th century. Pupil of Bartolommeo and Luigi Vivarini, whose faces and figures he frequently reproduced. He was a second- or third-rate journeyman, devoid of feeling as a colourist, who rivalled Palmezzano and Filippo of Verona in dulness. Earliest work, a half-length Madonna, dated 1485, at Belluno. He probably became a master, beginning of the 16th century, in Serravalle, where he received frequent commissions. Two Madonnas by him (one 1508) are in the Cathedral of Ceneda, and another (1509) is in the Venice Academy.—C. & C., N. Italy, i. 73.



JACOPO

JACOPO DI VENETIA. See *Bellini, Jacopo*.

JACQUAND, CLAUDIUS, born in Lyons, Dec. 6, 1805, died in Paris, May 3, 1878. History painter, pupil of Fleury Richard. First exhibited in 1824, and in 1838 settled in Paris. His pictures, though well composed and drawn, are somewhat monotonous and dull in colour. Medals: 2d class, 1824; 1st class, 1836; Philadelphia Exposition, 1876; L. of Honour, 1839; Order of Leopold of Belgium. Works: Prison Courtyard (1824); Sir Thomas More (1827), Lyons Museum; Death of Adelaïde de Comminges (1831); Presentation of Louis Labbé to Francis I. (1834); Cinq Mars and De Thou (1835), Voltaire arrested at Frankfort (1835), Neuchatel Museum; Comminges recognizing Adelaïde (1836), Lyons Museum; Four Ages of a Woman (1836); Jocelyn, Laurence waiting for Jocelyn (1837); Death of Young Gaston de Foix (1839), Leipsic Museum; Charlemagne crowned King of Italy (1838), Chapter of Order of St. John at Rhodes (1839), Versailles Museum; The Avowal (1840), Lyons Museum; After Dinner (1841); Henry of Burgundy invested with Portugal (1842), Versailles Museum; At once Minister and Doctor (1842); The Right of High and Low Jurisdiction (1845); Autumn Rents, Capture of Jernsalem (1846), Versailles Museum; Charles V. in Convent of St. Just (1847); The Orphans, The Blessing, Hamburg Museum; Christ on Golgotha (1850); St. Bonaventura refusing the Insignia of the Cardinalate (1852), formerly in Luxembourg Museum; Mayor of Boulogne refusing the Terms of Henry VIII. (1852), Hotel de Ville, Boulogne-sur-Mer; L'Amende Honorable (1853), formerly in Luxembourg Museum; Sacrilege (1853); Last Interview of Charles I. with his Children (1855), formerly in Luxembourg; Clemency of Peter the Great (1855); German Troopers (1857), Sir Richard Wallace; Pergino painting for Monks (1859), Dijon Museum; William the Silent selling his Jewels (1859), King of Holland;

Convalescent Priest, Crust of Pastry, Presentation in Temple (1863), Ministry of Interior, Paris; La Vierge du Travail (1863), Cambrai Museum; Dante in Rome (1864); Easter, Two Misers (1865); Galileo before his Abjuration (1867), Amiens Museum; Guido d'Arezzo and his Pupils (1868); Bonaparte at Nice (1869); Christopher Columbus on his Death-Bed showing his Chains to his Son (1870); Death of St. Joseph (1872); Ransom of Sicilian Family captured by a Barbary Pirate (1873); Sacrilege, Chiefs of German Mercenaries (1874); Death of the Virgin, Monthly Collection (1875); Grief and Compassion (1876); Stella in Rome in 1698 (1877); Maria de Medici visiting Studio of Rubens, Cardinal visiting Ribera in his Studio, Nantes Museum; Maid of Palaiseau, Cambrai Museum; Rousseau taking Leave of Marshal de Luxembourg's Family, Neuchatel Museum; Gypsy Gang in Court-room, New Pinakothek, Munich; Frescos in St. Philippe du Roule, St. Bernard, Paris, and Chapelle de St. Ferdinand, Neuilly.—*Bel-lier*, i. 811; *Larousse*; *Meyer, Gesch.*, 155.

JACQUE, CHARLES ÉMILE, born in Paris, May 23, 1813. Animal and landscape painter, engraver, and etcher. Few French artists have a more widely extended or better deserved reputation, though more noted as an etcher than a painter, his colouring being somewhat crude. He paints farmyard scenes in perfection, and excels in accurate knowledge of sheep and poultry, of which he is a fancier; has also been called *Le Raphael des Porceaux*, from his truthful pictures of pigs. Medals: 3d class, 1861, 1863; Medal, 1864; L. of Honour, 1867. Works: Herd of Oxen driven to Watering Place (1849), Angers Museum; Landscape with Cattle (1856),



JACQUEMART

Châlon-sur-Saône Museum ; Flock of Sheep in a Landscape (1861), Luxembourg Museum ; Chicken Yard, Group of Sheep (1862) ; Enclosure at Barbison (1863) ; Ploughing (1864) ; Country Scene (1865) ; Landscape (1866) ; In a Sheepfold, Border of Wood with Animals (1870) ; Girl Knitting (1872) ; Sheep, Chickens (2), The Village Poor, Pastoral (3), W. T. Walters, Baltimore ; Landscape and Sheep, H. C. Gibson, Philadelphia ; Horses in Stable, Sheep and Chickens, Ducks, A. E. Borie Collection, *ib.* ; Sheep Stable, W. H. Vanderbilt, New York ; Sheep, Hawk Collection, *ib.* ; Fowls, T. A. Havemeyer, *ib.* ; Rock, Aug. Belmont, *ib.* ; Coming Storm, Young Shepherdess, Landscape with Horses, *do.* with Sheep, and others, J. C. Runkle, *ib.* ; Poultry, Sheep in Stable, D. O. Mills, *ib.* ; Poultry, John Hoey, *ib.* ; Sheep and Shepherdess, R. L. Cutting, *ib.* — Claretie,

Ch. Jacquemart

Peintres,
etc. (1884),
ii. 297 ;
Guiffrey,
Œuvres de

Ch. Jacque (Paris, 1867) ; Meyer, *Gesch.*, 760 ; Hamerton, *French Painters* ; Sept., 1875, Portfolio.

JACQUEMART, NÉLIE, born in Paris in 1845. History and portrait painter, pupil of Cogniet. In 1864 she decorated the church at Suresne, near Paris, but her high reputation was gained by such portraits as those of Drury (1869), Du-faure and Canrobert



(1870), Thiers (1871), which when exhibited attracted much attention. Medals : 1868, 1869, 1870 ; 2d class, 1878. Works : Father of the Orphans, Molière with the Barber Geny at Pécenas (1863) ; Supper at Emmaus, The Pine-Apple Tavern with Molière reading "Les Femmes Savantes" to Corneille and Boileau (1866) ; Portrait of General Aurelle de Paladines (1877), Luxem-

bourg Museum ; Landscape (1870), W. T. Walters, Baltimore.—Bellier, i. 812 ; Zeitschr. f. b. K., x. 367.

JACQUET, JEAN GUSTAVE, born in Paris, May 25, 1846. Genre and portrait painter, pupil of Bouguereau. His genre pieces are original and fine in colour ; his portraits have strength, charm, and expression, as well as delicacy of tone. Medals : 1868 ; 1st class, 1875 ; 3d class, 1878 ; L. of Honour, 1879. Works : Modesty, Sadness (1865) ; M. Guillemin in Dress of 16th Century (1866) ; Call to Arms in the 16th Century (1867) ; Departure of Army with German Mercenaries (1868) ; Judith, Garden in Lesmaès (1869) ; Girl holding a Sword (1872) ; Festival in Touraine about 1565 (1873) ; The Mysterious Studio (1874) ; Mercenaries Halting, Revery, Vidette (1875) ; Country Woman (1876) ; Poor Girl (1877) ; Joan of Arc praying for France (1878) ; The First to Arrive (1879) ; Minuet (1880) ; Glorious France (1882) ; La Pavane—Dance of 16th Century (1884) ; The Wag, Queen of the Camp (1885).

JADIN, EMMANUEL CHARLES, born in Paris ; contemporary. Genre and animal painter, son and pupil of Louis Godefroy Jadin and of Cabanel. His late hunting scenes are better painted than his early genre pieces. Medals : Philadelphia Exposition, 1876 ; 3d class, Paris, 1881. Works : Sheik Salah dead in his Tent (1876) ; Raising of Lazarus (1877) ; Return from the Cemetery in Venice (1878) ; Emigrants on a Steamer (1879) ; Vision of St. Hubert (1880) ; Deer in Forest of Fontainebleau, Boar Hunt (1881) ; Group of Boars in Summer, Greyhound (1882) ; Foal of an Ass (1883) ; Monkey showing Magic Lantern (1884) ; Too Late ! (1885).

JADIN, LOUIS GODEFROY, born in Paris, June 30, 1805, died there in June, 1882. Landscape painter, pupil of Abel de Pujol and Hersent. Paints spirited hunting scenes, eight of which in panels decorate the dining-room of the Ministry of State. Medals : 3d class, 1834 ; 2d class,

JADRAQUE

1840; 1st class, 1848; 3d class, 1855; L. of Honour, 1854. Works: Plain of Montfort-l'Amaury (1834); Factory of Poussin near Rome (1837); The Villa d'Este (1838); Castle of St. Angelo (1839); Hunting at Fontainebleau (1844); Deer Hunt (1848); Stag at Bay (1852), Ministry of Interior, Paris; Relay of Dogs at Château de Mailly (1855), Arras Museum; The Seven Deadly Sins (1857); View of Rome, Vision of St. Hubert (1859); Victim of Despotism

Madrid, 3d class, 1871, 1876; 2d class, 1878; Vienna, 1873. Works: Charles V. at San Yuste (1878), Madrid Museum; Interesting Reading; Cisneros presented to Queen Isabella.—*La Ilustracion* (1879), i. 43.

JAFFA, PLAGUE OF, Antoine Jean Gros, Louvre, Paris; canvas, H. 17 ft. 6 in. × 23 ft. 7 in.; signed, dated Versailles, 1804. General-in-Chief Bonaparte, in order to inspire confidence in his army, visited, March 11, 1799, his plague-stricken soldiers in the



Plague of Jaffa, Antoine Jean Gros, Louvre, Paris.

(1861); Twelve Dogs of Virelade Breed (1864); Women of Isle of Sein burning Seaweed (1868); Aurora, ceiling in Salon d'Hercole, Palais du Sénat, Paris; Eight Panels with Hunting and Falconry Subjects, Ministry of State, ib.—*Bellier*, i. 816; *Chronique des Arts* (1882), 186; *Larousse*, ix. 875; Meyer, *Gesch.*, 762.

JADRAQUE SANCHEZ, Don MIGUEL, born at Valladolid; contemporary. History painter, pupil of Valladolid art-school, where he won the first prize. Medals:

hospitals at Jaffa. Scene—The interior of a mosque surrounded by a large court, converted into a hospital; near the centre, Bonaparte, followed by Berthier and Bessières, and attended by physicians, touches without fear the body of a plague-stricken sailor; the dying, the sick, and the convalescent on all sides. Salon of 1804. Gros received 16,000 francs for the picture, which was very successful. Engraved by Laugier, and by Queverdot and Pigeot.—*Landon*, Musée, xii. Pl. 1-2; *Villot*, Cat. Louvre;

JÄGER

Gal. de Versailles, No. 655 ; Norvins, Hist. de Napoleon, i. 486.

JÄGER, GUSTAV, born in Leipsic, July 12, 1808, died there, April 19, 1871. History painter, studied at first in Leipsic and at the Dresden Academy, and from 1830 in Munich under Julius Schnorr, whom, after visiting Rome in 1836-37, he assisted in painting frescos in the new palace. In 1846-48 he decorated the Herder room at the castle in Weimar with frescos, and in 1850 painted one of the frescos in the Niebelungen Hall at Munich. He was made director of the Leipsic Academy in 1847. Works: Entombment, Burial of Moses, Leipsic Museum (Cartoon in Weimar Museum); Job (1833); Prayer of Moses during the Battle (1835); Balaam with the Angel (1836); Mystical Marriage of St. Catherine (1855), Dresden Museum. Frescos: Charlemagne driving the Longobards from Germany, Conquest of Saragossa, Battle with the Huns, Death of Charlemagne in Aachen, Charlemagne taking Pavia, Council at Frankfurt, Coronation of Charlemagne in Rome, Frederic Barbarossa proclaimed Emperor, Barbarossa's Entry into Milan, Peace Treaty with Alexander III. in Venice, Death of Barbarossa at Seleucia (1837-45), all in the Königsbau, Munich; Allegories illustrating Herder's Works (1846-48), Herder room, Weimar; Entombment, Leipsic Museum; Dream of Sophronius, Magdalen at the Feet of the Saviour (1859); Circumcision of St. John.—Allgem. d. Biogr., xiii. 649; Allgem. Zeitg., April 27, 1871, Beilage, 117; Cotta's Kunstbl. (1836), 54; D. Kunstbl. (1850), 328; (1851), 19; (1858), 291; Förster, v. 101; Kunst-Chronik, vi. 423.

JÄGER, KARL, born at Nuremberg in 1838. History painter, pupil of Reindel, Kreling, and Munich Academy. Professor at Nuremberg Art School. Works: Golden Age of Nuremberg; Birth of Dürer; Fair Rothtraut (1877); twelve portraits of German Kings; Portrait of Director Essenwein, Nuremberg Museum.—Müller, 279.

JAHN, JOHANN QUIRIN, born in

Prague, June 4, 1739, died there, July 20, 1802. History painter and writer on art; son and pupil of Jacob Jahn (died in 1767), and for several years assistant of Palko in fresco and oil painting. Visited Holland, France, and Germany, and was made associate of the Academy at Vienna. After his return to Prague in 1796 he painted altarpieces for Bohemian and Schleswig churches. Works: S. Felippo Neri (1772), Church of St. Veit, Prague; St. Stephen (1775), St. Stephen's, ib.; masterly copy of Correggio's La Notte, Church at Liebesnitz.—Allgem. d. Biogr., xiii. 686; Wurzbach, x. 47.

JAIRUS, DAUGHTER OF (Mark, ch. v.), Gustav Richter, National Gallery, Berlin; canvas, H. 11 ft. 10 in. × 9 ft. 5 in.; signed, dated 1856. Christ, accompanied by three apostles, stands beside the bed of the maiden, who raises her head and looks up to him, while the mother bends listening over her; the father, standing behind the couch, has laid his hand on his child's pillow and looks in mute astonishment at the miracle.—Jordan (1885), i. 102.

JALABERT, CHARLES FRANÇOIS, born at Nîmes, Jan. 1, 1819. Genre and portrait painter, pupil of Paul Delaroche. After competing for the prix de Rome three times without success, he spent three years in Italy, and returned with a picture which was bought by the State. His figures are well grouped, but not free from affectation. This is especially applicable to his religious pictures. Medals: 3d class, 1847; 2d class, 1851, 1867; 1st class, 1853, 1855; L. of Honor, 1855; Officer, 1867. Works: Virgil, Horace, and Varius at the House of Mæcenas (1847), Luxembourg Museum; St. Luke, Villanello (1852); Annunciation, Nymphs listening to Orpheus (1853); Christ on Mount of Olives (1855); Farewell of Romeo and Juliet, Raphael at work on the Madonna San Sisto (1857); A Widow (1861); Christ walking on the Sea, Maria Abruzze (1863); The Awakening (1872); Oedipus and Antigone, Nîmes Museum; Christian Martyr, Italian Girl, Orpheus (1853); The Morn-



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GEORGE GIBBS JUNIOR

LONDON,
Published by John Major, 50 Fleet Street
Novr 4th 1826

JALEO

ing (1863), W. T. Walters, Baltimore.—Bellier, i. 818; *Nouv. biog. générale*; Ch. Blanc, *Artistes de Mon Temps*, 474; Hamerton, *Painting in France*; Meyer, *Gesch.*, 367.

JALEO, EL, Raimundo de *Madrazo*, Henry C. Gibson, Philadelphia. A gypsy girl, mounted on a table in the court of the Casa de Pilatos, Seville, dancing the jaleo; behind her are several torrerros, one playing a guitar, and in front, seated under the banana trees, is a female companion, watching the performance.—*Art Treas. of Amer.*, i. 70.

JALEO, EL, John S. *Sargent*, T. Jefferson Coolidge, Boston. El Jaleo, or Dance of the Gitanos. In foreground, a gypsy girl is executing a slow, measured, voluptuous dance, the principal movement being with the arms and body; in background, ranged against a white wall, on which their shadows are thrown by strong lamplight, are a row of black-robed musicians. Original subject, strongly rendered in manner of Velasquez. Paris Salon (1882). Engraved by Hcl. Du-jardin.—*Art Journal* (1882), 217.

JALYSUS, picture. See *Protophnes*.

JAMES OF COMPOSTELLA, ST., *Titian*, S. Lio, Venice; canvas, arched, figure life-size; signed. St. James receiving the ray from heaven; in the distance, the Baptist kneeling, and a knight to the left, sitting. Painted about 1565. Injured by time and repainting.—C. & C., Titian, ii. 355.

JAMES AND JOHN, CALLING OF (St. Matt. iv. 21), Marco *Basaiti*, Venice Acad.; wood, arched, H. 15 ft. × 8 ft. 6 in.; signed, dated 1510. Christ, with Peter and Andrew on a rocky shore (Sea of Galilee); James kneeling to receive a blessing; John stepping out of boat in which Zebedee is sitting. Painted for S. Andrea della Certosa, on one of the islands of Venice.—Zanotti, *Pin. dell' Accad. Ven.*, Pl. 17; C. & C., N. Italy, i. 263.

JAMES, ST., *Guido Reni*, Madrid Museum; canvas, H. 4 ft. 5 in. × 3 ft. Figure half-length, life-size. Collection of Doña Isabel Farnese.—*Madrazo*.

JAMESONE (Jamieson), GEORGE, born at Aberdeen, Scotland, in 1586, died in Edinburgh in 1644. History, portrait, and landscape painter, student of Rubens at Antwerp, where he was a fellow-pupil of Van Dyck; returned to Aberdeen in 1620, but removed to Edinburgh about 1630–35. Charles I. sat to him in 1633 for a full-length. His manner is so much like that of Van Dyck that he is sometimes called the Scottish Van Dyck. Many works in the houses of Scottish nobility.—Redgrave; Taylor, 135; *Fine Arts in Great Britain and Ireland*, ii. 326; F. de Conches, 21.

JAN MET DEN BAARD. See *Vermeyen*.

JAN VAN CALCAR. See *Kalkar*, Hans von.

JAN WALTER VAN ASSEN. See *Cornelisz*, Jacob.

JANET. See *Clouet*.

JANET-LANGE, ANGE LOUIS called, born in Paris, Nov. 26, 1815, died there, Nov. 25, 1872. History painter, pupil of Colin, Ingres, and of Horace Vernet, who of the three especially influenced his style. He was a careful painter, of no great talent, and often employed as a decorator and illustrator. Medal, 3d class, 1859. Works: The Stud (1836); Christ in the Garden (1839); Isaac blessing Jacob (1843); Abdication at Fontainebleau (1844), Tours Museum; Good Shepherd (1845); Kiss Given and Returned (1846); Pilgrims of Emmaus (1849); Nero in the Chariot Race (1855); Napoleon III. helping the Sufferers by the Inundation at Lyons (1857); Incident of the Battle of Koughil (1859); Napoleon III. and his Staff at Solferino (1861); Battle of Altesco (1864); Pheasant Shooting at Compiègne (1865); His Last Friend, Going to the Ambulance (1866); Incident of Siege of Puebla (1868); Crossing the Gemmi (1870).—*Athenæum* (1872), ii. 738; Larousse.

JANK, CHRISTIAN, born in 1833. Architecture painter, pupil in Munich of Emil Kirchner. His architectural views in Germany, Italy, France, and Spain are well conceived, excellent in perspective, and

JANMOT

bold in execution. Works: Castle Ellkofen; Arena in Verona; Canal Grande with S. M. della Salute in Venice; Amphitheatre in Pola; Courtyard of Palazzo Cicogna in Venice; Entrance to San Giovanni e Paolo in Venice; Cathedrals of Bourges and Rouen; Portals of Chartres Cathedral; Synagogue in Prague; Study of Interior.—Müller, 280.

JANMOT, LOUIS, born in Lyons, May 2, 1814. History painter, pupil of Orsel in Lyons and of Ingres in Paris. Medals: 3d class, 1845; 2d class, 1859, 1861. Works: Raising of the Widow's Son (1840); Flower of the Fields, Assumption (1845); Eucharist (Hospital of Antequaille, Lyons); Christ in the Garden (1849); Poem of the Soul (1854, series of 18 cartoons); Virgin and Jesus, Holy Women at the Tomb (1859); Daniel, Isaiah, Jeremiah, Ezekiel (1861); Christ between Virgin and Saints, Ophelia (1863); Living Man bound to a Corpse (1865); St. Stephen before the Sanhedrim, Stoning of St. Stephen (1866); Madonna, Holy Family (1868); St. Cecilia, Virgil (1869); Head of John Baptist presented to Salome (1872); Dante's Dream (1875); Shooting of Father Captier (1876); Portrait of General Gémeau (1850), Lyons Museum.—Bellier, i. 821; Gaz. des B. Arts (1864), xvi. 258; Larousse; Müller, 280.

JANNECK, FRANZ CHRISTOPH, born at Gratz, Styria, Oct. 4, 1703, died in Vienna in 1761. German school; landscape, history, and genre painter, pupil of Mathias Vangus, an artist little known; worked for some time at Frankfort, and afterwards went to Vienna, where he became assessor at the Academy. Works: Wooded Landscape with Peasants, Forest with Huntsmen, Museum, Vienna; Wedding, View in Poland, Liechtenstein Gallery, ib.; Christ and the Samaritan, Harrach Gallery, ib.; Christ with God the Father in Paradise, Trinity and Angels, Hilly Landscape with Castle, Prague Gallery; Rocky Landscapes with Shepherds (2), Bruckenthal Museum, Hermannstadt; Assembly in a Garden, do.

making Music, Schleissheim Gallery; Landscapes with Figures (2), Darmstadt Museum; Interiors (2), Bordeaux Museum; Portrait of a Scholar, Wiesbaden Gallery; Departure of Prodigal Son, Prodigal Son in Riotous Living, New York Museum. In fresco: Appearing of the Holy Ghost, Ave Maria, Holy Trinity, Baptism of Christ, Chapel of the Holy Ghost, Generalcommando, Gratz.—Wurzbach, x. 81.

JANSCHA, LORENZ, born at Rodein, Carniola, in 1744, died in Vienna, April 1, 1812. Landscape painter and etcher, pupil of the Vienna Academy under Weiröter and Christian Brand; went to Rome in 1790, and was appointed in 1801 corrector, and in 1806 professor at the Vienna Academy. Works: Panorama of Vienna, Brigittenau (1790), Imperial Library, Vienna; Gathering in the Prater, City Library, Vienna; Scene in the Prater about 1790; Outlook towards the Landstrasse in Vienna.—Allgem. d. Biogr., xiii. 709; Wurzbach, x. 90.

JANSENIUS, portrait, *Titian*, Palazzo Doria, Rome; canvas, figure to ankles, life-size. Much retouched.—C. & C., Titian, ii. 419.

JANSON, JOHANNES, born at Amboyna, East Indies, April 17, 1729, died at Leyden, Aug. 1, 1784. Landscape and animal painter, was brought to Holland when eight years of age, became an engineer officer, but resigned his career to take up painting. Works: Castle of Heemstede (1766), Amsterdam Museum. By his son and pupil, Johannes Christiaan (born at Leyden in 1763, died at The Hague, Oct. 17, 1823), there are in the same museum: Woman cutting Bread, Good Neighbours.—Immerzeel, ii. 77; Kramm, iii. 793.

JANSSEN, PETER, born at Düsseldorf, Dec. 12, 1844. History and portrait painter, pupil of Düsseldorf Academy under Bendenmann. Having visited Munich, Dresden, and Holland, he attracted attention by his first painting in 1868. Has since executed decorative pictures in public buildings at

JANSSENS

Crefeld, Bremen, Erfurt, and in the National Gallery of Berlin. In 1877 he became professor, and in 1880 director, of the Düsseldorf Academy. Medals: Düsseldorf, 1880; Vienna, 1882; Munich, 1883. Member of Berlin Academy, 1885. Works: Peter's Denial (1868); Seven Scenes from History of Arminius the Cheruskian (1869-73), City Hall, Crefeld; Foundation of Riga (1872), Exchange, Bremen; Prayer of the Swiss before Battle of Sempach (1874); Portrait of Fieldmarshal Herwarth von Bittenfeld (1883), Twelve Scenes from Myth of Prometheus (fresco), National Gallery, Berlin; Battle at Fehrbellin (fresco), Arsenal, ib.; Cycle from History of Erfurt, City Hall, Erfurt; Cycle of Frieze Paintings (1885), Aula, Düsseldorf Academy.—Jordan (1885), ii. 108; Kunst-Chronik, vi. 159; vii. 206; ix. 613; xii. 498; Müller, 280.

JANSSENS or **JANSON**, **CORNELIS**. See *Ceulen*.

JANSSENS, **H.** (Hieronymus), born at Antwerp, baptized Oct. 1, 1624, died there, summer 1693. Flemish school; genre painter, pupil of Christoffel Jacob van der Lamén; master of the guild in 1644. The pictures by this artist were formerly attributed to Victor Honoré Janssens, who was not born until 1664. The subjects are taken from Flemish court life of the times, and are treated in an original, truthful, refined manner; drawing correct, colouring excellent. Works: *La Main Chaude*, Louvre (attributed to Victor Honoré); *Ball at Court* (1658), Lille Museum; *Trietrac* (1659), *La Main Chaude* (1660), *M. Le Brun Dalbanne*, Paris; *Prince of Orange* (1663), *Misses Giebens*, Antwerp; *Ladies and Gentlemen escorting Married Couple to Travelling Coach*, *Theodor van Lerius*, ib.; *Women fighting about a Pair of Trousers*, Ghent Museum; *Assembly of Noblemen before a Palace* (1672), Dunkirk Museum.—*Gaz. des B. Arts* (1865), xviii. 524; *Rooses (Reber)*, 384; *Van den Branden*, 1024.

JANSSENS, **VICTOR HONORÉ**, born in Brussels in 1664, died there in 1739. Flem-

ish school; history painter, pupil of Lancelot Volders, became master in 1689, then spent four years at the court of the Duke of Holstein, who sent him to Rome, where he stayed eleven years, imitating Albani and allied in friendship with Tempesta, in whose landscapes he supplied the figures. Returned to Brussels, and executed many altarpieces; in 1718 went to Vienna as court-painter to the Emperor Charles VI., and thence to London in 1721. His small historical pictures are superior to his large works. Works: *Apparition of the Virgin*, *St. Charles Borromeo*, *Sacrifice of Æneas*, *Dido building Carthage*, Brussels Museum; *Assembly of the Gods*, *Allegory of Events of 1708*, City Hall, ib.; *St. Roch curing the Diseased*, *St. Nicholas*, ib.;

Venus and Adonis, Copenhagen Gallery.—*Ch. Blanc, École flamande; Immerzeel*, ii. 79.

JANSSENS VAN NUYSSEN, **ABRAHAM**, born in Antwerp in 1575, died there, buried Jan. 25, 1632. Flemish school; painter of religious subjects and allegories, pupil of Jan Snellinck, and studied in Italy; in 1601 admitted to the guild, its dean in 1606-7. After Rubens, he was one of the most famous of the great Flemish painters of the 17th century. According to recent documentary discoveries the accounts of his enmity against Rubens, and the misery into which he fell, are devoid of truth. Works: *Madonna*, *Adoration of Magi*, *River God of the Scheldt*, Museum, Antwerp; *Entombment*, *Madonna and Saints*, *Carmelites*, ib.; *The Four Fathers of the Church*, Cathedral, ib.; *St. Luke painting the Virgin*, *St. Rombold's*, Mechlin; *Adoration of the Shepherds*, Bruges Cathedral; *Descent from the Cross*, *Ecce Homo*, *St. Bavon's*, Ghent; *Miraculous Draught of Fishes*, *St. Peter's*, ib.; *Allegory on Age*, Brussels Museum; *Descent from Cross*, *St. Bavon's Church*, Ghent; *Meleager and Atalanta*, *Vertumnus and Pomona*, Berlin Museum; *Venus and Adonis*, Vienna Museum; *Tobias and the*

*Vh Janssens
1730*

JANSSON

Angel, Brunswick Gallery; Diana, Cassel Gallery; St. Cecilia, Christ as Saviour, The Four Roman Fathers of the Church, Cologne Museum.—Ch. Blanc, *École flamande*; Cat. du Mus. d'Anvers (1874), 213; Immerzeel, ii. 80; Kramm, iii. 796; Michiels, viii. 306; Riegel, *Beiträge*, ii. 54; Roose (Reber), 156; Van den Branden, 478.

JANSSON, KARL EMANUEL, born at Finnström, Åland, July 7, 1846, died there, June 1, 1874. Genre painter, pupil at Åbo of Ekman and in Stockholm of Boklund (1862–68), then until 1870 at Düsseldorf of Vautier. Medal, Vienna, 1873; member of St. Petersburg Academy. Works: Courtship in Åland; A Copper in the Contribution Box; Ace of Clubs.—Taflor.

JAPY, LOUIS AIMÉ, born at Berne (Doubs); contemporary. Landscape painter, pupil of François. Medals: 1870; 3d class, 1873. Works: Before the Storm; Valley of Nantuis; Twilight; Spring Landscape (1873), Corcoran Gallery, Washington; Aurora, Spring-time in the Mountains, A River (1874); Spring-time in the Valley of the Somme, In the Woods in April (1878); End of April, Valley of the Lomont (1879); On the Plain at Villers Cotterets (1880); Autumn Evening (1881); A Morning in May, October Evening (1882); Moonrise, The Shepherd and the Sea (1883); After the Storm, Morning in May (1884); Pools of Beauval, Summer Evening (1885).

JARDIN, KAREL DU, born in Amsterdam about 1625, died in Venice, Nov. 20, 1678. Dutch school; landscape and animal painter, pupil of Berchem, and perhaps of Paul Potter, whose style he adopted. Visited Rome early, and there conceived a preference for Italian scenery. On his return from Italy settled at The Hague, where



in 1656 he was one of the founders of the new guild *Pictura*; removed to Amsterdam in 1659, whence, after 1670, he went to Rome, and thence to Venice. He painted also domestic scenes, portraits, and historical subjects. His Italian landscapes are harmoniously treated. His animals are true to nature and well drawn. His large figures are extremely weak. Works: Figures and Animals Resting (1656), Forging the Stream (1657), Landscape with Cattle, Sheep, and Goats (1673), National Gallery, London; Landscapes (4), Buckingham Palace; do. (1), Bridgewater Gallery; do. (2), Lord Ashburton; do. (2), Mr. Hope's Collection, London; Halt of Horsemen at Italian Inn, Farrier's Shop, National Gallery, Edinburgh; Calvary (1661), Italian Charlatans (1657), Landscapes and Cattle Pieces (6), Male Portrait, Louvre; Italian Landscape (1673), Woman Spinning, Hague Museum; Peasant winnowing Corn (1655), Regent-piece (1669), Artist's Portrait (1660), Horseman before Inn, Muleteers, Male Portrait, do. (1670), Landscapes (2), Amsterdam Museum; Italian Landscape, Rotterdam Museum; Vanguard, Returning to Stable, Brussels Museum; Stirrup Cup, Basle Museum; Dog and Horse Studies (2), Christ on the Cross, Musée Rath, Geneva; Portrait of Young Man (1652), Tasting Wine (1664), Morning, Evening, Berlin Museum; David after slaying Goliath, Brunswick Museum; Shepherdess Spinning, Karlsruhe Gallery; Mountebank with Dogs, Cassel Gallery; Allegory on Human Life (1663), Copenhagen Gallery; Peasants and Shepherds with Sheep and Goats (?), Darmstadt Museum; Diogenes and Boy, Maid milking Goat, Ox and Goats, Dresden Museum; Shepherd Boy with Goats and Sheep, Sick Goat attended by Girls, New Pinakothek, Munich; Parody on Art Criticism (1677), Animal Piece, Schwerin Gallery; Landscapes with Animals and Figures (2), Stuttgart Museum; Herd and Boy, Vienna Museum; Landscapes with Cattle (7), Hermitage, St. Petersburg; Portrait, Land-

JARDINIÈRE

scapes (2), Holy Night, Farm Yard (1667), Historical Society, New York.—Ch. Blanc, *École hollandaise*; Burger, *Musées*, i. 64, 264; ii. 140; 283; Immerzeel, ii. 81; Kramm, iii. 805; Kugler, ii. 449; Riegel, *Beiträge*, ii. 385; Schaefer, ii. 375.

JARDINIÈRE, BELLE. See *Madonna Belle Jardinière*.

JARENUS, second half of 15th century. German school. This name was first suggested by Passavant, who probably read as Jarenus the fragment of the inscription Jesus Nazarenus on a Pietà at Wilton House. The Soest triptych at Berlin shows the growing influence of the Flemish school. Works: Triptych, with Scenes from the Passion, Berlin Museum; The two wings of this are now in the Provinzial Museum at Münster.—Kugler (Crowe), i. 133; Meyer, *Gemälde d. köngl. Mus.*, 436; Passavant, *Kunstreise*, 141, 402; Rep. f. *Kunstwissenschaft*, ii. 422; Waagen; Schnaase, viii. 370; W. & W., ii. 98.

JARVIS, JOHN WESLEY, born at South Shields-on-the-Tyne, England, in 1780. Brought to Philadelphia by his father in 1785. Portrait painter, chiefly self-taught; one of the earliest of American painters to attend to the study of anatomy. Painted in New York and the chief Southern cities, where his portraits were very popular. Works: Governor Fillmore, Commodores Perry, Swift, Hull, Bainbridge, McDonough, General Brown, City Hall, New York; Dr. Alexander Andrews, Museum, ib.; DeWitt Clinton, C. D. Colden, Christopher Colles, Rev. Dr. Stanford, Egbert Benson, Robert Morris, John Randolph, and others, Historical Society, New York; Halleck; Bishop Moore; Hon. Stephen Van Rensselaer. A head of Tom Paine, in plaster, by Jarvis, is in the New York Historical Society.—Tuckerman, 58.

JEAN, AMAN EDMOND, born at Chevry-

Cossigny (Seine-et-Oise); contemporary. Genre and portrait painter, pupil of Henri Lehmann, Hébert, and Merson. Medal, 3d class, 1883. Works: Portraits (1880); St. Julian the Hospitaller (1883); Paris, Peace (1885).

JEANNE D'ARC. See *Joan of Arc*.

JEANNIN, GEORGES, born in Paris; contemporary. Flower and fruit painter, pupil of Vincelet. Medal, 3d class, 1878. Works: Flower Store (1876); After the Rain (1877); Wheelbarrow with Flowers, Basket of Flowers (1878); Cart with Flowers, Flower Stall (1879); Shipping of Flowers (1880), Luxembourg Museum; Chrysanthemums (1880); Green-house Interior (1881); Jour de Fête (1882); Parisian Garden (1883); Gardener Girl, Autumn Gathering (1884); Summer Morning, Apple Study (1885).

JEANNIOT, PIERRE ALEXANDRE, born at Champlitte (Haute Saône), May 28, 1826. Landscape and portrait painter, pupil at Geneva of Diday and of Calame; Director of *École des Beaux Arts* at Dijon. Works: View of Mont Blanc (1852); Views in Savoy, Burgundy, Côte-d'Or, etc. (1857-67); Return of the Herd (1868); Portraits of Himself and Son (1872); Views of Dijon Castle (3), Dijon Museum; Lake d'Annecy, Nancy Museum.—Bellier, i. 826.

JEANNIOT, PIERRE GEORGES, born at Geneva; contemporary. Landscape, genre, and portrait painter, son and pupil of Pierre Alexandre Jeannot. Medal, 3d class, 1884. Works: Hoar-frost in Park of Dijon (1875); Stream in do., Banks of the Seine near Troyes (1876); Summer near Toul (1878); Passing the Bridge (1879); Derniers Tambours (1881); Pupil Corporals, Haulers (1883); Flankers (1884); Les Pays (1885).

JEANRON, PHILIPPE AUGUSTE, born at Boulogne-sur-Mer, May 10, 1810, died in the Castle of Comborn in Corrèze, April 10, 1877. Genre and history painter, pupil of Sigalon and Souchon. When appointed by Ledru Rollin during the Revolution of 1848

JEAURAT

director-general of the national museums, he opened new galleries and classified pictures according to schools at the Louvre, and reorganized many provincial museums. In 1863 he became director of the Marseilles Museum. Medals: 2d class, 1833; L. of Honour, 1855; Corresponding Member of Institute, 1863. Works: Little Patriots (1830), Caen Museum; Smugglers Halting, Workmen on a Strike (1833); Peasants of Limousin (1834); Blacksmiths of Corrèze (1836); Criminals collecting Upas Poison (1840); Gypsies (1846); Abandoned Harbour of Ambleteuse (1850), Luxembourg Museum; Flight into Egypt, Duc de Luynes; Harbour of Andresselles, Establishing the Telegraph at Cape Gris-Nez (1850); Fishermen at the Ferry, Susanna (1852); View of Cape Gris-Nez (1853), Boulogne Museum; Dead Low Tide (1853), Douai Museum; Camp of Equihem (1855), Chartres Museum; Camp of Ambleteuse (1855), Aix Museum; Tintoretto and his Daughter in the Campagna, Fra Bartolommeo, Raphael and the Fornarina, Sea-Birds, Long Absence (1857); Phœnician and Slave (1859); Banks of the Seine (1859); Arras Museum; Valley of Posavera, Return of the Fishermen, Battle of Solferino, Zouaves by the Sea (bought by State), French Soldiers at Solferino, French Soldiers near Genoa (1861); Old Willows of Hyères, Baths of Bonnettes (1863); Marseilles Lighthouse (1864), Notre Dame de la Garde and the Castle of If (1865); Pond of Belmont (1868); Cape Couronne (1869); Stone Terrace at Comborn (1870); Notre Dame des Anges, Cape Gris-Nez (1874); Waiting, Stubble, River Durance (1875); From Genoa to Marseilles (1876); View in the Limousin, Lille Museum; Portrait of Mirabeau, Versailles Museum.—*L'Art* (1877), vi. 189; (1878), ix. 96; Bellier, i. 827; *Gaz. des B. Arts* (1865), xix. 24, 535; Larousse.

JEAURAT, ÉTIENNE, born in Paris, Feb. 8, 1699, died in Versailles, Dec. 14, 1789. French school. Genre painter, pupil of Vleughels, whom he accompanied to

Rome when that painter was appointed director of the French Academy in that city (1724). On his return to France,



he was elected a member of the Academy, and produced pictures of great merit. Many of his works have been engraved. Member Academy 1733; professor, 1743;

rector, 1765; chancellor, 1781; custodian of the Versailles Gallery. Works: Diana and Actæon, Esau and Jacob (1737); Diana Resting (1738); Departure of Achilles (1738), Cambrai Museum; Boy Playing with Syringe (1739); Daphnis and Chloë (1741); Seamstress, Woman in Confinement, Afternoon, Taking Harlots to the Hospital, Painter Moving, Village Wedding, Painter's Studio, Diogenes breaking his Bowl (1747), Louvre; Achilles going to avenge Patroclus, Two Savoyards, Woman dressing Salad (1753); An Arrest (1755); Lemon Trees of Javotte (1763); Wine-Press in Burgundy, Peasant Women keeping a Vigil (1769); Cook returning from Market, Besançon Museum; Christ giving the Keys to St. Peter, Kitchen Interior, Van-dyck (attrib.), Male Portrait (attrib.), Orleans Museum; Familiar Scene (1774), Hermitage, St. Petersburg.

E. Jaurat
E. Jaurat

—Bellier, i. 828; Ch. Blanc, *École française*; Wurzbach, *Fr. Maler des xviii. Jahrh.*, 32; Larousse.

JEBENS, ADOLPH, born at Elbing, West-Prussia, March 19, 1819. Portrait painter, pupil of Berlin Academy, and, 1836-39, in Paris of Delaroche; afterward visited Paris again and Italy. In 1845-63 he painted in St. Petersburg large military portraits for the Czars Nicholas and Alexander; since 1863 in Berlin. Member of St.

JEHAN

Petersburg Academy.—Leixner, *D. mod. K.*, i. 23; Müller, 281.

JEHAN DE PARIS. See *Perréal*.

JEHANNET, MAITRE, See *Clouet*.

JELGERHUIS RIENKSZ, JOHANNES, born at Leeuwarden, Sept. 24, 1770, died at Amsterdam, Oct. 6, 1836. Landscape and city views painter, son and pupil of Rienk Jelgerhuis (1729–1806), and pupil of Pieter Barbiere, the younger; became an actor in 1806. Works: Gate of Leyden at Amsterdam (1813); Publisher's Warehouse, *ib.* (1820); View of Delft (1826); Little Fish-Market at Amsterdam (1828), Amsterdam Museum.—*Immerzeel*, ii. 84; *Kramm*, iii. 809.

JENA, BATTLE OF, Horace *Vernet*, Versailles Museum. Battle fought Oct. 14, 1806. In centre, Napoleon, Berthier, Murat; at right, the Imperial Guard. The Emperor, observing that his wings were menaced by cavalry, galloped forward to give orders. Some of the Imperial Guard, impatient of inaction, cried out, "En avant!" Napoleon, hearing the words, rebuked them, saying: "It must be some beardless young man who thus seeks to prejudge my actions. Let him wait until he has commanded in thirty battles before he pretends to give me advice." Painted in 1836. Engraved by Friley.—*Gal. de Versailles*, iv. No. 812.

JENKINS, JOSEPH JOHN, born in London in 1811, died there in 1885. Genre painter, son and pupil of the engraver D. Jenkins; joined the new society of painters in water colours in 1842, seceded from it and became in 1850 an associate and in 1851 a member of the older society, of which he was the secretary in 1854–64. Works: Going with the Stream; Going against the Stream; Both Sides of the Channel; Happy Time; Sleeping Companions; Love, Royal Collection, London; Shrimpers, South Kensington Museum, *ib.*

JENOUDÉ, PAUL LOUIS, born at Lyons; contemporary. History and portrait painter, pupil of the *École des Beaux Arts*, at Lyons, of Felix Clément, Gustave Bou-

langer, and Jules Lefebvre. Medal, 3d class, 1883. Works; Portraits (1878–82); November (1883); Cyane (1884); Judith meditating Delivery of Bethulia (1885).

JENSEN, CHRISTIAN ALBRECHT, born at Bredsted, Schleswig, June 26, 1792, died at Copenhagen, July 13, 1870. Portrait painter, pupil of Copenhagen Academy, where he won a medal in 1814, studied at Rome and Venice in 1818, and in the year following copied at Dresden Raphael's Madonna and Titian's Venus. Member of Copenhagen Academy in 1824; Professor in 1835. Works; Portrait of Artist's Mother; Male Portrait, Gallery, Copenhagen; Portrait of Painter Fritzsche, Thorvaldsen Museum, *ib.*—Weilbach, 322.

JENSEN, JOHAN LAURENTS, born at Gjentofte, Copenhagen, March 8, 1800, died there, March 26, 1856. Flower and still-life painter, pupil of Copenhagen Academy under Fritzsche, where he won medals in 1817 and 1818, went in 1822 to Paris, and thence to Sèvres, where he studied porcelain painting; visited Rome and Naples. Member of Copenhagen Academy in 1825. He also painted kitchen-pieces. Works: Dead Game (1847); Fruits and Flowers (2), Copenhagen Gallery; Flowers and Blossoms, Kunsthalle, Hamburg.—Weilbach, 326.

JENTZEN, FRIEDRICH, born in Schwerin, June 13, 1815. Architecture painter, pupil of Berlin Academy under Gropius and Kraus; then studied architecture for three years in Munich; taught drawing at the court of Mecklenburg; visited Italy in 1855. Works: Cloister in Monastery of Steingaden (1846), View in Stiftskirche at Quedlinburg (1847), Magdeburg Cathedral, Interior of Schwerin Cathedral (1878), Grand Ducal Palace at Schwerin (1881), Schwerin Gallery; Interior of Church in Schwerin Palace; Cloister by Torchlight; *do.* by Moonlight; View near Gerolstein; Beilstein on the Moselle; Courtyard of Heidelberg Castle in Winter; Corridor of City Hall in Lübeck.—Müller, 282.

JEREMIAH, Washington *Allston*, Yale

JEREMIAH

College Gallery ; canvas, H. 7 ft. × 6 ft. Jeremiah, full-length, seated in the court of the prison, dictating his prophecy of the fall of Jerusalem to Baruch the Scribe, who sits at his feet (Jer. i. 17, 18). Painted about 1820;



Jeremiah, Washington Allston, Yale College Gallery.

belonged to Miss Gibbs, of Newport, of whom bought for \$7,000 by Professor Morse and presented to Yale College.

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

JEREMIAH AT THE FALL OF JERUSALEM, Eduard Bendemann, National Gallery, Berlin ; canvas, H. 13 ft. 7 in. × 16 ft. 9 in. Signed and dated, Düsseldorf, 1872. In the foreground the prophet in speechless grief sitting among the ruins ; at his side, Baruch, kneeling in prayer ; at right, a group of despairing women and children from whom a Babylonian warrior has snatched a bag ; in the middle, Nebuchadnezzar in royal attire upon his chariot accompanied by female satellites, preceded by the army laden with booty ; behind him, the blind king Zedekiah, feeling his way with his staff, surrounded by women and followed by priests with the ark of the covenant ; in the back-

ground, left, the smoking ruins of the temple.—Jordan (1885), i. 11.

JERICHAU, HARALD (ADOLF NIKOLAJ), born in Copenhagen, Aug. 17, 1852, died in Rome, March 6, 1878. Landscape painter, son of the sculptor Jens Adolf and of Elizabeth Jerichau ; pupil of his mother, then in Rome of Bénouville, but studied chiefly from nature, travelling in Switzerland, Greece, Turkey, and Asia Minor. Works : Ponte Molle, View from Velletri (1870) ; Coast of Sorrento ; Caravan of Sardes, Copenhagen Gallery ; The Acropolis at Athens, Greek Convent on Isle of Paros (1874).—Illustr. Tidende (1878), No. 971 ; Weilbach, 330 ; Sigurd Müller, 178.

JERICHAU-BAUMANN, ELISABETH,



born in Warsaw, Nov. 21, 1819, died in Copenhagen, July 11, 1881. Genre painter, pupil in Düsseldorf of Karl Sohn and Stilke ; went in 1845 to Rome, where she married the Danish sculptor Jerichau, whom she accompanied to Co-

penhagen. In 1852 she visited England, France, and Russia, and afterwards Rome, Greece, Constantinople, Asia Minor, and Egypt. Member of Copenhagen Academy, 1861. Works : Young Bride going to Church (1840), Polish Mother with Children leaving their Destroyed Home (1844), Raczynski Gallery, Berlin ; Polish Peasant Family returning to Ruins of Burnt House (1844), Lord Lansdowne, London ; Girls at the Well in Ariccia (1845) ; Portrait of her Husband (1846), Copenhagen Gallery ; Peasant Girl reading Bible, Girl playing with Sheep, Carnival Scenes, Home Devotion, Allegory of Denmark (1847) ; Stranded ; Orphans ; Finis Poloniæ ; Danish Fisherman ; Icelandic Girl (1852), Kunsthalle, Hamburg ; Wounded Soldier nursed by his Betrothed (1866), Copenhagen Gallery ; Portraits of the Brothers Grimm ; Hans Christian An-

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dersen reading his *Fairy Tales to a Child*; *Shipwrecked on Coast of Jutland*; *Italian Fishermen on Mediterranean*; *Harem in Constantinople* (1875); *Christian Martyrs in Catacombs at Rome*.—*Art Journal* (1860), 168; (1871), 165; *Illustr. Zeitg.* (1881), ii. 103; *Kunst-Chronik*, xvii. 160; Sigurd Müller, 168; W. Müller, *Düsseldf. K.* 313; Weilbach, 334; Wiegmann, 268.

JERICHO, BLIND MEN OF (*Matt. xx.*), Nicolas Poussin, Louvre; canvas, H. 3 ft. 11 in. × 5 ft. 9 in. At right, Christ, coming out of Jericho with Peter, James, and John, touches the eyes of one of the blind men kneeling before him; at Jesus's right, several men looking on in astonishment, and further on, a woman with a child in her arms; in back-ground, fine buildings, behind which rises a wooded mountain. Painted in 1651; Collection of Louis XIV. Engraved by L. Audran; G. Chasteau; E. Picart; F. Garnier; Mécon.—*Cat. Louvre*; Filhol, x. Pl. 655.

JERNBERG, AUGUST, born in Stockholm, Sept. 16, 1826. Genre painter, pupil of Stockholm Academy. In 1851 studied and settled in Düsseldorf. After painting scenes from Swedish history, took up genre, especially village scenes, which he represents in a very realistic manner and with great humour. Paints also excellent still-life pieces. Works: *Domestic Happiness*, *The Clarinetist*, *The Broken Pipe*, Stockholm Museum; *Kitchen Interior* (1870); *Preparations for the Festival* (1874); *Persuasion*; *Letter-Writer*; *First Walk to School*; *Bear at the Fair*; *Grandfather as Nurse*; *Harvest in Westphalia*; *Sunday Afternoon*; *Council Meeting*, *Market-Day in Düsseldorf*. His son Olaf, a talented landscape painter, received medals in London in 1878-79.—Müller, 283.

JERNDORFF, AUGUST ANDREAS, born at Oldenburg, Jan. 24, 1846. History, landscape, and portrait painter, son of Just Ulrik Jerndorff (1806-47, landscape and portrait painter, court-painter at Oldenburg), pupil of his uncle Just Holm (born in 1815), of Christian Hetsch, of Copenhagen Academy, and of Skovgaard; visited Germany, Tyrol, and Venice in 1875, then went to Rome, and in 1878 to Paris. After his return he was entrusted with the restoration of Constantin Hansen's frescos in the University of Copenhagen. Medal, 1871. Hon-



Blind Men of Jericho, Nicolas Poussin, Louvre.

ourable mention, Paris, 1878. Works: *Street in Country Town* (1866); *Episode in Exodus of Israelites* (1871); *Cain before the Lord after the Death of Abel* (1871), Aarhus Museum; *Christ and the Children* (1873); *View of Roskilde Fjord, Shore of a Creek* (1874); *The Deluge* (1877); *Sunset in Venice* (1879); *Christ among the Roman Soldiers* (1880); *Summer Landscape* (1881); *Triptych with Christ before the High Priest* (1883).—Sigurd Müller, 180.

JEROME, ST., Lorenzo *Lotto*, Louvre; wood, H. 1 ft. 11 in. × 1 ft. 4 in.; signed, dated 1500. The Saint, kneeling in a rocky landscape, strikes his breast with one hand while holding a crucifix in the other; at

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left, a cavern, a hermit, and a lion; in distance, a horseman at foot of a mountain. Acquired in 1857 for 995 francs at Maret sale.—Villot, *Cat. Louvre*.

By *Tintoretto*, Vienna Museum; canvas, H. 4 ft. 6 in. × 3 ft. 2 in. St. Jerome, reading. The Saint, seated in a cavern, reads a book placed on his knee, and presses a cru-

Maravigli, i. 267; C. & C., Titian, ii. 333.

By *Titian*, Louvre; canvas, H. 2 ft. 8 in. × 3 ft. 4 in. The Saint, old and bearded, kneeling before a crucifix fastened to the trunk of a tree. Painted probably about 1531. Replica, painted for Marquis of Mantua (1531), has disappeared. Many copies, with changes. Collection of Louis XIV.—*Vasari*, ed. Mil., vii. 440; C. & C., Titian, i. 348, 351; Landon, *Musée*, 2d Col., ii. Pl. 5.

By *Leonardo da Vinci*, Vatican, Rome; wood, H. 3 ft. 4 in. × 2 ft. 5 in. The Saint, kneeling in a grotto, with the lion by his side. Sketch in grisaille; about 1480–83. Belonged to Cardinal Fesch, who had only the head of the Saint, which had been cut out of the panel; but he found the rest at a dealer's in Rome, and joined the parts. Preparatory drawings for this picture in Windsor Collection.—*Richter*, *Leonardo*, 10; *Clement*, 341; *Burckhardt*, 627.

JEROME, ST., COMMUNION OF, *Agostino Carracci*, Bologna Gallery; canvas, H. 10 ft. 9 in. × 6 ft. 5 in. The dying St. Jerome, kneeling, under a Corinthian portico, receives his last communion in the presence of several priests and other spectators. Painted for Church of the Certosini, Bologna; carried



Communion of St. Jerome, Agostino Carracci, Bologna Gallery.

cifix to his bosom. A lion crouches at his feet; to left, glimpse of a landscape.

By *Titian*, Brera, Milan; wood, arched at top, H. 7 ft. 4 in. × 4 ft. 4 in.; signed. St. Jerome, bearded and bald, with the lion on the right. Painted in 1563 for S. M. Nuova, Venice. Replica, made for Philip II, with lion on the left, in the Escorial. Small copy of original, of 17th century, in Accademia di S. Luca, Rome.—*Ridolfi*,

to Paris in 1796; returned in 1815. Agostino's masterpiece, and one of the best pictures in Bologna. Engraved by Fr. Paria; G. Trabalesi; G. Guadagnini.—*Lanzi*, iii. 76; Landon, *Musée*, ii. Pl. 24; *Pinac. di Bologna*, Pl. 58.

By *Domenichino*, Vatican, Rome; signed, dated 1614. The dying Saint, half nude, sustained by three men, at the foot of an altar, in a building adorned with Corinthian

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columns and pierced by an arcade opening on a landscape, attempts to join his trembling hands to receive the Host which St. Ephraim of Syria extends to him on a golden patine; the deacon, in a dalmatica, holds the chalice, and in front, a young clerk kneels with a closed book in his hands; in background, St. Paulina, kneeling, kisses the hand of the Saint, while two other persons, one wearing a turban, stand behind; in foreground, left, the lion, the Saint's faithful companion, lies with his head on his paws; above, a group of four angels. Painted for 50 Roman crowns for a priest, who presented it to the Church of S. Girolamo della Carità. It excited violent criticism, Guido, Lanfranco, and the Chevalier d'Arpino accusing Domenichino of having copied the picture of Agostino Carracci. Poussin declared it one of the three best pictures in Rome, ranking it with Raphael's Transfiguration and Volterra's Descent from the Cross. Taken to Paris (1729); returned in 1815. Engraved by F. Perrier; Cesare Testa; J. Frey (1729); B. Farjat (1702); Alex. Tardieu; Chataigner, and others. — Vaticano descritto, i. Pl. 23; Larousse, iv. 755; Ch. Blanc, *École bolonaise*; Landon, *Œuvres*; Filhol, vii. Pl. 433.

JEROME, ST., VISION OF, *Guercino*, Louvre; copper, H. 1 ft. 4 in. × 1 ft. 7 in. St. Jerome, lying on a mat in a grotto, awakes in terror on hearing the sound of the last trump, which is blown by an angel. Near him are two books and a skull. Belonged to Comte de Brienne in 1662; bought in 1685 for Louis XIV. Engraved by Nicolet; F. Chauveau; Pasqualini. — Villot, *Cat. Louvre*; Musée français; Filhol, x. Pl. 712.

By *Parmigianino*, National Gallery, London; wood, H. 11 ft. 6 in. × 4 ft. 11 in. The Virgin and Child in glory; below, St. John Baptist pointing upwards, as announcing Christ, and St. Jerome sleeping. Painted at Rome in 1527, by order of Maria Bufo-



Communion of St. Jerome, Domenichino, Vatican, Rome.

lina, for S. Salvatore del Lauro, in Città di Castello. Probably the picture which so engrossed the painter that he knew nothing of the sack of Rome by the troops of the Constable de Bourbon till some soldiers burst into his room. It was sold after the earthquake of 1790 to M. Durno; afterward

JERRIGH

to Mr. Hart Davis for £6,000, and finally presented to National Gallery. Engraved by G. Bonassone.—*Waagen, Treasures*, i. 330; *Vasari*, ed. Mil., v. 224; *Richter*, 64.

JERRIGH, E., born in Flanders, 16th century. History and portrait painter, studied in Antwerp, and spent the greater part of his life in Cologne, where he stood in high repute, and where Johann von Achen was apprenticed to him in 1568. Work, Annunciation (1601), Cologne Museum.—*Merlo, Nachrichten*, 211; *Van Mander*, ii. 134.

JERSEY LILY, Sir John Everett *Millais*, H. Martyn Kennard, Esq., England; canvas, H. 3 ft. 6 in. × 2 ft. 9 in. Portrait of Mrs. Langtry, three-quarters length, three-quarters view to left, in a black silk dress. Royal Academy, 1878. Engraved by T. O. Barlow.

JERUSALEM, DESTRUCTION OF, Wilhelm von *Kaulbach*, New Museum, Berlin; mural painting, staircase hall. Above the burning Temple appear in the clouds the prophets of the Old Testament, while Titus enters the destroyed city; the High Priest, standing among the flying multitude, kills himself; at left, demons flogging the Wandering Jew; at right, a congregation of Christians peacefully leaving the city.

JERVAS, CHARLES, born in Ireland about 1675, died in London, Nov. 2, 1739. Pupil of Sir Godfrey Kneller, and a pleasing painter in the vigorous style of the school to which he belonged. A Dr. Clark, for whom he copied Raphael's Cartoons in little, sent him to France and Italy to study art. After his return he married a rich widow, frequented the society of Pope and Addison, and filled the office of court-painter to George I. and George II. He paid a second visit to Italy the year before his death. His portraits of Queen Caroline, Pope, and Martha Blount, the Duchess of Queensbury, and Dean Swift, are in the National Portrait Gallery. There is a second portrait of Pope by him at Lansdowne House, and one of

Newton at the Royal Society.—W. B. S. Taylor, *Fine Arts in Great Britain and Ireland*; Redgrave.

JESUS, HISTORY OF, Sistine Chapel, Vatican; a series of frescoes on the right wall, each having a typical reference to a corresponding picture opposite, from the life of Moses. 1. Baptism of Christ, by Pietro Perugino. 2. The Temptation, or Christ overcoming the Power of Satan, by Sandro Botticelli. 3. Calling of the Apostles from the Lake of Gennesareth, by Domenico Ghirlandajo. 4. Christ preaching on the Mount, by Cosimo Rosselli. 5. Christ's Charge to Peter, by Pietro Perugino. 6. Last Supper, by Cosimo Rosselli. 7. Resurrection, by Domenico Ghirlandajo.—*Kugler (Eastlake)*, i. 230.

By Raphael. See *Raphael's Bible*.

JESUS, SLEEP OF, Annibale *Carracci*, Louvre; canvas, H. 1 ft. 3 in. × 1 ft. 6 in. The Virgin sustains Jesus, who is sleeping upon a table covered with a cloth, and makes a sign to St. John, who is about to touch the Child, not to disturb him. Collection of Louis XIV. Engraved by E. Picart (1681); Poilly; Reindel; Richomme; Hainzelmann.—*Musée royal*, i.; *Filhol*, iv. Pl. 242; *Landon, Musée*, ii. Pl. 22.

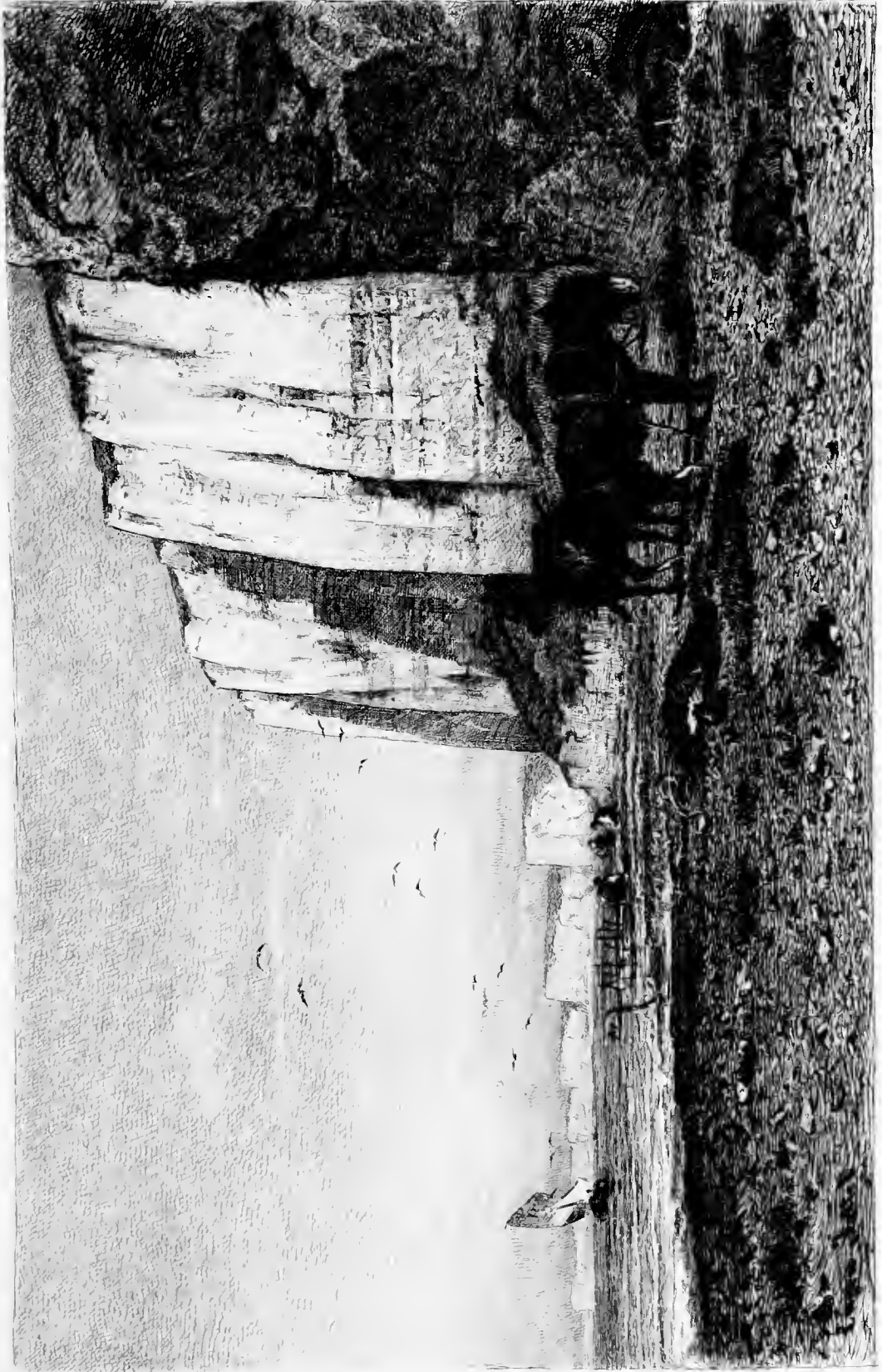
By Bernardino *Luvini*, Louvre; wood, H. 3 ft. 3 in. × 2 ft. 4 in. The Virgin, standing, with Jesus asleep in her arms; at left, an angel offering a cloth to cover him; behind, two other angels, one holding a roll, the other a cushion. Collection of Louis XIV. Attributed formerly to Solario and to school of Leonardo da Vinci.—*Villot, Cat. Louvre*.

JETTEL, EUGEN, born at Johnsdorf, Moravia, March 20, 1845. Landscape painter, pupil in Vienna of Albert Zimmermann; travelled in France, Italy, and Hungary, and has for some years worked in Paris under the influence of the modern French school. Gold medal in Munich (1869). Works: Wood Landscape in the Ramsau; Hintersee (1869), Vienna Academy; Mountain Forest, View near Dieppe (1870); Herd by the

ARTIST
EUGEN JETTLE

COAST AT DIEPPE

ENGRAVED BY WILLIAM UNGER



JEWISH

Water, Views in Bavaria, At Dieppe, Road in Holland (1875); Birch Trees in Holland, Plateau de Belle-Croix (1877); Swamp in North Holland, Bathers on River-Bank (1878); Turf-Pit in Holland (1879); Marshes in Holland (1881); Canal and River Views (3, 1884).—Müller, 283; Zeitschr. f. b. K., viii. (Mittheilungen, i. 39).

JEWISH BRIDE (Fiancée Juive), *Rembrandt*, Amsterdam Museum; canvas, H. 3 ft. 10 in. × 5 ft. 4 in.; signed. A man, in yellow dress and mantle, and black hat, stands with his left hand on the shoulder of a woman dressed in red, with jewels, pearls, and lace on her arms and neck. Nothing to justify calling it Jewish; surmised to be portraits of Rembrandt and his wife. Painted about 1660; in his last manner. De Heer Vaillant Collection, Amsterdam (1825), 5,000 florins.—Van der Hoop Cat.; Mollett, *Rembrandt*, 73; Vosmaer, 300, 491; Smith, vii. 144.

JIMENEZ, LUIS, born in Seville, Spain, June 21, 1845. Genre painter, pupil of Eduardo Cano; removed in 1875 to Paris.

Works: Drummers of the Republic (1877); A Patio in Seville (1878); Music at the Inn (1879); Anteroom of a Minister in 18th Century (1880); Young Girls to Marry (1881); Master's Visit (1882); Expecting the Cardinal (1882); Competition on the Violin, At Tea (1883); Chorus Rehearsal (1884); Old Bachelor (1885).—*La Ilustracion* (1880), ii. 251; (1882), ii. 251; (1883), ii. 130.

JIMENEZ Y ARANDA, JOSÉ, born in Seville, Spain, in 1832. Genre painter, brother of above, pupil of Seville fine arts school; was in Rome from 1872 to 1875, when he established himself in Seville.

Medal, 2d class, Munich, 1883. Works: Boutique of Figaro (1875), W. T. Walters, Baltimore; The Morning Rosary; Sermon in Courtyard of Seville Cathedral (1879); Emotions of a Cogida, Accident at Bullfight, Book-Lovers (1880); Botanist, An Afternoon at Seville (1881); Old Castilian; Reading the Newspaper (1882); Consultation at the Lawyer's, Invalids of the First Republic, Orchestra Rehearsal of an Anthem (1884); News from Scene of War (1885).—*La Ilustracion* (1880), ii. 83; (1881), i. 91,



Sleep of Jesus, Annibale Carracci, Louvre.

267; (1882), i. 6, 371; (1884), ii. 98, 179, 299, 315; (1885), ii. 202; Zeitschr. f. b. K., xix. 317.

JIMENEZ Y HERNANDEZ, Don FEDERICO, born in Spain; contemporary. Animal painter, especially of poultry, which he represents humourously. Works: Eagle and Beetle, Poultry Yard, Will He Come In? (1881); Attack and Defense (1882); General Dispersion (1883); Judgment of Paris, Mother and Children (1884).—*La Ilustracion* (1881), ii. 82; (1882), ii. 66; (1883), ii. 362; (1884), ii. 355.

JOAN OF ARC, *Bastien-Lepage*, Erwin Davis, New York. The heroine, represent-

JOAN

ed as a peasant girl, standing under the trees, gazing upward with a rapt expression; behind, in the clouds, are spectral figures illustrating different phases of her career. Never engraved.

By Sir John Everett *Millais*, Bart., W. C. Quilter, Esq., M.P.; canvas, H. 2 ft. 7 in. × 2 ft. Represented at the crisis of her fate, clad in armour, and kneeling. Royal Academy, 1865.

JOAN OF ARC AT CORONATION OF CHARLES VII., Pierre Charles *Comte*, Reims Museum. As the king, crowned and with his sceptre, descends the steps of the altar, in the midst of the cardinals, bishops, and dignitaries of the realm, Joan, wearing a cuirass and a white mantle, and bearing the Oriflamme, kneels to him. Salon, 1861; Universal Exposition, 1867.—Larousse, vi. 114.

By Dominique *Ingres*, Versailles Museum. Standing on the steps of the altar of the Cathedral of Reims, in full armour, bearing in one hand the Oriflamme and pointing with the other toward the altar; behind her stands Doloy, her esquire, Paquerel, her confessor, and some pages. The coronation scene is out of sight of the spectator. Painted in 1854.—Larousse, vi. 114.

JOAN OF ARC IN PRISON, Paul *Delaroché*, Duke of Padua; canvas, H. 8 ft. 7 in. × 6 ft. 10 in. Joan, lying upon a pallet in a prison cell, with chains on her wrists and her hands clasped, is interrogated by the Bishop of Winchester, seated in an armchair; behind him a clerk, standing, records her answers in a book. Salon, 1824. Engraved by Reynolds.—*Annales du Musée* (1824), i. Pl. 32; Larousse, vi. 114.

JOANES, VICENTE, born in Fuente de la Higuera, Valencia, in 1523–24, died in Bocairente, Dec. 21, 1579. History and portrait painter; real name Vicente Juan Macip; called also Juan de Juanes. Studied in Rome, probably under the disciples of Raphael, of whose style he was one of the ablest imitators. Painted chiefly religious compositions, but was famous for his por-

traits. On his return from Italy he opened a school at Valencia, where he spent most of his life. Works: Life of St. Stephen (5 pictures), *Last Supper*, Visitation, Martyrdom of St. Agnes, Coronation of the Virgin, Ecce Homo, Saviour of the World, Melchisedec, Aaron as High Priest, Christ bearing his Cross, Christ with the Host, Descent from the Cross, Christ in the Garden, portrait of Don Luis de Castelvi, Madrid Muse-



Joan of Arc in Prison, Paul Delaroché, Duke of Padua.

um; Baptism of Christ, Conversion of St. Paul, St. Thomas of Villanueva, Cathedral, Valencia; Conception, Jesuits' Church, ib.; Assumption, Museum, ib.; Visitation of Mary, Carlsruhe Gallery; Death of the Virgin, Dresden Gallery; St. Anna, St. Dominic, Hermitage, St. Petersburg.—Stirling, i. 354; Viardot, *Peintres de l'Espagne*, 83; Washburn, 39; Ch. Blanc, *École espagnole*.

JOANNA OF ARAGON, portrait, *Raphael*, Louvre; wood, transferred to canvas, H. 4 ft. × 3 ft. 3 in. Daughter of Ferdinand of Aragon, Duke of Montalto, and granddaughter of Ferdinand I., King of Naples, married to Ascanio Colonna, Prince of Tagliacozzo; one of the most famous wits and beauties of the sixteenth century. Seated

JOB

in a magnificent saloon, in a red velvet dress, with sleeves of yellow silk and undersleeves of gauze, with her long hair confined by a red velvet cap ornamented with pearls and precious stones; in background, at left, a woman leans over a balustrade between two columns; in distance, a garden. Painted about 1518 for Cardinal da *Bibbiena*, who presented it to Francis I. when papal legate to France (1518-19). According to Vasari, the head only is by Raphael, the remainder by Giulio Romano. Copies in Warwick Castle; Collection of Baron Speck, Lutschena, near Leipsic; Berlin Museum, by Sas-

literated. 5. Job visited by his friends. 6. Job's return to prosperity. Attributed by Vasari to Giotto, but proved by the records of the Campo Santo to have been executed by Francesco da Volterra, who began them in 1370.—Vasari, ed. Mil., i. 380; C. & C., Italy, i. 392; Kugler (Eastlake), i. 154; Larousse, ix. 992.

JOBÉ-DUVAL, (ARMAND MARIE) FÉLIX, born at Carhaix (Finistère), July 16, 1821. Genre painter, pupil of Delaroche, Gleyre, and of École des Beaux Arts; belongs to a small school of painters, called Neo Greeks, whose style is refined and



Job visited by his Friends (History of Job), Francesco da Volterra, Campo Santo, Pisa.

soferrato; Palazzo Doria, Rome, by pupil of L. da Vinci. Engraved by J. Chereau; R. Morghen; M. Leroux.—Vasari, ed. Mil., v. 525; Cab. Crozat, i. Pl. 8; Cat. Louvre; Passavant, ii. 265; Musée royal, ii.; Gerhard, Johanna von Arragonien, Tüb. Kunstblatt (1833), Nos. 15, 16; Müntz, 533; Springer, 349; Ch. Blanc, École ombrienne; Gaz. des B. Arts (1880), xxii. 465.

JOB, HISTORY OF, Francesco da *Volterra*, Campo Santo, Pisa. A series of six frescoes, painted in a double course at the west end of the south wall. 1. Job feasting with his friends. 2. Satan pleading before God for permission to torment Job. 3. Attack of the Sabeans and destruction of Job's house. 4. Unknown scene, now ob-

whose prevailing tone of colour is quiet. Medals: 3d class, 1851, 1857; L. of Honour, 1861. Works: Rest, The Coffin (1843); Marguerite in Martha's Garden (1845); Holy Family (1848); Virgin Fainting, Harvest (1849), Mans Museum; Winter, Springtime, Sick Girl (1850), bought by State; Betrothal at Corinth (1852), Rennes Museum; Theological Virtues, Plague at Milan, Death, St. Borromeo's Apology (1853), St. Séverin, Paris; Bride Dressing (1855), Lyons Museum; Oaristis (1855); Jews expelled from Spain, Calvary, Dream (1857); Martha and Mary Magdalen at Tomb of Christ (1863); St. Francis converting the Protestants at Thonon, St. Francis helping the Poor, Church of St. Louis-en-l'Île, Paris;

JOCONDE

Conscience sustaining Duty (1865); Gentleness, Descent from Cross (1866); Bouquet of Roses (1872); Mysteries of Bacchus (1873); The Sea (1878); Electra (1883); Office of Municipal Council of Paris (1885); and many portraits and decorative works.—Bellier, i. 830; Gaz. des B. Arts (1862), xii. 202; (1866), xx. 366, 513; Larousse.

JOCONDE, LA. See *Mona Lisa*.

JODL, FERDINAND, born in Munich in 1805. Architecture painter, pupil of Domenico Quaglio. Works: Interior of Frauenkirche in Munich; Castle Hohenschwangau, View of Maria Hilf Church, and two other Views in Munich (1828), New Pinakothek, Munich; Interior of Ulm Cathedral; St. Sebaldus in Nuremberg.—Müller, 284.

JODOCUS OF GHENT. See *Justus of Ghent*.

JOEST, JAN, born probably at Calcar



about 1460, died at Haarlem in 1519. History painter, first instructed at Calcar, then formed himself undoubtedly in the school of Haarlem, whence he seems to have returned to Calcar in 1505, and began

to paint the great altarpiece in the parish church of St. Nicholas, representing, in twenty panels, the Life, Passion, and Triumph of Christ, containing 216 figures, which was completed in 1508. This shows him to have been a skilful master, trained in the old school of the Netherlands. In all probability he then returned to Haarlem, where he seems to have spent the remainder of his life, and where he was buried in the cathedral of St. Bavon. A Holy Family, attributed to him, is in the Brussels Museum.—Allgem. Zeitg. Oct. 28, 1874; Förster, ii. 156; Hotho, Gesch., ii. 188; Kunst-Chronik, x. 74; Wolff, Die Nicolaifarrkirche zu Calcar (Calcar, 1880), 17, 58; W. & W., ii. 492; Zeitschr. f. b. K., xi. 339, 374.

JOHANN VON KÖLN, German school,

15th century. History painter, joined the brotherhood of Agnetenberg, near Zwoell, in 1440; was an artist of much inventive power. Work, Adoration of Magi, Berlin Museum.—Allgem. d. Biogr., xiv. 460; Merlo, Nachrichten, 219.

JOHANNOT, (CHARLES HENRI) ALFRED, born at Offenbach on the Main, March 21, 1800, died in Paris, Dec. 7, 1837. History painter, brother and pupil of the engraver Charles Johannot (1788–1825). First known as an engraver of the works of Ary Scheffer and Vernet. His pictures are distinguished for their good colour and careful elaboration of detail. Gold medal, 1831. Works: Arrest of Jean de Crespierre (1831); Entry of Mlle. de Montpensier into Orléans during the War of the Fronde, Announcement of the Victory of Hastenbeck (1833); Francis I. and Charles V. (1834); Cromwell, Mme. d'Ancre (1834); Henry II. and Catherine de Medicis with their Children, The Courier Verner bled by the King (1835); Mary Stuart leaving Scotland (1836); St. Martin giving away Half of his Cloak; Anne of Este arriving at Court of Charles IX. (1837); The Battle of Bratellen, 1444 (1838), Battle of Rosebecque, 1382 (1839), Funeral of the Victims of July 28, 1835, Versailles Museum.—Bellier, i. 831; Ch. Blanc, École française, iii.; Lenormant, Beaux-Arts, i. 233; Meyer, Gesch., 435; Nouv. biog. gen., xxvi. 785.

JOHANNOT, TONY, born at Offenbach on the Main, Nov. 9, 1803, died in Paris, Aug. 4, 1852. History painter, brother and pupil of Alfred, whom he assisted in engraving the illustrations to the works of Walter Scott, Cooper, and Byron. Though somewhat weak in drawing, his first Salon pictures (1831) were attractive and solid in execution. Works: Woman giving Soldier a Drink (1831); Death of Duguesclin (1835); Battle of Fontenay (1837), Battle of Rosebecque (1839), Versailles Museum; Boyhood of Duguesclin (1840); The Siesta, Halt, Louis VII. forcing the Passage of the Meander (1841), Versailles Museum; Louis

JOHN

Philippe giving two Gobelins Tapestries to Queen Victoria (1846); Happy Mother, Unhappy Mother, Little Poachers, Spanish Smugglers, Little Fishermen, Death of St. Paul, Fisherman's Family, River Scamander (1850); Scene of Pillage (1852).—Bellier, i. 832; Ch. Blanc, *École française*; Lenormant, *Beaux-Arts*, i. 233; Meyer, *Gesch.*, 435; *Nouv. biog. générale*, xxvi. 786.

JOHN, ST., THE ALMSGIVER, *Titian*, S. Giovanni Elemosinario, Venice; canvas, figures life-size. St. John, bishop and patriarch of Alexandria, seated on a raised podium, gives alms to a beggar at the foot of the steps. Painted in 1533 in rivalry with Pordenone, according to Vasari. One of the finest works of the master's middle time (C. & C.).—Vasari, ed. Mil., vii. 441; C. & C., *Titian*, i. 379.

JOHN BAPTIST, ST., *Guercino*, Capitol Gallery, Rome. Half-figure of the Saint, with one hand resting on his breast and his eyes raised to heaven. Fine head.—Lavice, 331.

By *Murillo*, Madrid Museum; canvas, H. 4 ft. × 3 ft. 3 in. St. John, about seven years old, wearing a red tunic and sheep-skin robe, seated beside a large rock, looking towards a ray of light descending from heaven; his right hand is on his breast, his left holding a cross and a scroll, inscribed "Agnus Dei;" background, rocks and trees. Collection of Marqués de la Ensenada. Etched by B. Maura; lithographed by Camaron, A. Lemoine, Lafosse, A. de Belvedere, L. Maurin. Repetitions: Heytesbury House, Wiltshire; Western Wood, North Cray, Kent; G. Delahante, Paris.—Curtis, 245; Lübke; Madrazo, 473.

By *Murillo*, Seville Museum; canvas, H. 7 ft. 4 in. × 4 ft. 1 in. The Saint, about thirty years old, partly clothed, standing front, with joined hands, leaning against a large rock; a cross rests on his left arm; a lamb stands beside him on his left. Painted about 1676 for high altar of church of Capuchin Convent, Seville. Companion to St. *Joseph* and Infant Jesus (Seville Museum).—Curtis, 249.

By *Andrea del Sarto*, Palazzo Pitti, Florence; wood, H. 3 ft. × 2 ft. 2 in. Half-length, nude, with a skin about the loins; background, a rock; reed cross in foreground. One of two mentioned by Vasari, who says that Andrea painted a St. John for Giovanni Maria Benintendi, who gave it to Duke Cosimo, and also a St. John which he intended to send as a propitiatory offering to Francis I., but afterwards sold it to Ottaviano de' Medici.—Vasari, ed. Mil., v. 36.

By *Leonardo da Vinci*, Louvre; wood, H. 2 ft. 3 in. × 1 ft. 10 in. Half-length, with lamb-skin about the loins; holds a cross in



St. John Baptist, Leonardo da Vinci, Louvre.

left hand and points to heaven with right. In collection of Francis I.; presented by Louis XIII. to Charles I. of England, who sent him in return a portrait of Erasmus by Holbein and a Holy Family by Titian; bought, after death of Charles, for £140 by banker Jabach, who sold it to Louis XIV. Copy in the Ambrosiana, Milan, attributed to Salai. Engraved by Boulanger.—Vasari, ed. Mil., iv. 58; Villot, *Cat. Louvre*; Cab. de l'Amateur, iii. 31; Rigollot, *Hist. des*

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Arts, etc., i. 248 ; Clement, 222, 376 ; Heaton, 248.

JOHN BAPTIST, ST., BIRTH OF, Lodovico Carracci, Bologna Gallery ; canvas, H. 12 ft. 11 in. × 8 ft. 1 in. Engraved by G. Wagner ; G. Tomba.—Pinac. di Bologna, Pl. 44.

By *Tintoretto*, Hermitage, St. Petersburg ; canvas, H. 6 ft. 1 in. × 8 ft. 9 in. St. Anne presents the child to a nurse ; in background, St. Elizabeth in bed is taken care of by an attendant woman ; to right, Zacharias, who raises his eyes to heaven.

canvas, H. 5 ft. 5 in. × 3 ft. 7 in. About six years old, in sheepskin garment, standing front, embracing a lamb which stands on a rock ; his left hand on back of lamb, forefinger pointing upward ; on ground, a cross and a scroll ; background, a hilly landscape with trees. Companion to *Christ the Good Shepherd* (Baron Rothschild), which see for history. Repetitions : Earl of Lovelace, East Horsley Towers, Surrey ; Dudley House, London. Copy by Tobar in S. Isidoro, Seville ; contemporary copy in Hermitage. Engraved by F. Bacon, L. Stocks, A. H. Payne, J. Rogers, J. Stow, Casenave, and others.—Curtis, 245 ; Notes and Queries, S. 6, iv. 427 ; Portfolio, 1876.

By *Murillo*, Vienna Museum ; canvas, H. 5 ft. × 3 ft. 6 in. The child, cross in left hand, standing front, with right hand on lamb standing by his side. Engraved by J. Blaschke (2), P. Gleditsch ; etched by W. Unger, Prenner.—Curtis, 246 ; Gal. de Vienne ; Gemälde Gal. in Wien.

JOHN BAPTIST, ST., ON JORDAN, Lodovico Carracci, Bologna Gallery ; canvas, H. 11 ft. 6 in. × 6 ft. 8 in. St. John, in a



St. John Baptist on Jordan, Nicolas Poussin, Louvre.

JOHN BAPTIST, ST., HEAD OF, *Murillo*, Leigh Court Collection, Somerset, England ; canvas, H. 2 ft. × 2 ft. 5 in. The bearded head in a charger, placed on a table covered with drapery. Etched by J. Young in Miles Gallery Catalogue.—Curtis, 250.

JOHN BAPTIST, ST., AND LAMB, *Murillo*, Hospital de la Caridad, Seville ; wood, H. 2 ft. 9 in. × 2 ft. The child St. John, standing front, his left hand, holding a cross and scroll, on the back, and his right hand on the breast of a lamb which stands by his side. Painted for Hospital about 1674. Engraved by A. Boilly.—Curtis, 244.

By *Murillo*, National Gallery, London ;

wood, on the banks of the Jordan, preaching. Formerly in church of the monastery of the Certosa, Bologna. Engraved by G. Wagner ; F. Rosaspina.—Pinac. di Bologna, Pl. 47 ; Lanzi, iii. 70.

By Nicolas *Poussin*, Louvre ; canvas, H. 3 ft. × 4 ft. St. John, standing on the bank of the river, is baptising two men who kneel before him ; at one side, a woman, kneeling, presents her infant ; at the other, men removing their garments ; further back, three old men and a young man on horseback looking on ; on the other side of the river, a bark ; in background, mountains. Painted in 1640 for Chevalier Cassiano del Pozzo, whence

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passed to Collection of André le Nôtre, and finally to Louis XIV. Engraved by G. Audran. Poussin painted this subject a second time in 1648.—Landon, Musée, iii. 37; Reveil, xi. 791.

JOHN BAPTIST, ST., SLEEPING, Carlo *Dolci*, Palazzo Pitti, Florence; canvas, oval, H. 1 ft. 4 in. × 1 ft. 10 in. The infant St. John asleep, with the reed cross beside him; behind him, St. Elizabeth in prayer, and St. Zacharias reading; above, left, three winged cherubs' heads. Painted for the Grand Duchess Vittoria della Rovere; carried to Paris in 1799; returned in 1815. Many copies. Engraved by L. Martelli; Langlois.—Gal. du Pal. Pitti, ii. Pl. 43; Filhol, iv. Pl. 266; Landon, Musée, xvi. Pl. 64.

JOHN BAPTIST, ST., IN WILDERNESS, *Guido Reni*, Dulwich Gallery, England; canvas, H. 7 ft. 3 in. × 5 ft. 2 in. Life-size figure, nearly nude, sitting on a rock, with gray-coloured drapery about the hips; right arm raised, left hand holding a cross of reeds. In distance a group of eight figures; a wood in the background; cloudy sky. Bought by M. Desenfans from Mr. A. Wilson for 1,000 guineas. Engraved by R. Morghen (?). One of three pictures by Guido, mentioned by Malvasia, of the same subject.—Malvasia, *Felsina Pittrice*, iv. 31, 90; Leslie, *Constable's Life and Letters*, i. 107; Dulwich Cat., 129.

By *Raphael*, Louvre; canvas, H. 4 ft. 5 in. × 4 ft. 7 in. A young man, nearly nude, crowned with leaves, sitting astride of the trunk of a tree, holding a scroll in one hand and pointing with the other to the reed cross. This picture, which had been long buried in the Magasins du Louvre, and had suffered greatly, was placed in the gallery under Napoleon III. Engraved by S. Vallée—Vilrot, *Cat. Louvre*; Cab. Crozat, i. Pl. 14.

By *Raphael*, Uffizi, Florence; canvas, H. 5 ft. 9 in. × 5 ft. A youth, nude, with a panther-skin about his loins, seated fronting the spectator, pointing to a cross erected near him; background, a desert landscape. Painted for Cardinal Colonna, who gave it

to his physician Jacopo da Carpi; in Vasari's time it was in possession of Francesco Benintendi; passed to Uffizi before 1589. Original sketch in Uffizi. Copy, formerly in Orleans Collection, sold to Lord Berwick for £1,500, now at Tintern Abbey, near Chepstow, England. Others in Bologna, Darmstadt, and Berlin. Engraved by Ber- vic, Biondi, Gutenberg, Leperier, and oth-



St. John Baptist in Wilderness, Raphael, Uffizi, Florence.

ers.—Vasari, Ed. Mil., iv. 370; Passavant, i. 258; ii. 287; Molini, *Gal. di Firenze*, i. 1; Kugler (*Eastlake*), ii. 461; Cab. Crozat, i. Pl. 19.

By *Titian*, Venice Academy; canvas, H. 6 ft. 6 in. × 4 ft. 4 in.; signed. St. John Baptist alone at the foot of a rock, where the lamb is asleep. Painted before 1557 for S. M. Maggiore, Venice. Replica, with variation, in sacristy of Escorial.—Vasari, ed. Mil., vii. 437; C. & C., *Titian*, ii. 251; Gilbert, *Cadore*, 36.

JOHN EVANGELIST, ST., *Domenichino*, Leigh Court Collection, England; canvas, H. 8 ft. 7 in. × 6 ft. 8 in. St. John in a vision, supported by two angels. Formerly in Giustiniani Collection; passed to Delahante in Paris, thence to London, where

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bought by Mr. Miles for £1,000; bought in at Leigh Court sale (1884), £735.—Waa- gen, *Treasures*, iii. 182.

By *Murillo*, Leigh Court Collection, Som- erset, England; canvas, H. 5 ft. 9 in. × 3 ft. 11 in. The Saint, full-length, seated in a reclining posture on a rock, with a pen in right hand and a book in left, looks up as if he heard a voice from heaven; on his right, an eagle. Robit sale (1801); Bryan sale (1801), £525, to Henry Hope; Hope sale (1816), £115 10s. Etched by J. Young in Miles Gallery Catalogue.—Curtis, 251; Bu- chanan, *Memoirs*, ii. 51.

By *Velasquez*, Sir Bartle Frere Collection, London; H. 4 ft. 6 in. × 3 ft. 4 in. Seated, in white robe and violet drapery, writing the Apocalypse; an eagle on his right; above, the Virgin in a glory. Same history as *Con- ception* by Velasquez.—Curtis, 12.

JOHN EVANGELIST, ST., VISION OF, Alonso *Cano*, private gallery, Paris; canvas, H. 2 ft. 11 in. × 1 ft. 5 in. One of a series of subjects from the Apocalypse. St. John is represented in one of his visions, when one of the seven angels, who were ordered to pour out the vials of wrath, takes him to a high mountain and shows him the heavenly Jerusalem which "lieth foursquare" (Rev. xxi. 9-16).

JOHN FREDERICK, Elector of Saxony, portrait, *Titian*, Vienna Museum; canvas, H. 3 ft. 7½ in. × 3 ft. 1 in. The Elector, clad in black, seated in an arm-chair; has the scar of the wound received at Mühlberg on the left cheek. Painted for Charles V. in Augsburg in 1548. Copy by Teniers at Blenheim; engraved by L. Vorstermann in Teniers Gallery. Another portrait of John Frederick in armour, carried to Spain in 1556 by Mary of Hungary, burned in Palace of Pardo in 1608.—C. & C., *Titian*, ii. 181; *Revue universelle des arts*, iii. 140.

JOHNSON, DAVID, born in New York, May 10, 1827. Landscape painter; studied for a month with J. F. Cropsey, but other- wise self-taught. Elected an A.N.A. in 1860, and N.A. in 1861. Studio in New York.

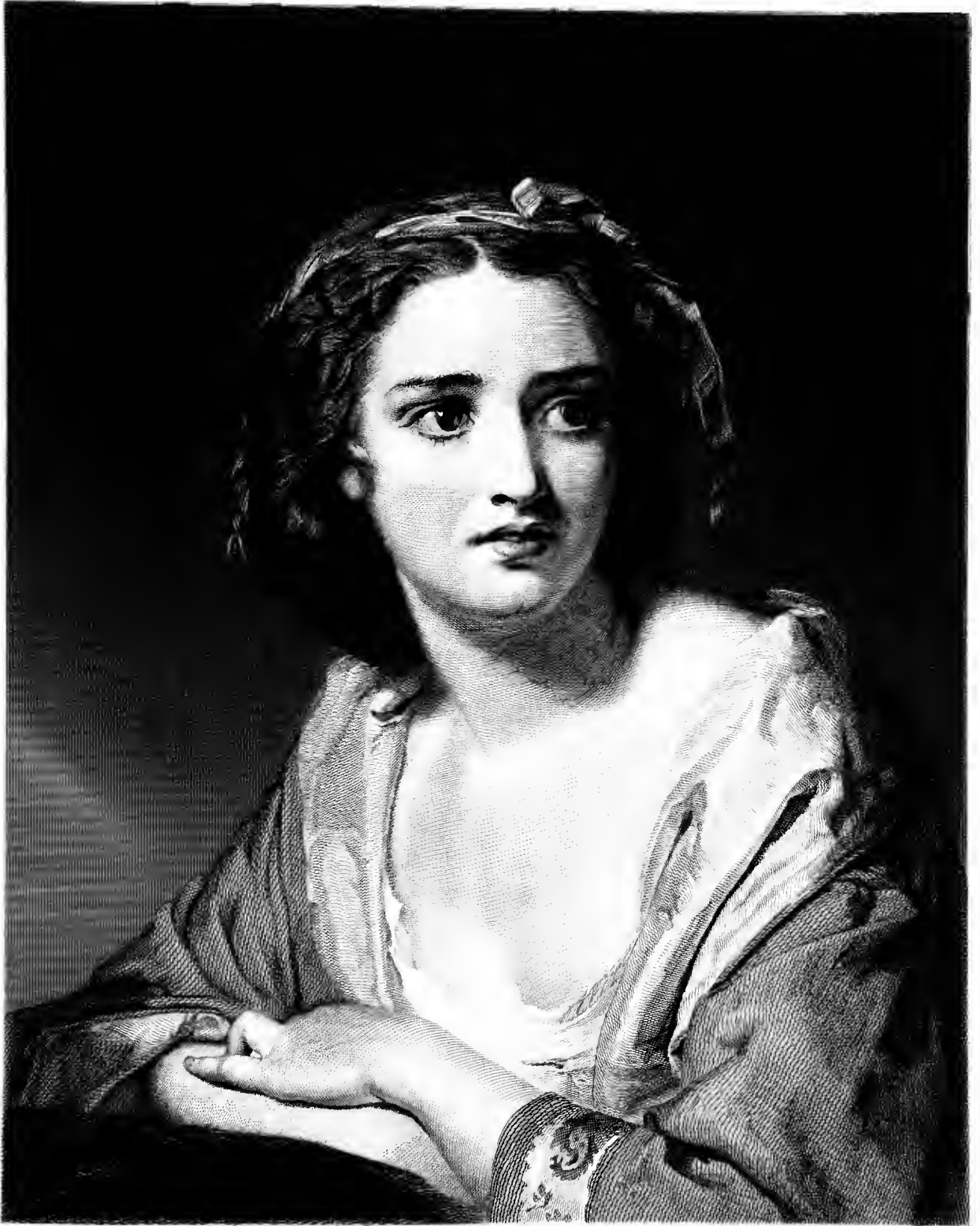
Works: Echo Lake (1867); View at Barry- town, N. Y. (1871); Lake George, Mrs. William H. King, New York; View at Dres- den—Lake George (1874), Courtlandt Pal- mer, ib.; Scenery on the Housatonic, Brook Study—Orange County (1876); Housatonic River (1877), L. A. Lanthier, New York;



Vision of St. John Evangelist, Alonso Cano, Private Gallery, Paris.

Sunset on the Walkill River (1879); On the Unadilla at New Berlin (1881), F. W. Thomas; Study of Oaks (1883); Summer Afternoon, View on the Weinockie River, Oak Grove (1884).

JOHNSON, EASTMAN, born in Lovell, Me., July 29, 1824. Genre painter, studied in Düsseldorf in 1849-51; later studied and



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painted in Italy, Paris, Holland, and four years at The Hague. His most popular works are those depicting American life, many of which have been engraved and lithographed. Elected N.A. in 1860. Studio in New York. Works: *Old Kentucky Home* (1867), R. L. Stuart, New York; *Chimney-Sweep*, T. R. Butler, ib.; *Old Stage-Coach* (1871), George Whitney, Boston; *Woodland Bath* (1873); *Prisoner of State* (1874); *Milton dictating to his Daughter* (1875); *Husking-Bee* (1876); *Lullaby* (1877); *Tender Passion* (1859), Spanish Woman (1862), W. T. Walters, Baltimore; *Cranberry Harvest—Island of Nantucket* (1880); *Funding Bill—Portraits of two Men* (1881); *New England Pedler, In Kind Hands* (1884). Portraits: *Of a Gentleman* (1883), Sir Edward Archibald, England; *Dr. McCosh* (Alexander Maitland), Hon. C. J. Folger (1884); *Hon. William M. Evarts* (1885).—Sheldon, 166; Tuckerman, 466.



JOHNSON, FROST, born in New York in 1835. Genre painter, pupil of the National Academy, New York, under Professor Cummings, in 1859; studied at the Düsseldorf Academy, in 1861, at the Antwerp Academy, and in 1863 at the *École des Beaux Arts*, Paris. Painted under Édouard Frère, at Écouen in 1865-69, and lived for some time in London. Studio in New York. Works: *First Whiff*; *Caught at It: Arithmetic Lesson*; *Study of an Interior, Les Pommes* (1869); *Roasted Chestnuts*; *La Petite Flaneuse*, Alvah Hall, New York; *Last and Best*; *The Bouquet—Portrait of Lady Helena Blackwood*, Gallery of Earl Dufferin; *Neglected Lesson*; *Love Me, Love Me Not*; *A Thirsty Party, Good-Night* (1876); *Young Ornithologist* (1879); *After Rain* (1880); *Moorland Landscape* (1881).

JOHNSTON, ALEXANDER, born in Edinburgh in 1816. History painter; pupil of Trustees' Academy, Edinburgh, and of Royal Academy, London; first exhibited at Royal Academy in 1838. Works: *Gentle Shepherd* (1840); *Covenanter's Marriage* (1842); *Highland Home* (1843); *Tillotson administering Sacrament to Lord Russell* (1845), National Gallery; *Burial of Charles I.* (1847); *Trial of Laud* (1849); *Covenanter's Burial* (1852); *Tyndale translating Bible* (1854); *Abdication of Mary Queen of Scots* (1855); *Bunyan in Bedford Gaol* (1861); *Press Gang Sixty Years Ago* (1862); *Billet-Doux* (1868); *Il Penseroso, Juliet* (1870); *Isaac Watts and his Mother* (1871); *Turning Point* (1873); *Bonnie Lesley* (1876); *Waif* (1877); *Preparing for Conquest* (1878); *Reginald* (1884).—*Ottley*; *Art Journal* (1857), 57; *Cat. Nat. Gal.*

JOLIVARD, ANDRÉ, born at Le Mans, Sept. 15, 1787, died in Paris, Dec. 8, 1851. Landscape painter, pupil of Bertin. Studied law at Paris, made the campaign of 1813, admitted to the bar in 1816, and then gave himself up to painting. Medal, 1827; L. of Honour, 1835. Works: *A Torrent* (1819); *View of St. Leonard-les-Bois* (1834); *River winding through a Forest, River Veyre* (1839); *Torrent in Woods* (1844); *River Sarthe* (1845); *View in Brittany* (1846); *Autumn Evening* (1847); *Ubaldu and Dunois stopped by Nymphs* (1850); Works in Museums at Bordeaux, Lisieux, and Mans.—*Bellier*, i. 833; *Larousse*.

JOLLIVET, PIERRE JULES, born in Paris, June 27, 1794, died there, Sept. 7, 1871. History and genre painter, pupil of Gros and De Juinne. Medals: 2d class, 1833; 1st class, 1835; L. of Honour, 1851. Works: *Bull-Fight at Madrid, Interior of an Alcalde's House at Madrid* (1831); *Gitanos halting in the Mountains of Ronda* (1833); *Brigands of Valencia* (1833), Valenciennes Museum; *Christopher Columbus discovering America, Quentin Durward* (1833); *Guerrilla Woman* (1834); *Trial of Joan of Arc, Byron's Lara* (1835); *Christ and*

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the Samaritan Woman, Descent from the Cross (1839); Byron's Corsair, Crown of Thorns (1840); Spaniards Threshing, Returning from the Fields (1841); Spanish Gypsy Women Bathing, Massacre of Innocents (1845), Rouen Museum; Gypsies and Spanish Smugglers, Tomb of Les Énerves at Jumièges (1847); Perseus rescuing Andromeda (1849); Pietà (1850); Establishing the Magistracy (1855), bought by State; Virgin with SS. Joseph and Simon, Greek Woman Bathing (1863); Christ among the Doctors (1865), Préfecture de la Seine, Paris; Cornelia's Jewels, Art in the Time of Pericles (1869); Combat of Hoogslide, 1794, do. of Aicha, 1805 (1836); Louis XII. in Battle of Agnadel, 1509, Taking of Château de Foix (1837); Godfrey de Bouillon holding the first Assizes in Jerusalem, 1110 (1839), Louis le Gros capturing the Oriflamme at St. Denis, Battle of Seminara, Battle of Tourcoing, Portraits of Philip III. and Marshal Catinat, Versailles Museum; Portraits of Queen Victoria, Prince Albert, and others.—Bellier, i. 834; Larousse, ix. 1006; Nou. biog. gen., xxvi. 850.

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

By *Tintoretto*, Scuola di S. Rocco, Venice; oval, on ceiling of upper room. The whale, whose mouth is as large as a cavern, has lifted Jonah out on his tongue, so that it forms a kind of red cushion for him to kneel on in his submission to the Deity.—Ruskin, Stones of Venice, iii. 348; Ridolfi, Marav., ii. 198.

JONAS, **RUDOLF**, born at Goldapp, East-Prussia, in 1822. Landscape painter, pupil of Königsberg Academy under Behrendsen; went in 1851 to Munich, whence he visited the Bavarian Alps, Tyrol, Switzerland, and North Italy; taught in Dantzic from 1852 to 1854, when he moved to Munich. In 1856 made a four months' journey through Corsica, and settled in Berlin in 1860. Works: View of Ajaccio; High Plain on Bay of Ajaccio; Burial Hill in Corsica; View near the Haff; Oliva Monas-

tery near Dantzic; Deserted Saw Mill; Inn Valley in Southern Bavaria; Monastery near Elbing; Mountain-Brook; Strait of Bonifacio.—Müller, 285.

JONES, **GEORGE**, born in London, Jan. 6, 1786, died there, Sept. 19, 1869. Battle painter, son of John Jones, engraver; student of Royal Academy in 1801, and an exhibitor in 1803; was an officer of militia in Peninsular War, and was in Paris in 1815. Painted battle and subject pieces on return of peace, and became A.R.A. in 1822 and R.A. in 1824; librarian in 1834–40, and keeper in 1840–50. Works: Battle of Borodino (1829), Town-hall at Utrecht (1829, lent to Corporation of Oldham), The Fiery Furnace (1832), Lady Godiva (1833), Relief of Lucknow, Cawnpore—Passage of the Ganges (1869, last three lent to Corporation of Coventry), National Gallery, London; View in Rotterdam, Grosvenor House, ib.; Nelson boarding the San Josef at St. Vincent, Greenwich Hospital; Battle of Waterloo, Chelsea Hospital; do., National Gallery, Edinburgh; Orléans, Woburn Abbey; Relief of Lucknow, Cawnpore, Glasgow Gallery; others in South Kensington Museum; portrait of Sir Charles Napier, National Portrait Gallery.—Redgrave; Cat. Nat. Gal.; Sandby, ii. 36.

JONES, **HUGH BOLTON**, born in Baltimore, Md., Oct. 20, 1848. Landscape painter, studied in Baltimore. In 1877 visited Europe, and studied there four years, sketching in Spain and Brittany. Elected an A.N.A. in 1881 and N.A. in 1883. Studio in New York. Works: Ferry Inn, Summer on the Blue Ridge (1874); Twilight on Bean Creek, J. W. McCoy, Baltimore; Tangier, W. T. Walters, ib.; Return of the Cows—Brittany, Heath in Bloom—Brittany (1878); French Landscape (1880); The Kasba from Moorish Cemetery—Tangier (1881); October, Early Spring (1882); Near Annisquam—Massachusetts Coast, Landscape—South Orange (1883); Near Plymouth Meeting—Pa., On Herring Run—Baltimore (1884). Frank C. Jones, brother of the preceding,

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occupying the same studio, has exhibited: *Grandmother's Tales* (1881); *Left in Charge* (1882); *Cup of Cold Water* (1883); *Lost* (1884); *Day in March, Afternoon* (1885).

JONGE (Jonghe), LUDOLF DE, born at Overschie, South Holland, in 1616, died at Hillegersberg in 1697. Dutch school; portrait, genre, and landscape painter, pupil of Saftleven, Stevens, and Bylert. Resided seven years in France, where he met with success, as he also did on his return, at Rotterdam. Painted portraits and archery pieces in style of Van der Helst, also battles, hunts, pastures with cattle, pleasing and warm in colour. Works: *Female portrait* (1660), Haarlem Museum; *Portraits of Vice-Admiral van Nes* (1666), and *Wife* (1668), Amsterdam Museum; *Portrait of Lady* (1653), Dresden Gallery; *Mythological Subject*, Berlin Museum; *Huntsmen in Peasant's Cottage*, Leuchtenberg Gallery,

Ludolf de Jongh 1690
L. D. Jonge

St. Petersburg.—Bode, *Studien*, 168; Burger, *Musées*, i. 170; ii. 222; Immerzeel, ii. 87; Kramm, iii. 816.

JONGHE, GUSTAVE DE, born at Courtray, Feb. 4, 1828. Genre painter, son of Jan Baptist, pupil in Brussels of Navez. Has successively painted portraits and sacred history, historical genre, and family scenes. Gold medals in Amsterdam (1862) and Paris (1863). Works: *Notre Dame de Bon Secours* (1854); *Orphans and their Grandmother* (1862); *Piety* (1864); *Convalescent* (1869); *Birthday Congratulations*; *Lady before Mirror*; *Declaration of Love* (1884); *Giving Alms*, Ghent Museum.—*Art Journal* (1866), 301; *Illus. London News*, 1869.

JONGHE, JAN BAPTIST DE, born at Courtray, Jan. 8, 1785, died in Brussels in Oct., 1844. Landscape painter, pupil of Omeganck and of Courtray Academy; won first prize in Ghent in 1812, gold medal at Courtray, and silver medals at Douay, Brussels, and Bruges; visited Holland, France, and England,



and was professor at Courtray Academy (1826) and at Antwerp Academy (1840). Works: *Travellers Resting*; *Farm in Flanders*; *Interior of Farm*; *View of Château d'Auderme*; *Market Day at Courtray* (1828), Amsterdam Museum; *Environs of Tournay*, Brussels Museum; *View near Courtray, Stream with Cattle*, Ghent Museum; *Flock of Sheep*, Tournay Museum.—*Biog. nat. de Belgique*, v. 211; *Cotta's Kunstbl.* (1844), 436; *Immerzeel*, ii. 89; *Larousse*, ix. 1013; *Sunaert*, 107.

JONGKIND, JOHAN BARTHOLD, born at Latrop, Holland, in 1822. Marine and landscape painter, pupil in Paris of Isabey; lives in Brussels. Medal, 3d class, Paris, 1852. Works: *Harbour of Harfleur* (1850); *Tréport* (1852); *Course of the Seine, Souvenir of Havre* (1853); *Notre Dame from Pont de la Tournelle, Quai d'Orsay, Moonrise in Paris* (1855); *Dutch Landscape*; *Dutch Canal near Rotterdam by Moonlight*; *The Maas near Dordrecht by Moonlight*.—*Bellier*, i. 837; *Larousse*, ix. 1013; *Müller*, 286.

JOPLING, JOSEPH MIDDLETON, born in London in 1831. Figure, fruit, and flower painter, self-taught; spent three winters in Rome in studying old masters. Studio in London. Works: *Tea Rose*; *Joan of Arc at her Trial*; *Fair Florist*; *In the Conservatory, Artist and Model, Wallflowers* (1877); *Raspberries, Strawberries, Chrysanthemums* (1878); *Lady Hildred, Azalea* (1879); *Spring* (1880); *Yellow Jessamine, Sweet Peas* (1881); *Almond Blossoms* (1882); *Daughter of Eve*,

JOPLING

Interrupted (1883); Maréchal Niel Rose, York and Lancaster Roses, Lost Chord (1884).

JOPLING, LOUISE, born in Manchester, Nov., 1843. Born Louise Goode; married Mr. Romer (died 1872), Secretary to Baron Nathaniel de Rothschild, Paris, where she studied art under Charles Chaplin in 1867-68; returned in 1868 to England and married second in 1874 Mr. Joseph Middleton Jopling. Exhibited her first picture at Royal Academy, Bud and Bloom, in 1871. Works: Five O'clock Tea (1874); Elaine, Modern Ciuderella (1875); Five Sisters of York (1876); Weary Waiting, It might have Been (1877); Pity Akin to Love (1878); Fair Rosamond, Children in the Wood (1881); Phyllis, Ellen Terry as Portia (1882); Daisy, Phyllis, Summer Snow, Saturday Night (1883); Christabel, From my Gondola, Fair Venetian (1884); Little Bo-Peep (1885).

JORDAENS, HANS, the younger, surnamed de lange Jordaens, born in Antwerp about 1595, died there after July 14, 1643. Flemish school; history painter, probably son and pupil of Hans Jordaens, the elder, who entered the guild at Antwerp in 1582, and by whom there is a Banquet Scene in the Dresden Gallery; master of the guild in 1620. Not to be confounded with the different Jordaens of Delft. Works: Crossing the Red Sea, Antwerp Museum; do., Hague Museum; do., Oldenburg Gallery; do. (2, one dated 1624), Berlin Museum; do., Hermitage, St. Petersburg; do., Hampton Court Gallery; do., Pinacoteca, Turin; Art-Cabinet, Vienna Museum.—Meyer, *Gemälde d. Königl. Mus.*, 223; Riegel, *Beiträge*, ii. 293; Rooses (Reber), 352.

JORDAENS, JAKOB, born in Antwerp, May 19, 1593, died there, Oct. 18, 1678. Flemish school; history painter, scholar of Adam van Noort, whose daughter he married; received as master in the painters' guild in 1615, and in the following year married Katherine, his master's daughter. Instead of going to Italy, he studied the pictures of the great Italian masters, especially Titian, at home, and becoming intimate with

Rubens, assisted him in preparing cartoons for the tapestries of the king of Spain. With



a fine feeling for colour and chiaro-scuro, great facility and skill in composition, Jordaens wants taste and elevation of style, is often but a vulgar Rubens. In 1641 he built a fine house at Antwerp,

where he spent the greater part of his life. Works: Judgment of Solomon, Marriage of St. Catherine, Christ and St. John, Meleager and Atalanta, Holocaust to Pomona, Diana's Bath, Family Scene in a Garden, Wandering Musicians, Madrid Museum; *Christ* driving out the Money Changers, Last Judgment (1653), The Four Evangelists, Infancy of Jupiter, Twelfth Night, As the Old sing so the Young Twitter, Portrait of Admiral Ruyter, Louvre, Paris; Christ and the Pharisees, Distress of the Prodigal, The Apostles, Twelfth Night, Susanna and the Elders, Lille Museum; Visitation, Nativity, Lyons Museum; Miraculous Draught of Fishes, Marseilles Museum; Christ and the Woman taken in Adultery, Rennes Museum; Christ with Martha and Mary, An Elder, Rouen Museum; Last Supper, Sisters of Charity, Entombment, Adoration of the Shepherds, Pegasus, Commerce and Industry protecting the Arts, Human Law based on Divine Law, Lady's Portrait, Museum, Antwerp; Martyrdom of St. Apollonia, Augustine's, *ib.*; St. Charles Borromeo interceding for the Plague-stricken at Milan, St. James's, *ib.*; Christ on the Cross, St. Paul's, *ib.*; St. Martin expelling an Evil Spirit (1630), Allegory on Fertility, Satyr and Peasant, Triumph of Prince Frederik Hendrik of Nassau, Allegory on Vanity, Eliezer and Rebekah, Museum, Brussels; As the Old Sing so the Young Twitter, Arenberg Gallery, *ib.*; St. Ambrose, Reconciliation, Christ and the Woman taken in Adultery, Ghent





Painted by Landyke

Jacob Torbernus



JORDAN

Musenm ; Calvary, Tournay Museum ; Satyr and Peasant, Amsterdam Museum ; Faun and Nymph, Venus in a Grotto (copy after Rubens), Museum, Hague ; Triumph of Prince Frederik Hendrik of Nassau, Huis in't Bosch, ib. ; Adoration of the Magi, Christ bearing the Cross, Rotterdam Museum ; Convocation of the Four Fathers of the Church, Basle Museum ; Feast of the Bean (sketch to painting in Munich Pinakothek), Berne Museum ; As the Old sing so the Young Twitter, Berlin Museum ; Adoration of the Shepherds, Holy Family, Christ at Emmaus, Feast of the Bean, Democritus and Heraclitus, Male Head, Brunswick Museum ; Moses striking the Rock, Carlsruhe Gallery ; Pan and the Peasant (2), Artist's Family, Bacchus with Bacchantes, The Pap-eater, Education of Bacchus, Twelfth Night, Merchant and Moor, Cassel Gallery ; Prometheus, Neptune, Cologne Musenm ; Naiads changing the Horn of Achelous (1642 or 1649 ?), Christ and the Children, Susanna at the Bath (1653), Copenhagen Gallery ; Allegory on Virtue, Solomon's Judgment, Darmstadt Museum ; Ariadne, Silenus, Diogenes seeking an Honest Man, Visit to the Sepulchre, Presentation in the Temple, As the Old sing so the Young Twitter, Satyr and Young Girl, Male Portrait, Hercules with Bacchantes and Satyrs (after Rubens), Dresden Museum ; Merry-Making, Düsseldorf Gallery ; Cupid assisting at Toilet of Venus, Gotha Museum ; Abraham and Isaac, Kunsthalle, Hamburg ; Nymphs and Satyrs in the Woods, Provinzial Museum, Hanover ; Faun, Königsberg Museum ; Christ among the Doctors, Last Supper, Mentz Musenm ; Satyr and Peasant, Feast of the Bean, Christ among the Doctors, Old Pinakothek, Munich ; St. Jerome, Diana and Nymphs Bathing, Miracle of St. Dominik, Oldenburg Gallery ; St. Jerome, Holy Family, Schleissheim Gallery ; Nocturnal Apparition, Schwerin Gallery ; Vertumnus and Pomona, Dædalus and Icarus, Stuttgart Museum ; Twelfth Night, Vienna Museum ; Meleager and Atalanta, Wiesbaden Gallery ; St. Paul and Barnabas

at Lystra, St. Peter, Madonna, Diana and Nymphs disturbed by Satyrs, Mercury and Argus, Satyr and Peasant, Artist's Family, Family Group in a Garden, Artist's Portrait, Portrait-Heads (4), Hermitage, St. Petersburg ; Ammon and Thamar, Incident in Life of Paris, Academy, ib. ; Venns in a Mirror, Neptune, Uffizi, Florence ; Abraham's Sacrifice, Milan Academy ; Resurrection, Dutch Burgomaster, Pinacoteca, Turin ; Prince Frederik Hendrik of Orange and Consort, Devonshire House, London ; Holy Family, Theology, National Gallery, Dublin ; Artist's Portrait, National Gallery, Edinburgh ; Fruit Seller, Glasgow Gallery ; Triumph of Bacchus, Visit of St. John to Infant Christ, Sketch from Sacred History, New York Museum. —L'Art (1882), iv. 241 ; (1883), i. 41 ; Ch.

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Blanc, École flamande ; Cat. du Musée d'Anvers (1874), 217 ; Engerth, Belvedere Galerie, ii. 217 ; Fétis, Cat. du Mus. Royal, 350 ; Génard, Notice sur J. J. (Ghent, 1852) ; Immerzeel, ii. 91 ; Kramm, iii. 821 ; Kugler (Crowe), ii. 310 ; Michiels, vii. 360 ; Riegel, Beiträge, ii. 100 ; Rooses (Reber), 352 ; Schaefer, iii. 1165, 1170, 1183, 1196, 1204, 1206, 1248 ; Van den Branden, 814 ; Wauters, Peinture flamande, 245.

JORDAN, RUDOLF, born in Berlin, May 4, 1810. Genre painter, studied first from nature on the isle of Rügen, then at the Düsseldorf Academy under Schadow and Karl Sohn ; has repeatedly visited Holland, Belgium, France, and Italy. Member of Berlin, Dresden, Amsterdam, and Brussels Academies. Medals : Berlin, 1866, 1878 ; Vienna, 1873 ; Philadelphia, 1876. Works : Fisherman's Fam-



JORIS

ily (1832); Proposal of Marriage in Helgoland (1834), Windlass in Normandy (1843), Death of the Pilot (1856), Old Sailor's Home on Dutch Coast (1866), Widow's Comfort (1866), National Gallery, Berlin; Forgotten Boots, Evening in Helgoland, Return of the Pilots (1835); Pilot's Alarm-Bell (1838-39); Pilot's Examination (1842); Scene on the Downs after Storm (1844); Women calling Men to the Rescue of Ship (1845); Saved from Shipwreck (1848), Dresden Gallery; First Lie (1849); Burial of Youngest Child, Provinzial Museum, Hanover; Women pray-



Chastity of Joseph, Johan Bilevelt, Uffizi, Florence.

ing in the Storm (1852); Helgoland Pilot Family burying Child (1857), Ravené Gallery, Berlin; Return of the Fisherman; Morning after Wedding (1861), Leipsic Museum; Soup for the Sick (1862), Expectation, Düsseldorf Gallery; Soup-Day in French Convent (1868), Cologne Museum; Coast-Watch, Frauenhuys in Amsterdam, Burial of Old Sailor, Shipwrecked People in Tavern on Coast (1872); Waiting-House near Scheveningen; Happiness and Labour; Missing Boat (1876); Tavern on Dutch Coast (1884).—D. Kunstbl. (1858), 287; Dioskuren, 1866-69; Jordan (1885), ii. 109; Müller, 307; Wolfgang Müller, Düsseldorf. K.,

215; Rosenberg, Berliner Malerschule, 45; Wiegmann, 287.

JORIS, PIO, born in Rome in June, 1843. Genre and landscape painter, pupil of Academy of San Luca and of Fortuny; visited Venice, Munich, and Paris in 1869, London in 1870, and Spain in 1871-72. President of Società d'acquerellisti in Rome, honorary member of Société belge des aquarellistes, member of several Art-Unions; Italian Crown Order, Bavarian Order of St. Michael; Gold medal, Munich, 1869; twelve medals in 1878-81. Works: Roman Peasant Girl and Shepherd (1866); Greeting of the Virgin Mary (1867); Wedding in Palombara, Sabina, Hasty Meal, Concert in Genazzano (1868); Sunday Morning before the Porta del Popolo (1869); Via Flaminia in the Rain (1870); Saludad, Spanish Dance (1872); Art Amateurs, Beggar in Toledo (1872), Reitlinger Gallery, Paris; Return to Convent (1873); Young Greek Woman, Poet after Festival in Villa d'Este (1874); Parson as Antiquary (1875); Return of Orphans, Baptism in Roma Priora

(1876); After Vespers, Forio d'Ischia (1877); Baptism in Ischia (1878); Replica, Neapolitan Head (1879); Pastime in Last Century, At the Antiquary's (1880); Arch of Titus in Rome, Woman of Sonnino, Woman of Jerusalem, Cardinal going to Consistory (1881); Odalisque (1882); Flight of Pope Eugenius IV. (1883), National Gallery, Rome; Poor Soldier as Ballad Singer (1883).—L'Illustr. italiana (1875-77); Meyer, Conv. Lex., xviii. 531, 629; xix. 574; xxi. 549, 564.

JOSEPH AND HIS BRETHREN, *Murillo*, Sir Richard Wallace, Bart., London; canvas, H. about 5 ft. x 7 ft. In centre, four figures, among them, Joseph, in a scanty white gar-

JOSEPH

ment, borne by two of his brethren to the mouth of the pit; on left, three other brothers; at right, four others and a dog. Bought from Capuchin Convent, Genoa, for Mr. Buchanan in 1803-6; sold to John Cave, £800; W. Cave sale (1854), £1,764, to Marquis of Hertford, whence by bequest to Sir R. Wallace.—Buchanan, *Memoirs*, ii. 144, 171; Curtis, 121.

JOSEPH, CHASTITY OF (Gen. xxxix), Johan *Bilevelt*, Uffizi, Florence; wood, figures life-size. Potiphar's wife, seated on the edge of a bed, endeavours to detain Joseph, who is struggling to free himself from



Chastity of Joseph, Lionello Spada, Lille Museum.

her grasp. Painted in 1624 by commission from Cardinal Carlo and Lorenzo de' Medici.—Rosini, vi. 93; Molini, *Gall. di Firenze*, v. 1.

By Carlo *Cignani*, Dresden Gallery; canvas, octagonal, 3 ft. 6 in. diameter. Figures half-length. Joseph flying from the importunities of Potiphar's wife. Painted for Contarini, Procurator of S. Marco, Venice; bought for 600 sequins in 1754 from Casa Contarini, Venice. Restored by Palmaroli

and Renner in 1827. Engraved by Monaco; P. Tanjé.—Gal. Roy. de Dresde, i. Pl. 46.

By Lionello *Spada*, Lille Museum; canvas, H. 5 ft. 6 in. × 4 ft. 6 in. Potiphar's wife, sitting upon a couch, endeavours to detain Joseph, who flees, leaving his mantle in her hands. Formerly in Modena Gallery.—Landon, *Musée*, viii. Pl. 47; Filhol, iii. Pl. 152.

JOSEPH, COAT OF, *Velasquez*, Escorial, Spain; six figures, life-size. Jacob sits on right in the shadow of his house; before him stand five of his sons, two of them holding Joseph's coat, the white lining of which is stained with blood; on left, another son tearing his hair; at Jacob's feet, a white dog, barking. Painted by Velasquez on his first journey to Rome (1629-31) and sent, with the Forge of Vulcan, to the King. Never engraved.—Curtis, 2.

JOSEPH, HISTORY OF, *Raphael*. See *Raphael's Bible*.

JOSEPH AND POTIPHAR'S WIFE, *Rembrandt*, Berlin Museum; canvas, H. 3 ft. 8 in. × 2 ft. 10 $\frac{3}{4}$ in. Potiphar's wife, in a red-silk robe, sitting beside a bed in a richly furnished apartment, with her husband standing behind her chair, accuses Joseph, who stands on the opposite side of the bed with hands and eyes upraised. Formerly in collection of Lord Willoughby; passed about 1820 to Sir Thomas Lawrence, after whose decease sold (1830) for 570 guineas to Joseph Neeld, M.P.; purchased in 1884 for Berlin Museum. Similar composition, with changes (2 ft. × 1 ft. 9 in.; signed, dated 1657, engraved by Exshaw), in Hermitage, St. Petersburg.—Smith, vii. 8; Athenæum, Nov. 8, 1884, 598; Vosmaer, 490.

JOSEPH, ST., AND INFANT CHRIST, *Guido Reni*, Hermitage, St. Petersburg. St. Joseph, dressed in a gray-linen tunic and yellow mantle, carries in his arms the Infant, who holds a flower in his left hand; in background, to right, the Virgin is seen riding on an ass led by an angel. Bought for 7,900 florins from the gallery of William II., King of the Netherlands.—Cat. Hermitage.

JOSEPH

By *Murillo*, Hermitage, St. Petersburg ; canvas, H. 2 ft. 3 in. × 1 ft. 8 in. The Saint, in dark robe and yellow mantle, with lily branch in right hand, embraces with left the Child, who stands, partly draped, before him, looking front. Purchased about 1820, probably in Paris. Engraved by J. G. Navia.—Curtis, 255 ; Cat. Hermitage.

By *Murillo*, Hermitage ; canvas, H. 2 ft. 3 in. × 1 ft. 8 in. The Saint, with lily branch in left hand, leads Jesus with right ; above, two angels ; background, landscape. Presented to Emperor by Mr. Coesvelt.—Curtis, 255 ; Cat. Hermitage.

By *Murillo*, Seville Museum ; canvas, H. 7 ft. 5 in. × 4 ft. 1 in. St. Joseph, standing on right, embraces Jesus, who stands, draped, on a pedestal, with a lily branch in left hand ; both look front ; background, landscape. Painted about 1676 for high altar of Church of Capuchin Convent, Seville. Companion to St. John Baptist (Seville Museum). Engraved by A. Lurat.—Curtis, 252.

By *Murillo*, Mrs. Lyne Stephens, Lynford Hall, Brandon, Norfolk ; canvas, H. 3 ft. 1 in. × 2 ft. 8 in. St. Joseph, seen to knees, seated front, with Jesus, standing, on his left ; his right hand holds the Child's left, the two holding a lily branch, which rests on Joseph's right shoulder. Louis Philippe sale (1853), £440. Engraved by Lemoine ; Cottin ; lithographed by Geoffroy (2), E. Lasalle (2), M. Lavigne, L. Maurin, Llanta (3), and others. Repetitions : Sir John Leslie, Bart., London ; Francis Cook, Richmond Hill ; D. Roberto Kith y Somera, Seville.—Curtis, 253.

By *Murillo*, Earl of Strafford, Wrotham Park, Herts ; canvas, H. 7 ft. 2 in. × 5 ft. 2 in. The Saint, in violet robe and brown mantle, holding a lily branch, bends towards the Child, whom he holds with right hand ; they walk to left looking at each other ; background, landscape. Repetitions : Pourtalès sale (1865), 15,000 francs ; D. Antonio Zulueta, Cadiz.—Curtis, 253.

JOSEPH IN PRISON (Gen., xl.), *Spagnoletto*, Escorial, Spain. Joseph, when in

prison, interpreting the dreams of the chief baker and the chief butler of Pharaoh's household. Engraved by Bannerman.—*Réveil*, ii. 105.

JOSEPHINE, CORONATION OF, Louis *David*, Versailles Museum ; canvas, H. 20 ft. 2 in. × 33 ft. Ceremony in Notre Dame, Paris, Dec. 6, 1804. Originally entitled the Coronation, and though intended to recall the crowning of Napoleon, the scene repre-



Joseph in Prison, Spagnoletto, Escorial, Spain.

sented is the coronation of Josephine by Napoleon himself. The Emperor, descending from the altar, holds aloft the crown which he is about to place on the head of the Empress, who is kneeling. Behind Napoleon is the Pope, and near him several cardinals and bishops ; further back are the ambassadors, and in front, at right, are Princes Lebrun, Cambacérés, Berthier, and Talleyrand-Perigord. Behind the Empress is Joachim Murat, and near him Marshals Serrurier, Moncey, Bessières, and General d'Harville ; to the left sits the Archbishop of Paris, and near him General Junot, the Queens of Naples and of Holland, and the Emperor's brothers ; behind them are Marshals Lefebvre, Kellerman, Perignon, and General Duroc. In the lower gallery sits the Emperor's mother, with other ladies ; in the upper gallery stands David himself, sketching. Salon, 1808. Engraved by Frilley.—*Réveil*, viii. 557 ; Gal. de Versailles, iv. 743.

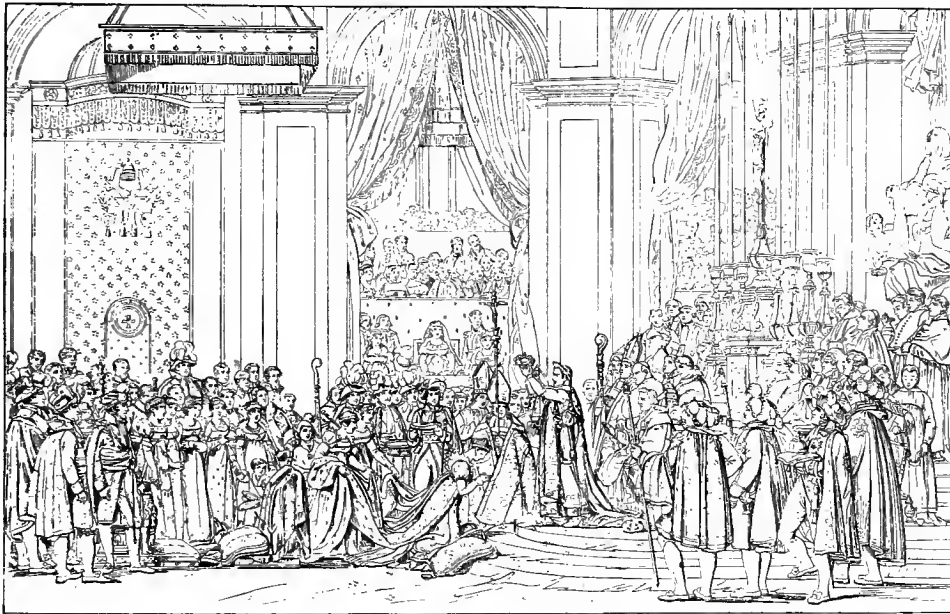
JOUETT, MATTHEW HARRIS, born in Mercer County, Ky., April 22, 1788, died at

JOURDAIN

Lexington, Ky., Aug. 10, 1827. Portrait painter; educated a lawyer, served in war of 1812-14, and at its close opened a studio in Lexington; in 1816 studied four months in Boston under Gilbert Stuart. He painted during his short career more than 300 portraits, including among his sitters many distinguished persons. His full-length portrait of Lafayette is in the capitol at Frankfort, and a bust portrait of same is owned by Mrs. Pauline Rodes, Richmond, Ky. Other good examples of his work are in

Medals: 3d class, 1879; 2d class, 1881. Works: *The Customer* (1879); *Towing* (1881); *Departure of the Fishermen*, *Carpet Bazaar in Cairo*, *Venice*; *Baby's Sleep* (1884); *Lime-Kih*, *A Cloud* (1885).

JOURDAN, ADOLPHE, born at Nîmes, Aug. 4, 1825. Genre painter, pupil of Jalabert; skilful in painting flesh. Medals: 1864, 1866, and 1869. Works: *Leda* (1864); *Cupid's Secrets* (1866); *Venus and Cupid* (1869); *Meditation*, *Young Italian Mother*, *Pursuit* (1874); *Little Girl* (1875); *Parting*,



Coronation of Josephine, Louis David, Versailles Museum.

possession of Landon Thomas, Frankfort; John Mason Brown, Henry Pindell, W. C. Humphrey, Henry Sanders, Blanton Duncan, Shelby Todd, R. J. Menefee, Louisville; Mrs. Margaret Preston, Mrs. Judge Woodward, Mrs. Benjamin Gratz, Miss Mary Bullock, Robert Peter, Mrs. Oliver Frazer, Mrs. George W. Norton, Lexington; Robert J. Breckenridge, Danville; A. J. Alexander, Spring Station, Ky.

JOURDAIN, ROGER JOSEPH, born at Louviers (Eure), in Dec., 1845. Genre and landscape painter, pupil of Cabanel and Pils.

Works: *Three Friends* (1876); *Breakfast at St. Honorat* (1877); *On the Banks of the Gardon* (1878); *Venus, Nurse* (1879); *Mother and Child* (1880); *The First Step* (1881); *Girl with a Shell* (1882); *Woman Charming a Bird* (1883); *First Smiles, Study* (1884); *Une Loge*, *Brindisi* (1885); *The Betrothed*, Wm. Astor, New York.—Bellier, i. 841.

JOURDAN, THÉODORE, born at Salon (Bouches du Rhône), July 29, 1833. Genre painter, pupil in Paris of Loubon; professor of design in the Marseilles School of Art. Works: *Winding Cocoons near Arles*,

JOURDY

Melon Market in Cavaillon (1865); Little Thieves (1866); Girl with a Frog (1868); Brotherly Help (1869); Collecting Cocoons in Salon (1870); Departure of a Herd to the Mountains (1872); Returning to the Farm (1873); Grandmother (1875); Walk by the Sea in Provence (1876); Faithful Guardian (1877); Infant and Lamb (1879); Herd in Provence (1880); Sheep at the Drinking Place (1882); Corner of the Fold, Sheep on the Mountain (1883).

JOURDY, PAUL, born in Dijon, Dec. 15, 1805, died in Paris, Oct. 28, 1856. History painter, pupil of Lethière and Ingres; won grand prix de Rome in 1834, and became a painter of merit. Medals: 2d class, 1842; 1st class, 1847; from 1851 till his death he was president of the central committee of artists in Paris. Works: Homer chanting his Verses (1834); Eve Tempted (1836); Girl fastening her Earring (1839), King of Holland; Prometheus Chained (1842), Dijon Museum; Christ with the Doctors (1843), Public School, Bourges; Baptism of Christ (1846), Church of the White Friars, Paris; Good Samaritan (1847), bought by State; Seven Sacraments (1850, fresco), Church of St. Elizabeth, Paris; Woman Bathing (1852); Joys of Peace (1857); Achilles and Scamander, Theseus recognized by his Father, Dijon Museum; Portrait of Nicolas Malebranche, Versailles Museum.—Bellier, i. 841.

JOUVENET, JEAN, born at Rouen, April, 1644, died in Paris, April 5, 1717. French school; history painter, son and pupil of Laurent Jouvenet (1609–81), completed his education in Paris, where he was sent at seventeen, and took Poussin for his model. His picture of Moses striking the Rock won for him the favour and good offices of Lebrun. He became a member of the Academy in 1675, professor in 1681, director in 1705, and rector in 1707. In his old age, having lost the use of his right arm by palsy, he painted the *Magnificat*, now in Notre Dame, with his left hand. Many of his works have been engraved. Works: Christ healing a Paralytic (1673), Visitation

(called *Magnificat*), Notre Dame; Esther swooning before Ahasuerus (1675), painted for Academy; Christ with Mary and Martha, Christ healing the Sick (1689), Miraculous Draught of Fishes (1706), Raising of *Lazarus* (1706), Christ driving out the Money Changers (replicas in Lyons Museum and Schwerin Gallery) (1706), Descent from the Cross (1697), Ascension (1711), Pilgrims of Emmaus, Feast in House of Simon, Extreme Unction, View of High Altar in Notre Dame at Paris, Portrait of Fagon—Physician of Louis XIV., Louvre, Paris; Pentecost, Versailles Chapel; Twelve Apostles, Invalides; Isaac blessing Jacob (1692), Presentation (1692), Vision of St. Theresa, St. Cecilia, Death of St. Francis, Apotheosis of St. Luke, Apotheosis of St. John, Annunciation (1685), Ascension (1716), and others, Rouen Museum; others in Grenoble, Nancy, Toulouse, Caen, Nîmes, Mans, Lille, Reims, Rennes, Orléans, and other provincial galleries; St. Peter healing the Sick, Basle Museum; Apollo appearing to Priestess, The Virgin bending over the sleeping Infant Christ, Darmstadt Museum; Portraits of Priests (2), Old Pinakothek, Munich; St. Ann and the Virgin, Uffizi, Florence; Visitation of St. Isabel, Madrid Museum.—Bellier,

J. Jouvenet
Jouvenet pin 1707
Jouvenet pin 1689

i. 843; Ch. Blanc, *École française*; Jal, 709; *Revue des Beaux Arts* (1859), 357; Larousse; *Mémoires inédits*, ii. 23.

JOUY, JOSEPH NICOLAS, born in Paris, Sept. 11, 1809. History and battle painter, pupil of Devéria, Lethière, and Ingres. First painted portraits and then several battle pieces for Versailles; has also treated religious subjects. Medals: 3d class, 1834; 2d class, 1835; 1st class, 1839. Works: Portrait of a Young Greek (1833); Combat of Heilsberg (1838), Versailles Mu-



JOVER

seum ; Grandier's Apology (1839), Bordeaux Museum ; Adoration of the Magi (1843), Préfecture de la Seine, Paris ; Captain Tronçon du Coudray, Battle of Rocroy, Siege of Landau, Battle of Pozzolo, Skirmish of Tirlemont, Capture of Furnes, Assault of Sierk, Surrender of Dunkirk, Versailles Museum ; The Crib (1852) ; Holy Family (1859) ; Beethoven with Peasants, Prayer (1865) ; Inspiration (1868) ; Isaac and Rebekah (1869) ; Holy Family (1870) ; Mozart in the Sistine Chapel, Debrey Mill on Montmartre (1879) ; Virgin and Child (1880).—Bellier, i. 845 ; Larousse.

JOVER, FRANCISCO ; contemporary. History painter, studied in Madrid and Rome ; devoted himself specially to fresco painting, which he revived in Spain. Works : Columbus as a Prisoner on board his Ship (1862) ; Philip II. blessing his Children (1864) ; Cardinal Ximenes delivering Christians in Oran (1871) ; Treaty of Cambray ; Papal Court and Capuchin Saint.

JOYANT, JULES ROMAIN, born in Paris, Aug. 16, 1803, died there, July 6, 1854. Landscape and architecture painter, pupil of Bidault, Lethière, and of the architect Huyot. His pictures are well composed and correctly drawn, and the colouring is rich and agreeable. His masterly pen-and-ink sketches are much sought after. Medals : 2d class, 1835 ; Brussels, 1845 ; L. of Honour, 1852. Works : Palace of the Doges in Venice (1835) ; View of S. M. della Salute in Venice (1835), Nantes Museum ; Ponte Rialto (1841), Amiens Museum ; Campo Vaccino in Rome (1843), Dijon Museum ; Riva dei Schiavoni (1844) ; Old Palace of the Popes at Avignon (1845) ; Square of S. Marco in Venice.—Bellier, i. 845 ; Larousse.

JUAN DE AUSTRIA, DON, *Velasquez*, Madrid Museum ; canvas, H. 6 ft. 7 in. × 4 ft. A buffoon, called Don Juan de Austria, or the Artillerist, standing, looking front ; dress, black jacket, red stockings, and black hat with red feather ; ground strewn with weapons and armour ; through a doorway, the sea and a burning ship. Latest manner.

Engraved by Fosseyeux ; Allais ; E. Lingée (as portrait of F. Cortes). Etched by F. Goya ; B. Maura ; Rajon.—Curtis, 32 ; Gaz. des B. Arts (1880) ; xxi. 126 ; Madrazo, 628.

JUAN DE BARBALONGA. See *Vermeijen*.

JUAN DE DIOS, SAN, *Murillo*, Hospital de la Caridad, Seville ; canvas, H. 11 ft. 7 in. × 8 ft. 10 in. The Saint, sinking to his knees under the weight of a half-naked pauper whom he bears on his back, beholds with awe an angel who assists him to rise. Companion to St. *Elizabeth* of Hungary. Painted for La Caridad in 1674, and still in original position. Copy by Dauzats in LouisPhilippe sale.—Curtis, 251 ; Stirling, ii. 855 ; Davies, Murillo, 81, 94.

JUAN, SHIPWRECK OF DON (*Naufrage de Don Juan*), Eugène *Delacroix*, Louvre, Paris ; canvas, H. 4 ft. 3 in. × 6 ft. 4 in. ; signed, dated 1840. Illustration of Byron's "Don Juan" (Ch. ii. 74–75). Don Juan and his companions in an open boat at sea. Presented to State in 1883 by Mme. Adolphe Moreau, who was once offered 300,000 francs for it. Salon, 1841 ; Exposition Universelle, 1855. Lithographed by Français ; engraved by Desmadryl in *l'Artiste*.—Robaut, *Delacroix*, 190.

JUBILEO DE LA PORCIUNCULA. See *Francis* of Assisi, St.

JUDAS, KISS OF, Ernest *Hébert*, Luxembourg Museum, Paris ; canvas, H. 8 ft. 4



Payment of Judas, Fra Angelico, Florence Academy.

in. × 6 ft. 1 in. Christ, in the Garden of Gethsemane, surrounded by soldiers, one of whom is ready to seize him, whilst another

JUDAS

holds up his lantern so that the light falls directly on the face which the false disciple is about to kiss, all the surroundings being wrapped in mysterious shadows. Salon of 1853.

JUDAS, PAYMENT OF, Fra *Angelico*, Florence Academy. One of the series of eight panels, containing thirty-five subjects from the life of Christ, formerly on the presses in SS. Annunziata, Florence. Judas receives the money from the high-priest in foreground; in background, six other figures. Kugler (Eastlake), i. 182; Réveil, xiii. 901.

JUDGMENT, LAST. See *Last Judgment*.

JUDGMENT OF PARIS. See *Paris*.

JUDGMENT OF SOLOMON. See *Solomon*.

JUDITH, Cristofano *Allori*, Palazzo Pitti, Florence; canvas, H. 4 ft. 7 in. × 3 ft. 8 in. Scene from apocryphal book of Judith.



Judith, Cristofano Allori, Palazzo Pitti, Florence.

Judith, with the head of Holofernes in one hand and a sword in the other; behind her a servant. Judith is said to represent La Mazzafirra, a beautiful Florentine courtesan

who had deserted Allori for a richer lover, the servant, her mother, and the severed head the painter, who thus sought to revenge himself. Allori's masterpiece. Painted for Cardinal Alessandro Orsino. Carried to Paris in 1799; returned in 1815. Several repetitions, best in the Hermitage, St. Pe-



Judith, Philip van Dyck, Hague Museum.

tersburg; another in Vienna Museum; study for head of Judith in Rath Museum, Geneva. Engraved by Tardien; M. Gandolfi; Gio. Cantini; L. A. Claessens; J. Carter; Jazet; J. L. Leronge, and others.—Gal. du Pal. Pitti, i. Pl. 3; Ch. Blanc, *École florentine*; Filhol, v. Pl. 319; Lasinio, i. Pl. 56; Landon, *Musée*, vi. Pl. 59; Meyer, *Künst. Lex.*, i. 509; Larousse, ix. 1071.

By Philip van *Dyck*, Hague Museum; wood, H. 11 in. × 12 in.; signed, dated 1726. Figures half-length. Judith, leaning with her right hand on the sword with which she has slain Holofernes, is about to put his head, held in her left hand, into a sack presented by her attendant, an old woman, at left. Passed from Palace of Leeuwarden to cabinet of William V.; carried to Paris by the French. Engraved by C. Normand; H. Guttenberg, in *Musée Napoléon*.—Landon, *Musée*, viii. 14.

By Andrea *Mantegna*, Berlin Museum; wood, H. 16 in. × 11 in.; tempera, dated 1488. Judith, standing, followed by her servant bearing head of Holofernes in a charger upon her head. Formerly in Giusti-

JUDITH

niani Gallery. Another Judith by Mantegna in Collection of Earl of Pembroke.—Larousse, ix. 1071.

By *Palma Vecchio*, Uffizi, Florence; canvas, life-size, half-length. With a scimeter in right hand and head of Holofernes in left. Much injured by restoration.—C. & C., N. Italy, ii. 476.

By *Girolamo Romanino*, Berlin Museum; wood, H. 2 ft. 9 in. × 2 ft. 3 in. Judith, half-length, with the head of Holofernes in a charger; her maid looking on, and a soldier in armour asleep. Painted about 1510 (?) From Solly Collection.—C. & C., N. Italy, ii. 370.

By *Paolo Veronese*, Vienna Museum; canvas, H. 3 ft. 6 in. × 3 ft. 1 in. Judith, figure to knees, giving the head of Holofernes to Abra, her black servant, who holds a bag to receive it; in background, tent of Holofernes. Engraved by Passini.—Gal. de Vienne, i. Pl. 42.

JUDITH AND HOLOFERNES (apoc-



Judith and Holofernes, Artemisia Gentileschi, Palazzo Pitti.

ryphal book of Judith), *Artemisia Gentileschi*, Palazzo Pitti, Florence; canvas, H. 3 ft. 3 in. × 2 ft. 7 in. Judith, aided by her

servant, is cutting off with a sword the head of Holofernes, who lies upon a couch in his tent.—Rosini, vi. 128.

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

By *Henri Regnault*, Marseilles Museum. Judith, on the point of striking Holofernes, who lies in a drunken sleep upon his bed, the upper part of his body nude. Painted in Rome in 1869. Salon, 1869.—Gaz. des B. Arts (1881), xxiv. 94; Moniteur, Aug., 1869; Chaumelin, Art contemporain, 347; Larousse, ix. 1071.

By *Tintoretto*, Madrid Museum. Three pictures: 1. Judith, sword in hand, raising the covering of the bed on which Holofernes is lying; behind her, the servant with a sack. 2. Judith handing the head to the servant. 3. Judith replacing the bed-cover while the servant puts the head into the sack.—Madrazo; Larousse, ix. 1071.

By *Horace Vernet*, Louvre, Paris; canvas, H. 9 ft. 9 in. × 6 ft. 5 in.; signed, dated Rome, 1830. Judith, standing near the bed of Holofernes, is about to strike off his head. Salon, 1831. Collection of Louis Philippe. Formerly in Luxembourg. Study for head of Judith, J. H. Stebbins, New York.—Larousse, ix. 1071.

JUEL, JENS, born at Gamborg, Fünen, May 12, 1745, died in Copenhagen, Dec. 27, 1802. Portrait, landscape, and genre painter, pupil in Hamburg of Gehrman, then of Copenhagen Academy; won first prize in 1771, went to Rome in 1772, to Paris in 1776, and to Geneva in 1777. Became court-painter in 1783; member of Copenhagen Academy in 1782, its director in 1795-98 and 1800-1. Works: Anointing of David (1771), Portraits of the Engraver Clemens (1776), of Artist and Wife (1791), of the Dwarf Bajocco, of Admiral Risbrick, of Abildgaard's Mother, six other portraits, Painter at Work, Fruits in a Niche, Approaching Storm, Copenhagen Gallery; Landscape, Young Seamstress, Schwerin Gallery; Male Portrait, National Gallery, Christiania; Portraits of Karl Bonet, King

JUGELET

Christian VII. and his Queen, the Poet Klopstock; The Daughters of Consul-General Pingel (1792-94); Family of Raben-Levetzau (1796).—Weilbach, 239.

JUGELET, (JEAN MARIE) AUGUSTE, born at Brest, Aug. 25, 1805, died at Rouen, Oct. 22, 1874. Marine painter, pupil of Gudin; has made many voyages and gained distinction by his marine views. Medals: 3d class, 1836; L. of Honour, 1847. Works: Sunrise at Sea, Bay of Dinan (1831); Environs of Brest (1833); Port of Havre, Honfleur, Mont St. Michel, Cliffs of Étretat (1835); A Fog, Harbour of Conquet (1836); Port of Toulon, Vera Cruz, Saint Jean d'Ulloa (1840); Christ stilling the Tempest (1845); View of Noli, Environs of Dieppe, Dieppe Fishing-Boats (1847); A Storm, Island of Grand Bé, Port of Genoa (1847), bought by State; View of Cannes, Alassio near Nice (1852); Lookout at Koatven, Jetty at Dieppe, Entrance to Portsmouth (1859); Sorceresses, Harvest Festival, Wreck of English Brig Lord Gough at Dieppe, Wreck of Sloop Goole (1861); Environs of Finale (1863); Marine, Study of a Tree (1864); Tidal Wave at Caudebec, Desert (1865); Cannes, Storm on Channel Coast (1868); Entrance to Brest, Environs of Plougastel (1869); Fight of the Arethusa with the Belle Poule, Versailles Museum; Port of Havre, Sea View (1870).—Bellier, i. 846; Larousse.

JUGLARIS, TOMMASO, born at Moncalieri, Piedmont, in 1845. Genre and portrait painter; pupil of Turin Academy under Morgari, then in Paris, whither he went in 1871, of Couture; accepted, in 1879, the position as artistic director offered him by Prang & Co., in Boston, but resigned it after six months to practise his art independently, and in 1882 was made professor at the Boston Academy. Works: Offering to the Lares (1878); Promenade in Venice in 16th Century (1879); The Invasion—prehistoric scene (1880).—Gazetta del Popolo (1885), iii. 12.

JUILLERAT, CLOTILDE (née Gérard), born in Lyons, Nov. 14, 1806. Genre and

portrait painter, pupil of P. Delaroche. Has painted many highly successful portraits. Medals: 3d class, 1834; 2d class, 1836; 1st class, 1841. Works: Beggar and Sleeping Child (1836); St. Elizabeth of Hungary picking up a Little Beggar (1841); Anne of Austria dressing St. Theresa d'Avila, The Widow Scarron, Child Dreaming (1846); Portraits of Marquise de Castel-Bajac, Duc de la Rochefoucauld, and others.—Bellier, i. 847; Larousse.

JULIAN THE APOSTATE, Edward Ar-



Hospitality of St. Julian, Cristofano Allori, Palazzo Pitti, Florence.

mitage, Liverpool Art Gallery; canvas. The emperor, presiding at a conference of sectarians, is seated at the end of a table, surrounded by his pagan courtiers, listening with an attentive and judicial air to the disputes of the eager Christians before him. Royal Academy, 1874; purchased for £1,500 by A. W. Bennett, who presented it to Art Gallery.—Art Journal (1875), 250, 373.

JULIAN, ST., HOSPITALITY OF, Cristofano Allori, Palazzo Pitti, Florence; canvas, H. 8 ft. 6 in. × 6 ft. 6 in. St. Julian,

JULIEN

who had built a hospital on the banks of a dangerous river, in expiation of his involuntary crime of slaying his parents, gives hospitality to a leper, who is landed from a boat; in background, his wife, at the door of the hospital, gives bread to the poor. Scarcely had Julian put the stranger into his own bed when the sick man became radiant with light, and, informing his benefactor that his crime was forgiven, disappeared. Acquired by Ferdinand II. in 1653; carried to Paris in 1799; returned in 1815. Engraved by L. Martelli Faentino; F. Gregori; G. R. Le Villain; G. B. Gatti.—Gal. du Pal. Pitti, iv. Pl. 5; Landon, Musée, xiii. Pl. 7; Etruria Pittrice, ii. 72; Wicar, 4.

JULIEN DE PARME. See *Julien*, Simon.

JULIEN, SIMON, born at Toulon, Oct. 28, 1735, died in Paris, Feb. 23, 1800. Genre painter, pupil of Dandré-Bardon, Carle Van Loo, and Natoire. When he joined Natoire's school the pupils of the other masters called him Julien the Apostate. He afterwards styled himself Julien de Parme, after his patron the Duke of Parma. His best works are: Jupiter sleeping in Juno's Arms, Aurora leaving Tithonus, St. Anthony in Ecstasy, Triumph of Aurelian (1783), and Portrait of Himself (1789), Toulon Museum.—Bellier, i. 849; Gaz. des B. Arts (1866), xxi. 397; Larousse.

JULIUS II., POPE, portrait, *Raphael*, Palazzo Pitti, Florence; wood, H. 3 ft. 3 in. × 2 ft. 8 in. Nearly full face, with full white beard and moustaches, seated in an arm-chair, with a handkerchief in his right hand. Julius II. (1503–13), previously Cardinal della Rovere, began present Church of St. Peter, Rome. Painted in Rome about 1511 or 1512, formerly in S. M. del Popolo, Rome; carried to Paris in 1799; returned in 1815. Replica in National Gallery, London, purchased in 1824 with Angerstein Collection; another in the Uffizi, which came with Victoria della Rovere, when she married Ferdinand II. de' Medici. Passavant thinks the Pitti picture the original,

but now many connoisseurs pronounce in favour of the one in the Uffizi. Cartoon in Palazzo Corsini, Florence. Engraved by Daverio; G. Ghisi.—Vasari, ed. Mil., iv. 338; Müntz, 386; Passavant, ii. 93; Gal. du Pal. Pitti, i. Pl. 91; Filhol, i. Pl. 65; Springer, 191.

JUNCKER, JUSTUS, born at Mentz in 1703, died at Frankfort in 1767. German school; still-life, portrait, genre, and landscape painter, pupil at Frankfort of Hugo Schlegel; subsequently formed himself after Thomas Wyck, De Heem, and Van Huysum; worked some time in London, and settled at Frankfort in 1726. Works: Breakfast (2), Carlsruhe Gallery; Scholar in his Study, Artist at his Easel, Old Man Reading, Kitchen-pieces (3), Cassel Gallery; Fruit-pieces (3), Darmstadt Museum; Scholar in his Study (1754), Städel Gallery, Frankfort; Calm Sea with Vessels and many Figures, Stuttgart Gallery.

JUNDT, GUSTAVE, born at Strasburg, June 21, 1830, died May 14, 1884. Genre painter and caricaturist, pupil of Guérin, Drolling, and Biennourry. A clever and faithful delineator of Alsatian peasant life. First exhibited in Salon of 1856. Medals: 1868; 3d class, 1873; L. of Honour, 1880. Works: Village Festival (1856); Near a Fountain; Alpine Strawberries; Mayflowers; Marguerites; Church-Time (1868); Rainy Weather in the Swiss Oberland, St. Anne's Money, Returning from the Pilgrimage (1874); Cutting Hair at a Fair in Auvergne (1876); Sunday Morning; Time for the Wedding; Billets of Wood, Philosopher's Walk at Monaco (1879); Returning from the Wedding, The Gleaner (1880); Returning, Nice surprised by Snow (1881); Aurora, Twilight (1882); The First Rays, In the Woods (1883).—Ménard, *L'Art en Alsace-Lorraine*; Meyer, *Conv. Lex.*, xviii. 531; *Kunst-Chronik*, xix. 551.

JUNGHEIM, KARL, born at Düsseldorf, Feb. 6, 1830, died there, June 6, 1886. Landscape painter, pupil of Schirmer and Schadow; travelled in the Tyrolese and

JUNKER

Swiss Alps and Italy. Medals in Paris, Vienna, and Philadelphia. Works: Landscape with Stag-Hunt; Waterfall in Tyrol; Uri-Rotstock on Vierwaldstätter Lake; Lauterbrunn Valley; Wallenstädter Lake; Evening on Brienz Lake; The Wetterhorn; Reichenbach Falls near Meiringen; Evening Landscape in Salzburg; Gosau Lake; Jacobi Garden near Düsseldorf; Sorrento (1872), Kunsthalle, Hamburg; Capri, Königsee and the Watzmann.—Müller, 288.

JUNKER, HERMANN, born in Frankfurt in 1838. Genre painter, pupil of Städel Institute under Jacob Becker and Steinle, then in 1860 of K. Hausmann, and in 1862–64 studied in Paris and Amsterdam. Works: Auerbach Cellar in Leipsic; Artist's Pilgrimage; Old Maid; Committee of Examiners (1865); Poetry and Prose (1867); Proclamation of Peace of Versailles (1871); Cycle of twelve Scenes from Goethe's Life.—Müller, 289.

JUNO AND HERCULES, *Giulio Romano*, Bridgewater House, London. Juno, awaking, snatches the infant Hercules from her breast; background, a landscape, with boys and satyrs. Remarkably clear and warm in colouring. Orleans Gallery; bought by Duke of Bridgewater for £300.—Waagen, Treasures, ii. 29.

JUNO NURSING HERCULES. See *Milky Way*.

JUPITER, ancient picture. See *Zeuxis*.

JUPITER AND ANTIOPE, Anton van Dyck, Munich Gallery. The nymph asleep upon a bank beneath a drapery which Cupids are suspending from trees; Jupiter, in form of a satyr, bending on one knee, is raising the covering from her bosom. Formerly in Düsseldorf Gallery. Replica, Earl of Coventry. Engraved by Van Kessel; Soutman; Van der Steen; Val. Green; Ch. de Méchal.—Munich Gal., Pl. 22; Smith, iii. 23; ix. 397; Guiffrey, 253.

By *Titian*, Louvre; canvas, H. 6 ft. 5 in. × 12 ft. 7 in. Antiope, nearly nude, asleep on a bed of skins under a tree; Jupiter, as a satyr, lifts the drapery from her form,

while Cupid aims an arrow at him from a branch above; at left, sylvan gods and goddesses engaged in sport or conversation; in the distance, a huntsman hastens with his dogs toward a glade where a stag is brought to bay. Painted about 1562 for Philip II. of Spain; called in Spain the *Venus del Pardo*, from the Palace of Pardo, near Madrid, where it was injured in the fire of 1608; given to Charles Stuart when in Spain; bought by Jabach at sale of the King's collection in London (1650–51) for £600, and sold to Cardinal Mazarin, from whose heirs it passed to Louis XIV. Injured by cleaning in the Louvre in 1661, afterwards restored by Antoine Coypel; again restored and transferred to new canvas in 1829. Engraved by Baron and by Corneille.—C. & C., Titian, ii. 317; Cab. Crozat, ii. Pl. 143; *Klas. der Malerei*, i. Pl. 61; Mündler, 208; Villot, Cat. Louvre.

JUPITER AND CALLISTO, *Rubens*, Cassel Gallery; canvas, H. 4 ft. × 5 ft. 10 in.; signed. Jupiter, under the assumed form of Diana, is bending on one knee beside the nymph, who is seated on the ground, with her right hand on a quiver.—Smith, ix. 324.

JUPITER DESTROYING CRIMES, *Paolo Veronese*, Louvre; canvas, oval, H. 18 ft. 5 in. × 10 ft. 10 in. Rebellion, Treason, Luxury, and Peculation, crimes punished by the Council of Ten, falling overturned at the sight of Jupiter, armed with thunderbolts, descending from Olympus on his eagle; below the god, a genius with outstretched wings holds in one hand the book of laws and in the other a whip with which he scourges the Crimes. Painted for the ceiling of the Hall of the Council of Ten, Palazzo Ducale, Venice; carried to France in 1797; in Musée Napoléon until 1810, when it was placed in the ceiling of the bed-chamber of Louis XIV. at Versailles; removed in 1858 to Louvre. Engraved by Maccham (1593).—Landon, Musée, xiii. Pl. 58; Cat. Louvre; Ridolfi, *Marav.*, ii. 23.

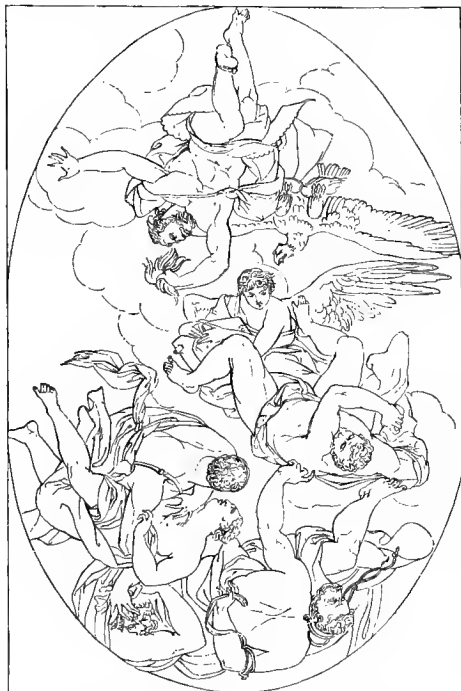
JUPITER AND DANAE. See *Danaë*.

JUPITER

JUPITER AND EUROPA. See *Europa*, Rape of.

JUPITER AND GANYMEDE. See *Ganymede*.

JUPITER, INFANCY OF, *Giulio Ro-*



Jupiter destroying Crimes, Paolo Veronese, Louvre.

mano, National Gallery, London; wood, H. 3 ft. 5 in. × 5 ft. 9 in. Sleeping infant in a cradle, attended by three women, on a small verdant island, on the further side of which are two groups of musicians (the Curetes). Formerly in the Orleans Gallery, then in that of Lord Northwick at Cheltenham, whence purchased in 1859. The landscape is possibly by Giambattista Dossi.—Cat. Nat. Gal.

JUPITER AND IO, *Correggio*, Vienna Museum; canvas, H. 5 ft. 1 in. × 2 ft. 3 in. Io, nude, sitting on a little hill, is embraced by Jupiter in a cloud; in lower corner, a hind's head drinking from a stream. Painted about 1530–32 (?) for Emperor Charles V. (?). Passed from Spain to Milan, where it belonged to the sculptor Leone Leoni,

whose son Pompeo sold it to Rodolph II.; was taken to Vienna, and thus escaped the fate of the Leda and the Danaë. Old copy in the Berlin Museum; mutilated when in the Orleans collection, like the *Leda*, by Louis the Pious, and passed with it to Berlin. Engraving of the Vienna original by G. Duchange (1705), by Bartolozzi, Van der Steen, Mayer, H. Cramer, Réveil, J. Johnson. Berlin copy engraved by Desrochers.—Meyer, *Correggio*, 344, 489; *Kunst. Lex.*, i. 439; Landon, *Œuvres*, viii. Pl. 62; Larousse, ix. 777; Réveil, xii. 817.

By Andrea *Schiavone*, Hermitage, St. Petersburg.

JUPITER AND LEDA. See *Leda*.

JUSTA AND RUFINA, SS., *Murillo*, Seville Museum; canvas, H. 6 ft. 9 in. × 5 ft. 11 in. Standing, looking front, holding between them a model of the Giralda, as it was before the Christian alterations; each



Jupiter and Io, Correggio, Vienna Museum.

has a palm in left hand; in front, vases lying on ground. Painted about 1676 for high altar of Church of Capuchin Convent, Seville. Companion to SS. Leandro and

JUSTA

Bonaventura. Lithographed by Geoffroy.—Curtis, 258.

JUSTA, ST., *Murillo*, Stafford House, London; H. 3 ft. × 2 ft. 2 in. Half-length, in yellow robe and blue mantle, standing three-quarters right, looking up. Companion to *St. Rufina* (Stafford House). Probably from Altamira sale (1827), £325 10s., though Lord Gower thinks the two belonged to Marshal Soult. Engraved by Blanchard, père.—Curtis, 257; Gower, *Hist. Gal. of England*.

JUSTICE, *Raphael*, Camera della Segna-

the murderer, and Justice, with the sword and scales. Painted for the Palais de Justice; afterwards in Luxembourg; placed in Louvre in 1826. Copy by Géricault in Louvre. Engraved by Roger, Hocquart, A. Gelée.—Villot, *Cat. Louvre*.

JUSTINA, ST., *Moretto*, Vienna Museum; wood, H. 6 ft. 3 in. × 4 ft. 5 in. *St. Justina* standing, palm in hand, with unicorn by her side as emblem of chastity; at the right, a knight kneeling; background, picturesque landscape, a city and mountains. Painted about 1535; long in Hofburg, Innsbruck, whence taken in 1662 to Castle of Ambras and afterwards to Vienna. Long attributed to Pordenone.—C. & C., *N. Italy*, ii. 404.

JUSTINA, ST., MARTYRDOM OF, *Paolo Veronese*, S. Giustina, Padua; canvas. *St. Justina of Padua*, accused of being a Christian, is put to death by order of the Emperor Maximian. She is kneeling with outstretched arms while the executioner, standing behind, thrusts his sword into her bosom; two other standing figures at right and two at left. Painted about 1568. Replica in the Uffizi, Florence. Engraved by Agos. Carracci



Martyrdom of St. Justina, Paolo Veronese, S. Giustina, Padua.

tura, Vatican; fresco, medallion on ceiling. Female figure, crowned with diadem, holds sword in right hand and scales in left. Painted in 1512. Engraved by R. Morghen, and others.—Müntz, 311, 316, 350.

JUSTICE AND VENGEANCE, *Pierre Paul Prud'hon*, Louvre, Paris; canvas, H. 8 ft. × 9 ft. 6 in.; signed, dated 1808. At left, in a rocky desert place, lighted by the moon, a man, poniard in hand, flees from his victim, a young man whose dead body, nude, is stretched on the ground; above, flying, are Vengeance, with a torch, ready to seize

(1582); Lasinio.—Lasinio, *Gal. de Florence*, i. Pl. 47; Bartsch, xviii. 78; Soc. Ed. & Paris, *Gal. di Firenze*, Pl. 73; Ridolfi, *Marav.*, ii. 32.

JUSTINIAN PROMULGATING THE PANDECTS, *Raphael*, Camera della Segnatura, Vatican; fresco, left of window. The emperor in a purple mantle, seated, giving the books to Tribonianus, kneeling; behind the throne, six jurists, two of whom, Theophilus and Dorotheus, hold the books of the new Institutions and the Constitutions. Illustrates the consecration of Civil Law; companion piece to *Gregory promulgating*

JUSTUS

the Decretals. Painted in 1511. Engraved by Fr. Aquila, Fr. Giangiacomo.—Passavant, ii. 87; Müntz, 311, 344; Vasari, ed. Mil., iv. 337.

JUSTUS or **JODOCUS OF GHENT**, latter half of 15th century. Flemish school. Supposed by some to be identical with Justus de Allamagna or Giusto d'Alemania, who painted an Annunciation of the Virgin in the Convent of S. M. di Castello, Genoa, in 1451, but there is little if any evidence of it.

Justus of Ghent, a contemporary of Van der Goes and of Van der Meire, and perhaps pupil of Hubert Van Eyck, was called to Urbino by Duke Federigo di Montefeltro to paint the portrait of his duchess, and to decorate his library. In 1470-74 he painted the *Last Supper*, an altarpiece for S. Agata, Urbino, now in the Town Gallery. In the Palazzo Barberini, Rome, and in the Louvre, are a series of panels representing poets, philosophers, etc., supposed to be the decorations of the library at Urbino. If Justus painted them, he tempered in his later work the harshness of the Flemish style with Italian breadth and freedom. Works attributed to him: *The Last Judgment*, Church



Justinian promulgating the Pandects, Raphael, Vatican.

of S. Maria, Dantzic; *The Nativity*, Benediction of the Holy Sacrament, Antwerp Museum.—Allgem. d. Biogr., viii. 574; C. & C., *Flemish Painters*, 171; Dohme, i.; Förster, *Denkmale*, xliii. 9; Kugler (Crowe), i. 89; Wauters, *Peinture flamande*, 76.

JUTZ, KARL, born at Windschlag, Baden; contemporary. Animal painter, studied in Munich and Düsseldorf; paints small domestic animals, fowls, and insects with microscopic minuteness and much humour. Lives in Düsseldorf. Works: *Chickens and Ducks*; *Chickens and Peacock*; *Chicken Yard*; *June-Bug Hunt*; *At Place of Execution*; *Much Ado about Nothing*; *Chickens in Rainy Weather*; *Poultry in a Stable*, Weimar Museum.—Müller, 289.

JUVENEL (Jouvenel), PAUL, born in Nuremberg in 1574, died at Pressburg, Hungary, in 1643. German school; history and portrait painter, son and pupil of Nicolaus Juvenel (died at Nuremberg, 1597), then of Adam Elsheimer in Frankfort. He excelled in perspective; decorated the ceilings of several houses in Nuremberg, and was a tolerable copyist of Dürer's works. In 1638 he went to Vienna, and afterwards settled at Pressburg. His three sons and a daughter were artists of repute. Works: *Ceiling-panels*, *Portraits of Ferdinand II., Matthias, Rudolph I. & II., Town Hall, Nuremberg*; *Copy of Dürer's Ascension of Virgin, Frankfort Gallery*.—Allgem. d. Biogr., xiv. 762; Kugler (Crowe), ii. 524.

KAAZ, KARL LUDWIG, born in Karlsruhe or Pforzheim in 1776, died in Dresden, July 14, 1810. Landscape painter, pupil of Stuttgart Academy under Johann Müller; went in 1796 to Dresden, and studied in Italy in 1801-04. Works: *Morning Landscape*; *Two Horsemen riding toward a Castle*; *Tivoli*; *View from Dresden*; *Ideal Landscape (after Claude Lorrain)*, Karlsruhe Gal.—Allgem. d. Biogr., xiv. 778.

KABEL (Cabel), ADRIAAN VAN DER, born at Ryswick, near The Hague, in 1621,

KADLIK

died at Lyons in 1695. Dutch school; landscape and marine painter, pupil of Jan van Goyen; is said to have changed his real name, Touw (rope), into Kabel; studied in Rome, and shows in his pictures the style of the Carracci, Salvator Rosa, and other Italian masters. Works: *Treeless Country with Horseman and Woman* (1652), Old Pinakothek, Munich; *Landscape with Peasants* (?), Germanic Museum, Nuremberg; others in Aix Museum.—*Immerzeel*, ii. 94.

KADLIK (Tkadlik), **FRANZ**, born in Prague, Nov. 23, 1786, died there, Jan. 16, 1840. History painter, pupil of the Prague Academy under Bergler, where, besides several other prizes, he won the grand prize in 1815; went in 1817 to Vienna, where he was influenced by Franz Caucig, and in 1825 to Rome, after which he painted religious subjects only. Returned to Vienna in 1832, and in 1836 became director of the Prague Academy. Works: *Hagar in the Desert* (1815); *Infant Christ Praying*; *Return of St. Adalbert to Bohemia*, Prague Gallery; *Noah's Sacrifice*, *Departure of Tobias*, *Nativity*, *Enyo* (1825), Harrach Gallery, Vienna; *St. Paul's Farewell of Miletus*, *St. Luke painting the Virgin*, Vienna Museum; *Pietà*; *Death of St. Rosalia*; *Guardian Angel*; *St. Ludmilla at Mass*; *Conversion of Paul*; *Calling of Peter*; *St. John in the Desert*, Czernin Gallery, Vienna; *Portrait of Francis I.*; of the Slavophile Dobrowsky, Prague Museum.—*Allgem. d. Biogr.*, xiv. 785; *Cotta's Kunstbl.* (1829), 40.

KAEMMERER, **FREDERIK HENDRIK**, born at Ghent; contemporary. Landscape and genre painter, pupil in Paris of Gérôme. Medal, 3d class, Paris Salon, 1874. Studio in Paris. Works: *Offering to the Lares*, *Distraction* (1869); *Incroyables* (1870), Wm. H. Vanderbilt



Collection, New York; *Dispute* (1872), Wm. Rockefeller, ib.; *The Quarrel* (1873),

Frank Work, ib. (J. S. Jenkins Collection, Baltimore, \$2,675); *Coast of Scheveningen* (1874), Corcoran Gallery, Washington; *Winter-Day in Holland* (1875); *Game of Croquet* (1877); *Baptism under the Directory* (1878), J. J. Astor, New York; *Wedding under the Directory* (1879), Jay Gould, ib.; *Portrait of the Marquise* (1879); *Ascension Day in the Year VIII.* (1880); *Under the Arch* (1882); *Charlatan* (1883); *The Swing* (1884), S. P. Avery, New York; *Autumn Evening* (1885); *Toast to the Bride* (Morgan Sale, 1886), Charles Crocker, San Francisco; *Sleigh Ride* (Seney Sale, 1885), Mr. Coe, New York; *Adam and Eve*, H. M. Johnston, Brooklyn; *Mandolin Player*, H. Nathan, New York; *Mating*, F. C. Lawrence, ib. (J. Abner

T. H. KAEMMERER
Harper Sale, 1880, \$1,300); *Autumn on Terrace of the Tuileries*, David Jones Collection, ib. (M. S. Latham Sale, 1878, \$1,125); *Lover's Telegraph*, Frank P. Osborn, ib.

KAGER, (JOHANN) **MATTHIAS**, born in Munich in 1566, died in Augsburg in 1634. German school; history painter, studied in Munich and in Rome. After his return to Munich he became court-painter to the Elector Maximilian of Bavaria, but soon removed to Augsburg, where he was afterwards elected burgomaster. Painted in fresco, oil, and water-colour in a stiff but expressive style; was also an engraver and an architect. Works: *Adoration of Shepherds*, Augsburg Cathedral; *Last Judgment*, City Hall, Augsburg; *Finding of the Cross*, Church of our Lady, Munich; *St. Andrew*, *St. Martin's Church*, Landshut; *St. John preaching in the Desert*, Germanic Museum, Nuremberg; *David and Abigail*, Vienna Museum.—*Allgem. d. Biogr.*, xiv. 794; *Andresen*, D. *Peintre-Graveur*, iv. 351.

KAISER, **ERNST**, born at Rain, Bavaria, July 20, 1803, died in Munich, Dec. 26, 1865. Landscape painter, pupil of his father, a still-life painter, then from 1822 at the Munich

KAISER

Academy. Studied nature in the Tyrol and the Bavarian Alps. Works: The Hintersee near Berchtesgaden (1835-40), Königsberg Museum; View in Bavarian Alps (1842), New Pinakothek, Munich; Königsee; Hintersee and Obersee near Berchtesgaden (1858); At the Kochelsee, Darmstadt Museum; View at the Untersberg, Schack Gallery, Munich.—Allgem. d. Biogr., xv. 6; Kunstbl. (1851), 80; (1857), 218; Kunst-Chronik, i. 3; Vincenz Müller, Handbuch f. München (1845), 144.

KAISER, FRIEDRICH, born at Lörrach, Baden, Jan. 21, 1815. History and battle painter, was first a lithographer; went to Paris, where Horace Vernet's battle-pieces inspired him to take up the same line of art; studied several years in Munich, in 1848 went to Carlsruhe, and in 1850 settled in Berlin. Painted also biblical scenes of elevated composition and fine colouring. Works: Storming of Corfû; Surprise of Conradin at Tagliacozzo (1863); Wounding of Prince Frederic Charles at Wiesenthal; Bivouac before Düppel (1864); Attack of Prussian Hussars; Emperor William inspecting Artillery-position before Paris (1879); Christ and the Samaritan Woman; Margrave Louis of Baden's Victory over the Turks at Szlankament in 1691, Carlsruhe Gallery.—Dioskuren (1866); Christl. Kunstbl. (1867); Meyer, Conv. Lex., xvii. 485; Müller, 289; Rosenberg, Berl. Malersch., 293.

KALCKREUTH, STANISLAUS VON, Count, born at Kozmin, Posen, Dec. 24, 1821. Landscape painter, pupil in Potsdam of Gustav Wegener, then in Berlin of Krause, and in 1846-47 of Düsseldorf Academy under Schirmer, in whose studio he worked until the latter's removal to Carlsruhe in 1854.

His first pictures were so noteworthy that the King of Prussia nominated him professor. Was director of the newly founded



Art School at Weimar in 1860-76; visited Styria, Tyrol, Switzerland, Savoy, Italy, and the Pyrenees, and since 1876 has lived at Kreuznach. Member of Berlin, Amsterdam (1852), and Rotterdam Academies. Medals, Berlin (2, 1868), Vienna (1873), and Bordeaux. Works: Monastery of San Giovanni on Lake Como, Obersee near Berchtesgaden, Hintersee, View on the Aar, Morning Landscape in Tyrol (1849-52); Lac de Gaube (1858), Königsberg Museum; The Wetterhorn, Stettin Museum; Canigai Valley (1856), National Gallery, Berlin; Castle of the Holy Grail, View of Pau (1863); View near Turin; Lac d'Oo and Monastery Las Casas; View near Bonn; Rhine Valley near Ragatz; Lake of Wallenstädt; Rocky Landscape (1869); Rosenlani Glacier (1878), National Gallery, Berlin; Views in Illier Valley; Series of 25 Landscapes, Orangery near Potsdam. His son Leopold is a clever genre and landscape painter, and, since 1885, professor at the Art School in Weimar. Among his works are: Funeral at Dachau (1883); Children at Tombstone of a Saint (1884).—Jordan (1885), ii. 111; Kunstblatt (1851), 126; (1855), 191; (1856), 408; (1858), 57; Kunst-Chronik, xviii. 545; Müller, 290.

KALF, WILLEM, born in Amsterdam before 1630, died there, July 31, 1693. Dutch school; still-life painter, pupil of Hendrik Pot; painted fruits, flowers, and vessels most truthfully and with fine colouring. Excellent arrangement of subjects is pleasing; great success in rendering the lustre of metal, crystal, and mother-of-pearl. Occasionally painted genre subjects, especially kitchen scenes. Works: Hut Interior, Still Life, Louvre; Costly Vessels, Amsterdam Museum; Interior with Peasants, Rotterdam Museum; Still Life,



KALKAR

Berlin Museum; do. (1643), Städelsches Institut, Frankfurt; do. (1644), Warwick Castle; do. in Museums of Berlin, Darmstadt, Dresden (1661), Gotha, Stuttgart, and Weimar (1680); in Galleries of Copenhagen and Schwerin (1658 and two of 1663); Barn Interior, Carlsruhe Gallery; Still Life (1658), and Cottage Interiors (2), Hermitage, St. Petersburg; Interior of a Dutch School, Metropolitan Muse-

W. KALF 1663

um, New York; Kitchen Utensils, Historical Society, ib.—Ch. Blanc, *École hollandaise*; Bode, *Studien*, 229, 616; Burger, ii. 270.

KALKAR, HANS VON, 16th century,



born at Kalkar, Westphalia, about 1510, died in Naples about 1546. Venetian school. Real name Johann Stephan, or Stevens, called by Vasari, Giovanni di Kalkar, or Giovanni Fiamingo (the Fleming). Went early to Italy, studied in

Venice in 1536–37 under Titian, and was one of his most successful imitators. At a later period he imitated Raphael with equal skill. Afterwards went to Naples, where Vasari knew him in 1545. The Nativity, which was owned by Rubens, who carried it with him on all his travels, and afterwards at Prague, is now in the Vienna Museum. Works: Male Portrait (1540), Louvre; do. (1533), Berlin Museum; Male Portrait, Vienna Museum.—*Allgem. d. Biogr.*, xiii. 692; Ch. Blanc, *École vénitienne*; Brockhaus, iii. 830; C. & C., *Flemish Painters*, 317, 358; Kugler (Crowe), i. 266; Wolff, *Die Nikolai Pfarrkirche zu Calcar*, 20; *Zeitschr. f. b. K.*, xi. 375.

KALRAAT, BAREND VAN, born at Dordrecht, Aug. 28, 1650, died there in 1721 (?). Landscape and figure painter, brother of, and first instructed by, Abraham Kalraat (figure and fruit painter, 1643–99), then pupil of Aelbert Cuyp, whose style he followed at first, but adopted afterwards that

of Herman Saft-Leven, and painted cabinet pictures of Rhine views. A Cow Stable, by him, is in the Schwerin Gallery, and a Mountainous Landscape in the Liechtenstein Gallery, Vienna.—Immerzeel, ii. 95; Kramm, iii. 834.

KALTENMOSER, KASPAR, born at Horb, Württemberg, Dec. 25, 1806, died in Munich, March 7, 1867. Genre painter and lithographer, pupil of the Munich Academy in 1830, but formed himself principally through study of nature in the Bavarian and Tyrolean Alps, Switzerland, and Istria (1843). Many of his views in the Black Forest are in America. Works: Landscape with Peasant's House (1831); Tyrolean Family by the Wayside (1832); Zillerthal Peasants Dancing (1833), Munich Art Union; Hunter's Family (1834); Gypsy Fortune-Teller (1835); Love Declaration of a Peasant Boy (1835); Scene in Suabian Cottage; Gypsies, Suabian Peasant Woman with Child (1836); Suabian Girl, Christmas Eve (1837); Marriage Contract (1838), Taxis Gallery, Ratisbon; Return from Pilgrimage (1839); Zither Players in a Tavern (1840); Target Shooting in Upper Bavaria (1841), Kunsthalle, Hamburg; Tavern Life in Meran (1842); From a Tyrolean Inn (1844); Peasant House in Black Forest (1845), Munich Art Union; Three Domestic Scenes from Black Forest (1846); Italian Family Scene (1847); Fair in Black Forest (1848); Bridal Couple at the Parson's (1849); Family in Istria (1850); Suabian Girls Spinning (1851); Domestic Scene in Istria (1854); Fruit Vender of Servola (1856); Despised Love-Gift (1857); Embroideress from Appenzel (1858); Suabian Family (1861); Painters Kirner and Kaltenmoser among Peasants (1861); Suabian Tavern Scene (1864); Domestic Scene (1866); Trap Vender (1867).—*Allgem. d. Biogr.*, xv. 46; Cotta's *Kunstbl.* (1843), 367; (1848), 219; *D. Kunstbl.* (1856), 444; *Kunst-Chronik*, ii. 103; Förster, v. 196; Raczyński, ii. 401.

KALTENMOSER, MAX, born in Munich, Dec. 1, 1842. Genre painter, son of Kaspar, pupil of Munich Academy under

KAMECKE

Philip Foltz and Ramberg; travelled in Suabia and the Tyrol, and spent the winter of 1869-70 in Nice. Works: Grandmother's Admonition, The Foundling (1867); Birthday (1868); Dice-Players (1873); Good-Morning, Papa! (1874); Leisure Hour; Noon-Day Rest; Country Life (1878); Improvised Bowling-Alley, Preparations for Procession.—Müller, 290.

KAMECKE, OTTO (WERNER HENNING) VON, born at Stolp, Pomerania, in 1829. Landscape painter, studied first from nature at Rome in 1860-62, then at the Weimar Art School under Böcklin and Michaelis; next under Kalkreuth, and afterwards visited the Tyrol, Switzerland, and North Italy. Lives in Berlin. Works: Valley near Berchtesgaden; Königsee; Vierwaldstätter Lake; The Wetterhorn; Italian Landscape; Thuringian Landscape; Wengern-Scheideck; Campagna; Glacier Landscape; View in Lauterbrunn Valley; View from Bernina Pass; Glacier des Bois; View on Lake Garda; Rosegg Glacier; Gosau Lake; St. Gotthard Road, National Gallery, Berlin; View on St. Gotthard, Dresden Museum.—Meyer, *Conv. Lex.*, xvii. 487; Müller, 291.

KANDLER, WILHELM, born at Kratzau, Bohemia, Feb. 28, 1816. History painter, pupil of Prague Academy under Kadlik, then under Ruben; went to Rome in 1843, and returned in 1850. Works: Duke Spitignew's Judgment; Four Scenes from Life of Christ (1840); St. George; Sermon of Jonah; Discovery of Springs at Carlsbad (1849); Jacques de Molay's Defence of the Knights Templars; Wall-Paintings in Castle Chapel at Reichstadt; Frescos in Imperial Chapel at Prague.—Cotta's *Kunstbl.* (1846), 123; *D. Kunstbl.* (1850), 248; Müller, 291; Wurzbach, x. 429.

KANNENGIESSER, GEORG, born at Neustrelitz, Mecklenburg, in 1814. History painter, pupil of Berlin Academy under Ternite and Blechen, then in 1834-41 of Düsseldorf Academy under Sohn; was in 1842 at Munich, and then travelled three

years in Italy, Sicily, and Greece. After his return he was made professor in 1846, and instructor of the Grand Duchess. Was in Rome and Paris in 1854-55. Works: Thisbe; Rinaldo and Armida; Death of Cleopatra; Sleeping Bacchante; View of Athens; Coliseum in Rome; View of Palermo; Queen Louise of Prussia; Entombment; Ecce Homo; Portraits of Grand Ducal Family of Mecklenburg.—Christl. *Kunstbl.* (1869); Müller, 291.

KANOLDT, EDMUND (FRIEDRICH), born at Grossrudedtedt, Saxe-Weimar, March 13, 1845. Landscape painter, pupil of Weimar Art-School under Preller; went in 1869 to Rome, where he was influenced by Franz Dreber; settled in Carlsruhe, where Ferdinand Keller greatly influenced his further development. Works: Giant's Grave in Rügen; Canossa; The Kyffhäuser; Ulysses hunting Goats, Weimar Museum; Iphigenia by the Sea; Eight Pictures from Myth of Cupid and Psyche; Cassandra and Antigone; Sabine Landscape (1873); Sappho (1880); Iphigenia in Tauris (1881); Hero in a Landscape (1884).—Müller, 292; Leixner, *Mod. K.*, ii. 116; Meyer, *Conv. Lex.*, xxi. 490; *Illustr. Zeitg.* (1881), i. 130; ii. 549; *Zeitschr. f. b. K.*, xx. 76.

KAPPELLER, JOSEF ANTON, born at Imst, Tyrol, Feb. 22, 1761, died by suicide at Gratz, Styria, in 1806. History and portrait painter, son of a painter; pupil of Johann Jacob Zeiler, at Reute, then of Vienna Academy under Füger and Maurer, where he won the first prize in 1786; lived at Warsaw in 1787-94 as instructor in the family of Prince Jablonowski, and after his return successively at Imst, Innsbruck, Klagenfurt, Vienna and Gratz. Painted also excellent miniatures. Works: Sleeping Faun (1786); Portrait of Kosciuszko (about 1790); do. of Field-Marshal Laudon; Portrait of Wallenstein (copy after Van Dyck), Ferdinandum, Innsbruck.—Nagler, vi. 529; Wurzbach, x. 448.

KAPPES, ALFRED, born in New York in 1850. Genre painter, self-taught. Ex-

KAPPIS

hibits at the National Academy. Studio in New York. Works in oil: His Pipe and His Paper (1879); Village Oracle (1880); Preparing Dinner (1881); Is this Life worth Living? (1882), T. B. Clarke, New York; An Interior (1883). Water-colours: Closing Hymn; My Aunt Sapphira (1884).

KAPPIS, ALBERT, born in Tübingen; contemporary. Landscape and genre painter, studied in Tübingen and in Munich; in 1880 was made professor at Art-School in Stuttgart. Works: Suabian Village Scene (1863); Harvest Scene, Summer, View in Black Forest (1866); Vintage in Suabia; Hemp Harvest in Suabia (1868); Bathing Weather in Holland; Potato Harvest; Harvest Afternoon; Idyl on Chiem Lake; In Vintage Time; Threshing Machine in Farm-Yard; Fish-Market (1877).—*Kunst-Chronik*, xv. 611; Müller, 292.

KARGER, KARL, born in Vienna, Jan. 30, 1848. Genre painter, pupil of Vienna Academy; won the gold medal in 1867, then studied under and assisted Engerth in the paintings for the new opera house; moved to Munich in 1871 and visited Italy in 1873. Works: Post Station (1873); Scene at Railway Station (1875), Vienna Museum; Levying of Taxes, Street Scene in Venice, Graben in Vienna (1877), Emperor of Austria.—*Meyer*, *Conv. Lex.*, xxi. 491; Müller, 292; *Zeitsch.*, xiii. 31.



KÄRGLING-PACHER, HENRIETTE, born in Pesth about 1830. Portrait, genre, and still life painter, daughter and pupil of the portrait painter Johann Tobias Kärbling (born at Augsburg, Feb. 9, 1780, died at Pesth, April 11, 1845); studied afterwards in the Imperial Galleries in Vienna, where she settled after her marriage to the pianist Pacher, having worked for many

years in Pesth. Her portraits were in great demand. Works: Grandmother (1851); Garland with Religious Emblems (1852); Little Violet-Trader (1855); Grapes and Melon, Flowers around Crucifix (1855).—*Wurzbach*, x. 351.

KARSSEN, KASPARUS, born at Amsterdam, April 2, 1810. Landscape and city views painter, pupil of Pieter George Westenberg (born 1791) and of Hendrik Gerrit ten Cate (born 1803). Member of Amsterdam Academy in 1836. Visited Westphalia and the banks of the Rhine in 1837. Works: Interior of Old Exchange at Amsterdam (1837), Museum, Amsterdam; City Views (2), Museum Fodor, *ib.*—*Immerzeel*, ii. 96.

KASELOWSKI, AUGUST (THEODOR), born in Potsdam, April 26, 1810. History painter, pupil of Berlin Academy under W. Hensel; won first prize in 1836, went to Paris and studied under Cogniet until 1840, then to Rome, whence he visited Naples, Palermo, Florence, and Venice; returned to Berlin in 1850; during the years following visited Spain, Greece, Turkey, and England, and then became professor at the Berlin Academy. Works: Contest of Two Shepherds on the Flute (1836); Acquittal of Susanna; Christ on Mount of Olives (1854), St. Andrew's, Berlin; Baptism of Christ; Resurrection; Entombment (1860); Christ and Disciples at Emmaus; Tobias and the Angel Raphael; Cupid Listening; Christ blessing the Children; Albanian Woman at Prayer, Stettin Museum. Fresco: Prophets Elijah and Ezekiel, Chapel of Royal Palace, Berlin; Paintings in New Berlin Museum.—*Kunstbl.* (1854), 203, 361; (1855), 270; (1856), 430; Müller, 292; Rosenberg, *Berliner Malerschule*, 84.

KATE, HERMAN (FREDERIK CAREL) TEN, born at The Hague, Feb. 16, 1822. Genre painter, pupil in Amsterdam of Cornelis Kruseman; won a medal at the Academy there when nineteen, went to Paris for one year, returned to Amsterdam, and settled at The Hague. Honorary member of Rotterdam Academy in 1856. Works: Cal-

KATZENSTEIN

vinist Prisoners under Louis XIV.; Paternal Blessing; Political Discussions; Rural Feast (1855); Dutch Fishermen (1857); From Siege of Alkmaar; The Right of the Stronger; Levée of the Marquis; Court Scene; Guard Room; Imprisoned Spies; Ostade and his Models; Persecution of Jews; Tavern Scene; Poacher; Trial of the Sword; Trial of the Brush; Anteroom, Museum, Amsterdam; In Church, Museum Fodor, *ib.*; Musical Tea Party in Time of Louis XV. (1854), Carlsruhe Gallery; Soldiers at the Inn, Stettin Museum.—Immerzeel, *ii.* 97; Kramm, *iii.* 840; Müller, 293; Meyer, *Conv. Lex.*, *xxi.* 493.

KATZENSTEIN, LOUIS, born in Cassel in 1824. Genre and portrait painter, pupil of Cassel Academy, and in Paris of Cogniet; went to England to paint portraits, spent one year in Italy, and then some time in Portugal, where he was employed by the king. Works: Van Dyck and Charles I., Municipal Gallery, Cassel; Rubens and Brouwer; Grandfather and Grandson; Ostade in a Tavern; The Widow; Letter-Writer; Don Sebastian; Return from Masquerade Ball; Girls' School; Cinderella; Declaration of Love; Fortune-Teller; Petitioner; Favourable Moment; Interior of Löwenbnrg near Cassel. — *Illustr. Zeitg.* (1862), *ii.* 320; Müller, 293.

KAUFFMANN, (MARIA ANNA) ANGELICA, born at Coire, Switzerland, Oct. 30, 1741, died in Rome, Nov. 5, 1807. History and portrait painter, daughter and pupil of Joseph Kauffmann, an inferior portrait painter, who was, at that time, employed by the Prince-Bishop of Coire. From 1742 until 1757 the family lived in North Italy, at Morbegno until 1752, at



Como until 1754, where Angelica, at the age of eleven, attracted general attention by her portrait of the Bishop of Como, and finally at Milan, where she copied the masterworks of the Lombard school, and painted portraits. After her mother's death, she went with her father to Schwarzenberg, Vorarlberg, his native place, and assisted him in decorating the parish church. Soon after completing this work, she returned to Italy, and having visited Milan, Bologna, and Parma, was in Florence in 1762, in Rome in 1763-64, whence she visited Naples, then in Bologna in 1765, and studied in Venice Titian, Tintoretto, and Paolo Veronese. In 1776 she accompanied Lady Wentworth to England, where she met with the most flattering reception. An unfortunate marriage with an impostor who had passed himself off for a Swedish Count Horn blighted her life, although she soon obtained a divorce. In 1769 she was elected one of the original members of the Royal Academy, to whose exhibitions she annually contributed until 1781, when she married the Venetian painter Antonio Zucchi, and went to Venice, and in 1782 to Rome and Naples, where she was in great favour with the royal family. On her return to Rome, the Emperor Joseph II. sought her acquaintance, and gave her commissions for his gallery. Her numerous compositions, although weak in drawing and often monotonous through repetition of the same subject, especially in her female figures, show in their warm colouring and graceful treatment the influence of Mengs. She painted her own portrait several times; her bust was placed in the Pantheon in 1808. Works: Twelve Apostles (fresco, 1757), Church at Schwarzenberg; Female Figure allured by Music and Painting (1760); Death of Leonardo da Vinci (1781); Servius Tullius as a Child (1784, for the Czar Paul); *Hermann* and *Thusnelda*, Funeral of Pallas (both 1786, for Joseph II.), Vienna Museum; Virgil reading his *Æneid* to Empress Octavia, Augustus reading Verses relating to Death

KAUFFMAN

of Marcellus, Achilles in Female Attire discovered by Ulysses (for Catherine II.), Nathan and David, St. Joachim, St. Ann and Infant Christ (1785-88); Cupid, Holy Family, Circe and Heros, Telemachus received by Calypso, Adonis going to Hunt, Mother of the Gracchi, Brutus condemning his Sons to Death, Agrippina with the Ashes of Germanicus, Venus and Euphrosyne, Cupid leading Bacchus to Ariadne, Pyrrhus carried by Nurse to Glaucias, Death of Alcestis, Praxiteles giving to Phryne Statuette of Cupid, Phryne tempting Xenocrates, Egeria with Numa Pompilius, Nathan upbraiding David, Venus advising the Bride of Menelaus to love Paris, Ovid in Exile writing his Elegies, First Meeting of Hero and Leander, Nymph with White Veil, Abraham casting off Hagar, Annunciation, Christ and the Children (1788-98); Religion surrounded by Virtues (1798), National Gallery, London; Ariadne and Theseus, Dresden Gallery; Scene from Ossian's Songs; Madonna, Aschaffenburg Gallery; do. in Glory, Omnia Vanitas, Mary of Egypt (1798-1800); Christ and the Woman of Samaria (1799), New Pinakothek, Munich; Coriolanus going into Exile (1802); Cleopatra and Augustus; Birth of John the Baptist, St. Magdalen (1803); Orpheus and Eurydice; Messalina's Sacrifice; Memory of General Stauwick's Daughter; Interview between Edgar and Elfrida; Unna and Abra, Samma at Benoni's Grave; Cupid drying Psyche's Tears; Yorick and the Monk of Calais, Yorick and Juliette (Sterne's "Sentimental Journey"), Adieux of Abelard and Heloise, Hermitage, St. Petersburg; Thetis bathing Achilles in Water from the Styx, Rinaldo and Armida, Subject from Ancient History, Academy, ib.; Holy Family, Young Girl combing her Hair, Girl and Old Man, Female Figure, Museo Civico, Venice; Sibyls (2), Pinacoteca, Turin; Virtue directed by Prudence to avoid the Solicitations of Folly, Pennsylvania Academy, Philadelphia. Portraits: Monsignore Nevroni, Bishop of Como (1752); Christian III

of Denmark (1767); Royal Family of Naples (1782-84); Prince Poniatowski (1785); Raphael Mengs (2); Goethe; Lady Hamilton; Antonio Zucchi (2); Young Lady as Sibyl, do. as Vestal, Dresden Gallery; Winkelmann, Städel Gallery, Frankfort, and Zürich Gallery; Louis I. of Bavaria as Crown Prince (1805), New Pinakothek, Munich; do., Schleissheim Gallery; A Lady, Stuttgart Museum; Duchess of Brunswick, Hampton Court Palace; Architect Novosielski, National Gallery, Edinburgh; Portrait of Herself, National Portrait Gallery, London; do., Berlin Museum; do. (1784), Old Pinakothek, Munich; do. (3), Ferdinandeum, Innsbruck; do., Pennsylvania Academy,

A. K. *scit* Philadelphia.—Allgem. d. Biogr., xv.

466; Ch. Blanc, École allemande; Dohme, iii.; Förster, iv. 35; Goethe, Winckelmann u. sein Jahrh., ii. 135; Guhl, 163; Reber, i. 86; Riegel, 47; Sternberg, Berühmte deutsche Frauen, i.; Weinhart, Leben der A. K.; Wurzbach, xi. 44; Rossi, Vita di A. K. (Florence, 1810); Wessely, Kunstübende Frauen, 73.

KAUFFMANN, HERMANN, born in Hamburg, Nov. 7, 1808. Genre and landscape painter, pupil in Hamburg of Gerdt Hardorff, then of Munich Academy; has visited the Bavarian and Tyrolese Alps, Norway, and North Germany; lives in Hamburg. Works:



On the Seashore (1842), Darmstadt Museum; Bavarian Mountaineers resting on Rocky Path (1841), Midday Rest during Harvest, Freight Wagon before Smithy (1843), Return from the Alp, Snow Landscape (1848), Road through the Heath, Ferry in Tyrol, Village View with Peasants, Wood-Carters in the Snow, Kunsthalle, Hamburg; Postil-

ARTIST
HUGO KAUFFMANN

IN LOVE

ENGRAVED BY KARL ERNST FORBERG



KAUFFMANN

ion in Snowstorm, Hay Harvest, Provinzial Museum, Hanover; Cemetery in Winter, Königsberg Museum; Foraging Convoy in the Snow, Stettin Museum; Interior of Post-Station; Bear-Dance in a Village; Leaving the Alps; North German Heath; Sleighing on the Elbe; Hay Harvest (1869); Fishing Scene on the Ice.—Müller, 293; Zeitschr. f. b. K., ix. (Mittheilungen, ii. 26).

KAUFFMANN, HUGO, born in Hamburg, Aug. 7, 1844.

Genre painter, son of Hermann, pupil of Stüdel Institute, Frankfort, under Jacob Becker and Zwenger; studied then for a short time in Düsseldorf, lived at Kronberg in the Taunus in 1863–71,



during which period he spent a year and a half in Paris, and then settled in Munich. Works: Labourer Politicians (1868), Kunsthalle, Hamburg; Start for the Chase, Waltz for the Old People (1870); Tavern Scene; Fortune-Teller; Horses at Watering-Tank; Loading Wood; Master is Coming! Pig Trade; Auction (1873); Sick Pointer; After School; Return from Chase; In the Fox Trap; Jealous Dragoon; Wandering Musicians (1876); Juggler (1880); Poachers surprised by Forester; Excited Minds (1883); Good Beer! Bad Beer! (1884); Chicken Robber Killed (1885).—Kunst-Chronik, v. xii.; Müller, 293; Illustr. Zeitg. (1884), i. 105, 108.

KAUFFMANN, THEODOR, born at Uelzen, Hanover, in 1814. Genre painter, pupil in Munich of Kaulbach; took part in the revolution at Dresden in 1848, went to America in 1855, and fought on the side of the Union in the Civil War. In 1871 he published the "American Painting-Book." Works: Admiral Farragut entering Harbour through Torpedos; General Sherman in Camp; Westward Course of the Union; Indians attacking Train; Slaves seeking

Shelter under Flag of the Union; Farragut in the Rigging; Portrait of Senator Revels.—Müller, 293; Br. Meyer, Stud. u. Krit., 322.

KAULBACH, FRIEDRICH, born at Arolsen, Waldeck, July 8, 1822. Portrait painter, nephew and pupil in Munich of Wilhelm Kaulbach in 1839–45, after which he visited Italy; returned to Munich, and after some



years went as court-painter to Hanover. Especially excels in female portraits. Member of Berlin Academy. Gold medal in Berlin (1872); medal in Vienna (1873); Munich, 2d class, 1883. Works: Abel found by his Parents; Coronation of Charlemagne, Maximilianeum, Munich; Portraits of Royal Family of Hanover, Gallery, Hanover; Portrait of Sculptor Gosser, Provinzial Museum, ib.; Empress of Austria, Grand Duchess of Mecklenburg, Princess Alexandrine, German Crown Prince, Princess Wilhelmine of Hessen-Philippsthal, Count and Countess Stolberg, Count and Countess Knyphausen, Sculptor Elizabeth Ney.—D. Kunstblatt (1855), 132; (1856), 35, 397; (1857), 245; Müller, 294.

KAULBACH, FRIEDRICH AUGUST,

born in Hanover, June 2, 1850. Genre and portrait painter, son and pupil of Friedrich Kaulbach, then pupil at Nuremberg of Kreling; settled in Munich in 1872. Strives in his portraits to imitate Holbein. Member of Berlin Acad-



emy, Gold medal, Berlin, 1884; Bavarian Crown Order, 1885. Works: Mother's Joy; Lute-Player; Girl in the Woods; Revery; The Walk; German Lady of 16th Century

KAULBACH

(1875); May-Day (1879), Dresden Gallery; Portrait of Johanna Lahmeyer (1876); Female Portrait (1877); Summer Pleasure; Lute-Players, Vienna Museum.—Illustr. Zeitg. (1876), ii. 4; Meyer, Conv. Lex., xvii. 492; Müller, 294; Leixner, Mod. K., i. 107; Illustr. Zeitg. (1876), ii. 4, 561; (1883), i. 79; ii. 293; Zeitsch., xiv. 32; xx. 75.



KAULBACH, HERMANN, born in Munich, July 26, 1846. Historical genre painter, son of Wilhelm Kaulbach, pupil of Piloty, then went to Italy. Medal in Vienna (1873). Honorary member of Munich Academy, 1885. Works: Monk Painting, Germanic Museum, Nuremberg; Louis XI. and his Barber at Peronne (1869); Children's Confession (1871); Hansel and Gretel with the Witch (1872); Mozart's last Moments (1873); From the Holy Land (1874); Sebastian Bach at Frederic the Great's (1875); Voltaire at Paris (1876); With the Tower-Falcons (1879); Messalina (1882).—Müller, 294; Meyer, Conv. Lex., xviii. 538; Leixner, Mod. K., ii. 19; Illustr. Zeitg. (1883), ii. 293.

KAULBACH, WILHELM VON, born at Arolsen, Oct. 15, 1805, died in Munich, April 7, 1874. History painter, pupil of Düsseldorf Academy under Cornelius, whom he followed in 1825 to Munich and continued his studies in the Academy there. Though occupied from 1826 with several great decorative compositions in the Palace, the Odéon, and the Hofgarten, Munich, he did not really learn to paint until he went to Rome in 1839. In 1847 he was called to Berlin to decorate the Treppenhause (Staircase Hall) of the New Museum,



which occupied him many years; in 1849 appointed director of the Munich Academy. He was an officer of the L. of Honour, Grand Commander of St. Michael, Commander of the Order of Francis Joseph, corresponding member of the Institute of France, and member of several academies. Kaulbach made many designs for book illustrations, among them those for Reynard the Fox (1846), Goethe's Faust, The Gospels, Dance of Death, the works of Shakespeare and Schiller, and Wagner's operas. Despite his mannerisms, he was one of the greatest modern German painters, and with his master Cornelius represents the new Munich school during the reign of King Louis of Bavaria. Works: Apollo and the Muses (1826), Odéon, Munich; Symbolical figures of four Bavarian Rivers, Bavaria, sixteen wall paintings from Fable of Cupid and Psyche, Palace of Duke Max, Munich; Insane Asylum, Battle of the Saxons (1834, cartoon), Battle of the Huns (1835-37, cartoon), Raczynski Gallery, Berlin; Destruction of Jerusalem (1838, cartoon) (1842-47, in oil), New Pinakothek, Munich; Deliverance of Holy Sepulchre by the Crusaders; Christ in Purgatory; Anacreon and his Love, Villa Rosenstein, near Stuttgart; Artist's portrait from Masquerade Festival in 1840, Germanic Museum, Nuremberg; Life-size Group after Goethe's Elegies, National Museum, Pesth; Wall paintings in Treppenhause, Berlin Museum: *Fall of Babel*, *Homer and the Greeks*, *Destruction of Jerusalem*, *The Crusaders*, *Battle of the Huns*, *The Reformation*, and connecting figures (1847-65); Apotheosis of a Good King (1851), Schleissheim Gallery; The Saga (1852), Shepherd Boy in Rome, Raczynski Gallery, Berlin; Oil Sketches (19) for Frescos (executed on outside of Pinakothek by Nilson and Barth) representing Development of Modern Art in Munich, Portrait of King Louis I. of Bavaria (Sketch, 1843), Portraits of the Painters Heinlein and Monten (1840), New Pinakothek, Munich; Battle of Salamis, Stuttgart Museum; Portrait of Louis I. of Bavaria, Pennsylvania

ARTIST
HERMANN KAULBACH

CHILDREN'S CONFESSION

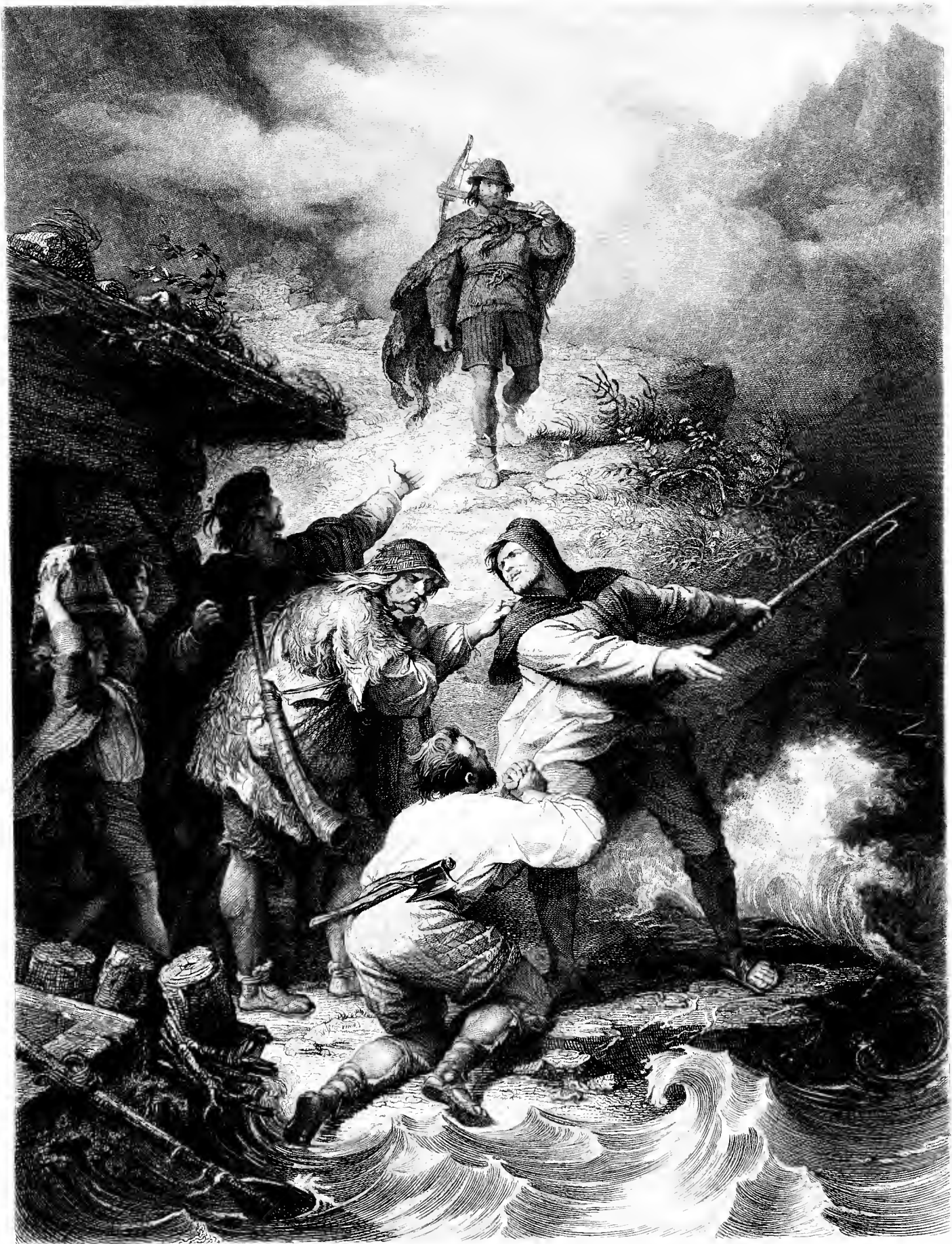
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ARTIST
WILHELM VON KAULBACH

WILLIAM TELL SAVES BAUMGARTEN

ENGRAVED BY ERDMANN MARTIN



KEHREN

Academy, Philadelphia; Otto III. in the Tomb of Charlemagne (fresco), Nuremberg Museum; Meeting of Charlemagne and Wittikind, Assassination of Cæsar (cartoon), Battle of *Salamis*, Maximilianeum, Munich; *Nero* persecuting the Christians; Peter Arbus—the German Michael; *Cupid* and *Psyche*, Mrs. A. T. Stewart, New York; *Charity*, H. Probasco, Cincinnati.—Allgem. d. Biogr., xv. 478; Art Journal (1865), 365; Brockhaus, x. 202; Dioskuren, 1865; Illust. Zeitg. (1872), i. 31; (1874), i. 9, 331; (1876), i. 310; Kugler, kl. Schriften, iii. 278, 421, 549; Kunst-Chronik, vii. 356; viii. 544; ix. 425; Mitterbacher, Kanlbach's *Nero*; Pecht, ii. 54; Perrier, *Études*, 266; Rosetti, F. A., 123; Reber, ii. 60, 186; Regnet, i. 212; Schasler, D. Wandgemälde W. v. K.'s.; Land und Meer (1874), i. 15; ii. 751; Woltmann, Aus vier Jahrhunderten, 288; Proceedings Amer. Acad., viii. 239; Zeitschr. f. b. K., i. 37, 118; v. 129; xi. 257.

KEHREN, JOSEF, born at Hülchrath, Duchy of Berg, May 30, 1817, died in Düsseldorf, May 12, 1880. History painter, pupil of the Düsseldorf Academy, where he was Schadow's assistant. In 1839 he produced his first independent work, and afterwards assisted artist friends in the execution of frescos, viz.: Stilke at Burg Stolzenfels in 1846, Müller in St. Apollinaris Church, Remagen, and Rethel in the cycle from the life of Charlemagne in the City Hall at Aix-la-Chapelle, which he completed (1862) after Rethel became insane (1852). Works: St. Agnes, Count Trips (1839); St. Hubert (1841); Madonna (1842) Church at Wevelinghofen; Christ and Peter (1844); Loreley (1847); Joseph discovering himself to his Brethren (1849), Miss Mason, New York; Christ and Disciples at Emmaus (1852); Good Shepherd, Christ Crucified, Mater Dolorosa (1872); Saul beside Body of St. Stephen (1873, cartoon).—Allgem. d. Biogr., xv. 528; Förster, v. 384; Kunstbl. (1854), 371; (1857), 43; (1858), 56; Kunst-Chronik, xv. 624; Wolfgang Müller, Düsseldorf K., 55; Wiegmann, 175.

KEIRINCX (Kerrinx, Kierings), **ALEXANDER**, born in Antwerp, Jan. 23, 1600, died in Amsterdam after 1652. Flemish school; landscape painter, Master of Antwerp guild in 1619, bought freedom of Amsterdam, January 30, 1652, probably lived for some time at Utrecht, and is not, as heretofore reported by Dutch writers, identical with Jacob Keerinx who went to England to paint for Charles I. castles and landscapes in Scotland. Poelenburg often supplied the figures in his pictures. Works: Forest (1629), Hague Museum; do. (1630), Rotterdam Museum; Landscape with Flight into Egypt, Basle Museum; Temple Ruins, Leipsic Museum; Temptation of Christ (1636), Schleissheim Gallery; Landscapes in galleries at Aschaffenburg, Augsburg (3), Copenhagen (3, one dated 1630), Schwerin (2), in museums at Boston, Brunswick (3, two dated 1621, 1640), Cologne, Darmstadt, Dresden (4, one dated 1620), and Stockholm; in Old Pinakothek, Munich (1631), Liechtenstein Gallery, Vienna, and Hermitage, St. Petersburg (2).—

Allgem. d. Biogr., xv. 539; Kramm, iii. 842; Riegel, Beiträge, i. 89; ii. 162, 176; Van den Branden, 1059.

KELLER, ALBERT, born at Gais, Switzerland, April 27, 1844. Genre painter, pupil of Munich Academy under Lenbach, then under Ramberg, whose most gifted scholar he was; studied the old masters, and visited Italy, France, England, and Holland. Medal, Vienna, 1873. Works: The Tipplers (1869); Audience of Louis XV. (1871); Chopin (1873); Sylvan Solitude, Temptation (1876); Rendezvous; Lady in Ball Toilet, Souvenir (1877); A Roman Bath; Empress Faustina in the Temple



A. K. 1631

KELLER

of Juno at Praeneste; Rising of Tabea, Judgment of Paris (1885).—D. illustr. Zeitg. (1885), i. 151; Leixner, Mod. K., i. 106.

KELLER, FERDINAND, born in Carlsruhe, Aug. 5, 1842.



Landscape, history, portrait, and genre painter, pupil of Carlsruhe Art School under Schirmer, then of Canon; visited, in 1866, and later, France and Italy.

In 1858 he accompanied his father and brother to Brazil, whence he brought studies for his tropical landscapes. His first historical painting, the Death of Philip II., exhibited in Paris in 1867, excited general admiration, and won the first prize at Rio Janeiro. Professor and, since 1880, director of Carlsruhe Art School. Medal, Vienna, 1873. Works: From the Primeval Forest; Bay of Rio de Janeiro; Alchymist; Carrier-Pigeon; Nero at Conflagration of Rome (1873); Lohengrin and Telramund; Scene in Marriage of Figaro; Humboldt on the Orinoco (1875); Sketch for Curtain in Royal Theatre (1875), Dresden Museum; Entombment; Victory of Margrave Louis William of Baden at Salankemen in 1691, Carlsruhe Gallery; Hero and Leander (1880); Portrait of Grand-duchess of Oldenburg and little Daughter (1884). Fresco, Annunciation (1870), Jesuit Church, Heidelberg; Classic and Romantic Art and Science (1885), cycle in staircase of United Collections at Carlsruhe.—Kunst-Chronik, x. 580; xx. 657; Kunst. f. Alle, i. 163; Müller, 295; Illustr. Zeitg. (1874), i. 207; (1875), i. 13, 47; (1881), ii. 368; Land und Meer (1878), i. 251.

KELLERHOVEN, MORITZ, born at Altenrath, Duchy of Berg, in 1758, died in Munich in 1830. Portrait painter, studied in Düsseldorf under Krabe, and in Antwerp; went to Vienna in 1779, and to Italy in 1782. Made court-painter in 1784 to the

Electeur Charles Theodor in Munich, and first professor at the reorganized Academy there, in 1808. Works: Max I. of Bavaria, Munich University; Gustavus Adolphus IV. of Sweden, and his Queen; Archduke Charles of Austria; Crown Prince Ludwig; Augusta Amalia von Leuchtenberg; Bishop von Streber; Archbishop von Gebstättel; Last Abbot of Steingaden, New Pinakothek, Munich; Portrait of a Singer, do. of a Prelate, Schleissheim Gallery.—Allgem. d. Biogr., xv. 584; Cotta's Kunstblatt (1831), 173; Nagler, vi. 553.

KELS, FRANZ, born at Derendorf, Westphalia, in 1828. Genre painter, pupil of Düsseldorf Academy. Works: Girl with Goat (1849); Peasant Woman with Child before Madonna (1852); Westphalian Peasant Wedding (1856); Domestic Happiness (1857); Spring Offering (1860); Apple Harvest (1862); Girls at the Brook.—D. Kunstbl. (1856), 405; (1857), 18; Müller, 296.

KENSETT, JOHN FREDERICK, born



in Cheshire, Conn., March 22, 1818, died in New York, Dec. 16, 1872. Landscape painter; after studying engraving under Daggett, he spent seven years abroad (1840-47), painting in England, Rome, Naples, Switzerland,

on the Rhine, and among the Italian lakes. First exhibited at Royal Academy, London, in 1845. Elected N.A. in New York, in 1849. In 1859, appointed member of the commission to superintend the decoration of the Capitol at Washington. Professional life spent in New York. Works: Mount Washington from North Conway (1849); Sketch of Mount Washington (1851), High Bank on Genesee River (1857), *October Afternoon* (1864), Corcoran Gallery, Washington; Franconia Mountains (1853); *Sunset on the Coast* (1858); *Sunset in the Adirondacks* (1860); *Twenty-four Landscapes* and

KENT

Sea Views, New York Museum ; Noon on the Seashore (engraved by S. V. Hunt); Bashbish ; Lake Conesus (Robert Hoe, New York), Coast of Massachusetts (S. Gandy, *ib.*), Glimpse of the White Mountains (1867); New Hampshire Scenery, Century Club, New York ; Afternoon on the Connecticut Shore, John Taylor Johnston sale, *ib.*, 1877 ; *Lake George*, Morris K. Jesup, *ib.*; Narragansett ; From the Meadows at Cold Spring ; Bass Rock — Newport ; Italian Lake, J. W. Drexel, New York ; Landscape, R. L. Kennedy, *ib.*; On the Thames, J. W. McCoy, Baltimore ; Sunset, C. C. Perkins, Boston.

KENT, WILLIAM, born in Yorkshire in 1685, died in London, April 12, 1748. Portrait and decoration painter ; went about 1704 to London, and in 1710 to Rome, where he gained a second-class medal. After a second journey to Rome he settled in London, under the patronage of Lord Burlington. He decorated Wanstead House, Rainham, and painted several ceilings for Sir Robert Walpole at Hampton, but is best known as the architect of Devonshire House, Piccadilly ; the Earl of Yarborough's house, Arlington Street ; the Horse Guards, Whitehall, and other buildings. He was a weak man and was caricatured by Hogarth, but had considerable influence on the taste of his day and held the appointment of master carpenter, architect, keeper of the pictures, and principal painter to the Crown. In Hampton Court Palace are pictures by him of the Interview and Marriage of Henry V. and Princess Catherine.—Redgrave ; F. de Conches, 90.

KERCKHOVE, JOSEPH VAN DEN, born in Bruges, May 4, 1667, died there, Aug. 8, 1724. Flemish school ; history and portrait painter, pupil at Bruges of Jan van Meuninxhove, then at Antwerp of Jan Erasmus Quellin. Perfected himself on a journey through France, lived for some time in Paris, and on his return founded with Duvenede the Bruges Academy, of which he was appointed the first professor. Painted for

churches and public buildings many historical pictures, distinguished for good composition and colouring and knowledge of architecture and perspective. Works : Assembly of the Gods, Town Hall, Bruges ; St. Catherine of Siena (1716), Academy, *ib.*—Immerzeel, ii. 102 ; Nagler, vi. 559 ; Weale, *Cat.*, 90.

KERKHOVE, FRITZ VAN DE, born at Bruges in Oct., 1862, died there, Aug. 12, 1873. Landscape painter. This phenomenal child began to paint, at the age of seven, landscapes on a diminutive scale, of which about 350 were exhibited in the great cities of Europe, calling forth a protracted controversy among the art-critics as to their authenticity. — Siret, *L'enfant de Bruges* (Paris, 1876).

KERN, ANTON, born at Tetschen, Bohemia, in 1710, died in Dresden, June 8, 1747. German school ; history painter, pupil in Dresden of Rossi, then for seven years in Venice of Pittoni ; returned to Dresden a finished artist, went to Rome in 1738, and was made court-painter to Augustus III. in 1741. Works : St. John Nepomuk, St. Joseph, St. Barbara, Trinity, St. John Evangelist, all in churches near Tetschen ; St. Apollonia ; St. Barbara ; St. Augustin, Abbey of Strahow, Prague ; Adoration of the Magi, Circumcision, Mary the Virgini at the Cradle, St. Magdalen, Holy Family, Christ in the Temple, Czerniu Gallery ; Trinity, Prague Gallery ; St. Hubert ; Alexander and Diogenes ; Rachel and Jacob ; Rebecca and Eleazar ; Fair Flower Girl ; Four Seasons ; St. Sebastian Dying, Darmstadt Museum ; Massacre of Innocents, Dresden Gallery.—Allgem. d. Biogr., xv. 630 ; Wurzbach, xi. 184.

KERRICX, WILLEM IGNATIUS, born in Antwerp, baptized April 22, 1682, died there, buried Jan. 7, 1745. Flemish school ; history painter, son of the sculptor Willem Kerriex, and pupil of Godefroid Maes, the younger. He became master of the guild in 1703, and painted several excellent altarpieces. Was also a sculptor, architect, and

KESSEL

play-writer. Works: St. Luke, Adoration of the Lamb, Passover in Egypt, Antwerp Museum.—Cat. du Musée d'Anvers (1874), 225; Kramm, iii. 850; Rooses (Reber), 439; Van den Branden, 1169.

KESSEL, FERDINAND VAN, born at Antwerp, April 7, 1648, died at Breda in 1696. Flemish school; landscape, animal, and still-life painter, son and pupil of Jan van Kessel, the elder, whose style he followed. He also undertook to paint large historical subjects, as the Battle of Choczim, 1673, for the parish church at Zolkiew, Galicia, by order of King John Sobieski, who took this artist into great favour and for whose Cabinet he painted the Four Elements and the Four Continents, and after both perished in the flames, repeated them on a grander scale. Left Antwerp before 1688, and settled at Breda, where he painted for King William III. Works: Birds (miniature), Duke of Devonshire, Chatsworth; Group of Animals, Ghent Museum; Cats'

J. V. Kessel 1691

Barber-shop, Monkeys Smoking, Vienna Museum.—

Engerth, Belvedere Gal., ii. 220; Kramm, iii. 851; Van den Branden, 1101.

KESSEL, JAN VAN, the elder, born in Antwerp, April 5, 1626, died there, April 17, 1679. Flemish school; flower, fruit, and animal painter, son of Jeroom van Kessel, pupil of Simon de Vos and of Jan Brueghel, the younger; master of the guild in 1644. Works: Garland around Holy Family, Louvre; Fruit-piece (1653), Bordeaux Museum; Concert of Birds, Antwerp Museum; do., and Fable of Fox and Stork (1661), Baron de Pret-



Thuret, Antwerp; Landscape, Hague Museum; Bacchanale in a Landscape, Brunswick Museum; Garland with Insects, etc. (1653); Rabbits by Vegetables, etc., Augsburg Gallery; Fruitseller in his Booth, Copenhagen Gallery; Fruits and Lobsters, etc. (1654, by Jeroom?), Dresden Museum; Madonna in a Niche, Germanic Museum, Nuremberg; America (1666), Europe (1664), Africa, Asia, Schleissheim Gallery; Cats' Barber-Shop, Monkeys playing at Draughts, Schwerin Gallery; Birds and small Animals, Weapons, Kettle-drum, etc., Stockholm Museum; Landscapes (2), Stuttgart Museum; Boar-Hunt, Bear and Snake, Landscape with Birds, do. with Fox and Stork, Vienna Museum; Garland around Infant Jesus and St. John (figures by Van Thulden), Madrid Museum; Fish, Fish and Fruits, do. with Three Infants, Studio of a Naturalist (1660), Fruits and Vegetables in Baskets, Uffizi, Florence; Fruits and Flowers (2), Naples Museum.—

Ch. Blanc, École flamande;

Cat. du Mus. d'Anvers (1874), 476; Engerth, Belvedere Galerie, ii. 221; Immerzeel, ii. 103; Kramm, iii. 852; Riegel, Beiträge, ii. 124; Rooses (Reber), 426; Van den Branden, 1098.

KESSEL, JAN VAN, the younger, born in Antwerp, Nov. 23, 1654, died in Madrid in 1708. Flemish school; history and portrait painter, son and pupil of Jan the elder; went to Madrid in 1680; made court-painter to Charles II., 1686. Works: Portrait of Philip IV., Madrid Museum; History of Psyche, Landscapes, Alcazar, Madrid; Two Dwarfs with Dog, Raczynski Gallery, Berlin.—Allgem. d. Biogr., xv. 654; Kramm, iii. 852; Van den Branden, 1104.

KESSEL, JAN VAN, born in Amsterdam in 1641 or 1642, died there, buried Dec. 24, 1690. Dutch school; landscape painter, who in feeling and clearness of colouring approaches Jacob Ruisdael, of whom some call him a pupil. Particularly successful in winter landscapes; painted also views of

KESSEL

Amsterdam. Works: Northbrook Collection, London; Forest, Torrent, Amsterdam Museum; View near Haarlem, Sluice at Haarlem, Rotterdam Museum; Landscapes in Antwerp and Darmstadt Museums, Kunsthalle, Hamburg, Old Pinakothek, Munich (1661); View of Haarlem, Cassel Gallery; Canal of Haarlem, New York Museum.—Kugler (Crowe), ii. 480; Immerzeel, ii. 104; Burger, *Musées*, ii. 290.

KESSEL, JAN THOMAS VAN, born at Antwerp, Sept. 10, 1677, died there in 1741. Flemish school; genre painter, nephew and pupil of Ferdinand van Kessel, having first been apprenticed with Peter Ykens; adopted the style of David Teniers; went early to Paris, where he acquired reputation by his village festivals, but on succeeding to his uncle's property fell into dissipation, and died in want. In 1704 he went to Antwerp to buy his mastership. Works: Accessories around "Soap-Bubbles" by Teniers, Louvre, Paris; Guard Room, Sense of Smelling, Lille Museum.—Van den Branden, 1103; *Gaz. des B. Arts* (1873), i. 316.

KESSEL, JEROOM VAN, born at Antwerp, baptized Oct. 6, 1578, died after 1636. Portrait, animal, and still-life painter, pupil of Cornelis Floris; worked from about 1606 in different cities of Germany (Frankfort, Augsburg, Strassburg), and was in great favor with the Archduke Maximilian of Austria, who employed him several years; registered as master in Cologne in 1615, and still worked there in 1620; master of the guild at Antwerp in 1622. He supplied birds and animals in the landscapes of Jan (Velvet) Brueghel, and married his daughter. Works: Male Portrait (1620), Merlo Collection, Cologne; Fruits with Lobster, etc. (1634 or 1654, attributed to Jan, the elder), Dresden Museum; Family Group (1613), Germanic Museum, Nuremberg; Male and Female Portrait (1618), Schleissheim Gallery.—*Allgem. d. Biogr.*, xv. 653; Merlo, *Nachrichten*, 237; Van den Branden, 1097.

KESSELER, AUGUST, born at Tilsit in 1826. Landscape painter, pupil of Düsseldorf

Academy; settled afterwards in Düsseldorf. Works: Morning in the Woods (1846); Evening in Rocky Valley (1847); Evening Landscape in the Rain (1848); Summer Landscape (1849); Approaching Storm (1848); do. (1852); Morning in Bavarian Alps (1860); View near Wallensee—Switzerland (1861); Landscape in Bavarian High Alps (1862); Approaching Storm (1863); Wood Landscape (1865); On Brienz Lake; View on the Upper Ruhr; Beech-Wood; Ravine with Fir-Trees; View on Gelmer Lake in Switzerland; View on Bernina Glacier; Swiss Landscape (1874); Hintersee in Thunder Storm (1879).—Müller, 297; Wölg. Müller, *Düsseldf. K.*, 330; *Zeitschr. f. b. K.* (1869), (1873).

KESSELER, FRANZ, flourished in Cologne about 1615–29. German school; portrait painter, probably pupil of Geldorp; was registered in the Cologne guild in 1615, and travelled in 1620–24. Works: Portrait of a Man with Embroidered Doublet (1621); Female Portrait (1621), Cologne Museum; Portrait of Ægidius Gelenius (1628); Male Portrait, National Gallery, Pesth; Portrait of a Man with Long Beard (1629), Merlo Collection, Cologne.—*Allgem. d. Biogr.*, xv. 655; Merlo, 237.

KETEL, CORNELIS, born at Gouda, March 15, 1548, died at Amsterdam, buried Aug. 8, 1616. Dutch school; portrait painter, pupil of Anthonie van Montfoort in Delft, thence went to Paris and Fontainebleau. Having returned to Gouda he went to London in 1573, painted Queen Elizabeth (1578), various personages of her court, and an allegory. After his return to Amsterdam in 1581, he executed several archery pieces which were distinguished for their tasteful arrangement, likeness of the heads, and fine and powerful colouring. Works: Portraits of Burgo-



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master Jacob Bas and Wife, Museum, Amsterdam; Twelve Archers with their Captain (1588), City Hall, *ib.*—Allgem. d. Biogr., xv. 664; Immerzeel, ii. 105; Kramm, iii. 856; Nagler, Mon., ii. 102.

KEULEN. See *Ceulen*.

KEY, ADRIAAN THOMASZ, flourished in Antwerp in 1544-90. Flemish school; history and portrait painter, nephew of Willem Key, pupil of Jan Hack; master of Antwerp guild in 1568. Works: Two altarpieces with Last Supper, and portrait of Donors (1575), Museum, Antwerp; Female Portrait, Van Lerius Collection, *ib.*; Male do. (1672), Vienna Museum.—Engerth, Belvedere Gal., ii. 222; Immerzeel, ii. 106; Kramm, iii. 859; Nagler, Mon., i. 357; Riegel, Beiträge, i. 28; ii. 25; Rooses (Reber), 110; Van den Branden, 271.

KEY, WILLEM, born at Breda about 1520, died at Antwerp, June 5, 1568. Flemish school; history and portrait painter, pupil of Lambert Lombard at Liège; went to Antwerp, where he became master of the guild in 1542, and dean of the academy in 1552. He was the first portrait painter of prominence at Antwerp after Quinten Massys and Joos van Cleve, and was called to Brussels to paint Cardinal Granvella and the Duke of Alva; while painting the latter's portrait he accidentally overheard a conversation regarding the death sentence of Count Egmont, from which his nerves received such a shock that he died on the day of Egmont's execution. Works: Entombment, Six Collection, Amsterdam; Elderly Man's Portrait, A Knight of Malta, Portrait of Gillis Mostaert, Vienna Museum; Male Portrait, Hermitage, St. Petersburg.—Allgem. d. Biogr., xv. 692; Engerth, Belvedere, Gal., ii. 224; Van den Branden, 267.

KEYSER, NICAISE DE, born at Sandvliet, near Antwerp, Aug. 26, 1813. History and genre painter, pupil of Joseph Jacobs (born in 1803), and of Antwerp Academy under M. J. van Bree; completed his studies in travels through Italy, France, Germany, and England; painted at first biblical

subjects, then acquired reputation with battle-pieces, and finally took up historical



genre. Medals: Great Gold Medal, Brussels, 1836; Paris, 2d class, 1840, and medals at almost all exhibitions in Belgium and Holland; Order of Leopold, 1839; Officer, 1855; Bavarian Order of St. Michael, 1851; Order of Lion, 1844; Commander of

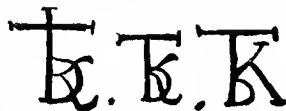
Order of Oaken Crown, 1857; Swedish Order of the Polar Star; Würtemberg Crown Order; L. of Honour, 1862. Member of Brussels (1845) and several other academies. Having settled at The Hague after 1845, he successfully represented the National Dutch art-faction in opposition to Baron Wappers, Director of the Antwerp Academy, whom he succeeded in that position in 1855. Works: Filial Love (1833); Crucifixion (1834); St. Dominick receiving the Rosary (1835); Battle of the Golden Spurs in 1302 (1836), Courtray Museum; The Holy Women at Christ's Tomb (1836); Battle of Woeringen in 1288 (1839), Brussels Museum; Roman Pifferari at Siesta (1840), Kunsthalle, Hamburg; Monk sitting at Alms Box in a Cloister (1841), New Pinakothek, Munich; Pietà, Return from Madonna Festival near Naples, Hans Memling in St. John's Hospital at Bruges (1841); The Antiquary (after Walter Scott); The Smith of Naarden; Italian Robber in Prison preparing for Death; Battle of Nieuport (1844), Battle of Seneffe, King of Holland; Peter of Amiens preaching the First Crusade in 1093 (1845); The Giaour, Death of Maria de Medici (1845), National Gallery, Berlin; Rubens painting the Chapeau de Paille (1847), Margaret of Austria and Maria of Burgundy visiting Memling at Bruges, Royal Palace, *ib.*; Daughter of Jairus, East and West, King of Würtemberg; Episode in Massacre of the Innocents (1855), Ghent Museum; Elizabeth of Hungary distributing

KEYSER

Alms, The Giaour, Marino Falieri, Milton dictating *Paradise Lost*, Dante at the Convent-gate, Last Moments of Karl Maria von Weber (last three, 1858), King of Belgium; Francis I. visiting Benvenuto Cellini's Workshop, Museum Fodor, Amsterdam; Albert and Isabella attending Lecture by Justus Lipsius at Louvain, Baron van Heeckeren, The Hague; Columbus with his Son leaving Barcelona; Tasso in Prison; Dante in the Studio of Giotto; Invention of Plastic Arts; Charlemagne weeping at Sight of Norman Ships; Entombment (1860); Caritas; Charles V. after Taking of Tunis delivering Christian Slaves, Lady's Portrait (1862), Antwerp Museum; Portraits of King Leopold I. and Queen Louise, Senate Chamber, Brussels; Fresco, Development of Art in Brabant (1864-66), Vestibule, Antwerp Museum.—*Art Journal* (1866), 5; *Immerzeel*, ii. 108; *Journal des B. Arts* (1865), 119; (1872), 174, 191; *Kramm*, iii. 865; vii. 94; *Larousse*, ix. 1198; *Messenger des sciences*, etc. (1837), i.; *Riegel*, *Wandmalerei*, 73; *Soust*, *L'école d'Anvers en 1858*, 28; *Vlaamsche school* (1855), 49, 58.

KEYSER, THOMAS DE, born in Amsterdam in 1596 or 1597, died there, buried Nov. 19, 1679. Dutch school, history, genre, and portrait painter; his small pictures are very characteristic, but the large ones less original. His portraits, which are truthful, and of warm clear colouring, appear to have influenced Rembrandt when the latter came to Amsterdam in 1631. Works: Merchant and Clerk (1627), National Gallery, London; Male Portrait (1631), Versailles Museum; Female Portraits (2), Brussels Museum; Family Group, Admiral Hein, do. and Family, Pieter Schout (1666), Marten Rey and Wife (1627), Museum, Amsterdam; Anatomy Lesson (1619), Members of Civic Guard (1633), Theseus and Ariadne, City Hall, ib.; Portrait of Claes Fabricius (1629), Haarlem Museum; Portrait of a Magistrate (1631), Four Burgomasters of Amsterdam (1638), Hague Museum; Family Group, Old Man and Son, Old Lady and

Daughter (1628), Portrait of Cornelis de Graef, do. of Catarina Hooft, Berlin Museum; Portrait of Man and Wife, Copenhagen Gallery; Male and Female Portrait (1647), Darmstadt Museum; Two Cavaliers on Horseback, Dresden Museum; Family Group in a Landscape, Gotha Museum; Young Man's Portrait, Kunsthalle, Hamburg; Clerk explaining Accounts to Lady (1650), Old Pinakothek, Munich; Married Couple in a Park, Schwerin Gallery; Male Portrait, Oldenburg Gallery; do. (1632), Hermitage, St. Petersburg; do., Liechtenstein Gallery, Vienna.



—*Allgem. d. Biogr.*, xv. 694; *L'Art* (1877), ii. 77; *Burger*, *Musées*, i. 231; *Immerzeel*, ii. 107; *Kramm*, iii. 869; *Kugler* (Crowe), ii. 357; *Nagler*, *Mon.*, v. 125; *Riegel*, *Beiträge*, i. 146, 152; *Stuers*, 61.

KICK, JAN, flourished about 1640-50. Dutch school; genre painter, probably formed under the influence of Dirk Hals and Jacob Duck. Was perhaps the father of the flower painter Cornelis Kick of Amsterdam (1635-75). Works: Soldiers resting in a Stable (1648), Berlin Museum; Similar Subject, Wilhelm Gumprecht, Berlin; Soldiers at Cards in a Barn (? attributed to Jan le Ducq), National Gallery, Edinburgh; Young Officer in a Landscape, Peter von Semenoff, St. Petersburg; Return from Falcon Chase (attributed to Van der Helst), Count Moltke, Copenhagen; Travellers attacked by Bandits, Mrs. Hope, London.—*Bode*, *Studien*, 153.

KIEDERICH, PAUL JOSEF, born in Cologne, Sept. 15, 1809, died in Düsseldorf, April 4, 1850. History and portrait painter, pupil at Cologne of Kuntz and De Noël, and of the Düsseldorf Academy (1832). His peculiar, chronicler-like style gives his works no little interest. Works: Charles V. at San Yuste (1835); Death of Jean de Lavalette (1840), National Gallery, Berlin; Emperor Frederick II. and Peter de Vincis (1844); Portraits of Henry V. (Frankfort), Philip the

KIELMANN

Good, Charles the Bold, Emperor Maximilian, and Charles V.—Allgem. d. Biogr., xv. 712; Merlo, 238; Wolfg., Müller, Düsseldorf. K., 149; Wiegmann, 217.

KIELMANN, ANDREAS, born at Wismar, Mecklenburg, in 1825. Genre painter, studied 1845–47 in Berlin, then in Paris, Brussels, Antwerp, and other cities, and settled in Schwerin in 1860. Works: Dinner during Harvest (1861), Prussian Soldier quartered in French Peasant's Cottage (1871), Schwerin Gallery.—Schlie, 37.

KIERINGS. See *Keirinc.*

KIERS, PETRUS, born at Groeneveld, Drenthe, Jan. 5, 1807. Genre painter, pupil in Amsterdam of Douwe de Hoop. Member of Amsterdam Academy in 1856. Works: Washerwoman (1840); Lady coming from her Room by Candlelight (1840); Reading of Bible; Letter-Writer; Interior of Dutch House (1855). His son, George Laurenz (born Jan. 26, 1838), is a good marine painter.—Immerzeel, ii. 110; Kramm, iii. 872.

KIESEL, KONRAD, born in Düsseldorf, Nov. 29, 1846. Genre painter, pupil in Berlin of Paulsen, then in Düsseldorf of Wilhelm Sohn. Works: Mother and Child; Italian Woman; Still Life; In the Library; On the Balcony; Birthday Morning (1878); Lady with Pigeons; Studio; Young Mother; Welcome News; Visit at the Studio (1884).—Müller, 298; Meyer, Conv. Lex., xxi. 495; Illustr. Zeitg. (1879), ii. 71, 391; (1882), i. 31, 36; (1883), i. 63; ii. 209, 495; La Ilustracion (1880), i. 99; ii. 187; Zeitschr. f. b. K., xx. 42.

KIESSLING, PAUL, born in Breslau, Jan. 8, 1836. History and portrait painter, pupil of Dresden Academy under Julius Schnorr; won in 1856 the first prize, then studied for three years in Italy and was influenced by Passini; spent one year in Antwerp and returned via Paris to Rome. Works: Ulysses recognized by Euryycleia (1855); Venus and Adonis; Rape of Hylas; Rape of Europa; Maiden from Afar; Dithyrambus; Triumph of Love; Böttger in his Laboratory, Augustus the Strong visiting

Böttger, Albrechtsburg, Meissen; Three Sisters (1875), Girl's Head (1880), Dresden Museum.—Müller, 298.

KIETZ, ERNST BENEDIKT, born in Leipsic in 1815. Portrait painter, pupil in Paris of Delaroche, whose portrait he painted; in 1853 visited Malta, Constantinople, Athens, and Rome, then lived in Paris until 1870, when he removed to Dresden. Works: Portrait of Richard Wagner (1844), Mignet, Isabey, Johanna Wagner, Madame Viardot-Garcia, Heinrich Heine, Tiedge, Oehlenschläger, Frederick Kücken.—Müller, 299.

KINDERMANN, DOMINIK, born at Schluckenau, Bohemia, in 1746, died in Schönlinde, June 9, 1817. History and portrait painter, pupil of Vienna Academy; went in 1769 to Rome, where he studied for six years after Raphael and the Carracci, under Mengs. In Naples he studied the art treasures of Pompeii, returned to Vienna in 1777 to paint portraits and altarpieces for churches, and in 1803 settled in Schönlinde. Works: Magdalen; Christ and the Pharisees; St. John of Nepomuk; Æneas and the Sibyl crossing the Styx, Prague Gallery; Martyrdom of St. Lawrence; Birth of Christ; Death of St. Joseph; Decapitation of St. James; Martyrdom of Apostles Simon and Judas Thaddeus; Emperor Leopold II. (1792), Strahow Abbey, Prague.—Allgem. d. Biogr., xv. 756; Dlabacz, ii. 58; Wurzbach, xi. 266.

KINDLER, ALBERT, born in Allensbach, near Constance, in 1833, died in Meran, Tyrol, April 4, 1876. Genre painter, pupil of the Munich Academy, then from 1856 of Rudolph Jordan in Düsseldorf. Acquired well-deserved fame after 1859, when his first large composition attracted much attention. Works: Young Girl reading to her blind Grandfather, Publication of New Decree, Provinzial Museum, Hanover; Expectation, Stettin Museum; Bridal Procession on the Rhine (1859); Brautexamen; Meeting of Common Council; Tourists; Poaching; Village Theatre; Tourists and Guides;

KINDT

Opening of the Dance (1868). Unsuccessful Water Excursion ; Rafts on the Inn ; Alpine Hunter and his Sweetheart ; Fandango ; Ambush.—Allgem. d. Biogr., xv. 768 ; Blanckarts, 106 ; Kunst-Chronik, xi. 498 ; Meyer, Conv. Lex., xvii. 494.

KINDT, ADELE, born in Brussels in 1805. History and genre painter, pupil of Sophie Frémiet, then of Navez ; won the first prize of the Ghent Academy when scarcely twenty-two, then received medals in Douai (1827, 1831), Cambrai (1828, 1834, 1838), Ghent (1835), and Brussels (1836) ; member of Brussels (1827), Ghent (1835), and Lisbon Academies. Works : Last Moments of Egmont, Ghent Museum ; Melancthon predicting Prince Willem's Future, Elizabeth sentencing Mary Stuart, Hague Museum ; Madonna ; Obstinate Scholar ; Flower Girl ; Happier than a King.—D. Kunstbl. (1850), 263 ; Immerzeel, ii. 111 ; Kramm, iii. 874 ; Müller, 299.

KINGS, ADORATION OF. See *Magi*.

KINSON (Kinsoen), FRANCISCUS JOSEPHUS, born at Bruges in 1771, died there in 1839. History and portrait painter, pupil of Bruges Academy, where he won several prizes and a gold medal ; after painting portraits at Bruges, Ghent, and Brussels, went to Paris, where he acquired reputation, was naturalized, and in 1809 appointed chief painter to Jerome Bonaparte, King of Westphalia. After the fall of the empire he returned to Paris and in 1817 became painter to the Duke of Angoulême. Medal, 1808 ; L. of Honour. Works : Belisarius at the Death of his Wife Antonina (1817), Bruges Academy ; Portrait of Duke of Angoulême (1819), Bordeaux Museum ; Portraits of General Leclerc, of Bernadotte, King Jerome, and Duke of Angoulême, Versailles Museum.—Bellier, i. 854 ; Cotta's Kunstbl. (1839), 404 ; Immerzeel, ii. 113.

KIÖRBOE, CARL FREDRIK, born at Kristiansfeld, Schleswig, in 1800, died at Dijon, France, Jan., 1876. Animal painter. Member of Stockholm Academy in 1858 ; court-painter. Medals : Paris, 3d class, 1844 ;

2d class, 1846 ; L. of Honour, 1860 ; orders of Wasa and Olaf. Works : Dogs from Tartary, Foxes watching for Prey, Foxes devouring their Booty (1870), Charles XV. on Horseback, Stockholm Museum ; Mutual Surprise (1874) ; Inundation ; Jumping Fox ; Pony and Dog in a Stable, Ravené Gallery, Berlin.—Art Journal (1876), 106 ; Bellier, i. 855 ; Taflor.

KIPRENSKY, OREST, born at Koporie, Government of Petersburg, in 1783, died in Rome in 1836. Portrait painter, real name Schwalbe ; pupil of St. Petersburg Academy, then spent some time in France and Italy, and revisited those countries in 1828. Is called the Russian Van Dyck. Works : Portraits of his Father, Adam Schwalbe, of Thorwaldsen, of a Young Gardener, Hermitage, St. Petersburg.—Cotta's Kunstbl. (1836), 436 ; Waagen, Eremitage, 315.

KIRBERG, OTTO, born at Elberfeld, May 16, 1850. Genre painter, pupil of Düsseldorf Academy in 1869, continued after the war of 1870-71, from which he returned wounded, under Wilhelm Sohn until 1879 ; visited Holland, and has since taken his subjects from life of Dutch fishermen. Gold medal, Berlin, 1879. Works : Victim of the Sea (1879), National Gallery, Berlin ; Anxious Hours (1880) ; Dutch Kirmess (1883) ; Dutch Lovers (1884). — Meyer, Conv. Lex., xxi. 499 ; Kunst-Chronik, xviii. 402.

KIRCHNER, (ALBERT) EMIL, born in Leipsic, May 12, 1813, died in Munich, June 4, 1885. Architecture and landscape painter, pupil of Leipsic Academy, then in Dresden of Dahl and Friedrich, and finally studied in Munich, whither he returned in 1834 with Genelli. Works : Bear-Pit (1840), Kunsthalle, Hamburg ; Tomb of Counts of Castelbanco in Verona (1845), View in Verona (1851), Three Views in Heidelberg Castle (1852-54), Courtyard of Palace in Venice (1858), New Pinakothek, Munich ; View of Verona, Piazzetta in Venice, Schack Gallery, ib. ; Lichtenberg Castle in Adige Valley, Pompeii (1860) ; Cathedral at Worms,

KIRMESS

Saint Gall Museum; View of Genoa, Stuttgart Museum; Trent Cathedral (1861); Convent Yard on the Rhine (1863); Fontana di Ferro in San Giovanni, Verona (1869); View in Benedictine Abbey; Choir in Worms Cathedral; Entrance to Cloister Maulbronn; San Lorenzo in Trieste; Montano and Arco in South Tyrol (1873), Leipsic Museum; View in Brescia.—Kunst-Chronik, xx. 616; Müller, 299; Regnet, i. 260; Schack, Meine Gemäldesammlung (1884), 230.

KIRMESS (Village Fête), *Rubens*, Louvre, Paris; canvas, H. 4 ft. 10 in. × 8 ft. 6 in.



Kirmess, Rubens, Louvre, Paris.

At left, rustic houses and trees, and a table with groups of drinkers and women taking care of children; in centre, a musician playing and a great round of dancers; at right, a barrel and various utensils, ducks in a pond, and a dog; in background, a landscape with hills. Engraved by Fessard; Dupréel in *Musée français*.—*Réveil*, vi. 429; Larousse, ix. 1193.

KIRNER, JOHANN BAPTIST, born at Furtwangen, Baden, June 24, 1806, died there, Nov. 19, 1866. Genre painter, pupil in Augsburg under Zimmermann and Rungendas in 1822–24, then of Munich Acad-

emy. Painted at first religious pictures. Lived in Rome in 1832–37, and again in 1849, court-painter in Carlsruhe in 1842–44, then at Munich until 1864, when he returned to Furtwangen. Works: *Nasenwirth*; *Raphael and Michelangelo* (1833); *Improvisatore*, *Workmen in Campo Vaccino*; *Schweizer Gardist* (1831), *Italian Woman at Cradle* (1835), *Carlsruhe Gallery*; *Improvisatore* (1836), *Kunsthalle, Hamburg*; *Pilgrim Resting*, *Old Italian with Dog*, *Mannheim Gallery*; *Shepherds in Sabine Mountains*, *Ave Maria*, *Suabian Watchman*, *Camaldulensian*

Monks (1839); *Hunting Scene*; *Sunday Morning in Black Forest*, *Return from Agricultural Feast* (1841), *Guardia Civica*, *Cobbler with Child*, *Carlsruhe Gallery*; *Maternal Joy*, *Country Physician*, *Fortune-Teller* (1847), *Badenese Insurgents in Flight* (1849), *New Pinakothek, Munich*; *Episode from Hebel's Poem: Statthalter von Schopfleim*, *Fürstenberg Gallery*, *Donaueschingen*; *Suabian Civic Guard* in 1848 (1849), *Leipsic Museum*.—*Allgem. d. Biogr.*, xvi. 26; *Dioskuren* (1867), 48; *D. Kunstbl.* (1858), 121; *Kunst-Chronik*, ii. 45; *Regnet*, i. 266.

KISS

KISS, THROWING A (Baiser Envoyé), Jean Baptiste Greuze, Alfred de Rothschild Collection, London. A lady, seen half-length, at a window hung with curtains, throwing a kiss with her right hand; her left holds a paper lying on the window-sill. One of the painter's best works.—*Art Journal* (1885), 217.

KLEIN, JOHANN ADAM, born in Nuremberg, Nov. 24, 1792, died in Munich, May 21, 1875. Genre, landscape, and ani-



Throwing a Kiss, Jean Baptiste Greuze, Alfred de Rothschild, London.

mal painter, studied first in Nuremberg under J. Caspar van Bommel and A. Gabler, then from 1811 at the Vienna Academy; after living in Frankfort, Vienna, Rome, Naples, and Nuremberg, settled in Munich in 1837. His compositions are full of life and variety. Member of Munich Academy in 1867. Works: On the Danube; Market Scene; Berchtesgaden; Halt before an Inn; Span of Oxen in Campagna (1821), Gotha Museum; Hungarian Carters (1828), Wallachian Freight-Wagon (1829), Animal-Tamers before Tavern (1830), National Gallery, Berlin; (1821), Gotha Museum; Field Smithy, View on Bridge of Salara near Rome (1821), Schleissheim Gallery; View on the

Tiber near Rome (1822), New Pinakothek, Munich; Russian Freight-wagon and Cosacks, Hunting Dog (1823), Wall Ruins, Freight-wagon with Seven Horses (1856), Germanic Museum, Nuremberg; Wallachian Carters Resting on the Danube (1834-38), Königsberg Museum; Gypsy Camp (1856), Kunsthalle, Hamburg.—*Allgem. d. Biogr.*, xvi. 95; *Dioskuren* (1862), 193; *Illustr. Zeitg.* (1875), i. 471; *Jordan* (1885), ii. 117; *Kunst-Chronik*, xi. 270; *Regnet*, i. 287.

KLEIN, JOHANN (EVANGELIST), born in Vienna in 1823. Fresco painter, pupil of Vienna Academy under Führich. Went for a short time to Venice, and then studied Byzantine and mediæval wall-paintings in monasteries and churches in the Bukovina, in Carinthia, Soest, Brunswick, Cracow, and in and near Vienna. Member of, and professor at, Vienna Academy. Works: Wall-Paintings in Episcopal Chapel at Czernowitz and in St. Mary's on Capitol at Cologne; Glass Paintings in St. Antonio's, Padua, in St. Stephen's, Vienna, in Kempten and Elten on the Rhine, in Münster, Bochold and Lüdinghausen, Westphalia; in Cathedral at Linz, in Nancy, in Hungary, etc.—*Müller*, 299; *Wurzbach*, xii. 50.

KLEIN, WILHELM, born in Düsseldorf in 1821. Landscape painter, pupil of Düsseldorf Academy under Schirmer; perfected himself on journeys through various parts of Germany, in Tyrol, Switzerland, North Italy, Belgium, and Holland. Works: Wood Landscape (1844); Mountainous Landscape (1845), Brunswick Art Union; Winter Landscape, Provinzial Museum, Hanover; Rocky Valley (1852), Düsseldorf Art Union; Forest Brook (1853), Königsberg Art Union; King's Oak near Arnsberg, Inn Valley (1855); Road to Village, Cologne Art Union; Carters' Tavern (1858), Berlin Art Union; Lake Garda (1858); Inn Valley (1859); View in the Eugadin (1863); Sea-Coast, Liège Art Union; Winter in Tyrol (1865), Bremen Art Union; Weinburg (1868); Lake Hechtsee in Bavaria;

Klein

KLENGEL

Landscape after Rain.—Wolfg. Müller, Düsseldorf K., 359.

KLENGEL, JOHANN CHRISTIAN, born at Kesselsdorf near Dresden, May 5, 1751, died at Dresden, Dec. 19, 1824. Genre and landscape painter, pupil of Dresden Academy under Dietrich, then studied in Italy (1790–92), and was for many years at the head of the Dresden landscape painters; especially successful in giving morning and evening light-effects, and a close imitator of nature. Member of and professor at Dresden Academy. Works: Apollo tending Herd of Admetus, Similar Subject, Dresden Museum; Winter Landscape with Skaters, Shepherdess and Herd at Sunset, Gotha Museum; Landscape with Herd (copy after Berghem), Leipsic Museum; Cows in Pasture (1779), Schwerin Gallery; Animals driven by Peasant Boy across Water, Shepherd Family with Cattle Resting, Stuttgart Museum.—*Allgem. Zeitg.* (1825), Beilage No. 51; Nagler, vii. 51.

KLENZE, LEO VON, born near Hildesheim, Feb. 29, 1784, died at Munich, Jan. 26, 1864. Architecture and landscape painter, pupil in Paris of Bourgeois, but more famous as an architect; visited England, Italy, Greece, and seven times St. Petersburg, where he built the Hermitage and St. Isaac's Cathedral. Works: View of Agrigentum; Zante in the 8th Century; Ideal View of Athens under Hadrian, New Pinakothek, Munich; Interior of Saracen Palace at Ravello, Schack Gallery, ib.; Pirano in Istria, Thorvaldsen Museum, Copenhagen.—*Brockhaus*, x. 336; *Dioskuren* (1864), 49; Nagler, vii. 53; *Regnet*, i. 296; Schack, *Meine Gemäldesammlung* (1884), 232.

KLEVER, JULIUS VON, born at Dorpat, Jan. 19 (31), 1850. Landscape painter, pupil of St. Petersburg Academy under Michael Clodt and Warjabjoff, and studied from nature in the Baltic provinces. Member of St. Petersburg Academy in 1878, professor in 1881. Many of his best pictures are in the St. Petersburg Academy. Works: Esthonian Fisherman's Hut; Twenty Degrees

Réaumur; Russian Autumn; Twilight by the Sea; Calm; Esthonian Mill; Isle of Nargö near Revel; Deserted Park in Livonia; Russian Forest in Winter; Still Life in the Woods; Wilted Leaves.—Meyer, *Conv. Lex.*, xxi. 502.

KLEYN, LORENZ LUDWIG, born at Demarara, British Guiana, in 1826. History and portrait painter, pupil of Antwerp Academy and student of the works of the old masters in Amsterdam. Went in 1851 to Italy, spent many years at Rome and, after a sojourn in Stuttgart, returned to Holland in 1868. Works: Eliezer and Rebekah; Samaritan Woman at the Well; Hagar and Ishmael; Banquet of Belshazzar; Wedding at Cana (1864); Portraits of Princess Alexandrine of Prussia and Pope Pius IX.—*Christl. Kunstbl.* (1864); Meyer, *Conv. Lex.*, xvii. 501.

KLINKENBERG, JOHANNES CHRISTIAAN KAREL, born at The Hague, Jan. 14, 1852. Painter of city views, pupil of Christoffel Bisschop; studio at The Hague. Works: Great Square at Nymwegen (1877), Episode in Siege of Leyden, Amsterdam Museum; Fish-Pond at The Hague, Rotterdam Museum; Spanish Quay at Rotterdam, View at The Hague (1880); Old Women's Hospital at The Hague (1881).

KLÖCKER VON EHRENSTRAHL, DAVID, born in Hamburg in 1620, died in Stockholm in 1698. German school; history and portrait painter, pupil in Amsterdam of Georg Jacobs, then in Italy of Pietro da Cortona; became Swedish court-painter in 1661, was ennobled by Charles XI. in 1674, and made court-intendant in 1690. Works: Descent from the Cross, Last Judgment (1694), St. Nicholas, Stockholm; Coronation of Charles XI., Drottningholm; Portrait of Charles XI.—*Faber*, iii. 378.



KLOEBER

KLOEBER, AUGUST VON, born in Breslau, Aug. 21, 1793, died in Berlin, Dec. 31, 1864. History painter, pupil of the Berlin Academy; joined the volunteers in 1813; after the peace studied in Paris, and then lived four years in Vienna, where he painted the best known portrait of Beethoven. In 1820 he went to Berlin, and in 1821 to Italy, whence he returned, in 1828, a confirmed imitator of Correggio. Member of the Academy and professor in 1829. Works: Perseus and Andromeda, Toilet of Venus (before 1828); Greek Flower Girl (1833); Bacchus watering the Panther (1834); Sakuntala, Harvest, Hion among Herdsmen (1837); Jubal, Inventor of Flute (1839), Horse-Pond, Cupid and Psyche, Education of Bacchus (1860), in National Gallery, Berlin; Psyche awakened by Cupid (1854); Cupid whetting his

Kloeber 1839

Arrows.—Allgem. d. Biogr., xvi. 200; Dioskuren (1865), 8; Jordan (1885), ii. 118; Bruno Meyer, Studien, 11; Rosenberg, Berliner Malerschule, 88.

KLOMP, AELBERT, born at Amsterdam in 1618, died there, Dec. 20, 1688. Dutch school. Landscape and animal painter; precursor of Albert Cuyp and Paul Potter, who painted in his manner. He enlivened his pictures with figures, animals, and splendid fountains. Works: Landscapes with Cattle, in Museums at Amsterdam (3), Bordeaux, Brussels, Dresden, Gotha, Stockholm; do. (1663), Copenhagen Gallery, Städels Gallery, Frankfurt; Oldenburg (1688), Schleissheim, and Schwerin Galleries; Historical So-

A Klomp feat 1628
A Klomp

ciety, New York.—Dohme iiii. ; Immerzeel, ii. 116; Kramm, iii. 878; Kugler (Crowe), ii. 440; Schlie, 315; Westrheene, Paulus Potter, 15.

KLOSE, WILHELM, born in Carlsruhe in 1830. Landscape painter, pupil of Munich Academy, influenced by Rottmann; visited the Tyrolean and Swiss Alps, went in 1851 to Dalmatia, thence to Rome, where he remained until 1855. After a short stay in Carlsruhe, he visited Sicily and Greece (1867-69), then in 1875 Egypt, Asia Minor, and Athens. Works: Fourteen Views in Greece and Italy; Four Landscapes in South Etruria, Festhalle in Carlsruhe; Four Italian Landscapes, Municipal Bath in Carlsruhe; Five Italian Landscapes, Villa Klose at Thun, Switzerland.—Müller, 300.

KLOSS, FREDERIK THEODOR, born at Brunswick, Sept. 19, 1802, died at Copenhagen, June 9, 1876. Landscape, marine, and portrait painter, pupil in Berlin of Schumann, then of Eckersberg in Copenhagen, whither he returned in 1828, having visited Prague, Breslau, and Dresden, in 1825-27; made a sea voyage with the cadets' ship in 1830, and became instructor of drawing; went in the frigate Thetis to Italy in 1843, and to the Färöe Islands in 1844. Member of Copenhagen Academy in 1840. Order of Dannebrog, 1847; Professor, 1853. His principal works are in the royal collections. Works: Battle of Lyngørshavn; Prince Christian after skirmish near Själlandsodde; Open Sea with Vessels.—Weilbach, 362.

KLOTZ, JOSEPH, born in Munich in 1795, died there in 1830. Landscape painter, son and pupil of Matthias Klotz (portrait painter, 1784-1821, and court-painter, first in Mannheim, then in Munich); then studied in Paris and Berlin, and succeeded his father as court-painter in Munich. In 1814 his picture representing the burning of Moscow was very popular. Works: View of Munich in 1817 (figures by Albrecht Adam), View of Schwabinger Gate in Munich (1817), New Pinakothek, Munich.—Lipowsky; Nagler, vii. 68.

KNAB, FERDINAND, born in Würzburg, June 12, 1834. Architecture and landscape painter, pupil in Munich of Ramberg and Piloty; visited Italy in 1868 and settled in

KNACKFUSS

Munich, where he painted for the Royal Winter Garden, and Villa Linderhof. Court-painter. Works: Court-Yard in Nuremberg; Court-Yard in Florence; Ruins of Roman Palace (1866); Castle Ruin of the Renaissance; Tomb in Roman Campagna (1866); Convent Yard with Well (1868); Roman Landscape (1872); View in Neglected Park (1874); Roman Hot Springs; Corinthian Ruin in the Campagna; similar subject (1885).—Dioskuren (1872), 211; Kunst-Chronik, xx. 671; Leixner, D. mod. K., i. 114; Land und Meer (1883), ii. 839.

KNACKFUSS, HERMANN, born at Wisen. History painter, pupil of Düsseldorf Academy under Bendemann; took part in the campaign of 1870-71, went to Rome in 1875, and became professor at the Cassel Academy in 1880. Works: Attila's Queen receiving Presents from Byzantine Ambassadors (1876); First Fruits (1877); Capture of Frederick the Fair in Battle of Mühlendorf, 1322 (1883); Painter's Studio in 16th Century (1884). Frescos: Ceiling in new Government Building at Cassel; Two Episodes in History of German Empire (1884), Vestibule of Railway Station at Strassburg; Battle of Turin (in progress), Arsenal, Berlin.—Kunst-Chronik, xvii. 222; xviii. 435, 531; Leixner, Mod. K., i. 98; Müller, 301.

KNAPP, JOHANN, born in Vienna, Sept. 5, 1778, died at Schönbrunn, near Vienna, Feb. 18, 1833. Flower painter, pupil of Vienna Academy under Drechsler; called to arms in 1797, he returned, after the conclusion of peace, to his profession, and in 1804 became painter to the Archduke Anton. His most remarkable work is a bouquet (7 ft. × 5 ft.), composed of flowers of all climes, painted for Baron Jacquin in 1820-21. Other works: Flower and Fruit-Pieces, Vienna Museum; Styrian Alpine Plants (2), Joanneum, Gratz; Roses, Hyacinths, Exotic Flowers, Flora Alpina (300 water-colors), for Archduke John; Flower-Piece (1816), Weimar Museum; Alpine Plants Exotic Plants, for the Grandduke of Weimar.—Hormayr's Archiv. (1821), 138; Wurzbach, xii. 137.

KNAUS, LUDWIG, born at Wiesbaden, Oct. 10, 1829. Genre painter, pupil of Düsseldorf Academy under Sohn and Schadow



in 1846-52, studied then in Paris until 1860; visited Italy in 1857-58; lived in Berlin in 1861-66, and at Düsseldorf from 1866 to 1874. Professor at the Berlin Academy from 1874 to 1884,

when he resigned. He is one of the leaders of the younger Düsseldorf school, and the foremost genre painter in Germany. Member of the Vienna, Berlin, Munich, Amsterdam, Antwerp, and Christiania Academies; Medals: Paris, 2d class, 1853; 1st class, 1855, 1857, 1859; Medal of Honour, 1867; L. of Honour, 1859; Officer, 1867; Knight of Prussian Order of Merit, etc., and many medals. Works: Peasant Dance (1850); Cheaters at Cards (1851), Düsseldorf Gallery and Leipsic Museum; Bee-Keeper, Age does not protect against Folly (1851); Funeral in the Woods (1852); Countess Helfenstein begging for her Husband's Life, Pickpocket (1852); The Promenade (1855), Luxembourg Museum; Woman playing with Cats (1856), two others, Ravené Gallery, Berlin; The Topper, Kunsthalle, Hamburg; Country-Town People in a Village Inn, Wiesbaden Gallery; Morning after Kirmess, Golden Wedding (1858); After the Christening (1859); Wochentstube, Tyrolese Brawlers before their Parson (1864); Gypsies Resting (1865), Königsberg Museum; Juggler; Table in the Corner (1869); Children's Festival (1869), National Gallery, Berlin; Funeral in a Hessian Village (1870); Beggar Boy (1871); His Highness Travelling; Child with Doll; Old Woman with Cats; Organ-Grinder; Council of Peasants; In a thousand Fears, Die Geschwister (1872); Holy Family (1875); Tavern Scene (1876); The Refractory Model (1877); Solomon's Wisdom (1878); Glimpse behind the Scene (1880), Dresden Gallery;

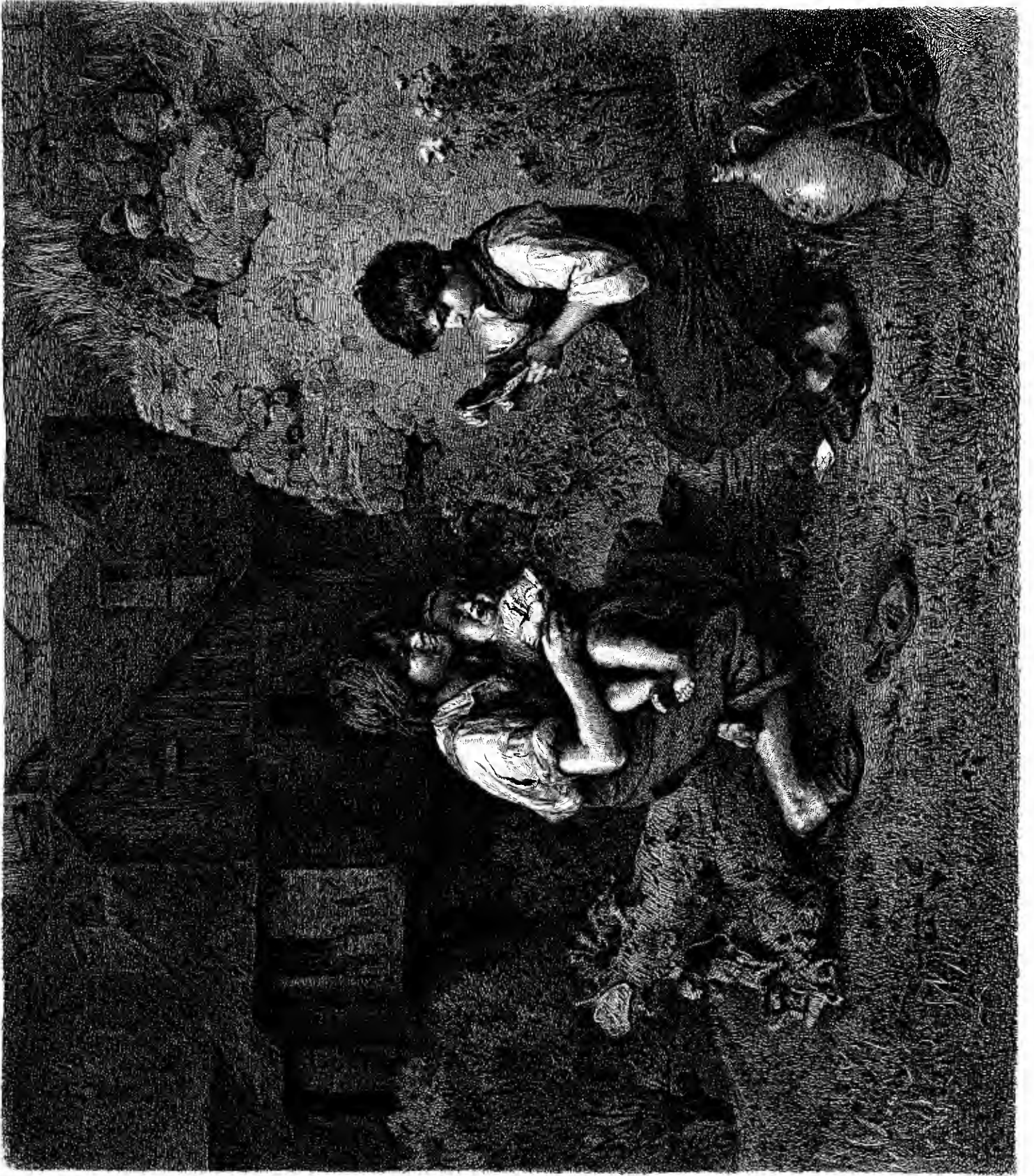


Ludwig Knaus

ARTIST
LUDWIG KNAUS

THE COBBLER'S APPRENTICE

ENGRAVED BY PROF. JOHANN LEONHARD RAAB



ARTIST
LUDWIG KNAUS

THE HOLY FAMILY

ENGRAVED BY WILLIAM UNGER



KNELLER

Little Pigs (1881); Portraits of Professors Mommsen and Helmholtz (1881), National Gallery, Berlin; Student's Visit Home in Vacation (1884). Works in United States: Road to Ruin, Female Head, Rag Baby, W. H. Vanderbilt, New York; *Holy Family*, None but the Cats, Miss C. L. Wolfe, *ib.*; Going to the Dance, August Belmont, *ib.*; City Belle, M. Graham, *ib.*; Little Scholar, Gretchen, Girl's Head, W. Rockefeller, *ib.*; Priest and Poacher, T. R. Butler, *ib.*; Rocco, J. C. Runkle, *ib.*; Baby, D. O. Mills, *ib.*; Little Gretchen, C. S. Smith, *ib.*; Study of Head, J. T. Martin, Brooklyn; Butcher Boy, Portrait, D. W. Powers, Rochester, N. Y.; City Girl, G. Whitney, Philadelphia; Blacksmith, J. D. Lankenau, *ib.*; Mud Pies (1873), W. T. Walters, Baltimore; German Subject, Leland Stanford, San Francisco; Unwelcome Visitor, Charles Crocker, *ib.*; Child, R. C. Taft, Providence; Female Head, J. A. Brown, *ib.*; Old Age and Childhood, Longworth Collection, Cincinnati; Head of Madonna, Hurlbut Collection, Cleveland; Wood-Chopper, S. A. Coale, St.

L. Knaus. 1858

Louis.—Gartenlaube (1869), 12; Kunst-Chronik, i. 137; v. 82, 143; vi. 141; xii. 19; Illust. Zeitg. (1864), i. 115; (1881), ii. 368, 374; Müller, 301; Wolfgang Müller, Düsseldorf K., 253; Leixner, D. mod. K., i. 67; Nord und Süd, xiv. 117; Hecht, i. 124; Riegel, Kunst-Studien, 408; Reber, 618; Rosenberg, Berl. Malersch., 177; Vom Fels zum Meer, i. 302; Wiegmann, 333; Zeitschr. f. b. K., iv. 17; vi. 148; x. (Mittheilungen, iii. 65); xii. 388.

KNELLER (Kniller), Sir GODFREY, Bart., born in Lübeck, Ang. 8, 1646, died at Twickenham, Nov. 7, 1723. Dutch school; portrait painter, reputed to have studied under Rembrandt and Ferdinand Bol at Amsterdam, and in Rome (1672-74) under Carlo Maratta and Bernini (?); went afterwards to Venice, where he was well received by the leading families, whose portraits he

Painted. On his return from Italy, lived for a time in Hamburg, but was induced to go to England in 1674, and received such a flattering reception from Charles II. that he determined to remain there. After the death of Sir Peter Lely he



was made court-painter, and he received equal favour from James II., William III., who knighted him (1692), Queen Anne, and George I., who made him a baronet (1715). His forty-three portraits of the members of the Kit Kat Club, and his Beauties at Hampton Court, are examples of his facile and meretricious style and corrupt taste. That he was the leading portrait painter of his day shows the low state of art at the time. "Where," says Walpole, "he offered one picture to fame, he sacrificed twenty to lucre." The National Portrait Gallery contains fifteen portraits by him, including Addison, Congreve, Watts, Wren, James II. (1685), and Lady Russell. Portraits of Addison, Pope, Dr. Wallis, and of himself, hang in the Bodleian Library, Oxford. Other works: Portrait of the Engraver John Smith (1696), National Gallery, London; William III. landing at Margate (1697), Peter the Great, Queen Mary II., William Duke of Gloucester, John Locke, Sir Isaac Newton, The Hampton Court Beauties (8), Child with Lamb, Hampton Court Palace; James II., The Converted Chinese, Windsor Castle; Portrait of Canon François de Cock, Antwerp Museum; Male Portraits (3), Brunswick Museum; Copernicus in his Study, Königsberg Museum; Queen Henrietta Maria, Old Pinakothek, Munich; John Locke, Sculptor Gibbons, Hermitage, St. Petersburg; Man in Coat of Mail, Standard-Bearer (1648, copies after Rembrandt), Schwerin Gallery; A Princess of Portugal,

KNIGGE

Princess de Barbensson, William Wake, Archbishop of Canterbury (1716), Vienna Museum. His elder brother, John Zachary Kneller (1635–1702), who went to England with him, painted architectural decorations in fresco, and portraits and still life in oil. A portrait of William III. of Orange by him is in the Schwerin

Kneller, 1720

Gallery.—Acker-mann, *Porträtmaler* Sir G. K.; Ch. Blanc, *École allemande*; Engerth, *Belved. Gal.*, ii. 226; Kramm, iii. 878; Taylor, *Fine Arts*; Hamburg, *Künst. Lex.* (1854); Walpole, *Anecdotes*; *Cat. Nat. Port. Gal.*; Redgrave.

KNIGGE, OTTO, born in Berlin, Dec. 14, 1835, died there, March 5, 1883. History and portrait painter, pupil of Weimar Art School, then in Paris of Couture and in Berlin of Oskar Begas; visited Italy in 1869. Works: *Altarpiece, St. Peter's, Berlin*; *Healing of Sick Woman, Elizabeth Hospital, Berlin*; *Loreley, Breslau Gallery*; *Morning Dew*; *Joseph of Arimathea bringing the Crown of Thorns to the Virgin.*—*Dioskuren* (1866); *Illust. Zeitg.* (1867–68); *Kunst-Chronik*, xviii. 395; Müller, 353.

KNIGHT, DANIEL RIDGWAY, born in Philadelphia, Pa., contemporary. Genre painter, pupil of the *École des Beaux Arts, Paris*, in 1872, of Gleyre, and of Meissonier in 1876. Exhibits at Paris Salon and at the National Academy. Studio at Poissy, France. Works: *The Veteran* (1870); *Othello in the House of Brabantio* (1871); *Fugitives, Antiquary, Dividing the Profits, Old Beau* (1873); *Strolling in the Garden* (1874); *Washerwomen* (1875); *Market Place at Poissy, Harvest Scene* (1877); *Pot au Feu* (1878); *In Mourning* (1882); *Sans Dot* (1883); *Noonday Rest* (1884); *Chat-terboxes* (1885), Reichard & Co., New York.

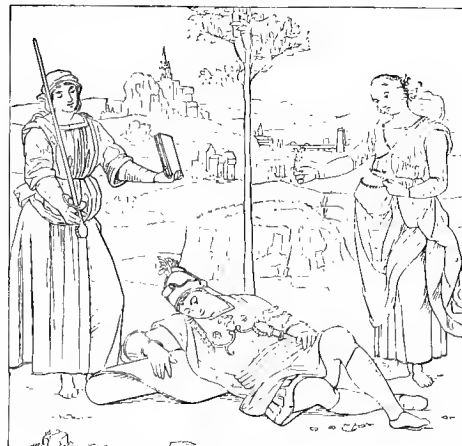
KNIGHT, JOHN PRESCOTT, born at Stafford in 1803, died in London, March 28, 1881. Portrait painter, pupil of H. Sass and George Clint, and of Royal Academy in 1823; became an A.R.A. in 1836, and R.A. in 1844. Was professor of perspective in

Royal Academy in 1839–60, and secretary in 1847–73. —*Art Journal* (1849), 209; (1881), 159; Sandby, ii. 174.

KNIGHT ERRANT, Sir John Everett Millais, Bart., Charles H. Wilson, Esq., M.P.; canvas, H. 6 ft. × 4 ft. 5 in. A woman, made prisoner by brigands and stripped, is bound nude to a tree in a wooded rocky landscape; near her, one of the robbers lies on the rocks dead, slain by a knight in armour, who is cutting her bonds with his sword; in the distance, shadowy figures flying in fear. The only example by Millais of a full-length, life-size, nude female figure. Painted in 1870 in six weeks.

KNIGHT AND TWO WOMEN, *Tintoretto*, Dresden Gallery; canvas, H. 4 ft. 11 in. × 8 ft. 2 in. A knight in a gondola, which a helmsman steers, rescues two nude women from a tower. From the reserved pictures in 1861.

KNIGHT'S VISION, *Raphael*, National Gallery, London; wood, 7 in. sq. A youthful knight asleep upon his shield at foot of a laurel tree; a lovely girl stands near his head, with a sword in one hand and a book



Knights Vision, Raphael, National Gallery, London.

in the other, while a second watches at his feet and presents a myrtle blossom; background, a landscape with a village, and a fortress on a hill. Painted in Perugia in 1504–5 (?). Long in Borghese collection,



1781

1781

THE HISTORY OF THE

London: Published, Jan. 1781, by the Author, in Longman Street, No. 1. A. C. & Co. Printers, in the Strand.



GOFFREDO KNELLER
PITTORE

Gio. Dom. Campiglia del.

Carlo Gregorio.

KNILLE

whence passed to W. Young Ottley, who sold it in 1801 to Sir Thomas Lawrence for £470; next passed to Sir M. Sykes, whose heir, Rev. Thomas Egerton, sold it in 1847 for £1,050 to National Gallery, which possesses also the original sketch in pen and ink. Engraved by L. Gruner.—C. & C., Raphael, i. 199; Müntz, 95; Passavant, ii. 16; Perkins, 60; Richter, 53.

KNILLE, OTTO, born at Osnabrück, Sept. 10, 1832. History painter, pupil of Düsseldorf Academy under Karl Sohn, Th. Hildebrandt, and Schadow; studied then in Paris under Couture, lived four years in Munich, three years in Italy, and settled in 1866 in Berlin, where, in 1875, he became professor at the Academy. Senator in 1882. Gold medal, Berlin, 1881. Works: Death of Totila (1855); Corpse of the Cid frightening the Moors; Nun led to be immured, Provinzial Museum, Hanover; Cycle from Thuringian Legends; Fiesole in Monastery of San Marco; *Tannhäuser* and Venus (1873), National Gallery, Berlin; Emperor Hadrian and Antinous; Four Friezes representing Antique, Scholastic, Humanistic, and Modern Culture, Berlin University.—Müller, 302; Leixner, D. mod. K., ii. 87; Rosenberg, Berliner Malerschule, 164; Wolfgang Müller, Düsseldorf K., 162; Zeitschr. f. b. K., xvii. 55; xx. 94.



KNIP, HENRIETTE. See *Ronner*.

KNIP, JOSEPHUS AUGUSTUS, born at Tilburg, Aug. 3, 1777, died at Berlicum, near Bois-le-duc, Oct. 1, 1847. Landscape painter, son and pupil of Nicolaas Frederik Knip (flower painter, 1742–1809); went in 1801 to Paris, where he was befriended by Gerard van Spaendonck; received a pension in 1808, from Louis Napoleon, King of Holland, and soon after went to Rome, whence he visited Naples and Calabria, and returned home with many sketches in 1813; lived at

Amsterdam until 1821, went to Paris in 1823, painted much for the royal family and received a gold medal, returned to Amsterdam in 1827, and became blind in 1832. Member of Amsterdam Academy. Italian Landscapes by him are in the Amsterdam (1818) and Rotterdam Museums. His sister Henriette Geertruida (born at Tilburg, July 19, 1783, died at Haarlem, May 29, 1842), was a skilful flower painter, pupil in Paris of Spaendonck and of Jan Frans Dael. Medals, Paris, 1819; Amsterdam, 1822.—Immerzeel, ii. 117; D. Kunstbl. (1852), 310.

KNOLLER, MARTIN, born at Steinach, Tyrol, Nov. 8, 1725, died in Milan, July 24, 1804. History and portrait painter, first instructed by an obscure artist in Innsbruck, then pupil of Paul Troger, who accidentally discovered his talent in passing through Steinach on his return from Italy in 1745, and took him to Vienna. Having obtained the great prize at the Academy in 1753, returned to Tyrol, and after two years went to Rome, where he studied the old masters, and freed himself from Troger's mannerism. He found an adviser in Raphael Mengs and a warm friend in Winkelmann. In 1755 appointed professor at the Academy of Milan, where he spent forty prosperous years. In 1790–92 he was in Vienna, and painted Leopold II. and Francis I. He excelled as a portrait and fresco painter, and decorated a number of churches in the villages of Tyrol, Bavaria, and Lombardy, and many palaces in Milan. Works: Young Tobias healing his Father's Eyes; Stoning of St. Stephen (1754); Conception of Mary, Birth of Mary, Marriage of Mary; Madonna, St. Joseph Dying; Beheading of St. Catharine; St. Sebastian, Pietà (1790), Holy Family (1794), Kloster Ettal, Bavaria; St. Charles Borromeo (1764); Raising of Lazarus; Scipio at Carthage; Christ at Emmaus; Martyrdom of St. Sebastian; do. of John the Baptist; Eight Altarpieces in Stiftskirche at Gries, near Botzen; Christ on the Cross (1796), Holy Family, Joseph and Potiphar's

KNORR

Wife, A Saint of the Servite Order, Portrait of Raphael Mengs, do. of Himself (2), Count Firmian and Suite in a Landscape, two other Male Portraits, Ferdinandeum, Innsbruck; Judgment of Paris (1786), Palais Taxis, *ib.*; St. Benedict and St. Scholastica presented to the Trinity by the Virgin (1770), Schleissheim Gallery; Male Portrait (1791), Vienna Museum; Assumption, St. Sebastian restored by Irene, Portrait of Raphael Mengs, do. of Himself (1803), three other Male Portraits, Academy, Milan; over thirty pictures in Royal Palace and Chapel, *ib.*; others in Palazzo Groppi, Palazzo Melzi (4), Mainoni Collection (5), *ib.*; Portraits of Emperors Leopold II. and Francis II.; do. of Himself, Castle Leopoldkron, near Salzburg, and Sacristy of Stiftskirche at Gries. Frescos: The Heavenly Glory (1760, a model specimen of fresco painting), Kloster Ettal, Bavaria; Five Ceilings, Royal Palace, Milan; Apotheosis of Alberich the Great, Rinaldo in Gardens of Armida, Wedding of Rüdiger and Radamante, Palazzo Belgiojoso, *ib.*; Rape of Ganymede, and two others, Palazzo Groppi, *ib.*; Scenes in Life of St. Augustine, Stiftskirche at Gries; Descent from the Cross, Campo Santo, Rome.—Allgem. d. Biogr., xvi. 321; Göthe, Winkelmann, 280; Hormayr's Archiv. (1826), xvii. 800; Kugler (Crowe), ii. 557; D. Kunstbl. (1858), 99; Kunst-Chronik, xx. 421; Wurzbach, xii. 161.

KNORR, GEORG, born at Löbau, West-Prussia, in 1845. Genre painter, pupil of Königsberg Academy under Rosenfelder, studied then in Berlin and Düsseldorf, and afterwards visited Italy. His subjects are mostly humorous. Works: Invitation to Tea (1867); In the Museum (1872); New Inmates (1874); At Boarding School (1875); Taken in the Act (1877).

KNORR, HUGO, born in Königsberg in 1834. Landscape painter, pupil of Königsberg Academy; won first prize and completed his studies under Behrendsen, travelled in the Hartz Mountains in 1858, and in Norway in 1861. Professor at the Poly-

technic School in Carlsruhe since 1873. Works: Before the Storm; After the Storm; View of Witches' Dancing-Ground in the Hartz; Norwegian Glacier; Norwegian Waterfall; Fjord in High Plain; Hardanger Fjord; Wreck on Norwegian Coast; Surf on Norwegian Coast; Flying Dutchman (1870).—Kaulen, 171; Müller, 303.

KNÜPFER, NICOLAUS, born at Leipzig in 1603, died at Utrecht or at The Hague in 1660 (?). Dutch school; history, genre, and portrait painter, pupil of Abraham Bloemaert at Utrecht, whither he came from Magdeburg in 1630, and where he soon became one of the best artists of the Dutch school, enjoying the favour of distinguished patrons, especially of the King of Denmark. He was the first master of Jan Steen, and, according to Kramm, removed afterwards to The Hague. Works: Solomon sacrificing to Strange Gods, Brunswick Museum; The Seven Works of Mercy, Cassel Gallery; Paul and Festus, Mercury and Psyche, Copenhagen Gallery; Artist and his Wife making Music, Dresden Museum; Venus asleep and Cupid, Oldenburg Gallery; Esther before Ahasuerus, Hermitage, St. Petersburg; Allegory on Chase after Fortune (1651), Joseph explaining the Dreams, The Washing of Feet, Schwerin Gallery.—Allgem. d. Biogr., xvi. 331; Descamps, i. 293; Kramm, iii. 882; Riegel, Beiträge, ii. 188; Schlie, 319.

KNYFF, ALFRED DE, born in Brussels in 1819, died in Paris, March 22, 1885. Landscape painter. Lives at Fontainebleau. Medals: 3d class, 1857, 1859, 1861; L. of Honour, 1861. Works: Souvenir of Chenévères; Dike of Champigny; Storm in the Campine; Old Willow; Oak at Fontainebleau; Sunset in the Campine in Belgium (1869); Moonlight; Scotch Heath; Evening; Villiers sur Mer; Clairvaux Village (1873); Mouth of the Meuse, Garden of Alfred Stevens, Marsh in the Campine (1875); Prairies of Lagrange, Forest of Stolen in the Campine (1877); Old Willow, Meadow (1880); Environs of Bruges (1883); Prairies

KNYFF

of Mortefontaine, Isle of Césambre (1884).—*Journal des B. Arts* (1860), 150; Müller, 304.

KNYFF, WOUTER, born at Wesel, of a Haarlem family; living in 1679. Dutch school. Painted city views and landscapes in the style of Van Goyen; received into Haarlem Guild in 1641. Pictures very rare. Work: *View of a City on a River*, Ghent Museum.—Kramm, iii. 882.

KÖBEL, GEORG, born at Worms in 1807. Landscape painter, pupil of Dresden and Munich Academies; visited North Italy several times, and Rome in 1836 and 1838, and was greatly influenced by Markó; returned to Munich in 1840. Works: *Views of Lake Garda*; *Views in the Ramsau*; *San Gregorio in Sabine Mountains*; *Cloister Andechs in Bavaria*; *Passenhofen*; *Ober-Ammergau*; *Grotto of Egeria*, Schack Gallery, Munich; *Königsee near Berchtesgaden*; *Porta Nomentana*; *View of St. Peter's, Rome*, Karlsruhe Gallery.—Müller, 304.

KOBELL, FERDINAND, born in Mannheim, June 7, 1740, died in Munich, Feb. 1, 1799. Landscape painter, pupil in Mannheim of Verschaffelt. Studied from 1768 in Paris, and after his return became court-painter and professor at the Mannheim Academy. In 1793 he was made director of the Munich galleries. His landscapes, in the style of Berchem, are effective and truthful studies from nature. Works: *Views in and near Aschaffenburg* (6), Aschaffenburg Gallery; *Four Landscapes* (one dated 1785), Schleissheim Gallery; *Six do.*, Karlsruhe Gallery; *Three do.* (1784, 1791), Darmstadt Museum; *Five do.*, Stuttgart Museum; others in Augsburg Gallery.—*Allgem. d. Biogr.*, xvi. 350; Kugler, *kl. Schriften*, iii. 363; *Kunstblatt* (1858), 280; Lipowsky, 155.

KOBELL, FRANZ, born at Mannheim, Nov. 23, 1749, died in Munich, Jan. 14, 1822. Landscape painter, pupil of Mannheim Academy, went in 1776 to Italy, where he spent nine years, chiefly at Rome, and on his return in 1785 settled in Munich, and was made court-painter and honorary

member of the Academy; afterwards devoted himself entirely to drawing, and is said to have left over 10,000 productions of his pencil. Works: *Rocky Landscape with Waterfalls*, Bamberg Gallery; *Morning Landscape*, *Evening Landscape*, do. (1778), *Cart-Horse and Figures*, *Boy feeding Horses*, *Horse Stable* (1780), *Mountainous Landscape*, Weimar Museum.—*Allgem. d. Biogr.*, xvi. 355; Goethe, *Winkelmann*, ii.; *D. Kunstbl.* (1822), 181.

KOBELL, JAN, born at Delftshaven in 1779, died at Amsterdam, Sept. 23, 1814. Animal and landscape painter, son of Hendrik Kobell (landscape and marine painter, 1751–99, by whom there is a *Storm at Sea* (1773) in the Gotha Museum); pupil at Utrecht of Willem Rutgaart van der Wall, and took Paul Potter for his model; went in 1812 to Paris, where, in the same year, he won a gold medal, and rapidly attained popularity. His fellow-artists at Amsterdam honoured him as their foremost animal painter. In 1813–14 he lived in London until shortly before his death. Works: *Landscape with Cattle*, *View in Gelders*, *Oxen at Pasture* (1806), Museum, Amsterdam; *Landscape with Cattle, Horse and Goats by a Barn*, *Landscape with Peasants Milking*, Museum Fodor, *ib.*; *Oxen and Sheep in a Meadow*, Rotterdam Museum.—*Allgem. d. Biogr.*, xvi. 354; Immerzeel, ii. 120; Kramm, iii. 885.

KOBELL, JAN, born at Rotterdam, April 13, 1800, died there, Nov. 8, 1838. Animal and landscape painter, son of the engraver Jan Kobell (1756–1833, a brother of Hendrik), pupil of Rotterdam Academy; painted at the age of seventeen a *Cow Stable*, which was placed in the Hague Museum. His principal work, a life-size *Cattle-piece* (1830), was immediately sold in Paris. His sister, Anna (1795–1847), was also an esteemed artist, whose works are in private collections in Holland.—*Allgem. d. Biogr.*, xvi. 355.

KOBELL, WILHELM VON, born in Mannheim, April 6, 1766, died in Munich,

KOBKE

July 15, 1855. Landscape and battle painter, son and pupil of Ferdinand Kobell, studied afterwards in the Mannheim and Düsseldorf Galleries, especially after Wouwerman; went to Rome in 1778, became professor at the Munich Academy in 1808, and visited Vienna and Paris in 1809–10, to make studies for his battle-pieces, which, containing many portraits of famous contemporaries, are of historical interest. Member of Berlin (1791) and Vienna (1808) Academies; Bavarian Civil Order of Merit in 1815; ennobled in 1833. Works: Conquest of Ulm; do. of Braunau; Skirmish near Günzburg; Entry of French-Bavarian Troops into Munich (1807); Third Day of Battle of Hanau (1808), New Pinakothek, Munich; Skirmish near Polozk (1812); Siege of Breslau; Surrender of Brieg, Cavalry Skirmish at Arnhofen (1809), Battles of Eckmühl and Wagram, Banquet Hall, Königsbau, *ib.*; Siege of Kosel (1806); Storming of Glatz, Attack of the Russians near Poglavi (1807); Battle at Bar sur Aube (1814); Cattle (1820), National Gallery, Berlin; Start for the Chase, Rocky Landscape, Bamberg Gallery; Cows and Sheep on the Alp, Cattle in a River, Return from the Chase, Carlsruhe Gallery; Loaded Donkeys on a Height, Horseman halting by Peasant Boy (1823), Darmstadt Museum; Herd and Shepherd Boy, Städcl Gallery, Frankfort; Horse-pieces (2), Prehn Collection, *ib.*; Landscape with Cattle, Ferdinandeum, Innsbruck; Peasant Family returning from Market, Leipsic Museum; Mountain Road with Carter and Peasant Woman (1822), Lady and Gentleman dismounted on Lake-shore (1790), Two Horsemen Galloping, Schleissheim Gallery; Hunting Party (1822), Weimar Museum; Landscape with Ploughing Team; do. with Freight Wagon, Wiesbaden Gallery; Alpine Shepherdess and Chamois Hunter Conversing, Similar Subject (1827), Horsemen with Horses and Dogs near a Lake (1832), Fürstenberg Gallery, Donaueschingen; several in Mannheim Gallery.—*Allgem. d. Biogr.*, xvi. 357; *Andresen*, i. 114; *Sötl.*

KOBKE, CHRISTEN SCHJELLERUP, born in Copenhagen, May 26, 1810, died there, Feb. 7, 1848. Landscape, genre, and portrait painter, pupil of Copenhagen Academy under Lorentzen and Eckersberg, went to Rome in 1838, and afterwards to Naples. In 1845–46 he painted frescos in the Thorvaldsen Museum, and, having painted his reception piece for the Academy, died of grief over its rejection. Works: Old Sailor (1832), Summer Morning near Osterbro (1836), From Dosseringen (1839), Coast View in Capri (1844), Copenhagen Gallery; Bay of Naples (1843), Leipsic Museum; View in Aarhus Cathedral; Antique Hall at Charlottenburg; Frederiksborg Castle at Sunset.—*Weillbach*, 390.

KOCH, JOHANN KARL, born at Hamburg in 1806. History painter, went in 1827 to Munich, and thence visited Rome in 1836. Works: Madonna with St. John, Kunsthalle, Hamburg; Miraculous Cure of Sick Boy, Departure of St. Bernard from Speyer, Speyer Cathedral. Frescos in Church of All Saints, Munich; do.: Pope Gregory II. consecrating Boniface Apostle of the Germans, Consecration of Kloster Fulda, Murder of St. Maximilian at Cilly, Styria in 284, Baptism of St. Ottilia, Bishop Wulfram in Friesland rescuing two Youths from the Sea, Murder of St. Kilian at Würzburg, St. Walpurga saving by her Prayers a Sick Girl, Return of St. Willibald from Pilgrimage to the Holy Land, Baptism of Wittikind at Attigny, Charlemagne at the Council in Frankfort, Basilica, *ib.*—*Cotta's Kunstbl.* (1836), 69.

KOCH, JOSEF, born in Munich in 1819, died there, Feb. 17, 1872. Landscape and animal painter, pupil of Albrecht Adam and of Friedrich Voltz; tried also portraits under Bernhardt, and studied in Antwerp; after visits to Paris and Venice, returned to Munich in 1846. Works: Ruin Kropfberg in the Inn Valley (1849); View near Antwerp (1851); Animals in the Woods (1852); Grazing Cows (1853); Cattle Drinking (1855); Frauenchiemsee by Moonlight

KOCH

(1859); View near Feldwies (1862); Frauen Insel (1864); Morning in the Fields (1856), Pasture near Antwerp (1858), Harvest (1861), Munich Art Union.—Allgem. d. Biogr., xvi. 392; Allgem. Zeitg., March 10, 1872, Beilage, 70.

KOCH, JOSEF ANTON, born at Obergiebeln, Tyrol, July 27, 1768, died in Rome, Jan. 12, 1839. Landscape painter, pupil of the Karlschule, Stuttgart; went in 1791 to Strasburg, and in 1793 to Basle; in 1795 travelled on foot to Naples, where he studied from nature, and in the spring following went to Rome, where he was closely allied with Carstens and Wächter, who greatly influenced his artistic development. In 1812–15 was in Vienna, where he painted his best landscapes; in 1815 returned to Rome. Aiming at the regeneration of historical landscape painting, as cultivated by Pousin, this master stands, together with Johann Christian Reinhardt, midway between Carstens and Cornelius. Works: Rape of Hylas, Polyphemus, Nausicaä, Outlook on the Sea, Acis and Galatea, Macbeth, Diana and Actæon, Orestes pursued by Furies, Apollo and Shepherds, Cadmus killing a Dragon, Judgment of Paris, Abraham visited by Angels, Building of the Ark, Deluge, Boaz and Ruth, Hercules, Rinaldo and Armida, Antigone and Polynices (1800–1812); Landscape with St. George (1809), Augsburg Gallery; Schmadri Falls in Lauterbrunn Valley (1811), Noah's Sacrifice (1813), Ideal Landscape with Jacob's Return (1816), Leipsic Museum; Monastery of S. Francesco di Civitella (1814), National Gallery, Berlin; Vigne de Belvedere di Olevano (1815), After the Storm, The Schmadri Brook Falls in Switzerland, New Pinakothek, Munich; Italian Landscape, Schack Gallery, ib.; Falls at Tivoli (1818), Darmstadt Museum; Rape of Hylas, Balaam's Ass, Noah's Sacrifice, Städel Gal-



lery, Frankfort; Landscape after Storm, do. with River, Stuttgart Museum; Night Landscape with Adoration of the Magi, View in Bernese Oberland, Macbeth and the Witches, Ruth and Boaz, Apollo among the Shepherds, The Tyrolese Landsturm of 1809, Scene from Dante's Inferno, Ferdinandeum, Innsbruck; Macbeth and the Witches (1829), Views of and near Olevano (2), View on the Tiber near Rome, Basle Museum; Four Scenes from Dante's Inferno (fresco, 1829), Villa Massimi, Rome; Tivoli, Grotta Ferrata, View near Olevano with Greek Figures, Maria Maggiore, Rape of Hylas, Tyrolese View (1829–33); Diana Bathing (1833); Replicas of Macbeth, Apollo and Shepherds, Noah's Sacrifice (1834–36); Rape of Gany Mede (1838).—Allgem. d. Biogr., xvi. 388; Allgem. Zeitg. (1839), Beilage, 51, 382; Andresen, i. 9; Dohme, K. u. K. des XIX. Jahrh., 2; Förster, iv. 59; Haakh, Beiträge, 11; Jordan (1885), ii. 122; D. Kunstblatt (1855), 37; Kunst-Chronik, xix. 213; Raczyński, iii. 300; Reber, i. 166; Riegel, i. 107; Schack, Meine Gemäldesammlung (1884), —; Wurzbach, xii. 184; Zeitschr. f. b. K., x. 65.

KÖCKERT, JULIUS, born in Leipsic, June 5, 1827. History and genre painter, pupil of Prague Academy under Rubens; went in 1850 to Munich, where he painted some of the frescos in the National Museum, and the greater part of the Battle of Salamis, after Kaulbach's composition, in the Maximilianeum; likewise of Kaulbach's Otto III. in the Germanic Museum at Nuremberg. Many of his works are owned in England and America. Medal at Teplitz, 1879. Works: Haroun al Raschid, Maximilianeum, Munich; Solstice Festival in the Alps; Hay-Harvest on Chiem Lake; Dance of Elves; Hero and Leander.—Müller, 305.

KOEBERGER. See *Cobergher*.

KOECK, MICHAEL, born at Innsbruck, Aug. 29, 1760, died in Rome in Nov., 1825. History painter, pupil of Peter Denife, then in Milan (1777–86) of Martin Knoller, whence he went as Imperial pensionary to Rome,

KOEDYCK

where he became a member of the Academy of S. Luca, and in 1814 inspector of the Papal Cabinet of Mosaics. Works: History of Achilles (in 14 pictures, after which was executed the famous mosaic table presented by Pope Leo XII to the King of France), St. Paul before King Agrippa, Ferdinandum, Innsbruck; Frescos in Municipal Hall in Rome.—Hormayr's Archiv. (1826), xvii. 206; Tyrol. K. Lex. (1830), 131; Wurzbach, xii. 207.

KOEDYCK, NICOLAAS, born in Zaandam in 1681. Dutch school; portrait and genre painter, after the style of Pieter de Hooch. He was the last good Dutch painter of the old period, and the favourite of Peter the Great in Zaandam (Sardam). Works: Portrait of an Admiral, Amsterdam Museum; Dutch Interior, Brussels Museum; Man with Wineglass, in Background a Concert, Hermitage, St. Petersburg.—Immerzeel, ii. 122; Kramm, iii. 893.

KOEHLER, ROBERT, born in Hamburg in 1850. Brought to America in 1854. Genre painter, pupil of the National Academy under Professor Wilmarth, and of the Art Students' League under Walter Shir-law; afterward studied in Munich under Lœftz and Defregger. Exhibited first in National Academy in 1878. Works: Her only Support (1883); Socialist (1885).

KOEKKOEK, BAREND CORNELIS, born at Middelburg, Zeeland, Oct. 11, 1803, died at Cleves, April 5, 1862. Landscape painter, son and pupil of Johannes Hermanus Koekkoek (marine painter, 1778–1851, by whom there is a Sea View, 1847, in the New Pinakothek at Munich), and student of Amsterdam Academy under Schelfhout and Van Oos; travelled in Belgium, in the Ardennes, on the Rhine, and Moselle, visited Paris, afterwards settled at Beck in Gelderland, and in 1841 founded an Academy of Design at Cleves. Member of Rotterdam and St. Petersburg Academies in 1840. Orders of the Lion (1839) and of Leopold (1842); L. of Honour; gold medals in Amsterdam (1840), Paris (1840

and 1843), and The Hague. Works: Wood-Interior (1840); do. (1843); Oak-Wood in Damp Weather; Landscape on Nether Rhine; Summer Landscape, Winter Landscape (1843), National Gallery, Berlin; Landscapes (2, one dated 1853), Ravené Gallery, ib.; do. (1), Carlsruhe Gallery; do. (2, 1851, 1852), Leipsic Museum; do. (1838, 1848), Museum, Amsterdam; Landscape with Cattle, City on a River, Four others, Museum Fodor, ib.; Forest, View in Guelders, Winter, Rotterdam Museum; View near Cleves (1846), Antwerp Museum; Marines (2), South Kensington Museum; View on the Moselle, Historical Society, New York; Dutch Landscape, W. H. Vanderbilt, ib.; Landscape, J. W. Drexel, ib.; Street in Antwerp, M. K. Jesup, ib.; Landscape, Market, Church, R. L. Stuart Collection, ib.; Landscape, J. T. Martin, Brooklyn.—Cotta's Kunstbl. (1836), 187; (1840), 361; D. Kunstbl. (1856), 52, 407; Immerzeel, ii. 123; Kramm, iii. 896; vii. 95; Larousse, ix. 1238.

KOEKKOEK, HERMANUS, born at Middelburg, March 13, 1815, died at Haarlem, Nov. 5, 1882. Landscape and marine painter, son and pupil of Johannes Hermanus, and brother of preceding. Member of Amsterdam Academy in 1840. Works: Calm Water with Fishing Smacks (2), River View, View ou Zuyder-Zee, three others, Museum Fodor, Amsterdam; Agitated Sea, Rotterdam Museum; Sea on Dutch Coast, Kunsthalle, Hamburg.—Immerzeel, ii. 126.

KOELBL, ALOIS, born in Munich, Jan. 14, 1820, died there, March 28, 1871. Genre painter, pupil of the Munich Academy under Heinrich von Hess, then of Bernhard in portrait painting; visited Italy in Michael Echter's company, and finally devoted himself to small genre subjects. Works: Clerks in a Sacristy (1852); Walk (1859); Preparing for a Sunday Walk (1860); Recruit in the Kitchen; Palatine Rudolph I. and Duke Otto in the Battle of Göllichheim (large fresco), National Museum, Munich.

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KOETS

—Allgem. d. Biogr., xvi. 466; Allgem. Zeitg., April 2, 1871, Beilage, 92.

KOETS, ROELOF, born at Zwolle in 1656, died there in 1725. Dutch school; portrait painter, pupil of Gerard Terburg; was much employed by Henry Casimir of Nassau, Stadtholder of Friesland, and afterwards by William III., and is said to have painted five thousand portraits. Works: Portrait of Henry Casimir of Nassau, Amsterdam and Antwerp Museums; Female Portrait, Lille Museum.—Immerzeel, ii. 127.

KOHL, LUDWIG, born in Prague, April 14, 1746, died there, June 18, 1821. History painter, pupil of Vienna Academy, of which he was made member in 1769, and in 1775 professor at the newly-erected Model School in Prague. Honorary member of Parma Academy, 1773. Works: Dido, Cleopatra, St. Aretius (1767); Virginius stabbing his Daughter (1769); Adoration of the Cross (1770), Prague Gallery; Joseph's Dream, Martyrdom of St. Lawrence (1771); Nativity (1773); Madonna (1775); St. James (1776); St. Barbara (1779); Tarquin and Lucretia (1780); Death of Lucretia, Solomon in Idolatry (1785); Trinity (1786); Hannibal's Oath, Cupid and Psyche, Temple of Hygeia, Three Graces, Socrates in Prison (1801); Abstinence of Scipio, Gothic Church, Rittersaal, Gothic Tomb, Schlosskirche in Prague, Coronation Hall at Prague, Interior of Schlosskirche (1803); St. Bartholomew (1812); St. Cecilia, Magdalen, Catherine, John Baptist, Susanna, Joseph in Egypt, Queen Zenobia, Crucifixion, Entombment (before 1818); Assembly of the Notables in Coronation Hall at Prague.—Allgem. d. Biogr., xvi. 428; Wurzbach, Biogr. Lex., xii. 292.

KÖHLER, CHRISTIAN, born at Werben, Altmark, Oct. 13, 1809, died at Montpellier, Jan., 1861. History and portrait painter, pupil of the Düsseldorf Academy under Schadow, of whose school he became one of the foremost artists. Works: Rebekah at the Well (1833); Song of Miriam (1837), Cologne Museum; Poetry (1838); Semira-

mis (1843); Hagar and Ishmael (1844), Düsseldorf Gallery; Finding of Moses; Exposure of Moses; Triumph of David; Susanna; Romeo and Juliet; Gretchen at the Spinning-Wheel; Mignon; Germania with the Genius of Liberty (1849), New York Historical Society; Semiramis (1852), National Gallery, Berlin; Portrait of Ferd. Hiller.—Allgem. d. Biogr., xvi. 438; Wolfg. Müller, Düsseld. K., 34; Wiegmann, 139.

KÖHNHOLZ, JULIUS, born in Bremen, March 7, 1839. Landscape painter, self-taught in Munich and on travels in Italy, Tyrol, and in the Austrian and Bavarian Alps. Medal in London (1874). Works: Storm on Lake Constance (1871); Sirocco Storm on Coast of Genoa (1872); Evening on Riviera di Ponente, Traun Lake (1873); Storm on Italian Coast; Lake Garda near Malcesine.—Müller, 305.

KOKEN, EDMUND, born at Hanover, June 4, 1814, died there, Oct. 30, 1872. Landscape painter, studied at the Polytechnic School in Hanover and then in Munich (1836–44), where he was especially allied with Kreling and much influenced by Rottmann. Works: Great Wood Landscape, Cottage on a Pond, Landscape with Figures, Evening Landscape, Street about Christmas Time, Twelve Cartoons of Landscapes, Provinzial Museum, Hanover; Several in Royal Gallery, *ib.*—Allgem. d. Biogr., xvi. 455.

KOKEN, GUSTAV, born in Hanover, Aug. 8, 1850. Landscape painter, pupil in Hanover of his uncle, Edmund Koken and in Weimar of Theodor Hagen. Works: Winter Landscape (1877); Heath (1878); Evening Landscape in Thuringia (1879); Wall Paintings in Villa Hügel, Hanover.—Leixner, D. mod. K., i. 58; ii. 117; Müller, 305.

KOKEN, PAUL, born in Hanover, Jan. 2, 1853. Landscape painter, son of, and first instructed by, Edmund Koken, then studied in Munich under the influence of Lier and in Weimar under that of Theodor Hagen; travelled on the Rhine, in South Germany,

KOLBE

and North Italy. Works: Evening in Autumn; Wood Interior.—Müller, 305.

KOLBE, KARL WILHELM, the younger, born in Berlin, March 7, 1781, died there, April 8, 1853. History painter, pupil of Berlin Academy under Chodowiecki, formed himself chiefly after the works of Dutch masters. Member of Berlin Academy in 1815, professor and senator in 1830. Works: Duke Albrecht Achilles taking an Ensign; Otto the Great in Battle; Doge and Dogressa; Battle at Fehrbellin; Last Moments of Duke Wratislaw of Pomerania; Scenes from Nibelungen Lied, Marble Palace, Potsdam; Ascension, Schlosskirche, ib.; Mediæval Street, Knights of Teutonic Order (1824), Marienburg, Charles V. in Flight, The Dead *Frederick* Barbarossa at Battle of Antioch, National Gallery, Berlin (lent to Stettin Museum).—Allgem. d. Biogr., xvi. 463; Kunstblatt (1850), 177; (1851), 110; (1853), 142, 380; Rosenberg, Berl. Malersch., 25.

KOLITZ, LOUIS, born in Tilsit, April 5, 1845. Military, genre, and battle painter, pupil of Berlin Academy, then in Düsseldorf of Oswald Achenbach; influenced by Karl Sohn and Bendemann; took part in the campaign of 1866 and 1870–71, and became in 1880 director of Cassel Academy. Medal in Vienna in 1873. Works: Decamping of Lansquenets (1868); Siege of a City (1869); Wood Border near Orléans, French Infantry before Metz (1872); Taking of French Battery, Prussians at Mars la Tour (1873); Battle of Gravelotte, Uhlan-Vedette, Great Army of Napoleon in Winter; Scene from Skirmish at Vendôme, From Scene of Action before Metz (1870), National Gallery, Berlin; Funeral Procession (1884).—Kunst-Chronik, xx. 749; Meyer, Conv. Lex., xviii. 558; Müller, 306; Leixner, Mod. K., i. 51; ii. 88, 114.

KOLLE, CLAUS ANTON, born at Sandby, Laaland, Nov. 25, 1827, died in Copenhagen, Sept. 2, 1872. Landscape painter, pupil of Copenhagen Academy; went in 1854 to Dresden and Munich as a scene

painter, then painted historical subjects and portraits before devoting himself to landscape; went in 1857 to Rome, where he spent several years; was at Biarritz in 1867 and at Aix-la-Chapelle in 1869. Member of Copenhagen Academy. Works: Christ at Emmaus (1857); Wood Section on Himmelbjerget (1860), Copenhagen Gallery; View in the Colosseum, Temple of Vesta, View on Lake Nemi (1862); Forest of Vinderöd (1866); Rocky Precipices at Möen (1867); Rain in Oat-Fields (1870); Spring in the Woods; Coast View at Oen Moen (1871), Copenhagen Gallery.—Sig. Müller, 212; Weilbach, 394.

KOLLER, RUDOLF, born in Zürich in 1828. Idyl and animal painter, pupil in Zürich of Ulrich; studied then in Stuttgart, and one year at the Düsseldorf Academy, finally in Belgium and Paris after the old masters. In 1850–51 he lived in Munich, and in 1856 settled in Zürich. Medal, Paris, 2d class, 1878. Works: Farming in Switzerland (1869); Watering Place, Storm in the Mountains (1870); Cows in Cabbage Field; Herd in the Alps, Musée Rath, Geneva; Lake of Wallenstädt; Idyl from Berner Oberland, Saint Gall Museum; Mid-day Rest, Evening Landscapes (2), Alp in Engelberg Valley, White Horse in Stable, Zürich Gallery; Stag-Hunt; Cow and Calf run astray in the Mountains (1856), Berne Museum; Cows in Fog; Autumn Evening; Cows with Maid; Meeting (1875); After Sunset; Four Oxen Ploughing, Dresden Museum; Siesta, Morning on the Alp (1885).—D. Kunstbl. (1853), 411; (1857), 227; Kunst-Chronik; Müller, 306; Zeitschr. f. b. K., xx. 115.

KOLLER, WILHELM, born in Vienna in 1829, died in Germany in 1885. Historical genre painter, pupil of Vienna and Düsseldorf (1851–55) Academies; lived in 1856–59 in Antwerp, then settled in Brussels. A few years ago he removed to Paris, but became reduced in his circumstances and went to Germany, where he is said to have succumbed to privations.

KOLLOCK

Works: Place of Refuge; Emigrants; Scenes from Peasants' War; Marriage of Archduke Ferdinand with Philippine Welser; Tilly's Retreat after Battle of Magdeburg; Baptism of Luther; Faust and Gretchen in the Garden; Sunday Morning; Dürer receiving Message from Margaret of Parma; Wedding Procession of Archduke Maximilian in Ghent; Philippine Welser interceding for her Husband; Charles V. at Fugger's; Emperor Maximilian at Dürer's; Departure for the War; Almsgiving; Hugo van der Goes painting Portrait of the Infanta Marie de Bourgogne, New York Museum.—*Art Journal* (1867), 9; *Journal des B. Arts* (1860), 144; *Kunst-Chronik*, xx. 605.

KOLLOCK, MARY, born in Norfolk, Va., in 1840. Landscape painter, studied at the Pennsylvania Academy, Philadelphia, under Robert Wylie, and in New York with J. B. Bristol and A. H. Wyant. Studio in New York; exhibits at the National Academy. Works: *Midsummer in the Mountains* (1876); *On the Road to Mount Marcy* (1877); *Evening Walk* (1878); *Coming Home* (1879); *Two-hundred-and-twenty-year-old House in East Hampton* (1880); *Empty Chair* (1881); *On Rondout Creek*, *Blind Fiddler* (1882); *Brook* (1883); *Gathering Wild Flowers* (1884).

KOMPE (Compe), JAN TEN, born at Amsterdam, Feb. 14, 1713, died there in 1761. Dutch school; landscape and city view painter, pupil of Dirk Dalens, the younger (1688–1753), but took Jan van der Heyden and Gerrit Berkheyde for his models. Works: *Market in Haarlem*, Copenhagen Gallery; *Country House near Antwerp* (1755), *Street in Dutch City*, Gotha Museum; *Landscape with Sheep* (1757), *Kunsthalle*, Hamburg; *View of Dutch Gracht* (1740), *Moat of Dutch City*, Schwerin Gallery.—*Immerzeel*, i. 144; *Kramm*, i. 258; *Scheltema*, *Aemstels Oudh.*, v. 70.

KÖNIG, (FRANZ) NIKOLAUS, born in Berne, April 5, 1760, died March 27, 1832. Landscape painter, pupil of Freudenberger

at Berne. Lived at Interlaken in 1798–1800. Works: *The Staubbach* (1804), Berne Museum; *Interlaken and Unterseen*.—*Allgem. d. Biogr.*, xvi. 505; *Cotta's Kunstblatt* (1822), 344; (1832), 212; *Goethe, Ueber Kunst und Alterthum*, ii. 132.

KÖNIG, GUSTAV, born in Coburg, April 2, 1808, died in Erlangen, April 30, 1869. History painter, pupil of the Nuremberg Art School in 1830–32, then of the Munich Academy under Schnorr. Painted seven scenes from Saxon history for the Duke of Coburg, and thenceforth took his subjects principally from the Reformation period, as he is also called Luther-König. Works: *Seven Scenes from Reformation in Saxony* (1837, seq.); *Electeur John Frederic at Chess*; *Nathan's Sermon before David* (1861), *New Pinakothek*, Munich; *Luther and Zwingli at Marburg* (1862).—*Allgem. d. Biogr.*, xvi. 512; *Dioskuren* (1870), 177; *Förster*, v. 104; *Reber*, ii. 53; *Regnet*, i. 343; *Ebrard, Gust. König, sein Leben u. s. Kunst* (Erlangen, 1870).

KÖNIG, JOHANN, flourished at Augsburg about 1600. German school, history painter; executed for the town hall at Augsburg a *Last Judgment*, the *Story of Ananias and Sapphira*, and three *Allegories on the Manner of Ruling*. He often painted on agate, marble, and other stones, *e.g.*, the *Last Judgment* and the *Passage of the Israelites through the Red Sea*, painted on both sides of an agate, in the University Library at Upsala. In the Vienna Museum are four pictures of the *Seasons*, represented by children playing, harvesting, etc. If identical with the painter of a series of four landscapes in the Sienna Academy, and with Jacob König, by whom are four landscapes with figures in the Gallery at Wiesbaden, and several in the Städel Gallery at Frankfurt, he was in Rome in 1613, and there possibly a pupil of Elsheimer, of whose well-known picture *Contento* he made a copy in 1617, which is in the royal palace at Munich. By his son, Niklaes, who flourished at Nuremberg about 1600 (?), there is a

KÖNIGGRÄTZ

Rough Sea in the Dresden Gallery.—Bode, Studien, 317; Nagler, vii. 117.

KÖNIGGRÄTZ, BATTLE OF, Georg *Bleibtreu*, National Gallery, Berlin; canvas, H. 4 ft. 11 in. × 9 ft. 11 in. On a small elevation in centre King William on a black horse with his suite, Bismarck, Moltke, Roon, etc., watching the battle; in foreground, a detachment of captured Austrians coming towards the spectator; from the right the body-guard galloping forward; in the middle-ground a cavalry combat; on the height to the left the forest of Dub, and at the right the village of Problus on fire.—Jordan (1885), i. 16.

KÖNIGSWIESER, HEINRICH, flourished second half of 16th century. German school; pupil of Cranach, the younger, in Wittenberg, whither he was sent in 1552 by Duke Albert of Prussia. Work: Christ on Mount of Olives, Königsberg Cathedral.—W. & W., ii. 433.

KONINCK, DAVID DE. See *Coninck*.

KONINCK (Koning), PHILIP DE, born at Amsterdam, Nov. 5, 1619, died there, buried Oct. 4, 1688. Dutch school. Landscape, history, and portrait painter, pupil of Rembrandt. Lingelbach and



Dirk van Bergen painted the figures in some of his landscapes, which generally represent extensive views with surprising truth to nature and grand atmospheric effect. Works: Landscapes (2), National Gallery, London; Landscape (long attributed to Rembrandt), Lord Overstone, ib.; Mouth of a Dutch River, Hague Museum; Landscape (1676), Entrance to a Forest, Amsterdam Museum; Landscape (1664), Rotterdam Museum; View near Scheveningen, Museum, Brussels; Landscape, Arenberg Gallery, ib.; do. (1664), Rotterdam Museum; Daughter of

Jairus, Surgical Operation (1650), Old Woman with a Pot, Kunsthalle, Hamburg; Merry Skippers at the Inn (1646), Schwerin Gallery; Portrait of the Poet Joost van Von-

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1646

del (1656 and 1662).—Allgem. d. Biogr., xvi. 535; Ch. Blanc, *École hollandaise*; Burger, *Musées*, i. 53; ii. 181; Immerzeel, ii. 128; Kramm, iii. 901; Kugler (Crowe), ii. 387; Stuers, 65.

KONINCK (Koning), SALOMON, born at Amsterdam in 1609, died there after 1663. Dutch school. History, genre, and portrait painter, pupil of David Colyns and Nicolaas Moyaert, and later a follower of Rembrandt. Became member of the Painter's Guild at Amsterdam in 1630. Works: Young Man Reading (1630), Bridgewater Gallery, London; Joseph explaining Pharaoh's Dream (attributed to Rembrandt), Lord Scarsdale, Kedleston Hall; The Goldweigher (1654), Rotterdam Museum; St. Jerome, Basle Museum; Portrait of a Rabbi, Calling of St. Matthew (1646); Croesus and Solon, Berlin Museum; Old Philosopher (1649), Brunswick Museum; Lady at Toilet, Turkish Warrior, Copenhagen Gallery; Hermit Reading (1643), Old Man with Turban, Old Bearded Man with Telescope, Dresden Museum; David playing before Saul, Städel Gallery, Frankfort; Lady's Portrait, Gotha Museum; Christ in the Temple, Old Pinakothek, Munich; Parable of the Vineyard, Old Man, do. in Profile, Hermitage, St.

S. Koninck
A. 1643

Petersburg; Male Portrait, Schleissheim Gallery; Saul and David, Joseph explaining Pharaoh's Dreams (1655), Vision of Zachariah, Old Man's Portrait, Schwerin Gallery;

KONINGSLOO

Scholar in his Study, Stuttgart Museum ; Portraits, Madrid Museum. — *Allgem. d. Biogr.*, xvi. 535 ; Ch. Blanc, *École hollandaise* ; Burger, *Musées*, ii. 181 ; Kugler (Crowe), ii. 393 ; *Quellenschriften*, xiv. 148 ; *Stuers*, 91.

KONINGSLOO. See *Conincxloo*.

KONRAD VON SOEST, German school, flourished early part of 15th century. The most prominent master of the school of Soest, which he raised to a standard equal to that of Rhenish art. Works : Great Altarpiece at Nieder-Wildungen (1402) ; Pictures in Münster and Soest. — *Allgem. d. Biogr.*, xvi. 652.

KOOI, WILLEM BARTEL VAN DER, born at Augustinusga, Friesland, May 13, 1768, died at Leewarden, July 14, 1836. Genre and portrait painter, pupil of Frans Swart, Johannes Verrier (1721–97), and Hermanus Wouter Beckkerk (1756–96), at Leewarden ; in 1804 studied at Düsseldorf. Member of Amsterdam, Antwerp, and Ghent Academies. Works : Portraits of himself and Dirks Jacobs Ploegsma, The Love Letter (1808), Portrait of Johannes Kobell (1811), Piano-playing Interrupted, Portraits (3, 1804, copies after Van Dyck), Amsterdam Museum. — *Immerzeel*, ii. 131 ; *Kramm*, iii. 904.

KOPISCH, AUGUST, born in Breslau, May 26, 1799, died in Berlin, Feb. 3, 1853. Landscape painter, pupil of the Prague and Vienna Academies ; studied in Dresden in 1819–22, and after visiting Rome, Naples, and Breslau, lived in Berlin in 1833–47, when he moved to Potsdam. Works : Falls at Terni ; Blue Grotto at Capri ; Pontine Marshes at Sunset (1848), National Gallery, Berlin. — *Allgem. d. Biogr.*, xvi. 661 ; *Kunstblatt* (1853), 70, 159 ; Rosenberg, *Berliner Malerschule*, 339.

KÖRLE, PANGRAZ, born in Munich, Oct. 21, 1823, died there, April 23, 1875. Genre painter, pupil of the Munich Academy, then of Bernhardt in portrait painting ; went in 1845 to Vienna, where, through study in the galleries and under Waldmül-

ler's influence, he was led to take up genre. Returned in 1848 to Munich, where he soon devoted himself successfully to subjects from the Rococo period. Works : The Broken Vase, Leipsic Museum ; Waitress ; Applause ; Consolation ; In the Ancestral Hall ; Fettered ; Angry Lovers ; A Little Misfortune ; Ladies making Music ; Cavalier and Waitress. — *Allgem. d. Biogr.*, xvi. 705 ; *Allgem. Zeitg.*, May 1, 1875 ; *Kunst-Chronik*, x. 507.

KORNEK, ALBERT, born in Breslau, Jan. 11, 1813. History, genre, and portrait painter, pupil of Berlin Academy under Kloeber, and of Düsseldorf Academy under Karl Sohn ; returned to Berlin in 1840. Works : Faust and Gretchen ; Jacob and Rachel ; Holy Family ; St. Ann with her Daughter Mary ; St. Cecilia ; Italian Woman with Children before a Madonna ; Latest Despatch. — *Müller*, 307.

KÖRNER, ERNST, born at Stibbe, West Prussia, Nov. 3, 1846. Landscape and marine painter, pupil of Eschke, later of Steffek and Gottlieb Biermann ; visited the coasts of the North and Baltic Seas, the Hartz Mountains, Northern France (1868), Italy (1869), England and Scotland (1872), then Egypt and the entire East (1873–74), and Italy again in 1876. Medals in Vienna (1873), and Philadelphia (1876). Works : Douarenez in Brittany (1869) ; After the Storm, Faraglioni in Capri (1872) ; Grotto in Capri, Golden Horn (1873) ; Suez (1874), Stettin Museum ; Damascus (1874) ; Mahmudieh Canal (1875) ; Baalbec on the Lebanon ; Sea near Alexandria ; Colossus of Memnon at Sunset ; Siout in Upper Egypt in the Twilight. — *Müller*, 308 ; *Leixner, Mod. K.*, i. 93 ; ii. 119 ; Rosenberg, *Berl. Malersch.*, 341.

KOSAREK, ADOLF, born in Heraletz, Bohemia, Jan. 6, 1830, died in Prague, Oct. 30, 1859. Landscape painter, pupil of Prague Academy under Haushofer. Works : View near Parduleitz, Summer Day, In the Woods (1854) ; View in Middle Bohemia, Ideal Landscape (1855) ; Wood Landscape

KOSKULL

(1856); Cemetery by the Sea, Winter Night (1857); Solitude, From the Valleys of Korkorschin, Ideal Landscape (1858).—Allgem. d. Biogr., xvi. 737.

KOSKULL, ANDERS GUSTAF, Baron, born in Stockholm, Nov. 27, 1831. Genre painter, studied at first at home, then at the Düsseldorf Academy under Karl Sohn and Tidemand, and in Paris under Couture; returned to Sweden in 1860, visited Germany in 1862, studying especially in the Berlin and Dresden Galleries. Member of Stockholm Academy since 1868. Works: Beggar Family; Prayer at Church; Peasants before Church; Chimney Sweep is Coming! Sexton's Collection; Morning after the Ball; Girls on the Ice; Oblation at Church; Savoyard in Prison; Household Work, Stockholm Museum.—Müller, 308.

KOSSAK, JULIUS, born in Lemberg, Galicia, about 1830. Genre and animal painter; attracted general attention at the exhibitions in Lemberg when fifteen, studied afterwards in Paris under Horace Vernet, and became especially an admirable painter of horses. Works: Horse-Market at Prague; Cossacks on the March; Three Pictures illustrating the Polish Epic Mohort (1856); Poniatowski visiting Mohort's Stud in the Ukraine; Potocki receiving the Staff Field-Marshal.—Wurzbach, Biog. Lex., xiii. 2.

KOTSCH, THEODOR, born in Hanover in 1818, died at Munich, Nov. 27, 1885. Landscape painter, studied in Hanover and Munich, then from nature in the Hartz and Solling Mountains, and about 1860 settled in Carlsruhe, chiefly attracted there by Schirmer. Works: Weser Landscape, Landscape in the Hartz (1861); Under High Trees (1863); Late Evening (1865); The Regenstein in the Hartz (1866), Carlsruhe Gallery; Road with Horseman, Provinzial Museum, Hanover; Kloster Michelstein in the Hartz, Trees by the Water at Sunset, Hartz Landscape, View in Upper Bavaria (1867); Oak Hill with Outlook on Ammensee, German Wood Landscape, Saw-Mill,

Evening in June (1874); Woody Landscape (1877).—Kunst-Chronik, xx. 252; xxi. 52; Müller, 308.

KOTZEBUE, ALEXANDER VON, born in Königsberg, June 9, 1815. History and battle painter, pupil of St. Petersburg Academy under Sauerweid; won great gold medal in 1844, lived then in Paris until 1848, visited the Netherlands and Italy, and settled in Munich. Medal, Paris,



3d class, 1867. Works: Storming of Warsaw (1844); Storming of Schlüsselsburg; Battle of Poltava; Storming of Narva; Suvoroff crossing Panixer Pass; Episode from Battle on the Trebbia; Skirmish at the Devil's Bridge; Crossing the Bothnic Gulf; Foundation of St. Petersburg, Maximilianeum, Munich; General Scheremetjeff receiving for Peter the Great the Oath of Allegiance of City of Riga.—D. Kunstbl. (1856), 46; (1857), 62; (1858), 60; Müller, 309; Land und Meer (1870), i. 27.

KOWALSKI VON WIERUSZ, ALFRED, born in Warsaw, Poland; contemporary. History and genre painter, pupil of Warsaw, Dresden, and Munich Academies, at the latter under Alexander Wagner and Joseph Brandt. Medal, 2d class, Munich, 1883. Many of his paintings are owned in England and America. Works: Battue in Poland; Duel after the Ball; Genre Scenes from 18th Century; Military Scenes among the Circassians; Episodes from the Fights between Russians and Mountaineers in Transcaucasia; Travelling in Russia, Knoedler & Co., New York; Hunting Scene (Morgan sale, New York, 1886, \$2,225).—Müller, 309.

KOZAKIEWICZ, ANTON, born in Cracow in 1844. Genre painter, pupil of Cracow Art School and Vienna Academy under Engerth; settled in Munich. Works: Last Moments of a Leader (1869); A Recovery (1870); Grandfather's Teacher (1871);

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Child's Delight (1872); Forsaken (1873); Preparing for Battle (1875); Bag-Piper (1876); Artist's Studio; Soldier's Lot; Night-Scene in Poland; First Steps; Fortune Teller (1884).—Müller, 309.

KRABBETJE. See *Asselyn*.

KRAFFT, JOHANN AUGUST, born at Altona, April 27, 1798, died in Rome, Dec. 29, 1829. Genre painter, pupil of the Dresden Academy under Hartmann, went in 1824 to Munich, and in 1825 to Vienna. Finally settled in Rome. Works: Roman Carnival (1828), Thorwaldsen Museum, Copenhagen; Old Beggar, Gallery, ib.; Scenes from German life.—Allgem. d. Biogr., xvii. 15; Andresen, ii. 345; Raczynski, iii. 318; Weilbach, 374.

KRAFFT, PETER, born at Hanau, Sept. 17, 1780, died in Vienna, Oct. 28, 1856. History painter, pupil of the Hanau Academy, and in Vienna of Füger; went in 1802, with Schnorr von Karolsfeld, to Paris, where he became an adherent of David's school. In 1806 he returned to Vienna, visited Rome in 1808, painted mostly portraits, but did not succeed until 1813 in establishing his fame by a subject from contemporary history. Member of the Vienna Academy in 1813, of the Hanau Academy in 1815; corrector and professor at the Vienna Academy in 1823; director of the Belvedere Gallery in 1828; honorary member of the Copenhagen Academy in 1839. Works: Landwehrmann's Farewell (1813), Landwehrmann's Return (1820), Vienna Museum; Archduke Charles at Aspern (1815); Victory at Leipsic (1816), Furstenberg Gallery, Donaueschingen; Coronation of Francis I. (1822), Pesth Museum; Count Nicolaus Zriny before Szigeth, Francis I. giving Audience to a Widow (1837); Archduke Charles and Suite (1838); Meeting of the Allies after Battle of Leipsic (1839); Emperor Francis rowing a Man on Laxenburg Pond, Emperor Francis accompanying Poor Man's Hearse (1854); Belisarius as a Beggar; Ossian and Malvina, Liechtenstein Gallery, Vienna; Manfred; Hermann and Dorothea;

St. Cecilia; Rudolph von Hapsburg and the Priest; Scenes from Tasso's Jerusalem.—Allgem. d. Biogr., xvii. 19; Eitelberger, Kunsthist. Schr., i. 61; Kunstbl. (1857), 4; Wurzbach, xiii. 106.

KRAHE, JOHANN LAMBERT, born in Düsseldorf in 1712, died there in 1790. History painter, went to Italy and painted altarpieces for the Jesuits. Studied the antique, Raphael, and the Carraccis, and was made professor in the Academy of St. Luke in Rome, and the Academy in Florence. Recommended in 1755 to the Elector of the Palatinate, he arranged the Düsseldorf Gallery, later also the Munich Gallery; took a very active part in the foundation of the Düsseldorf Academy, and was its first director. Works: Six Altarpieces, Jesuit Church, Mannheim; The Virgin Sleeping, Mannheim Gallery; Four Ceiling Paintings, Castle Benrath, near Düsseldorf.—Allgem. d. Biogr., xvii. 22.

KRAMOLIN, JOSEF, born at Nimburg, Bohemia, in 1730, died in Carlsbad about 1800. History painter, studied in Prague, became in 1758 a Jesuit lay brother; painted numerous pictures for Jesuit churches and colleges, and lived afterward in Carlsbad. Works: Last Supper; Christ Crucified; David; Abraham's Sacrifice; Joseph in Egypt; John Baptist; Magdalen; Lazarus; St. Stephen; St. Jerome.—Allgem. d. Biogr., xvii. 31; Wurzbach, Biogr. Lex., xiii. 128.

KRANZBERGER, JOSEF, born at Ratisbon, July 10, 1814, died in Athens, Nov. 26, 1844. History painter, pupil of the Munich Academy under Cornelius, for whom he executed the cartoons for the fresco-cycle in St. Louis' Church. In 1840 he went with Halbreiter, Claudius Schraudolph, and others to Athens to paint in the Royal Palace. He died of the fever while working on a large altarpiece for the Royal Chapel. Works: Altarpiece, Ratisbon Cathedral; Birth of Christ, Patriarchs, St. Louis Church, Munich; Scenes from Greek War, Royal Palace, Athens.—Allgem. d. Biogr., xvii. 47.

KRAUS

KRAUS, FRIEDRICH, born at Krottingen, East-Prussia, May 27, 1826. Genre



and portrait painter, pupil of Königsberg Academy; studied then in Paris (1852-54) and Rome (1855), and settled in Berlin in 1855. Works: Farm Yard with Children (1859), Ravené Gallery,

Berlin; Children playing with Young Dogs, Stettin Museum; New Dress; Game of Chess; Reading Girl; City News; Sleeping Girl; Burgomaster Six at Rembrandt's; Potato Harvest; Weekly Visit; Driving to Dinner; Sebastiano del Piombo's Visit to Titian; Titian and his Sweetheart; Morning Call (1872); Bacchante Awakening (1880).—Müller, 309; Rosenberg, Berliner Malerschule, 318.

KRAUS, GEORG MELCHIOR, born in Frankfort, July 26, 1737, died in Weimar, Nov. 5, 1806. Landscape painter and engraver, pupil at Cassel of Johann Heinrich Tischbein, and in 1761-67 at Paris of Greuze and Boucher. Went to Weimar in 1775, and in 1780 was made director of the Art Academy. Member of Vienna Academy in 1768, afterward of Berlin Academy. Works: Mother feeding her Child (1762), Leipsic Museum; Male Portrait, Weimar Museum; Portrait of Goethe (1776); Illustration of Wieland's Oberon; Swiss Peasant Houses.—Allgem. d. Biogr., xvii. 72; Nagler, Mon., iii. 62; Goethe, Aus meinem Leben, Bk. xx.

KRAUSE, WILHELM, born in Dessau, Feb. 27, 1803, died in Berlin, Jan. 8, 1864. Marine painter, studied in Dresden in 1821-24, then in Berlin under Gropius and Wach; made his first attempt at marine painting in 1828, though he had never seen the sea, and then visited Rügen in 1830, Norway, 1831, Holland 1834, Paris and Normandy in 1836, and at last the Mediterranean. Member of

the Berlin Academy in 1832, and professor in 1834. Works: Strand of Scheveningen; Mouth of the Seine; View of Arcona; Return of the Fisherman; Coast of Pomerania (1828), Storm at Sea (1831), Scotch Coast in a Storm (1858), National Gallery, Berlin; Approaching Storm (1847), Ravené Gallery, ib.—Allgem. d. Biogr., xvii. 81; Cotta's Kunstblatt (1840), 264; (1842), 103; D. Kunstblatt (1852), 400; Jordan (1885), ii. 126; Rosenberg, Berliner Malerschule, 333.

KRAY, WILHELM, born in Berlin; contemporary. Landscape and genre painter, spent some time in Rome and Venice, and then settled in Vienna. Works: Young Italian Woman with her Child; Fisherman and Mermaid; Ave Maria; Night in Bay of Naples; Undine listening to Tale of a Playmate (1879); Bathing Women; Psyche (1884).—Müller, 310.

KRAYER. See *Craeyer*.

KRELING, AUGUST VON, born at Osnabrück, May 23, 1819, died in Munich, April 23, 1876. History painter, pupil in Munich of Cornelius; visited Venice in 1847 and became, in 1853, director of the Art School in Nuremberg, which he



thoroughly reorganized and brought into great repute. Works: First Harvest after Thirty Years' War; Erwin von Steinbach in the Woods (1849), Provinzial Museum, Hanover; Coronation of Louis the Bavarian, Maximilianeum, Munich; Ceiling in the Theatre at Hanover; Huguenots on Night of St. Bartholomew, Nuremberg Museum; Visit to Monastery; Monk as Painter; Monk as Sculptor; Blind Man's Buff; Education of Wolfram von Eschenbach (1853), Kunsthalle, Hamburg.—Allgem. d. Biogr., xvii. 115; Illust. Zeitg. (1873), i. 271; (1874), ii. 467; (1876), i. 468; Nagler, Mon., i. 350; Land und Meer (1872), No. 5; (1876), ii. 735.

KRELL

KRELL, HANS, flourished in Leipsic in 1533-73. Portrait painter, called by his contemporaries the Painter of Princes. Works: Portraits of the Elector Friedrich I. and his Bride (1534), City Library, Leipsic.—*W. & W.*, ii. 434.

KREMER, PETRUS, born in Antwerp, May 9, 1801. Historical genre painter, pupil of Antwerp Academy under Herreyens and Van Brée; won a medal first year and afterwards all first prizes. Having formed himself after Rubens and Van Dyck, he visited Germany, Italy, and France, and studied especially the Netherlandish old masters in the Louvre. Member of Antwerp and Amsterdam Academies. Works: Peter the Great at Zaandam; Mary Stuart and Rizzio; Paul Potter sketching from Nature; Brouwer taking farewell of Craasbeek; Jan Steen and Maria Herkulens; David Teniers sketching a Village Festival; Reading by Vondel; Count van Buren captive in Spain; Duke of Alva and Bishop of Ypern; Van Dyck's Deathbed; Brouwer at Craasbeek's; Lumey, Count van der Marck swearing to avenge the Death of Egmont and Horn, Brussels Museum; Death of Jan van Marnix in Battle of Astruweel; William I. at Admiral de Coligny's; Daniel Seghers in his Studio; Don Carlos and the Great Inquisitor; Jacques Clément preparing for Murder of Henri III.; Visit of Rubens to Snyders; Poacher and his Son; Fruit Market; Children feeding Birds, Bruges Academy.—*Cotta's Kunstbl.* (1840), 361; *D. Kunstbl.* (1855), 140; *Immerzeel*, ii. 136.

KRETZSCHMAR, JOHANN KARL HEINRICH, born at Brunswick, Oct. 17, 1769, died in Berlin, March 2, 1847. History and portrait painter, pupil of Johann Friedrich Weitsch; went in 1789 to Berlin, where he studied at the Academy under Frisch and Meil; travelled through Germany, France, and Italy, and after his return became member of the Academy in 1806, professor in 1817, and senator in 1828. Works: The Great Elector pardoning the Prince of Homburg (1800); The Elector,

as Crown Prince, returned from the Netherlands (1802); The Elector haranguing his Troops; Portrait of Wach, Christ and the Woman of Samaria, National Gallery, Berlin.—*Allgem. d. Biogr.*, xvii. 141; *Cotta's Kunstb.* (1847), 100; Rosenberg, Berliner Malerschule, 24.

KRETZSCHMER, (JOHANN) HERMANN, born at Anclam, Pomerania, in 1811. History, genre, and portrait painter, pupil from 1829, in Berlin, of Wach, and from 1831, in Düsseldorf, of Schadow; went to Rome in 1838, visited Sicily, and in 1840-41 Greece, Egypt, and Constantinople, and in 1854-60 France and England. Lives in Berlin; professor since 1856. Joined the campaigns of 1864-66, by order of King William, to paint battle pieces. Works: Red Riding Hood; Cinderella (1836); Castle Yard; Repast in the Desert; Involuntary Embarkation; Caravan surprised by the Simoom (1844), Leipsic Museum; General Seydlitz; Landing of the Great Elector—Prince Waldemar (1850); First Pleasure Drive of Seydlitz as Page with the Margrave of Schwedt, Schwerin Gallery; The Black Man; The First Breeches; The Cat's Childbed; Patience; Country Physician; Genre Pictures from the Spreewald (1870-74), Dantzig Museum; Wedding at Gretna Green (1876); Portraits of Mehemet Ali, Abbas Pasha, Abdul Medschid, Queen of Greece, Prince Frederick Charles and Suite (1864).—*Müller, K. Lex. d. Gegenw.*, 310; *Cotta's Kunstblatt* (1841), 27; *D. Kunstblatt* (1856), 15; *Raczynski*, i. 224; *Reber*, 483; Rosenberg, Berliner Malerschule, 48; Wolfgang Müller, Düsseldorf K., 315.

KREUL, JOHANN (FRIEDRICH) KARL, born at Ansbach in 1804. Portrait and genre painter, studied in the Art School at Nuremberg, and at the age of twenty-two entered the Munich Academy. Had attained reputation in 1830. Works: Baker examining Coin (1841), New Pinakothek, Munich; Baker-Girls; Peasant Women before a Hut; Peasant Doctor; Girl selling Cherries.—

KREUZER

Cotta's *Kunstbl.* (1839), 84, 131; (1840), 400; (1847), 16; Kugler, *Kl. Schriften*.

KREUZER, FRANZ, born in Salgen, near Mindelheim, Nov. 12, 1819, died in Munich, Jan. 25, 1872. Landscape painter, pupil of the Munich Academy under Zimmermann, and from 1839 connected with the Xylographic Institute. In 1849 he visited America in company of Robert Eberle, and returned to Munich in 1852. Works: View near Oberandorf (1863); Berchtesgaden (1865); Around Schönau (1866); Hechtsee (1868); Hintersee (1871).—*Allgem. d. Biogr.*, xvii. 144; *Kunst-Chronik*, vii. 236.

KREVEL, LUDWIG, born at Brunswick, Sept. 19, 1801, died at Treves, May 14, 1876. Portrait and genre painter, pupil of his father, Johann Wunibald; studied in Paris in 1824–30, and settled in Cologne, whence he went to Treves in 1868. Works: Portrait of Professor Eduard d'Alton (1834); Portrait of Christian Rhaban Ruhl (1846); Emmy, Mannheim Art Union; St. Sebastian, St. Alban's Church, Cologne; Girl and Parrot; Venetian Fisherman.—*Allgem. d. Biogr.*, xvii. 149; *Kunstbl.* (1851), 126; Merlo, 244.

KREYDER, ALEXIS, born at Andlau, Alsace, in 1839. Fruit and flower painter, pupil of Laville of Strasbourg. One of the best living artists of his class. Decorated the Demidoff Palace and other buildings. Studio in Paris. Medal in 1867; 2d class, 1884. Works: Offering to Bacchus (1865), Luxembourg Museum; A Spring (1869); Appletree in Blossom (1872); Vineyard, Roses (1873); By a Grain-Field (1874); On the Banks of a Brook (1876); River in Alsace (1880); Roses and Peaches, Cherries and Flowers (1884); Park Corner, Branch of Roses (1885).—*Larousse*.

KRIEBEL, ANTON MARIA LUDWIG, born in Dresden, July 24, 1823. History and portrait painter, pupil of Eduard Bendemann, and his assistant in painting frescos in the Palace. Visited Germany, Belgium, and Holland, and spent some time at Munich, Antwerp, and Paris. Since 1866 professor

at Dresden Academy. Works: Wall-Paintings in Church at Gersdorff (1869).—Müller, 311; Nagler, *Mon.*, iv. 376.

KRIEHUBER, JOSEF, born in Vienna, Dec. 14, 1801, died there, May 30, 1876. Portrait and landscape painter, pupil of the Vienna Academy under Füger; went in 1818 with Prince Sangusko to Poland. After his return to Vienna in 1822 he again frequented the Academy, was a rival of Daffinger as a miniature painter, and became famous for his portraits in lithograph. His landscapes in oil and water-colour are truthful in conception and carefully studied. He painted more than seven thousand portraits. Works: Portraits of all the members of Imperial Family of Austria, of most of the Austrian statesmen, generals, church dignitaries, scholars, poets, and artists from 1830 to 1860; Landscapes and Skirmish Scenes; Storm in the Forest (1856), View on the Danube, Vienna Museum.—*Allgem. d. Biogr.*, xvii. 166; *Illust. Zeitg.* (1876), i. 454; *Kunst-Chronik*, vi. 94; xii. 336; *Land und Meer* (1872), ii. No. 28; Wurzbach, xiii. 219.

KRIGAR, HEINRICH, born in Berlin, May 7, 1806, died there, July 7, 1838. Genre painter, pupil of Berlin Academy and of Wach; visited Holland, Belgium, and France, studied in Paris under Delaroche, and returned to Berlin in 1837. Works: Cinderella (1836); St. Cecilia; Astrologer; Knight and Shield-Bearer (1836), National Gallery, Berlin.—Cotta's *Kunstbl.* (1835), 138; Raczynski, iii. 107; Rosenberg, *Berliner Malerschule*, 36.

KROCKOW VON WICKERODE, OSCAR, Count, born at Thine, Pomerania, March 9, 1826, died in Berlin, Nov. 12, 1871. Animal and landscape painter, pupil in Berlin of W. Krause and in Munich of Albert Zimmermann; lived in Paris in 1856–59, visited Tyrol, Switzerland, Italy, and Russia, and settled in Berlin. Works: Rocks in Lantesch Valley—Tyrol; Bison-Cow defending her Calf against Wolves; Bison-Hunt; Evening on Banks of Narewka;

KRODEL

Wild Boars, National Gallery, Berlin.—Jordan, 183.

KRODEL, WOLFGANG, 16th century. One of a family of artists that flourished in Saxony through several generations. Probably pupil of Cranach. Works: Last Judgment (1528), Dessau Gallery; Judith and Holofernes (1555), Darmstadt Museum. By his nephew, Mathias Krodel, who died in 1605, there is a Male Portrait (1591) in the Dresden Gallery.—W. & W., ii. 433; Nagler, Mon., v. 361.

KROGK (Krock), HENDRIK, born at Flensburg, July 21, 1671, died at Copenhagen, Nov. 18, 1738. History and portrait painter, first instructed by a portrait painter at Husum, then studied in Copenhagen, and in 1693 went with Count Gyldenlöve to Italy, which he visited again in 1698 and 1704, when he studied in Rome under Carlo Maratti; was also repeatedly in France. After his return he painted many pictures, especially ceilings, for the royal palaces at Copenhagen, Hirschholm, Fredensborg, and Frederiksborg. Works: Meeting of Jacob and Rachel, Gallery, Copenhagen; Last Judgment, Palma Chapel, ib.; Portrait of Frederik IV.—Weilbach, 381.

KRONBERG, JULIUS, born at Karlskrona, Sweden, Dec. 11, 1850. History and genre painter, pupil of Stockholm Academy; won a prize in 1870, set out to travel in 1873, and has since lived in Paris and Munich. Works: Slumbering Wood-Nymph; Spring; Queen of Sheba.—Müller, 311.

KRONBERGER, KARL, born at Freystadt, Upper Austria, March 7, 1841. Genre painter, pupil of Munich Academy under Anschütz and Hiltensperger. Many of his pictures are in America. Works: Law Proceedings (1873); Raree-Show; Politicians (1874); Last Will; In Great Distress; Another Comet, Harmless Waylayers (1875); At the Baptismal Feast, Aunt is Coming (1876); Theft discovered Too Late (1880).—Müller, 311.

KRÖNER, (JOHANN) CHRISTIAN, born at Rinteln, Hesse, Feb. 3, 1838. Animal

painter, studied chiefly from nature in the Bavarian Alps, also in Munich and Düsseldorf. Gold medals in Berlin, 1876, 1879. Works: Deer-Hunt (1864); Deer-Troop (1865); Stag-Hunt (1866); Red-Deer Hunt, After the Fight (1867); In the Morning, Stags Fighting (1868); Stags before the Fight, After the Fight (1872); Deer in Beech-Wood, Boar-Hunt (1874); Wood Landscape with Stags (1875), Düsseldorf Gallery; Stag breaking from the Woods, Provinzial Museum, Hanover; Deer Grazing (1877); Autumn Landscape with Deer, National Gallery, Berlin; Winter Landscape with Boar-Herd; Boar-Hunt, Winter (1878); Deer in Wood; Scene during Pause in Hunting, File of Wild Boars (1882); Stags in Morning Fog on the Brocken (1885).—Jordan, ii. 128; Kunst-Chronik, xxi. 62; Müller, 311; Zeitschr. f. b. K., x. 160; xii. (Mittheilungen, v. 51); xxi. 52.

KRÖYER, PETER SEVERIN, born at Stavanger, Norway, June 24, 1851. Genre and portrait painter, pupil of Copenhagen Academy, and in Paris of Bonnat; gold medal, 1873, for cartoon of David before Saul after slaying Goliath; studied from nature on his travels in Holland, Belgium, Spain, and Italy, especially in Southern Italy. Medals: Paris, 3d class, 1881; 2d class, 1884. Works: Daphnis and Chloë (1879); Sardinière at Concarneau (1880); Village Hatter (1881); Model Studio, Italian Workmen digging in Fields (1882); Portrait of Meldahl (1882); Portrait of the Flower Painter Ottesen; Skagen Fishermen, Artists' Breakfast at Skagen (1884).—Sig. Müller, 189; Weilbach, 386; Zeitschr. f. b. K., xvi. 295; xvii. 275, 352.



KRUG, ÉDOUARD, born at Drubec (Calvados); contemporary. History and portrait painter, pupil of Cogniet. Medal,

KRÜGER

3d class, 1880. Works: Good Samaritan (1863); Communion of Jeanne d'Arc in her Prison (1864); Vender of Silhouettes (1865); Portrait of Artist's Mother (1869); Entombment (1870); Colonel Langlois (1876), Caen Museum; A Gamin (1877); Martyrdom of St. Philomene (1878); Genius of Christianity (1879); Death of Saint-Clair (1880); Symphorosus and his Seven Sons condemned to Death by the Emperor Hadrian (1882); After the Storm (1883); Œdipus and Antigone (1885).

KRÜGER, EUGEN, born at Altona, Dec. 26, 1832, died at Düsternbrook, near Kiel, July 8, 1876. Landscape and animal painter, pupil in Vienna of Gurlitt (1852), with whom he visited Hungary; then went with Adolf Schreyer to Düsseldorf, where he acquired reputation as a painter of animals of the chase. In 1859 he moved to Hamburg, whence he visited Great Britain, France, Switzerland, Italy, and Sicily, returning to Hamburg in 1876. Received a gold medal from the King of Prussia for his album, called Wood and Game, 1860. Wood with Brook in Morning Fog (last work), Kunsthalle, Hamburg.—Allgem. d. Biogr., xvii. 227; Kunst-Chronik, ii. 62; vi. 9; xii. 449; Meyer, Conv. Lex., xvii. 513.

KRÜGER, FRANZ, born at Radegast, Dessau, Sept. 3, 1797, died in Berlin, Jan. 21, 1857. Portrait and horse painter, self-taught; often called Pferde (Horse) Krüger, for his skill as a painter of horses. Visited St. Petersburg in 1844 and 1850. Member of Berlin Academy in 1825, professor and court-painter. Works: Parade of Regiment of Cuirassiers in Berlin, with more than 100 portraits (1831, for the Czar); Parade of the Guards before Frederick William III. (1839), Homage to Frederick William IV. in 1840, Royal Palace, Berlin; Czar



Nicholas and Suite on Horseback (1834); Frederick William IV. with Suite (1842); Start for Chase, Return, Horse-Stable, Dead Rabbit, Sketch to Czar Nicholas and Suite (1834), National Gallery, Berlin; Portrait of King Frederick William IV., Stable Interior (1855), Ravené Gallery, ib.; King Ernest August of Hanover, Provinzial Museum, Hanover; do., and other members of Royal Families of Hanover and Hohenzollern, Royal Gallery, ib.—Allgem. d. Biogr., xvii. 227; Jordan (1885), ii. 129; Kunstblatt (1857), 43, 50, 209; Kunst-Chronik, xxi. 113; Rosenberg, Berliner Malerschule, 284; Zeitschr. f. b. K., xvi. 337.

KRÜGER, KARL (MAXIMILIAN), born at Lübbenau, July 18, 1834, died at Gohlis, near Dresden, Jan. 30, 1880. Landscape painter, pupil of Munich Academy under Ott and Richard Zimmermann, then of Weimar Art School under Michels; travelled in Germany and North Italy, and lived in Dresden since 1870. Called Spreewald-Krüger from the scene of many of his landscapes. Works: Spreewald (1866), National Gallery, Berlin; Mill in Spreewald, Stettin Museum.—Jordan, 187; Kunst-Chronik, xv. 310.

KRUSEMAN, CORNELIS, born in Amsterdam, Sept. 25, 1797, died at Lisse, North Holland, Nov. 14, 1857. History, genre, and portrait painter, pupil of Charles H. Hodges (portrait painter, 1764–1837), Ravelli, and of J. A. Daiwaille; then studied in Paris and Rome, returned to Amsterdam, became member of the Academy, and afterwards removed to Lisse. Order of Lion in 1831; Commander of Oak-Crown Order; gold medal in Brussels in 1851. Called the Italian Kruseman to distinguish him from his cousin, Jan Adam. Works: Praying Family; Sermon of John Baptist; Magdalen; Belisarius as a Beggar; Entombment; Ecce Homo; Scene from Dutch-Belgian War of 1831; Prince of Orange wounded at Bantersem; Old Woman Reading, Happy Household (1817), Departure of Philip II. from Scheveningen (1832), Devotion, Of the same Opinion, Entombment (1830), Amster-

KRUSEMAN

dam Museum; Male Portrait (1826), Leyden Museum.—D. Kunstbl. (1857), 424; Immerzeel, ii. 138; Kramm, iii. 911; Larousse, ix. 1272.

KRUSEMAN, JAN ADAM, born in Haarlem, Feb. 12, 1804, died there, March 17, 1862. History and portrait painter, cousin and pupil in Amsterdam of Cornelis, studied then from nature and after the great masters in Amsterdam Museum, and in Brussels under David; returned to Amsterdam in 1825, was co-director of the Academy in 1831–35, and one of the founders of the Society *Arti et Amicitiae*. Works: Portrait of Czar Alexander I. (1832); of Kings William I. and William II., Count and Countess van Styrum; Company of Dutch Poets, Portraits of King William II. (1840) and of Adriaan van der Hoop, Elijah and the Shunammite Woman (1825), Young Girl Resting (1827), Amsterdam Museum; Christ and Woman of Samaria; Prodigal Son; Caiu and Abel; Noah's Curse; Narcissus; Joseph and Benjamin; Abraham and Isaac; Shunammite Woman; Male Portraits (1822, 1848), Portrait of Himself (1844), Haarlem Museum; Landscapes (2) (1850), Leipsic Museum; Midday Nap (1855).—Burger, *Musées*, ii. 160; Immerzeel, ii. 140; Kramm, iii. 914; vii. 97.

KRUSEMAN VAN ELTEN, H. D., born at Alkmaar, Nov. 14, 1829. Landscape painter, pupil in Haarlem of Lieste, and student of nature in Germany, Switzerland, and Tyrol. Continued his studies in Brussels, and settled in Amsterdam, whence he moved to New York in 1865. Member of Rotterdam and Amsterdam Academies, and of Belgian Water Colour Society; A.N.A. in 1871, and N.A. in 1883. Medals: Amsterdam, 1860; Philadelphia, 1876. Studio in New York. Works in oil: Early Morning in Woods, Queen of Holland; Well on the Heath (1860); Summer Morning—Esopus Creek (1867); Morning in the Hartz (1871); Passing Shower near Pittsfield (1875); Windmills—Holland, Hurlbut Collection, Cleveland; Corn-fields, Clearing Off

—Adirondacks, Grove in the Heath, Russell's Falls—Adirondacks (1876); Hillside (1879); Grain Field—Connecticut, Summer in Shepaug Valley (1880); Morning on River Banks (1881); Near the River, After the Rain (1882); Midday, Coming Storm (1883). Water-colours: Sunday Morning in Holland (1867); Meadows near Farmington (1871); Evening on Long Island Sound (1875); Scene in Holland, Autumn in the White Mountains (1876); Morning near Gloucester—Mass. (1878); Bright Day in August, Old Settler, Summer Evening (1884).—Sheldon, 196; Müller, 312.

KÜCHLER, ALBERT, born in Copenhagen, May 2, 1803.

History and genre painter, pupil of Copenhagen Academy under Eckersberg; received medals in 1822 and 1825, gold medal in 1829; went to Munich in 1830, and then to Rome, where he became a



follower of Overbeck. In 1844 he embraced Catholicism, and under the name of Fra Pietro became a Franciscan Monk (1851), since which time he has painted altarpieces only. Member of Copenhagen Academy since 1877. Works: Young Fruit-Seller in Artist's Studio (1828), Copenhagen Gallery; Christ healing the Sick (1829); Christ appearing to the Disciples; Joseph relating his Dream (1833), Bride dressed by her Mother (1836), Copenhagen Gallery; Family Scene on Lake of Nemi, Roman buying Priest's Hat for his Child, Little Abbé examined by his Sister, Family of Colonel Paulsen, Thorwaldsen Museum, Copenhagen.—Sigurd Müller, 198; Weilbach, 386; Land und Meer (1874), i. 366.

KÜGELGEN, GERHARD VON, born at Bacharach on the Rhine, Jan. 6, 1772, murdered near Loschwitz, Dresden, March 27, 1820. History and portrait painter, pupil of Zick in Coblenz, and of Fescl in Würz-

KÜGELGEN

burg; went to Rome in 1791, thence to Munich, Riga (1795), and St. Petersburg (1799), returning home in 1804; visited Paris, and in 1805 settled in Dresden, where he became professor at the Academy in 1814. Member of Berlin and St. Petersburg Academies. Works: *Andromeda* (1810), *Ariadne in Naxos* (1816), National Gallery, Berlin; *Christ and the two St. Johns*; *Prodigal Son*, Dresden Museum; *Moses*, *Christ*, *Mohammed*, Leipzig Museum; *Portraits of Blücher*, *Gneisenau*, *Goethe*, *Schiller*, *Wieland*, and *Herder*. His son *Wilhelm* (1802-67) studied at Dresden and Rome, and was court-painter to the last Duke of Anhalt-Bernburg.—*Allgem. d. Biogr.*, xvii. 305; *Hasse*, *Leben G. v. K.*; *Kaufmann*, *Bilder aus dem Rheinland* (Cologne, 1884), 3; *Kügelgen*, *Jugenderinnerungen*; *N. Necrol. d. D.* (1832), 17; *Riegel*, 171.

KÜGELGEN, KARL FERDINAND, born at Bacharach in 1772, died at Revel, Russia, Jan. 9, 1832. Landscape painter, twin brother of Gerhard, whom he followed to Russia in 1796. He became court-painter in St. Petersburg, visited the Crimea in 1803 and 1806, by imperial order, and Finland in 1818. Settled in Revel in 1827. Works: *Views in Crimea and Finland* (85), Imperial Collection; *Ten Ideal Landscapes*.—*Allgem. d. Biogr.*, xvii. 307; *Hasse*, *Leben G. v. K.*

KÜHLING, WILHELM, born in Berlin, Sept. 2, 1823, died in Berlin, Jan. 25, 1886. Landscape and animal painter, pupil of Berlin Academy; visited Switzerland, France, and Italy, painted at first portraits, and after being employed at the Court of Schwerin in 1844-52 settled in Berlin. Works: *At the Brook*; *In Autumn*; *In the Meadow*; *At the Ford*; *Pasture* (1874), National Gallery, Berlin.—*Müller*, 313; *Rosenberg*, *Berl. Malersch.*, 345.

KUHNEN, (PETER) LUDWIG, born at Aix-la-Chapelle, Feb. 14, 1812. Landscape painter, first instructed in his native city by J. Bastine, a pupil of Louis David, but mostly self-taught by study of nature; painted

at first portraits, and in 1836 settled at Brussels. Medals: Brussels, 1841, 1845; Paris, 3d class, 1846; Bruges, 1850; Oporto, 1865; Vienna, Order of Leopold, 1856. Works: *Pilgrim in Prayer by Gothic Ruin* (1831); *Burning of Feudal Castle*; *Evening Landscape* (1841), do. (1846), King of Belgium; *Souvenir of Banks of the Meuse* (1842); *Landscape* (1845), Brussels Museum; *Wooded Landscape* (1847), Ravené Gallery, Berlin; *Pictures in Aremberg Gallery*, Brussels, and other private collections.—*Immerzeel*, ii. 142; *Kramm*, iii. 918; *D. Kunstbl.* (1852), 389.

KULMBACH, HANS VON, born at Kulmbach, Franconia, flourished in Nuremberg, died there previous to Dec. 3, 1522. Real name Hans Suess, formerly erroneously given as Waguer, then as Fuess. German school. History painter, pupil of Jacopo dei Barbari, then of Albrecht Dürer between 1511 and 1513, and also in 1518, and one of the representative masters of the German school. Works: *Adoration of Magi* (1511), *Female Portrait*, Berlin Museum; *Triptych with Saints*, Carlsruhe Gallery; *Figures of Saints* (6), Old Pinakothek, Munich; *Figures of Saints* (5), *Finding of the Cross*, Germanic Museum, Nuremberg; *Triptych with Coronation of the Virgin* (1513), *St. Sebaldus*, ib.; *Male Portrait*, Oldenburg Gallery; *The Trinity and Saints*, *Nativity*, Schleissheim Gallery; *Two Portraits* (1513), *Consul Weber*, Hamburg; *Four Scenes in History of SS. Peter and Paul* (? attributed to Schüffelin), Uffizi, Florence; *Series of Scenes from Legend of*

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St. Catherine, *St. Mary's Church*, Cracow. Others in Gallery.—*Allgem. d. Biogr.*, xvii. 363; *Förster*, ii. 312; *Keane*, *Early Masters*, 135; *Kugler* (*Crowe*), i. 176; *Quellenschriften*, x. 134; *Rep. f. K.*, iii. 213; *W. & W.*, ii. 403; *Zeitschr. f. bild. Kunst.*, vi. 329; ix. 156; xi. 352.

KUMMER, KARL ROBERT, born in Dresden, May 30, 1810. Landscape painter,

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self-taught on travels through Tyrol and in Italy, where he studied in 1831-37; during that period he also visited Dalmatia, Slavonia, and Croatia, and settled in Dresden in 1843; visited Scotland in 1851, Portugal in 1859, Egypt in 1867, and frequented the Alps. Honorary member of Dresden Academy in 1847, professor in 1859. Bavarian Order of Michael, Prussian Order of Red Eagle. Works: Hungarian Steppe; Cattaro; View from Montenegro into Albania; Lake of Scutari; Castle Cintra; Lisbon; Storm on Coast of Palermo; Views on Scotch Coast; View near Arisaig, Scotland, Dresden Gallery; Sunset in the Hebrides, Swiss Landscape, Leipsic Museum.—*Illustr. Zeitg.* (1869), ii. 391; *Kaulen*, 29; *Müller*, 313.

KUNST, CORNELIS CORNELISZEN, born in Leyden in 1493, died in Bruges in 1544. Dutch school. History and portrait painter, son and pupil of Cornelis Engelbrechtsen; was one of the best artists of his native city; moved afterwards to Bruges, where his works are highly esteemed. Had a brother Lucas, surnamed Kok (Cook), who, also a pupil of his father, went to England. Works: Christ bearing the Cross, Sorrow of Mary, Descent from the Cross (all in Leyden).—*Allgem. d. Biogr.*, xvii. 388; *Immerzeel*, ii. 143; *Kramm*, iii. 921; *Van Mander*, i. 99.

KUNTZ, GUSTAV, born at Wildenfels, Saxony, Feb. 17, 1843, died in Rome, April 2, 1879. Genre painter, pupil in Vienna of Angeli, who in 1871 met him in Rome, where Kuntz worked as a sculptor; lived in Weimar in 1871-72, then visited England, France, Holland, and Belgium; lived from 1873 in Vienna, and in 1877 settled in Rome. Medal in Philadelphia in 1876. Works: Nun in Contemplation (1876), Roman Pilgrim (1878), do. Praying, Dresden Museum; Document Thief; Denied Absolution; The Widow's Mite; Italian Pilgrims (1877), National Gallery, Berlin.—*Jordan* (1885), ii. 132; *Kunst-Chronik*, xiv. 525; *Leixner, Mod. K.*, ii. 66.

KUNTZ, KARL, born in Mannheim, July 28, 1770, died in Carlsruhe, Sept. 8, 1830. Landscape and animal painter, pupil of Mannheim Academy under Röniger and Quaglio; went in 1790 to Switzerland and Milan, and in 1805 became court-painter, and in 1829 director of the Gallery in Carlsruhe. Works: Pasture (1824), National Gallery, Berlin; Landscape, Cattle Pieces (2). Cattle Market, Carlsruhe Gallery; Landscapes with Cattle (3, 1802, 1815), Peasants Embarking on Lake, New Pinakothek, Munich; others in Mannheim Gallery, and in Paris and St. Petersburg. His sons and pupils, Rudolf (1798-1848, Baden court-painter in 1830) and Ludwig (born in 1810), were both able artists in the same line. By Rudolf there are in the Carlsruhe Gallery: View of Stutensee Hunting Lodge, Animal Piece, Horses Watering, Horse Race near Iffezheim.—*Allgem. d. Biogr.*, xvii. 397; *Brockhaus*, x. 674; *Cotta's Kunstbl.* (1830), 340.

KUPELWIESER, LEOPOLD, born at Piesting, Nether Austria, Oct. 17, 1796, died in Vienna, Nov. 17, 1862. History painter, pupil of the Vienna Academy; studied at Dresden in 1816-18, and after having established his reputation by a life-size portrait of the Emperor Francis, visited Italy in 1824-25. Especially attracted by the works of Fra Angelico, he devoted himself entirely to religious art, and after his return home executed numerous altarpieces for churches in Austria, Bohemia, and Hungary, besides fresco paintings in Viennese churches and official buildings. He co-operated with Führich in promoting religious art tendencies. From 1830 corrector, and from 1837 professor, at the Academy; member of most of the European Academies, and received many decorations and honours. Works: Crucifixion; Ascension; Austria surrounded by Symbolical Figures; Assumption; Birth of Mary; Moses praying for Victory (1836), Vienna Museum; Prophecy to the Three Youths Adalbero, Altmann, and Gebhard (1856), New Pinakothek, Munich; *Annunci-*

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ation; frescos in Lerchenfeld Church, Vienna.—Allgem. d. Biogr., xvii. 405; Dioskuren (1862), 384; Kunstbl. (1854), 464; (1856), 174; (1857), 199; Wurzbach, xiii. 392; Raczynski, ii. 553.

KUPETZKY (Kópecky), **JOHANN**, born at Poesing, Upper Hungary, in 1667, died in Nuremberg, June 4, 1740. German school. History and portrait painter, pupil of the Swiss painter Klaus in Vienna, whence he went to Venice and Rome to study Correggio, Guido, and Titian. After living in Italy twenty-two years, he went upon invitation of Prince Adam von Liechtenstein to Vienna, where he won the favour of Joseph I., Charles VI., and of Prince Eugene of Savoy, and became popular as a portrait painter. Later he went to Nuremberg. He was a capital draughtsman, and a powerful though often heavy colourist. Works: Portrait of Peter the Great, Artist and his Son, Himself at the Easel, King Augustus of Poland, A Hungarian Magnate, Two Female Portraits, Male Portrait, Two Head Studies, Brunswick Museum; Portrait of Himself, Darmstadt and Dresden Museums; do., and Portrait of Rákoczy, Gotha Museum; Male Portrait (of himself?), Kunsthalle, Hamburg; Old Woman with Letter, Leipsic Museum; Lady's Portrait, Old Pinakothek, Munich; Artist's Portrait, Milan Academy; do. (2), and Portrait of Rákoczy, A Boy, and Male Portraits (4), Germanic Museum, Nuremberg; Dutch Genre Pieces (2), Artist and his Son, Artist's Wife, Count Zinzendorf, Man in Armour, Town-hall, ib.; Bishop Baron von Hutten, Artist and his Son, Schleissheim Gallery; St. Peter, Artist's Portrait, Schwerin Gallery; Portraits of himself and of his wife, Stuttgart Museum; A Lady with her Boy, Artist before Easel (1706), Museum, Vienna; Mythological Subjects, Saints, and Portraits, Liechtenstein

Gallery and *J Kupetzky 1713* in other private galleries, ib.; Portraits (10-12), National Museum, Pesth; Prince Eugene of Savoy, Versailles

Museum.—Allgem. d. Biogr., xvii. 408; Dlabacz, ii. 160; Füssli, Leben des Geo. Phil. Rugendas u. des Joh. Kupeczky (Zürich, 1758); Kugler (Crowe), ii. 552; Lipowsky, i. 167, 193; Wurzbach, xiii. 396.

KUPPELMAYER, **RUDOLF**, born at Kaufbeuren in 1843. Genre and portrait painter, pupil of Munich Academy, where he took Kaulbach for his model; studied then for two years in Nuremberg under Kreling, lived in Italy, especially at Venice, in 1869-72, and settled in Munich. Medals in Vienna (1873) and London (1874); Order of Michael (1876). Works: Portrait (1872); Italian Concert (1873); Drunken Soldiers in Thirty Years' War; After the Bath (1876); Farewell of Duke Albrecht IV. (1879).—Müller, 314.

KURELLA, **LUDOVİK VON**, born in Warsaw, Aug. 13, 1836. History painter, pupil of Warsaw Academy, studied then in Dresden under Schnorr and in Munich under Kaulbach; went to Rome and visited Paris, Brussels, Antwerp, and Berlin, where he was influenced by Cornelius; returned to Munich, and studied at the Academy under Ramberg. Most of his works are bought in England. Works: Death of Moses; Ferry in Poland; Goldfish; Switezianka; Polish Market (1875).—Müller, 314.

KURTZ, **KARL**, born in Stuttgart in 1817. Portrait and genre painter, pupil of Stuttgart Art School and of Vienna Academy under Danhauser; visited Hungary, Rome, Venice, Milan, and Florence (1842-44), also France and Belgium; lived in Munich in 1844-45, in Dresden and Berlin in 1846, then visited England and Holland, afterwards repeatedly France and Italy, and in 1848 became professor at the Polytechnic in Stuttgart. Gold medal, 1853; medal, 1859; Order of Frederic. Work: Portrait of King William I. (1853).—Müller, 314.

KURZBAUER, **EDUARD**, born in Vienna, May 2, 1840, died in Munich, Jan. 13, 1879. Genre painter, pupil of the Vienna Academy in 1857-61, and in Munich of Pi-

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loty in 1868-70. His pictures show unusual powers of invention and characterization, with fine qualities of colour. Works: *The Story-Teller* (1867); *Fugitives Overtaken* (1868), Vienna Museum; *Rejected Suitor* (1871); *Old Mother*; *Rural Feast* (1873), New Pinakothek, Munich; *First Picture-Book*, Stuttgart Museum; *A Stormy Betrothal-Day*, *Tasting Wine*, *Groundless Jealousy* (1874); *Sunday Sportsman*, *Before Election*, *Christmas Tree*, *Fortune-Teller* (1875); *The First Step* (1877); *The Dispute* (1877), W. T. Walters, Baltimore; *Spinning Room in Black Forest*, Dresden Gallery; *Calumny* (1878); *Small Washing*; *Wreath Binders*; *Before the Funeral*, Vienna Museum.—*Allgem. d. Biogr.*, xvii. 431; *Illustr. Zeitg.* (1878), i. 156; *N. ill. Zeitg.* (1881), i. 46, 110; *Kunst-Chronik*, viii. 466; xiv. 302; *Zeitschr. f. b. K.*, ix. 32; ix. 556; (*Mittheilungen*, ii. 41); *do.*, x. (iii. 1).



KÜRZINGER, MARIANNE, born in Munich in 1770, died in 1809. History and genre painter, daughter and pupil of Franz Kürzinger (history painter, 1730-90), then studied under Jakob Dorner with such success that she was called the Angelica Kauffman of Bavaria. She married the actor and singer, Johann Kunz, in Munich. Works: *Circassian Woman introduced to the Sultan*; *Circassian Woman Dressing*; *Death of French Grenadier Latour d'Auvergne*; *Christ on Mount of Olives*.—Lipowsky.

KUWASSEG, KARL, born in Trieste, March 16, 1802, died in Paris, Jan., 1877. Landscape painter, pupil of Gratz Academy under Stark; painted in water-colours in Vienna, and after travelling with Count Schomburg in Southern Europe and in America went to Paris, where he became a naturalized Frenchman. About 1835 Louis Philippe and Baron Rothschild bought some of

his pictures and opened the road to success. Medals: 3d class, 1841, 1861, 1863; L. of Honour. Works: *Landscape* (1835); *View of Rio de Janeiro* (1837); *Chamois-Hunting* (1840); *View of Villeneuve Saint-George* (1841); *View of Machedont* (1842); *River Yères* (1844); *Views of Ermenonville* (1845); *Souvenir of South America* (1846); *View of Guayaquil* (1847); *View of Tréport* (1848); *Environs of Grenoble* (1852); *View in Carinthia* (1857); *Valley of Angus* (1859); *Cliffs of Flamborough Head* (1861); *Cliffs of Scotch Coast* (1863); *Return from Hunting* (1864); *Moro Castle* (1865); *Cordilleras near Santiago* (1866); *Cliffs on the Mediterranean* (1867); *Souvenirs of Switzerland* (1868); *The Estrelle after a Storm*, *View in the Cordilleras* (1869); *Environs of Valauris* (1870); *View in the Tyrol* (1872); *Hohenberg* (1873); *Huts of South American Indians*, *Sea View* (1874); *Rocks of Stockfelsen-Tyrol*, *Glacier of Friolay* (1876); *View in the Canton of Grisons* (1877). His son and pupil, Charles Euphrase, born at Draveil (Seine-et-Oise), pupil also of Durand-Brager, paints landscapes, city views, and sea-ports.—*Bellier*, i. 858; *Gaz. des B. Arts* (1861), xi. 191; (1866), xxi. 52; *Larousse*; *Wurzbach*, xiii. 436.

KUYCK, (JEAN) LOUIS VAN, born in Antwerp in 1821, died there in 1875. Animal painter, pupil of Antwerp Academy under Van Bree and Wappers; painted at first genre scenes. Gold medal in Brussels in 1866. Works: *Flemish Inn Yard*; *Horse Stable* (1859), Kunsthalle, Hamburg; *do.* (1852), New Pinakothek, Munich; *Departure for the Fields* (1870), Antwerp Museum.—*Art Journal* (1866), 335.

KUYP. See *Cuyp*.

KUYTENBROUWER, MARTINUS ANTONIUS, born at Amersfoort, Holland, Nov. 21, 1821. Landscape and animal painter, first instructed by his father, a skilful dilettante; completed his studies during travels in Belgium and France, and settled in Brussels. Court-painter and member of Amsterdam Academy. Officer of Order of Oak

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Crown. Works: Stags after Fight; Great Wood-Landscape (1855); Stag-Hunt (1856), Brussels Museum; Maternal Love, Little Crab-Catchers (1862); Stags Fighting; St. Bernard Dog and Badger Dog; The Dragonnades under Louis XIV.; Sunset Landscape with a Train of Cavaliers; Huguenots taking Refuge in the Woods; View in Forest of Fontainebleau, Rotterdam Museum; Cuirassiers on their Way to Fontainebleau; Two Hunting Pieces in Costumes of 16th Century; Stag-Hunt in 16th Century; Chase in Forest near Ghent (1856); Stag and Hind in Moonlight (1870); Herd of Stags (1873); Fox Terrier (1880).—Kramm, iii. 923; vii. 97; Müller, 314; Nagler, Mon., iv. 504.

KYHN, (PETER) VILHELM (KARL), born in Copenhagen, March 30, 1819. Landscape painter, pupil of Copenhagen Acad-

emy; member in 1870; visited France and Italy in 1850. Works: Coast on Isle of Born-



holm (1843), Aarhus Museum; Coast at Sunset after Rain, Ruins of Hammershus Castle (1844); Frederiksborg Castle, Woods in the Spring (1845); View near Jaegerspris (1848), Winter Evening in the Woods (1853), Coast View near Taarbeck

(1855), View near Horsens (1858), Summer Evening (1863), Summer Day (1869), Late Summer Evening in Jutland (1874), Copenhagen Gallery; Winter Afternoon on the Sound; Moonlight Landscape (1876).—Siggurd Müller, 204; Weilbach, 389.

