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BRYAN'S DICTIONARY  
OF  
PAINTERS AND ENGRAVERS.



DICTIONARY  
OF  
PAINTERS AND ENGRAVERS,  
BIOGRAPHICAL AND CRITICAL,

BY  
MICHAEL BRYAN.

NEW EDITION, REVISED AND ENLARGED,

EDITED BY  
ROBERT EDMUND GRAVES, B.A.,  
OF THE BRITISH MUSEUM.

VOLUME I.: A—K.

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## NOTICE.

THE general accuracy, research, and ability displayed in Bryan's "Biographical and Critical Dictionary of Painters and Engravers" obtained for it upon its first appearance in 1816 a reputation which was still further enhanced by the publication in 1849 of the late Mr. Stanley's edition of the work. Since the latter date, however, the publication of many artistic monographs and other valuable works on Art, some of them embodying the results of exhaustive searches amongst city records, guild books, and church registers, particularly in Italy and in the Netherlands, has furnished so many new sources from which materials have been derived for the correction and enlargement of the work. Much indeed of the improvement in the present edition is due to the researches of Messrs. Crowe and Cavalcaselle, Milanesi, Morelli, Bertolotti, and others on the lives and works of the Italian painters; to those of Kramm, Michiels, Fétis, Havard, Hymans, Van den Branden, Weale, and Siret on the Dutch and Flemish painters; to those of Passavant, Waagen, Förster, Meyer, Bode, Woltmann, Schlie, Riegel, and Von Reber on the painters of Germany and other lands; and to those of the late Sir William Stirling Maxwell and Señor Madrazo on the art and artists of Spain.

Dealing, as a work of this sort does, with facts rather than with criticism, the labours of preceding writers must necessarily be used with a frequency which makes special reference in every case impossible; but the Editor trusts that he will not be found to have placed himself under any obligations that he may not here frankly and gratefully acknowledge.

Besides the addition of a large number of names which were not included in the former edition, new authority has been given to the old entries by a careful revision, and in many instances by important changes. In several cases the notices have been supplied by contributors specially qualified for the task, such as Mr. W. B. Scott, Dr. J. P. Richter, the late Mrs. Heaton, and others; these are distinguished by the initials of the writers. The new matter introduced will expand the work to double its former size, so that it will make two volumes instead of one. The preface and list of works of reference, which should be bound at the commencement of the first volume, together with a supplement containing notices of artists inadvertently omitted, or recently deceased, as well as some necessary additions and corrections, will appear on the completion of the work.

Much confusion has heretofore arisen in the alphabetical arrangement of biographical

dictionaries owing to the arbitrary mode in which it has been customary to deal with such names as are preceded by an article or a preposition, or by both. In order to avoid this confusion it has been thought desirable to adopt the grammatical principle sanctioned by the Belgian Academy in regard to the names of Flemish and French (or Walloon) origin, which are included in the "Biographie Nationale" now in course of publication.

The arrangement therefore is according to the following plan :

I. Every artist having a surname is placed under that surname, cross-references being given from assumed names and sobriquets whenever needed.

Thus, <i>Correggio</i>	is entered under	<i>Allegri, Antonio.</i>
<i>Giorgione</i>	,,	<i>Barbarelli, Giorgio.</i>
<i>Pinturicchio</i>	,,	<i>Biagio, Bernardino.</i>
<i>Sebastiano del Piombo</i>	,,	<i>Luciani, Sebastiano.</i>
<i>Tintoretto</i>	,,	<i>Robusti, Jacopo.</i>
<i>Titian</i>	,,	<i>Vecelli, Tiziano.</i>

(a) When the prefix to a name is an article it remains annexed, because it is an integral part of the name ; but when it is a preposition, it is disunited, because it indicates the place of origin or birth of the artist, or a territorial or seigneurial name. Thus, the French *Le* and *La*, and the equivalent Dutch and Flemish *De* are retained ; while the French *de*, the Italian *da* and *di*, the German *von*, and the Dutch and Flemish *van* are rejected.

Thus, <i>Charles Le Brun</i>	is entered under	<i>Le Brun.</i>
<i>Jan David De Heem</i>	,,	<i>De Heem.</i>
<i>Jean François de Troy</i>	,,	<i>Troy.</i>
<i>Heinrich Maria von Hess</i>	,,	<i>Hess.</i>
<i>Isaac van Ostade</i>	,,	<i>Ostade.</i>

(b) When the prefix is an article joined to or preceded by a preposition, as in the French *du*, *de la*, and *des*, the Italian *del*, *della*, *degli*, *dai*, *dagli*, and *dalle*, the Spanish *del* and *de la*, and the Dutch *van der*, *van de*, *van den*, and *ver* (a contraction for *van der*), it cannot be disunited from the proper name, because the particles together represent the genitive case of the article.

Thus, <i>Alphonse du Fresnoy</i>	is entered under	<i>Du Fresnoy.</i>
<i>Laurent de La Hire</i>	,,	<i>De La Hire.</i>
<i>Niccolò dell' Abbate</i>	,,	<i>Dell' Abbate.</i>
<i>Girolamo dai Libri</i>	,,	<i>Dai Libri.</i>
<i>Willem van de Velde</i>	,,	<i>Van de Velde.</i>

(c) English artists bearing foreign names are placed under the prefix, whether it be an article or a preposition.

Thus, *Peter De Wint* is entered under *De Wint*.

(d) Proper names with the prefix *St.* are placed as though the word *Saint* were written in full: and similarly, *M'* and *Mc* are arranged as *Mac*.

(e) Foreign compound names are arranged under the first name.

Thus, <i>Baptiste Aubry-Lecomte</i>	is entered under	<i>Aubry-Lecomte.</i>
<i>Juan Cano de Arevalo</i>	„	<i>Cano de Arevalo.</i>

II. An artist having no surname is placed under the name of the place from which he is known, or failing that, under his own Christian name.

Thus, <i>Andrea da Bologna</i>	is entered under	<i>Bologna.</i>
<i>Andrea del Sarto</i>	„	<i>Andrea.</i>
<i>Fra Bartolommeo</i>	„	<i>Bartolommeo.</i>

III. Anonymous artists known as the *Master of the Crab*, the *Master of the Die*, the *Master of the Rat-Trap*, will be found under the common title of *Master*.

R. E. G.



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## BIOGRAPHICAL DICTIONARY

OF

## PAINTERS AND ENGRAVERS.

AA, VAN DER. See VAN DER AA.

AACHEN, JOHANN VON (or AACH), who was born in Cologne in 1552, takes his name from the town of Aachen (Aix-la-Chapelle), the birth-place of his father. His early-displayed talent for art induced his parents to comply with his wish to become a painter, and he was placed under the tuition of a respectable portrait painter, named Jerrigh. After passing six years under this master, he applied himself to study and copy the works of Barthel Spranger. About the year 1584 he visited Italy, and first stopped at Venice, where he passed some time among the great works of art in that distinguished school of colouring. He studied especially the style of Tintoretto, with much success. He afterwards went to Rome, where his first painting was an altar-piece, representing the 'Nativity,' for one of the chapels of the Jesuits' church. He also painted a picture which gained him great reputation, and has been considered as one of his best productions; in it he represented the portrait of the celebrated musician, 'Madonna Venusta playing on a Lute,' and introduced himself holding a goblet of wine. From Rome he went to Florence, where he painted the portrait of the famous poetess 'Madonna Laura.' In 1588, the Elector of Bavaria invited him to Munich, where he produced his most excellent work the 'Resurrection of our Saviour,' which has been engraved by Raphael Sadeler; and the 'Finding of the True Cross by Helena, mother of Constantine.' He painted the portraits of the electoral family, and was liberally rewarded by his employer, who also presented him with a gold chain and medal. By the invitation of the Emperor Rudolph II., he visited Prague, where the court was then held, and was favoured with the particular patronage of that monarch. His first work was a picture of 'Venus and Adonis,' which he designed with a taste and elegance then little known in Germany. This performance was so much admired by the emperor that he retained him in his service for the remain-

der of his life. Von Aachen died in 1615 in Prague. It is but justice to this painter to allow him the credit of being one of the first that attempted to reform the stiff and Gothic taste of his country, and although he did not entirely divest himself of it, it may be asserted that his design, always correct, approaches sometimes to grace and beauty. His 'Bathsheba Bathing,' in the Vienna Gallery, is one of his best works. The dates of his birth and death, above given, are taken from the inscription on the monument, erected at Prague to his memory by his widow, which was discovered in 1790. Other authorities give 1562 as the date of his birth.

AALST, VAN. See AELST.

AARTJEN VAN LEIDEN See CLAESSOON.

AARTSEN, PIETER (or AERTSEN, or ARIJAENZ, in which form it occurs in the record of his death in the 'Oude Kerk' at Amsterdam). This painter, called from his great height 'Lange Peer,' was the son of a stocking manufacturer, and born at Amsterdam in 1507. Having shown an early inclination for art, he was placed under Allart Claessen, with whom he did not, however, remain longer than was necessary to learn the first rudiments, and in 1535 he joined the Antwerp Guild. Before long he had produced several pictures of the interiors of kitchens with culinary utensils, painted with great spirit, and well coloured. These performances were much admired, and it is somewhat remarkable, that although he was so successful in his attempts in that style, he abandoned these subjects, and applied himself to the more elevated walk of sacred historical painting, in which he acquired no little celebrity. One of his most esteemed works was the altar-piece he painted for the church of Our Lady at Amsterdam. The principal picture represented the 'Death of the Virgin Mary,' and on the two folding doors he painted the 'Nativity,' and the 'Adoration of the Magi.' These subjects were ingeniously composed and well drawn, and the colouring warm and



harmonious. Sandrart asserts, that he received two thousand crowns for this work.

It is no slight proof of the ability of this master, that when Michael van Coxis of Mechlin, one of the greatest artists of his time, was asked to paint an altar-piece for the new church at Amsterdam, he, on seeing the works of Pieter Aartsen, declined the undertaking, observing, that they had no occasion for his exertions when they possessed such a painter. Aartsen died at Amsterdam in 1573. Many good works by him were destroyed by the Iconoclasts in 1566; the following are his best that remain:

Antwerp.	Museum	Crucifixion.
"	Hospital.	Crucifixion.
Berlin.	Museum.	Christ bearing the Cross.
"	"	Madonna and Child.
Brussels.	Museum.	The Cook.
Cassel.	Gallery.	Vegetables and Fruit.
Vienna.	Belvedere.	Market Scene.

He had three sons, PIETER (called 'de jonge'), AERT, and DIRK, and a grandson GEERT, who were all painters.

AARTSZ, RIJKAERT. According to Van Mander, this painter, the son of a poor fisherman, was born at Wyck, in North Holland, in 1482. He became a scholar of Jan Mostaert, the elder, a painter at that time in some repute at Haarlem. Under that master he made surprising progress, and not only soon surpassed his instructor, but became one of the ablest artists of his time. His first works on leaving the school of Mostaert, were two pictures painted as folding-doors to an altar-piece in the great church at Haarlem, wherein he represented two subjects from the history of Joseph and his brethren. He afterwards settled at Antwerp, and was received into the Academy there in 1520. He died in that city at the great age of 95. Aartsz's works are for the most part to be seen in Friesland.

ABACCO, ANTONIO D', was a scholar of Antonio da San Gallo, an eminent architect at Rome, where he followed the same profession with reputation. In the year 1558, he published a valuable architectural work, entitled *Libro d' Antonio d' Abacco, appartenente a l' architettura, nel quale si figurano alcuone nobile antichità de Roma*, with fine prints engraved by himself. He also engraved the plans of St. Peter from the designs of his master.

ABARCA, F. A. EPHENARD Y. See ETHENARD.

ABARCA, MARIA DE, is noticed in the history of painting in Spain, as having distinguished herself in Madrid as a paintress of miniatures and portraits, which were much admired, even at a period in which the art may be considered to have reached its highest development in that country, in the time of the celebrated Velazquez. The dates of her works range from 1640 to 1653, and she died probably about 1656.

ABATE ANDREA, L'. See BELVEDERE.

ABATE CICCIO, L'. See SOLIMENA.

ABBATE FAMILY, THE (of Modena). See DELL' ABBATE.

ABBATI, GIUSEPPE, who was born at Naples in 1836, studied first under his father Vincenzo, a painter of that town; and subsequently in the Academy at Venice. He excelled in genre and architecture, and in landscapes, in which he somewhat resembles Jules Breton. One of his earliest works, 'A Dominican singing in the choir of Santa Maria Novella, Florence,' was painted in 1865, and received much praise; it is now in the Pina-

coteca of Capodimonte at Naples. In 1866 he took part as a volunteer in the war in the Tyrol. Of his works we may mention a 'Peasant Family taking a Siesta,' one of his best pictures; 'The Prayer,' in the Galleria Moderna, Florence; and the 'Dominican,' in the Modern Gallery of Milan. Abbati died at Florence in 1868, from the bite of his own dog—his constant companion.

ABBATINI, GUIDO UBALDO, who was born at Città di Castello about 1600, was admitted into the Academy at Rome. He was a disciple of Giuseppe Cesari, and distinguished himself as a painter of history in fresco. One of his principal works is the ceiling of the chapel of St. Theresa, in Santa Maria della Vittoria, at Rome. He died at Rome in 1656.

ABBE, HENDRIK, an engraver, painter, and architect, was christened in 1639 in the cathedral at Antwerp, in which city some prints by him were published in 1670. He is also noticed by Heineken, who only mentions him as having made some designs for the edition of Ovid's *Metamorphoses* published by Barrier.

ABBATI, FILIPPO, who was born at Milan in 1640, was a scholar of Carlo Francesco Nuvolone. Under that master he made great progress, and proved a very excellent artist, particularly in fresco. Fertile and bold in his conceptions, his execution was commanding and resolute. In conjunction with Federigo Bianchi, he painted the cupola of Sant' Alessandro Martyre at Milan. One of his best works was 'St. John preaching in the Wilderness,' at Saronno. He painted numerous altar-pieces in Padua, Bergamo, Turin, Milan, and other cities of Italy. He died at Milan, in 1715.

ABBATI, GIUSEPPE, a Milanese designer and engraver, lived in the beginning of the 18th century. He etched some small prints of battles, and an allegorical subject from his own design.

ABBATI, PAOLO MARIA. The name of this engraver is affixed to a portrait of Girolamo Cornaro, procurator of St. Mark. It is without a date or the name of the painter. He flourished towards the close of the 17th century; Zani says he was born at Milan.

ABBOT, JOHN W., was an honorary exhibitor at the Academy, from 1793 to 1810. He painted landscapes with cattle and figures. There is a small etching of a horse inscribed *J. Abbot*, dated 1767. He also illustrated books upon American insects.

ABBOTT, FRANCIS LEMUEL, an English portrait painter, was born in Leicestershire, in 1760. He was a scholar of Francis Hayman. Without the possession of much taste, he acquired some reputation for the faithful resemblance of his pictures, particularly his portraits of men, which sometimes approach to excellence. He painted a portrait of Cowper and several of Lord Nelson, which were much admired for their truth to nature. A portrait of Joseph Nollekens, the sculptor, by him is in the National Portrait Gallery. He died in 1803.

ABEL, GOTTLIEB FRIEDRICH, a German engraver, who was born in 1763, was a pupil of Johann von Müller. He was engraver to the King of Würtemberg, at Stuttgart. He furnished about 125 plates to Reiter's work descriptive of the various trees of Germany.

ABEL, HANS, a painter of Frankfort, who lived

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about 1494, is supposed to have painted some of the beautiful windows which adorn the cathedral and several churches in that city. He also painted banners.

ABEL, JOSEPH, a German painter of great merit, was born at Aschach in 1768. He was instructed in the school of Füger at Vienna, and is said to have distinguished himself at an early age. He was employed by the Czartoryski family in Poland, and visited Rome in 1802, where he remained six years, and produced several pictures, the subjects of which were taken from the Greek poets and ancient historians, and which gained him great applause. Among these, were 'Hector's Departure,' and 'Andromache on Hector's Corpse.' On his return to Vienna, in 1808, he painted portraits, and large historical compositions, and was also employed in the decorations of the theatre. He died there in 1818. In the Darmstadt Gallery is his 'Brutus and the Relations of Lucretia swearing to be revenged.'

ABEL, —. Malvasia mentions this as the name of a French artist who, in 1650, received a hundred Roman crowns for a copy made by him of the 'Communion of St. Jerome,' by Domenichino. The latter had been paid, a short time previously, but fifty crowns for the original. It is to be regretted that we have not a more complete account of this successful copyist.

ABEL DE PUJOL, ALEXANDRE DENIS, was born at Valenciennes, in 1787. He evinced early a taste for art, and, by his father's consent, became a pupil of David. The fortune of the former, however, being dissipated by the revolution, the son had for some time a struggling life, being left by his master very much to his own resources. His first painting represented 'Philopœmen recognized whilst splitting wood in the Kitchen of a Friend who had invited him to Dinner;' and David was so much struck with it, that he gave Abel the advantage of free admission to his studio. He obtained in 1806 the first medal at the Academy; in 1810 the gold medal of the second class for his picture of 'Jacob blessing the Sons of Joseph;' and the *Prix de Rome* for his painting of 'Lycurgus presenting to the Lacedæmonians Charilaus as heir to the Throne.' The climate of Rome not agreeing with his health, he was forced to return to Paris, when necessity compelled him to mingle sign-painting with a more ennobling application of his talent. In 1814 he exhibited 'Britannicus,' which obtained a medal, and is now in the Museum at Dijon; in 1817, 'St. Stephen preaching before his Martyrdom,' painted for, and now in, the church of St. Etienne du Mont, Paris; in 1819, 'The Virgin at the Tomb,' 'Cæsar in the Senate at the Ides of March' (purchased by the Duke of Orleans, afterwards King Louis-Philippe, and destroyed in the fire at the Palais-Royal); and 'Sisyphus in the Infernal Regions;' in 1822, 'Joseph explaining the Dreams of the Butler and Baker of Pharaoh,' which obtained a gold medal at Lille, and is now in the Museum of that town; 'Ixion in Tartarus,' which is in the Imperial Collection: 'Germanicus on the field of Battle,' and 'The Baptism of Clovis,' which is in the cathedral of Rheims. He also in 1819 painted the 'Renaissance of the Arts' on the ceiling of the staircase of the Louvre, destroyed in the course of the alterations made in that establishment in 1856. He also painted three subjects over doors at Versailles, and some fine frescoes in the church of St. Sulpice, Paris. He was a member of the Legion of Honour,

and of the 'Institute,' to which he was elected on the death of Baron Gros. He died at Paris in 1861.

ABELS, JACOBUS THEODORUS, who was born at Amsterdam in 1803, was instructed in art by Jan van Ravenswaay, the animal painter. In 1826 he visited Germany, and on his return settled at the Hague. He distinguished himself especially in painting moonlight landscapes. The Museum at Haarlem has works by him. Abels died at Abcoude in 1866.

ABENTS, LEONHARD. This artist was a native of Passau, in Bavaria, and flourished about the year 1580. He engraved the plan of the city of Passau for Braun's Topography. He marked his plates with this monogram. **A**

ABEREGNO, GIACOMO, was a Venetian painter who flourished about the year 1400.

ABERLI, JOHANN LUDWIG, a Swiss painter and engraver, born at Winterthur, in 1723, was a pupil of Felix Meyer, and painted, with success, portraits and landscapes. He published several coloured prints of views in Switzerland, which have been sufficiently admired to give birth to a great number of imitations. He died at Berne in 1786.

ABILDGAARD, NIKOLAJ ABRAHAM, son and pupil of Søren Abildgaard, a Danish historical painter of great merit. He was born at Copenhagen in 1744; in 1767 he received the great medal at the Academy, and went soon afterwards to Italy; he spent most of his time in Rome, where he copied the works of Raphael, Michelangelo, and Titian. In 1777 he returned to his native country, and in 1786 was made professor in the Academy at Copenhagen, of which he was director from 1802 until his death, in 1809. He has been considered the best painter Denmark has produced. His principal subjects were taken from the ancient poets; but some of the best perished in the fire that consumed the palace of Christianburg in 1794. Füssli relates that this had such an effect on his mind that he scarcely ever painted afterwards. His sketches made for them are still preserved in the Copenhagen Gallery, which contains besides several good examples of his art.

ABILDGAARD, SÖREN, who was born at Christianssand, in Norway, in 1718, studied in Copenhagen, and became a draughtsman of repute. He executed many drawings of antiquities in Norway, Sweden, and Denmark.

ABRAHAM, Frère. See GILSON.

ABRIL, JUAN ALFONSO, was a native of Valladolid. He studied under Pablo de Cespedes at Cordova, and afterwards entered a convent. He died in 1645 at Valladolid, where there is in the Museum a 'Head of St. Paul' by him, brilliant in colour, and in good taste.

ABSHOVEN (or ABTSHOVEN). See APSHOVEN.

ABTS, WOUYER, was born, it is said, at Lier, near Antwerp, in 1582. He was admitted as a master to the Guild at Antwerp in 1604-5; and he died in 1642-43. He excelled in painting conversation-pieces and landscapes. Adrian de Bie was one of his pupils. (See notice by Van Lerijs in Meyer's 'Künstler-Lexikon.')

ACCAMA, BERNARDUS, a portrait painter, born at Leeuwarden in 1697, where he died in 1756. His works were much esteemed by his own countrymen, but are little known elsewhere. The Hôtel de Ville of his native town formerly possessed several good pictures by him, but they were destroyed by rioters in 1795.

ACCAMA, MATTHIJS, brother of Bernardus, was born at Leeuwarden, in 1702. He went to Italy, where he copied, with considerable talent, several pictures of the ancient masters. He died at his native town in 1783. He painted historical and emblematical subjects.

ACCER. See ACCIUS.

ACCHILLINO, a Bolognese painter, flourished about 1324. Verci (Storia Trevigiana) says that the portrait of Can Grande, who died in 1329, was painted by him.

ACCIUS, CESARE ANTONIO (or ACCER), an Italian landscape painter, lived about 1609, and was considered an artist of talent, but his works are now little known. Three etchings of landscapes by Accius are mentioned, one of which, noticed by Heineken, bears his name and the date 1609.

ACEVEDO, CRISTOBAL DE (or ACEBEDO), an historical painter, who was born probably at Madrid about 1540, was a disciple of Bartolomé Carducho in 1585, and painted pictures for many of the convents in the capital. The nobleness of his characters, and his purity of design, placed him among the good artists of his time. He painted large subjects of sacred history. The date of his death is unknown, but it took place probably about the end of the 16th century.

ACEVEDO, MANUEL (or ACEBEDO), who was born at Madrid in 1744, was a disciple of José Lopez, but by diligently copying the works of the best painters he soon surpassed his master. He painted historical and religious subjects, and was much employed in Madrid. Bermúdez mentions a 'John the Baptist' and a 'St. Francis' by him in the chapel of the hospital of La Latina at Madrid. He died in 1800.

ACHEN, ARNOUT VAN. See AKEN.

ACHEN, JOHANN VON. See AACHEN.

ACHTERVELDT. See OCHTERVELDT.

ACHTSCHELLINCK, LUCAS, was born at Brussels, and baptized on the 16th of January, 1626. In 1639 he entered the studio of Pieter van der Borch, but it was not until 1657 that he was admitted, as a master, to the Guild. He died in Brussels in 1699, and was buried in that city, the scene of his labours; and there, in the church of SS. Michael and Gudule, in the town-hall, and in the Museum, remain a few of his best works. His manner is broad and bold; the foliage of his trees lightly touched, and apparently in motion; his forms and scenery are grander than is usual in the works of the artists of his country; and his distances recede with a pleasing degradation. His pictures hold a place in the choicest collections in the Low Countries, and are deservedly admired. The Dresden Gallery has two landscapes ascribed to him. Achtschellinck's works were, it is said, ornamented with figures by G. van Oost, L. de Deijster, Pieter Bout, and other painters. Achtschellinck had a younger brother, PIETER, who was also a painter.

ACKER, JAKOB, a member of a family of artists who flourished at Ulm in the 15th century, is known as the author of a painting, representing sacred subjects, on the side-wings and the predella of an altar-piece in the chapel of St. Leonard, in the church-yard at Risstissen. It bears his name and the date 1483. In 1473 he decorated the doors of the organ-loft at Münster, in Swabia. It has been surmised that this artist may also be identical with a glass-painter, Jakob Acker, who flourished in Nördlingen in the 15th century.

ACKER, JOHANNES BAPTISTA VAN, who was born at Bruges in 1794, studied under Ducq, and soon became popular as a miniature-painter. In 1834 he went to Paris, and was there acknowledged as one of the best artists of his class. After his return to Bruges, he was called by King Leopold to Brussels, and painted numerous miniatures of the royal family and personages of the court. After a journey to England, Van Acker returned to Bruges, where he died, in 1863.

ACKERMANN, JOHANN ADAM, who was born at Mainz in 1780, and studied there, visited Paris, but settled, in 1804, at Frankfurt. He paid two visits to Rome. His winter landscapes gained him much praise. Of his works may be mentioned 'Auerbach,' in the Darmstadt Gallery. He died at Frankfurt in 1853. His younger brother, GEORG FRIEDRICH ACKERMANN, was also a landscape painter of repute. He was born at Mainz in 1787, and died at Frankfurt in 1843.

ACQUA, B. DELL' (or AGUA). See DELL' ACQUA.

ACQUA, C. DALL' (or AQUA). See DALL' ACQUA.

ACQUARELLI, —, was a Neapolitan painter of architecture, of great merit, who flourished about 1640. He painted ornamental decoration in churches, palaces, and theatres. He worked sometimes in conjunction with Scoppa.

ACQUISTABENE, Maestro, a painter and designer of architecture, who was born at Brescia, flourished about 1295.

ADAM, ALBRECHT, a German painter, chiefly of battle-pieces, was born at Nördlingen, in Bavaria, in 1786. He accompanied, in 1809, the French and Bavarian army against Austria, and in 1812 went with the Grand Army in the expedition against Russia, an officer's rank being conferred upon him, with the title of 'Painter to the Court.' Some of his most effective pictures represent the incidents of that most disastrous campaign; as, 'The Battle on the Moscowa,' 'Napoleon surrounded by his Staff.' In 1859 he set out with one of his sons to the Italian campaign of France and Sardinia against Austria, which ended with the Battle of Novara, of which he has left several graphic records, besides a series of large pictures painted from his first sketches, by command of the Emperor Napoleon III. His last great work, a commission from King Maximilian of Bavaria, has for a subject the decisive charge of the Prussian cavalry against a square of the enemy at the battle of Zorndorf, where Frederick the Great commanded in person. Adam also painted portraits and landscapes, and occasionally etched. His works, less imaginative and dashing than those of Horace Vernet, are remarkable for their historical truthfulness, as well as for their accuracy of detail. He died at Munich in 1862. Albrecht Adam also produced many etchings and lithographs. Amongst others of his works may be noticed:

Berlin.	<i>Nat. Gall.</i>	A Stable ( <i>signed and dated 1825</i> ).
"	"	The Battle of Abersberg ( <i>signed and dated 1826</i> ).
"	"	Interior of the Painter's Studio ( <i>signed and dated 1835</i> ).
Cassel.	<i>Gallery.</i>	A Wounded General ( <i>signed and dated 1826</i> ).
Darmstadt.	<i>Gallery.</i>	Horses at Pasture.
Munich.	<i>Pinakothek.</i>	The Storming of the Düppell Redoubt.
"	"	The Battle of Custozza.
"	"	The Battle of Novara.
"	"	Two Men and a Horse.

Munich.	<i>Pinakothek.</i>	A Stable.
"	"	Cavalry Encamped.
"	"	Equestrian Portrait of Field-Marshal Count Radetzky.

ADAM, GEORG, who was born in 1784, was a designer, engraver, and painter of landscapes. In Munich, acquainted with the most distinguished painters of landscapes, he improved rapidly in this art; and he several times visited the Tyrol. He was one of the most fertile engravers, and his works, mostly landscapes and views, are of merit. He died at Nuremberg in 1823.

ADAM, HANS, a designer and engraver of Nuremberg, flourished about 1560. A print, entitled 'A Representation and Description of the Battle of Silbershausen,' one of several ascribed to him, bears the mark of a figure of Adam naked standing by a tree, and also the letters *H. A.* He is said to have died in 1567.

ADAM, HEINRICH, a brother of Albrecht Adam, was born at Nördlingen in 1787. He studied the art of painting at Augsburg and Munich, and distinguished himself as a painter of landscapes and as an engraver. In 1811 he stayed with Albrecht at the Lake of Como, and painted in water-colours. He also engraved six hunting-pieces, after his brother Albrecht, at Milan, in 1813. Subsequently he painted landscapes and views of towns, which are executed with great truthfulness. He died at Munich in 1862. In the Pinakothek there are by him a 'View of the Marienplatz in Munich' surrounded by 14 smaller views, and a 'View of the Max-Joseph-Platz,' also surrounded by 14 smaller views.

ADAM, JAKOB, an engraver, born at Vienna in 1748, was brought up in the Academy in that city. In conjunction with his countryman, Johann Ernst Mansfeld, he made himself known by a series of portraits of the distinguished personages of Austria, published at Vienna, which are executed with great neatness and finish; of these, that of the Empress Maria Louisa is accounted the best. He also executed the plates for a Pictorial Bible, or 'Bilderbibel' (1803), which gained him considerable credit. He died in Vienna in 1811.

ADAM, JEAN VICTOR, a French painter and lithographer, born at Paris in 1801, was the son of Jean Adam, an esteemed engraver. During the years 1814 to 1818 he studied at the Ecole des Beaux-Arts, and also in the ateliers of Meynier and Régnault. In 1819 he exhibited 'Herminia succouring Tancred.' He was almost immediately afterwards employed to paint various subjects for the Museum at Versailles, amongst which are, 'The Entry of the French into Mainz,' 'The Battle of Varroux,' 'The Taking of Menin,' 'The Battle of Castiglione,' 'The Passage of the Cluse,' 'The Battle of Montebello,' 'The Capitulation of Meiningen;' the last three in association with Alaux. He also exhibited down to the year 1838: 'Henry IV., after the Battle of Coutras,' 'Trait of Kindness in the Duke de Berri,' 'The Postillion,' 'The Vivandière,' 'The Road to Poissy,' 'The Return from the Chase,' 'Horse-fair at Caen,' and numerous other subjects. He then retired from publicity, till 1846, when he appeared as the exhibitor of some works in lithography, to which branch of art he afterwards restricted himself. In this line he produced a lithographic album, 'Views in the Environs of Paris,' 'Studies of Animals for an edition of Buffon,' &c. He obtained a gold

medal in 1824, a second class medal in 1836, besides several others from Lille, Douai, and other cities. He died at Viroflay in 1867.

ADAM, JOHN, was an English engraver in the latter part of the 18th century, who engraved for Caulfield's 'History of Remarkable Characters from the time of Henry VIII. to James II.,' and Herbert's 'Biography of Scottish Personages of Distinction.' He also engraved the portraits of Queen Elizabeth, and Robert Dudley, Earl of Leicester, after F. Zuccherò.

ADAM, P., an English engraver, who flourished about the year 1690, executed a few etchings of landscapes in a tasteless style. In one of them, which is engraved in the manner of Mellan, without any cross hatchings, a figure is represented seated on a bank. He usually signed his plates with his name—the letters *P. R.* *P* and *A* being joined together.

ADAM, PETER, a German engraver, flourished about 1730. Heineken mentions six landscapes by a master of this name, probably the same. He is also supposed to have painted some pictures, which have the same monogram as the prints.

ADAM, ROBERT, the son of an architect, was born at Kirkcaldy, in Fifeshire, in 1728. After he had received a good education at Edinburgh, his father sent him to study the fine specimens of Roman architecture in Italy, where he remained several years. On his return to England, he was appointed architect to the king. He died in London in 1792. During his residence on the Continent he had made drawings of the famous Palace of Diocletian, at Spalatro in Dalmatia, and in 1764 published, in conjunction with Clérissseau, a volume in folio, entitled 'Ruins of the Palace of Diocletian, at Spalatro in Dalmatia,' with sixty-one well-engraved plates from his designs.

ADAMI, PIETRO, born at Rome, excelled in marine subjects; he painted about the year 1730; little else is known of his history.

ADAMO TEDESCO. See ELZHEIMER.

ADAMS, CHARLES, is mentioned by Heineken as the engraver of an equestrian portrait of Charles I. of England.

ADAMS, ROBERT, an architect and engraver, was born in London in 1540. His eminence in his profession procured him the situation of surveyor of the works and architect to Queen Elizabeth. He made a set of drawings representing the battles between the English fleet and the Spanish Armada, which were engraved by Augustus Ryther, and published in 1589; they have now become scarce. Adams died in 1595.

ADDA, FRANCESCO, Conte d', a Milanese amateur painter, scholar and imitator of Leonardo da Vinci, painted small pictures on panel and slate for private cabinets. An altar-piece, representing 'John the Baptist' at the Dominican church of Santa Maria delle Grazie, at Milan, was formerly attributed to him, but the research of O. Münder has proved that the work is by Giulio Bugiardini, whose signature it indeed bears. The Conte d' Adda died in 1550.

ADLER, PHILIPP, born at Nuremberg in 1484, is called (erroneously) by Florent le Comte, Adler Paticina. He mentions a plate by him of 'St. Christopher carrying the Infant Jesus,' dated 1518. The print, described by Strutt as his best performance, represents an altar, with the Virgin Mary crowned, and a female Saint holding the Infant Christ; it was engraved by David Hopfer,

whose mark, when the print is perfect, is at the bottom of the plate. The inscription on the tablet, HOC OPUS FECIT PHILIPUS ADLER PATRICIUS, MDCXVIII, most probably relates to the altar having been erected by Philipp Adler. In the print Strutt had seen, the mark of Hopfer had probably been cut off.

ADMIRAAL, B., was a Dutch painter, who flourished in 1662, as appears by a picture, with the name and date, representing the entrance to a city, with numerous figures, many of them in Oriental costume; the style is similar to that of Weenix and Thomas Wyck, but displays a less delicate pencil than either.

ADOLFFZ, —. By this engraver, who, from his name, appears to have been a native of Germany, we have a portrait of the Duc de Biron, Marshal of France, on horseback. It has now become scarce.

ADOLFI, CIRO, the younger brother of Giacomo, was born at Bergamo in 1683, and was instructed by his father Benedetto Adolfi. He possessed a more fertile genius than his brother, and a greater facility, and distinguished himself by some considerable fresco paintings in the public edifices in the city of Bergamo, and in the state. He died in 1758. His principal works are:

Bergamo. *S. Alessandro d. Croce*. Four Evangelists.  
 " *S. Maria d. Grazie*. Deposition from the Cross.  
 Colognola. *Parish Church*. Decollation of St. John.

Another brother, of the name of NICOLA, painted battle-pieces; his death is not recorded.

ADOLFI, GIACOMO, was, according to Tassi, born at Bergamo in 1682. He was the son of Benedetto Adolfi, a painter little known, and had not the advantage of any instruction superior to that of his father. He painted historical subjects. Amongst several of his works in the churches at Bergamo, his picture of the 'Crowning of the Virgin,' in the church of the monastery Del Paradiso, is esteemed one of his best productions. 'The Adoration of the Magi,' in the church of Sant' Alessandro della Croce, is another admired picture by this master. He died in 1741.

ADONE. See DONI.

ADONIS. See DE BRUIJN, CORNELIS.

ADRIAENS, LUCAS (OR ADRIAENSSON), a native of Antwerp, was admitted into the Guild of St. Luke in 1459, and five times held the post of dean to the society. He co-operated in the celebrated 'Entremets' at Bruges in 1468. He died about 1493.

ADRIAENSSEN, ALEXANDER, 'the elder,' was born at Antwerp, in 1587. He studied under Artus van Laeck, and in 1597-98 entered, as a scholar of that master, the Guild of Painters at Antwerp, of which company he became a free member in 1610-11. Adriaenssen worked at Antwerp, and there enjoyed the friendship of Van Dijck, who painted his portrait, which has been engraved by Anton van der Does. He died in his native city in 1661, and was buried in the church of St. James.

The subjects of his pictures are sometimes flowers and fruit, which he grouped and arranged with considerable taste, but he particularly excelled in the painting of fish, to which he gave a surprising appearance of truth and nature; representing them with a freshness and glittering effect of colour that produces perfect illusion. His works in this way, which are highly finished

and well coloured, are deservedly esteemed. The Berlin Gallery has three splendid examples of his art; two are signed, and one of them bears the date 1647. His works are also found in the Galleries of Madrid and Antwerp, and in private collections on the Continent.

ADRIAENSSEN, ALEXANDER, 'the younger,' a painter of still-life, was born at Antwerp in 1625, and died there in 1685. In the records of the Antwerp Guild are found several other Adriaenssens, but they are of no great account. (See *Meyer's Künstler-Lexikon*.)

ADRIANO, A., a Spanish monk of the order of Barefooted Carmelites, born at Cordova, was a pupil of Pablo de Cespedes. Pacheco, who knew him, speaks of him as a great artist; and Palomino states that his convent possessed for a long time a 'Magdalene' by this master, which was considered worthy of Titian. His paintings are rare, as he was in the habit of destroying them as soon as finished, from a modest opinion, very uncommon to artists, of their inferiority. Some fine ones, however, were preserved, through the intercession of his friends. He died in 1630.

AEKEN, HIERONYMUS VAN, commonly known as JEROM BOSCH (or Bos) from his birthplace, Hertogenbosch (Bois-le-Duc), was born

between the years 1460 and 1464. Passavant, writing in 1860, says 1450. That he visited Spain, as has often been asserted, is sometimes doubted, and at all events he did not make a very long stay there. In 1493 or 1494 he made a drawing for a window in the church of St. John at Hertogenbosch, for which he also executed various paintings; and he was later employed by Duke Philip le Bel. He died at his birthplace in 1518.

Van Aeken made a whimsical choice of subjects for his pictures, which are generally grotesque representations of spectres, devils, and incantations, which, however ridiculous, are treated with singular ingenuity. He painted a few pictures of a more serious cast, among which were the 'Flight into Egypt,' and 'Christ bearing His Cross,' in the church of Bois-le-Duc, which Karel van Mander speaks of in very favourable terms. One of his most singular compositions was a picture representing 'Our Saviour delivering the ancient Patriarchs from Hell.' Judas, in attempting to escape with the elect, is seized on by devils, who are in the act of hanging him in the air. A 'Last Judgment' by him, is in the Berlin Gallery, and a 'St. Anthony' in the Antwerp Museum; and the Madrid Museum contains several of his works. It is said that Philip II. of Spain so much admired Van Aeken's painting, that he had an altar-piece by him perpetually in his oratory. The engravings which were formerly ascribed to him are now known to have been done by Alaert du Hameel and other masters, from Bosch's designs. The following are a few of them:

The Temptation of St. Anthony; a large woodcut, engraved four years after his death; dated 1522.

The Last Judgment; Christ appears in the air, seated on a rainbow, and on each side of him are two angels sounding trumpets, with labels bearing the inscription: *Hæc est dies quem fecit dominus; Surgite mortui, venite ad judicium*. At the bottom of the print are small figures of men and devils of all shapes intermixed.

St. Christopher carrying the Infant Jesus across a river,

and a hermit with a lantern. Engraved on copper; very curious on account of the innumerable monstrous creatures swarming in the water. A very rare print. Constantine at the head of his army, an Angel showing him the Cross in the sky.

The Baptism of Christ by St. John.

An Assemblage of grotesque figures; inscribed *Al dat op, &c.*

A similar subject; inscribed *Dese Jeron. Bosch drollen.*  
W. B. S.

**AELS, N.** The name of this engraver is affixed to a print representing St. Joseph leading the Infant Jesus by the hand, with a landscape background.

**AELST, EVERT VAN**, who was born at Delft in 1602, excelled in painting birds, dead game, armour, vases of gold and silver, and similar subjects. He sometimes represented these objects on a clear or white ground, in a manner that produced a singularly natural effect. All his works are carefully finished, his style is clean and flowing, and he disposed of the inanimate objects he represented in a very pleasing and picturesque manner. He died at Delft in 1658. Pictures by him are in the Galleries at Dresden and Berlin, and the Uffizi, Florence.

**AELST, NICOLAUS VAN**, was born at Brussels about the year 1527. At an early age he established himself at Rome, where from 1550 to 1612 he carried on a considerable commerce in prints. The names of the painter, and the engraver of the plates, executed for his collection, were frequently omitted, and his own inserted, with the word *formas*, to denote that he was the publisher. It is, however, sufficiently proved that he sometimes used the graver, as we have several plates in which the word *fecit*, or *sculpsit*, is added to his name. Heineken notices a set of twelve plates of birds engraved by this artist.

**AELST, PAUWEL VAN.** See KOECKE, P.

**AELST, WILLEM VAN**, the son of a notary, was born at Delft in 1620. He was the nephew of Evert van Aelst, by whom he was instructed in art. He passed four years in France and seven in Italy, and the polish and exquisite finish of his works rendered them extremely popular in both countries. The Grand Duke of Tuscany employed his talents for some time, and, as a mark of his favour and approbation, presented him with a gold chain and medal. He returned to Holland in 1656, and, after spending some time in his native Delft, he settled at Amsterdam, where his pictures were so much admired that he could with difficulty satisfy the demands for his works; and at a sale which took place shortly after his death his pictures realized comparatively large sums. He died in that city in 1679. He is said to have imparted instruction to the celebrated Rachel Ruisch; she was, however, only fifteen at the time of his death. Willem van Aelst, from his long residence in Italy, acquired the habit of signing his name in the language of that country: viz. *Guilielmo* (or more frequently *Guill<sup>mo</sup>*) van Aelst. His pictures, like those of his uncle, represent fish, dead game, and still-life; they are, however, much more neatly finished, and are even more precisely wrought up than the highly-valued works of Weenix. Some of them, even signed ones, have been attributed to his uncle Evert—one signed **W. VAELST**, in the Uffizi Gallery, and two at the Hague, bearing the name of **GUILL<sup>mo</sup>. VAN AELST**, and dated respectively 1671 and 1663. Other good works by Willem van Aelst are in the Galleries of

Berlin, Dresden, Munich, and Copenhagen, and in the Pitti Palace at Florence. Van Aelst was called by the Italians *Guiglielmo d'Olanda*.

**AENAE, PETRUS** (also written **AENE** and **AENEAE**), a German engraver in mezzotint, flourished in Friesland from about 1680 to 1700. He was chiefly employed in portraits; and, among others, engraved that of Nicolaus Blankard, Profess. a Frank, *Æt. 68* (*P. Aeneae, fecit et executit*); and those of numerous personages of the royal family of Nassau.

**AERTSEN, PIETER.** See **AARTSEN**.

**AERTSZ, RIJKAERT.** See **AARTSZ**.

**AETION**, who is not noticed by Pliny, is mentioned by Lucian in conjunction with Apelles, Euphranor, and Polygnotus, as the most successful of the ancient Greek painters in the mixing and laying on of colours. Aëtion flourished about the time of Hadrian and Antoninus Pius, A.D. 117—161. Lucian mentions a graceful picture by him, representing 'The Nuptials of Alexander with Roxana,' which was exhibited at the Olympic games, and excited such admiration that Proxenedas, one of the judges, exclaimed in the midst of the assembly, "I reserve crowns for the heads of the *Athletæ*, but I give my daughter in marriage to the painter Aëtion, as a recompense for his inimitable picture." From the description of this painting, written by Lucian, Raphael is said to have made a design, executed in fresco in the summer-house in the garden of the Villa Borghese, Rome.

**AFANAS'EV, KONSTANTIN JAKOVLEVICH**, a Russian engraver, was born at St. Petersburg about 1793. In 1803 he entered the Academy, where he studied under Klauber and Utkin. In 1818, during his stay at the castle of Pavlovsk, he engraved several landscapes for the album of the Dowager Empress Maria Feodorovna. On his return to St. Petersburg he soon became famous, and could scarcely execute the many commissions he received. In 1839 he was made a member of the Academy. Afanas'ev was the first Russian artist who engraved on steel, and his engravings, which are mostly portraits, and executed with great neatness, gained him considerable renown. He died in 1857.

**AFESA, PIETRO.** This painter was called **DELLA BASILICATA**, from his being a native of the province of that name, in the kingdom of Naples. He flourished about the year 1650. Dominici, in his 'Lives of the Neapolitan Painters,' mentions him in very favourable terms. His works are preserved in many of the churches and convents at Naples. In the chapel of the convent of Marsico Nuovo, in that city, is an altar-piece by him, representing the 'Assumption of the Virgin Mary,' which is highly esteemed.

**AFFDRUCK.** See **DE HEUSCH**.

**AFFLITTI.** See **FERRAJUOLI**.

**AGABITO, PIETRO PAOLO**, painter, sculptor, and architect, who was born at Sassoferrato, flourished from 1511 to 1531. His style was influenced by the Venetian school, and his works are executed in the manner of Lorenzo Lotto. The churches of Sassoferrato contain several of his works, among which may be mentioned 'The Virgin between St. Catharine and John the Baptist,' painted in 1511; and one, signed **PETRUS PAULUS AGABITI DI SAXOFERRATO, MDXVIII.**, both in Santa Maria del Fano. An altar-piece by him, in the church of the *Padri Riformati*, near Jesi,

representing the Virgin with the Infant, is considered one of his best paintings. He died at Massaccio, where he had settled. (See *Meyer's 'Künstler-Lexikon.'*)

AGAR, JACQUES D', a portrait painter, was born at Paris in 1640. He studied under Ferdinand Vouet, and began life as an historical painter, but he soon abandoned history for portraiture, in which branch of art he became very successful. In 1675 he was admitted into the Academy, and he became also painter in ordinary to the king and his court. Upon the revocation of the Edict of Nantes, Agar, as a Protestant, was shut out from the Academy. He accordingly left France in 1682—never to return. He was invited to the court of Denmark, and was greatly patronized by King Christian V. The portrait of this painter, by himself, has found a place in the Florentine Gallery of Artists. It was painted, in 1693, by request of King Christian. Walpole tells us that he visited England, where he resided some time, and met with success. He painted the portraits of several of the nobility of Queen Anne's reign; among whom were the Duchess of Montagu, the Countesses of Rochfort and Sunderland, Thomas Earl of Strafford, and others. A portrait of Charles II. of England, by him, is said to have been formerly in the Gallery at Christiansburg. He died in 1716 at Copenhagen.

AGAR, JOHN SAMUEL, was an English portrait painter and engraver, who exhibited his works at the Royal Academy from 1796 to 1806. He was at one time president of the Society of Engravers. His works were chiefly in stipple. He was still living in 1835.

AGAS. See AGGAS.

AGASSE, JACQUES LAURENT, a celebrated animal painter, who was born at Geneva, studied for some time in Paris, came to London about 1800, and for many years exhibited his works at the Royal Academy. Some of them, including six landscapes, were engraved. He died in 1846.

AGELLIO, GIUSEPPE. According to Baglioni, this painter was a native of Sorrento, and a scholar of Roncalli, called 'Delle Pomarance.' He excelled in landscape and architecture, and was employed by several of his contemporary historical painters to paint the landscapes in the backgrounds of their pictures. He flourished at Rome about the year 1620.

AGGAS, RALPH (or AGAS), was a draughtsman and surveyor. He was a native of Stoke-by-Nayland, in Suffolk, and was born probably between the years 1540 and 1545. He published a plan of Cambridge in the year 1578, and one of Oxford in 1588. He also prepared, about 1591, the large plan and bird's-eye view of London, which was engraved on wood, and published in 1633. He died at his native village in 1621.

AGGAS, ROBERT, was an English landscape and scene painter, who was employed by Charles II. A landscape by him is preserved in the Painter Stationers' Hall. He died in 1679, aged about 60.

AGHINETTI, called GUCCIO DEL SERO, a Florentine painter, who was living in 1331, is ranked among the best artists of his time. He had a nephew, called Maestro GUCCIO, who was also eminent, and who died in 1409.

AGI, CORDELLE (or AGHI). See CORDELLE AGI.

AGLAOPHON is a name shared by two Greek painters, who are supposed to have been grandfather and grandson.

AGLAOPHON, 'the elder,' was a native of Thasos and flourished about 500 B.C. He is famous as the father and instructor of Polygnotus and Aristophon. Quintilian mentions "the simple colouring of Polygnotus and Aglaophon," as though their manners were similar. No work can be ascribed to either of the two artists with any certainty. The painting of the 'Winged Victory'—mentioned by the Scholiast on the 'Birds' of Aristophanes—is supposed to be by the elder painter, though it has also been ascribed to the younger.

AGLAOPHON, 'the younger,' flourished about 416 B.C., and was probably the son of Aristophon. Athenæus mentions that he painted two pictures, in one of which Olympias and Pythias were represented crowning Alcibiades, and in the other Nemea held Alcibiades on her knees. Cicero was probably speaking of him when he says that Aglaophon, Zeuxis, and Apelles were all different in their styles, yet each one was perfect in his own.

AGLIO, AGOSTINO, who was born at Cremona in 1777, was educated at Milan, and studied at the Brera. In 1803 he came to England to assist William Wilkins, R.A., the well-known architect, in the production of his 'Antiquities of Magna Græcia,' which was published in 1807. For many years Aglio was employed in the decoration of theatres, churches, and country mansions both in England and Ireland. Between the years 1820 and 1830, he published several books on art, the principal of which were, 'A Collection of Capitals and Friezes drawn from the Antique,' and 'Antiquities of Mexico,' illustrated with upwards of 1000 plates, drawn from the originals. He also painted a portrait of Queen Victoria, which was engraved. He died in 1857.

AGLIO, ANDREA-SALVATORE DI ANTONIO DI ARZO, born at Lugano in 1736, a painter on marble, who is said to have been the first who discovered the method of fixing colours on that material. He died in 1786.

AGNELLI, FEDERIGO, an Italian engraver and printer, who flourished at Milan about the year 1700. He was chiefly employed in portraits, though he occasionally engraved emblematical and architectural subjects. He engraved a set of plates representing the 'Cathedral at Milan,' to which he has affixed his name, and that of the architect, Carlo Butio.

AGNEN. See AEKEN.

AGNES, a daughter of the Margrave ARNOLD of MEISSEN, and Abbess of Quedlinburg from about 1184 to 1205, practised successfully the arts of engraving and miniature painting.

AGNESE. See SANT' AGNESE.

AGNOLO, ANDREA D'. See ANDREA.

AGNOLO, BATTISTA. See ANGOLO.

AGNOLO, FRANCESCO, was a Florentine painter, who flourished about 1545.

AGOSTINO 'DALLE PROSPETTIVE' painted at Bologna about 1525. He was very skilful in aerial and lineal perspective, and imitated steps, doors, and windows, so perfectly as to deceive men and brute animals. He painted a piece at the Carmine, which for its foreshortening Lomazzo instances, along with the cupola of Correggio at Parma, as a model of excellence. This painter must not be confounded with Agostino di Bramantino.

AGOSTINO DI SANT' AGOSTINO. See SANT' AGOSTINO.



AGOSTINO VENEZIANO. See MUSIS.

AGOTY, D'. See GAUQUIER.

AGRESTI, LIVIO. This painter was a native of Forli, a town in the Roman territory. He began to work about 1550. He studied under Perino del Vaga at Rome, and was employed by Pope Gregory XIII. in the great works that were executed by order of that pontiff in the Vatican. In the grand staircase is a considerable fresco painting by this master, representing Philip of Aragon submitting his kingdom to the dominion of Pope Eugenius III. Several other works of Agresti are in the churches and public places at Rome. In Santa Catarina de' Funari, he painted 'St. Peter and St. Paul,' and a picture of the 'Annunciation,' and in one of the chapels of San Spirito in Sassia is a fine altar-piece, representing 'the Assumption of the Virgin Mary.' His best works are, however, in his native city of Forli. Rome possesses nothing by him equal to the chapel he has ornamented in the cathedral, where he has represented the 'Last Supper,' and in the vault, some admirable figures of the prophets. He is said to have visited Germany and worked there, but no painting by him is known to exist out of Italy. The British Museum has a drawing by Agresti of a 'Last Supper.' He died at Rome about 1580, and was buried in San Spirito in Sassia.

AGRICOLA, CHRISTOPH LUDWIG, a painter of portraits and landscapes, was born at Ratisbon in 1667. He studied chiefly from nature, though, while in Italy, he was influenced by the style of Poussin. Agricola lived several years in Naples, and some of the views which he made there have been brought to England. He died at his birthplace in 1719. His landscapes, which are executed in a masterly manner, frequently contain figures and antique buildings and ruins. Landscapes by him are in the Galleries of Florence, Vienna, Cassel, and Dresden, and in the Museum of Brunswick, which also possesses his own portrait by himself. Amongst the engravings by him is one of a landscape, into which he has introduced the fable of Diana and Actæon. It is signed *Agricola fecit*. Some other engravings by him bear merely his initials, *C. L. A.*

AGRICOLA, FILIPPO, who was born at Urbino in 1776, received his art-education in Rome in the Academy of St. Luke, of which institution he became president in 1843. He formed his art by studying the works of the great Italian masters of the 16th century, and of the antique; and he was considered one of the best painters of the time in Rome. He was much employed in decorating churches—San Onofrio, San Giovanni in Laterano, and others. He was engaged upon works for San Paolo fuori le Mura when he died in 1857. Besides his paintings of mythological and sacred history, he executed numerous portraits of great merit; amongst others those of the 'Crown Princess of Denmark' (1822), and the 'Countess Perticari.' His 'Petrarch and Laura,' and 'Dante and Beatrice,' must also be mentioned.

AGRICOLA, KARL JOSEPH ALOYS, was born at Seckingen, Baden, in 1779. After a preliminary course of instruction in Karlsruhe, he went in 1798 to Vienna and entered the Academy, where he studied under Füger. He soon became known for his mythological pictures in oil and water-colour—of which we may mention a 'Cupid and Psyche'—and for his etchings and lithographs;

but he was more especially famed for his miniature-portraits. After a prosperous career he died in Vienna in 1852. He painted in the style of the end of the 18th century, and was an imitator of his master Füger. He engraved after the works of Elzheimer, Raphael, Poussin, Parmigiano, Domenichino, Füger, and others.

AGROTE, ANTONIO, an architectural painter, flourished about 1750. He painted one of the chapels of the Carmelite church at Milan, and the decorations of Santa Maria at Brescia, for which Carloni painted the figures.

AGUA, BERNARDINO DELL' (or ACQUA). See DELL' ACQUA.

AGUCCHIA, GIOVANNI, an engraver, is stated by Heineken to have been a native of Milan, flourishing in the 16th century; and to him he ascribes two engravings, one of the cathedral of Milan, to which is affixed the signature, *Agucchi fece Milano*; and the other of the gateway of a large building, bearing the initials *G. A. Schmidt*, in Meyer's 'Künstler-Lexikon,' doubts whether the two works are by the same man, and seems to think that there is a possibility of the former work being by Federigo Agnelli.

AGUDO. See MADRAZO.

AGUERO, BENITO MANUEL DE, a landscape and battle painter, was born at Madrid in 1626, and was a scholar of Mazo Martinez, whose style and manner he closely followed. He endeavoured to imitate Titian in his historical compositions, but was not successful. He died at Madrid in 1670. His pictures are now very rarely seen.

AGUIAR, TOMAS DE, a disciple of Velazquez, painted portraits, which were distinguished for the freedom of the style and their strong resemblance. Amongst other eminent persons he painted Antonio de Solis, the poet, who celebrates him in a sonnet. He was considered an excellent painter of small figures. He died in Madrid about 1679.

AGUILA, DEL. See DEL AGUILA.

AGUILAR. See JAUREGUY Y AGUILAR.

AGUILERA, DIEGO DE, was a painter of sacred history, and resided at Toledo about 1587. He was a man of conciliating manners, and a good judge of works of art; he was generally consulted by the nobility and others as to the prices demanded by artists, and did justice to both. The greater part of his pictures were destroyed by fire. The time of his death is not known.

AGUILLES. See BOYER.

AGUIRRE, FRANCISCO DE, a pupil of Eugenio Caxes, was a portrait painter, and a restorer of pictures, to which occupation he particularly devoted himself. He commenced to practise it at Toledo in 1646, where he was employed to restore the pictures in the cathedral, and gave abundant proofs of his ignorance and presumption, by altering them according to his notions; a practice that has been followed by others since his time, and to which may be ascribed the loss of many fine pictures of the best Spanish masters. Aguirre is otherwise known only by his portraits, which never rose above the level of mediocrity.

AGUIRRE Y MONSALBE, MANUEL, a painter of Aragon and pupil of Vicente Lopez, became, in 1846, professor at the Academy of San Luis in Saragossa. A collection of portraits of the Kings of Aragon by him is in the Casino at Saragossa. He died in 1855.

AGULLO, FRANCISCO, a Spanish painter, executed in 1637 an altar-piece for the convent of St.

Sebastian at Concentaina, his birthplace. He died there in 1648.

AGUSTIN Y GRANDE, FRANCISCO, an historical painter, who was born at Barcelona in 1753, studied in Rome under Raphael Mengs, and became one of his best imitators. On his return to Spain he became first director of a school of design at Cordova, and subsequently, in 1799, a member of the Academy of San Fernando at Madrid. He died in 1800. Agustin painted chiefly for churches, and the greater part of his works are in Cordova.

AHLBORN, AUGUST WILHELM JULIUS, a landscape painter, who was born at Hanover in 1796, received instruction under Wach in Berlin, and went in 1827 to complete his education in Italy, where he resided nearly thirty years, and thus became almost an Italian in manner. He died in Rome in 1857. While abroad he sent, from time to time, to Berlin, landscapes which gained him much praise, and, while in Germany, in 1833 he was elected a member of the Berlin Academy. The first work he sent was a view of the Colosseum and the Via Sacra in 1829. He also painted views in the Tyrol and North Germany, but they were not so successful as his landscapes of southern climes. While in Italy he executed sacred pictures after Fra Angelico, Perugino, and other early Italians. In the Berlin National Gallery there are by him a 'View of the Castle of Wernigerode, in the Harz,' 1827, and a 'View of Florence,' 1832.

AIGEN, KARL, who was born at Olmütz in 1684, painted in Vienna, and in 1754 became a member of the Academy, of which he was subsequently director and professor. He died at Vienna in 1762. The Gallery of the Belvedere in that city has two works by him—both views with figures.

AIGUIER, LOUIS AUGUSTE LAURENT, a French marine painter, was born at Toulon in 1819, and died in that town in 1865. There are examples of his work in the Museums of Toulon and Marseilles.

AIKMAN, WILLIAM, was born at Cairney, in Forfarshire, in 1682. He for some time studied the law, but his inclination for painting led him to change his profession. After studying under Sir John Medina for three years, he visited Italy in 1707, where he studied three years, and afterwards went to Turkey. On his return to Scotland in 1712, he met with great encouragement as a portrait painter, in which branch of the art he chiefly excelled. In 1723 he went to London, where he successfully practised his art until his death in 1731. He was possessed of considerable literary qualifications, and was on intimate terms with Kneller, whose style of portraiture he imitated; and with Allan Ramsay, Thomson, and Mallet. His memory was celebrated by the two last: Mallet wrote his epitaph, and Thomson his elegy. His own portrait is in the Uffizi Gallery.

AINEMOLO, VINCENZO. See ANIEMOLO.

AINMILLER, MAX EMMANUEL, a painter on glass and porcelain, was born at Munich in 1807.

Having studied architecture for some time at the Munich Academy, where he showed special ability for ornamentation, he received an appointment as designer at the Royal Porcelain Manufactory at Nymphenburg. Shortly afterwards he gave up this appointment in order to devote himself to the art of glass painting, which he helped to raise from its long decline, and in it he became justly celebrated. Under his direction were pro-




duced the splendid glass paintings for the cathedrals at Ratisbon, Cologne, and Spire, the University church at Cambridge, and St. Paul's Cathedral in London. He died at Munich in December, 1870. The following are some of his best works:

Berlin.	<i>Nat. Gall.</i>	Interior of a room at Hohensalzburg.
		1843.
"	"	Cloister. 1844.
"	"	Poets' Corner—Westminster Abbey.
		1844.
"	"	Westminster Abbey—Henry VII.'s
		Chapel, &c. 1856.
"	"	Interior of a Byzantine Church.
		1857.
Munich.	<i>Pinakothek.</i>	Choir of Westminster Abbey.
"	"	Westminster Abbey—Shrine of
		Edward the Confessor, &c.
"	"	Cathedral of Rheims.

AIROLA, ANGELA VERONICA. According to Soprani, this painter was a native of Genoa, and was instructed in the art by Domenico Fiasella, called Sarzana. This lady had acquired a considerable reputation, and had painted some pictures for the churches in that city, when she joined the order of San Bartolommeo dell' Oliveta at Genoa. She painted several works while in the convent. She died in 1670.

AKEN, ARNOUD VAN, brother of Jozef van Aken, flourished in England in the beginning of the 18th century. He etched frontispieces to plays and other small works for the publishers.

AKEN, F. VAN, a painter of fruit, flowers, and objects of still-life, flourished in the early part of the 18th century (?). No details are recorded of his life. His works bear his name, F. van Aken, or the initials, *F. V. A.*

AKEN, JAN VAN—not to be confounded with Johann von Aachen (who was born in 1552)—was a painter and engraver, and was born in Holland in 1614. He was a contemporary and friend of Pieter van Laer, called Bamboccio. Van Aken etched four landscapes, or views of the Rhine,—marked *H. L. inventor, I. v. Aken, fecit*—after Hermann Saffleven, whose style he imitated. We have also by him a series of six subjects of horses in different positions, with very pleasing backgrounds, marked *J. v. Aken, fecit*. Heineken mentions a print by him, with a horse saddled in the foreground, a man behind lying down, and another seated with his hat on, marked *I. van Aken, fec.* This  print is very scarce.

AKEN, JOZEF VAN, a Flemish artist, who was born in 1709 at Antwerp, passed a great part of his life in England. He was employed by eminent landscape painters to paint the costumes of the figures in their pictures, in which he was very skilful, and thereby acquired the name of 'Schneider van Aken' (Van Aken the tailor). He also painted on satin and velvet, and produced some excellent works. He died in London in 1749.

AKEN, SEBASTIAEN VAN, a Flemish historical painter, was born at Mechlin about 1656, and became a pupil of Lucas Franchoy, the younger. He afterwards went to Rome, where he studied under Carlo Maratti, and visited Spain and Portugal. A painting by him of St. Norbert is in the village church of Duffel, near Mechlin. He died at Mechlin in 1722.

AKERBOOM, —, was a Dutch painter of the interiors of cities and villages, of whom no details have been recorded. He lived about the middle of the 17th century. The execution of his works

is admirable. Houbraken mentions a highly finished miniature picture of the town of Doornick by him.

**AKERSLOOT, WILLEM**, a Dutch engraver, was born at Haarlem about the year 1600. He was living in 1651. He engraved a few plates of portraits, and other subjects, amongst which are the following :

Frederick Henry, Prince of Orange; *after A. van der Venne.*

Amelia, Princess of Orange, with her two Daughters; *after the same.*

Christ taken in the Garden; *after Holbein.*

Christ bound; *after P. Moijn.*

Peter denying Christ; *after the same.*

**AKREL, FREDRIK**, was born at Öja, in the province of Sudermania, in Sweden, in 1748. He was instructed in the art by Akerman at Upsal, where he engraved the views of some buildings in that town, and a few portraits. In 1771 he visited Stockholm, where he had access to the instruction of the Academy. Two years later he visited Paris, but did not remain there long. He died at Stockholm in 1804. There is a set of ten well-engraved portraits of Swedish personages by him.

**ALABARDI, GIUSEPPE**, called **SCHIOPI**, a Venetian painter, lived about 1600. He painted in oil and fresco in the Doge's palace, the churches, and other public buildings of Venice. His works were sometimes allegories and sometimes architectural views with figures. He is highly complimented in an epigram, by F. Ruggerius, for a picture of 'Mars and Venus.'

**ALAGNA.** See **TANZIO.**

**ALAIS, J.**, engraved portraits of Edmund Kean as Macbeth and as Iago, after George Cruikshank, which were published in London in 1814.

**ALAMANNI.** See **ALEMANI.**

**ALAMANNUS.** See **ALEMANNO.**

**ALAUX, JEAN**, called **LE ROMAIN**, historical painter, was born at Bordeaux in 1786. Early in life he entered the school of M. Vincent, in Paris, where he was a fellow-pupil with Horace Vernet; subsequently he attended the atelier of P. Guérin, with Ary Scheffer, Delacroix, and other eminent artists. He obtained the *Grand Prix de Rome* in 1815; but did not attract general attention till 1824, when he exhibited 'The Combat of the Centaurs and Lapithæ,' and 'Pandora.' He was much patronized by Louis Philippe, and executed several oil paintings and frescoes in the Louvre, the Luxembourg, and the Historical Museum at Versailles. Among the pictures in the last-named Gallery we may mention 'The Presentation of Poussin to Louis XIII,' and 'The States-General in 1328.' He was decorated with the cross of the Legion of Honour in 1841, and made director of the French Academy at Rome five years later. He died at Paris in 1864.

**ALAUX, JEAN PAUL**, called **GENTIL**, a French landscape painter and lithographer, was born at Bordeaux in 1788. He became director of the School of Design at Bordeaux, and died there in 1858. A View of Bordeaux painted by him is in the Museum of that city.

**ALBA, MACRINO D'.** See **FAVA, GIANGIACOMO.**

**ALBANESI, ANGELO**, was an Italian engraver, who flourished in the latter part of the 18th century. By him are some neat, spirited etchings of architectural ruins in and near Rome, some of which bear his name. He executed a series of engravings

of nymphs after Angelica Kauffmann, which were published in London in 1784. He also engraved some portraits.

**ALBANI, FRANCESCO** (or **ALBANO**). This admirable painter, the son of Agostino Albani, a silk merchant at Bologna, was born in that city in 1578. Although he showed a strong inclination for the arts from his childhood, his parents were desirous of bringing him up to his father's profession; but his uncle, thinking he perceived in him indications of genius, prevailed on his father to place the lad, at the age of thirteen years, under the care of Denijs Calvaert, whose academy was at that time in great repute. Guido Reni, who was then a student under Calvaert, and the most advanced and the ablest of his disciples, conceived a friendship for the young Albani, and assisted him in his studies, and these kind offices led to an intimacy that existed during their lives. The great school of the Carracci began at this time to be considered as the most celebrated in Lombardy, and Guido having learned all he could acquire from his first instructor, became a scholar of Lodovico Carracci. He was soon followed by Albani, and they continued their studies under that distinguished master with great assiduity, accompanied by an emulation conducive to the advancement of both. Guido, on leaving the Carracci, visited Rome, whither he was soon after followed by his friend and fellow-student. It was not long before the talent of Albani brought him into notice in that metropolis of art; and Annibale Carracci (who was at that time employed in painting the chapel of San Diego, in the national church of the Spaniards), falling sick, recommended Albani to be employed to finish it, and the greater part of the work was completed by him, in a manner that gained him great reputation. The Marquis Giustiniani employed him to ornament the gallery of his villa at Bassano, where he painted the story of 'Neptune and Galatea,' and the 'Fall of Phæton.' He was afterwards engaged in some considerable works in the Verospi (now the Torlonia) Palace at Rome, where he represented different subjects from Ovid, treated with great ingenuity. These performances established the fame of Albani throughout all Italy. The Duke of Mantua invited him to his court, where he painted several pictures, representing the story of 'Diana and Actæon,' and 'Venus and Cupid.'

On his return to Rome, he executed the large works which are in the tribune of the Madonna della Pace. In the church of San Sebastiano is an altar-piece representing the martyrdom of that saint, entirely in the manner of Carracci, and a picture of the 'Assumption,' painted in conjunction with Guido Reni. Many other works by this master are in the most distinguished situations at Rome.

He died at Bologna, in 1660, in the arms of his pupils—with his brush in his hand—in his 82nd year. The four allegorical pictures of the 'Elements,' now in the Borghese Palace, which he painted for the Cardinal Maurice of Savoy, are reckoned among the finest of his works, and have been copied repeatedly, some so successfully as to pass for the original works. Albani's paintings are not uncommon in the continental galleries. In the Louvre there are twenty-two of his pictures, eight of which are sacred subjects and fourteen from classical mythology. In the Florence Gallery there are nine, at Dresden ten, and several of

his religious paintings are still left in his native town, Bologna.

The following is a list of some of his principal works :

Bologna.	<i>S. Bartolom.</i>	Annunciation.
"	<i>Pinacoteca.</i>	Baptism of Christ.
Dresden.	<i>Gallery.</i>	Amorini dancing—with the Rape of Proserpine ( <i>similar to that in the Brera</i> ).
"	"	Diana and Actæon.
"	"	Venus and Vulcan.
"	"	Creation of Eve.
"	"	<i>Six other paintings.</i>
Florence.	<i>Uffizi.</i>	His own Portrait.
"	"	Infant Christ (with Angels).
"	"	<i>And others.</i>
Milan.	<i>Brera.</i>	Amorini dancing—with the Rape of Proserpine.
Paris.	<i>Louvre.</i>	Amorini disarmed.
"	"	Venus and Adonis ( <i>eng. by Baudet</i> ).
"	"	<i>Thirteen other paintings.</i>
Rome.	<i>S. Mar. d. P.</i>	Children ( <i>fresco</i> ).
"	<i>Borghese P.</i>	Four Seasons ( <i>only one by himself</i> ).
"	<i>Colonna P.</i>	Europa and the Bull.
"	<i>Torlonia P.</i>	Scenes from Ovid.
Petsbrg.	<i>Hermitage.</i>	Europa and the Bull.
"	"	Baptism of Christ.
Turin.	<i>Gallery.</i>	Four Elements.

The style of Albani is more beautiful than grand ; his compositions are ingenious and abundant, and his figures are both elegant and graceful. He is called by Lanzi the Anacreon of painting ; the fame which the Greek acquired by the delightful fancy of his odes, Albani reached by the fascinating charm of his cabinet pictures ; as the poet sang of Venus and the Loves, the painter selected the most tender and seductive subjects. The landscapes which occupy the backgrounds of his pictures are extremely pleasing, touched with great taste, and there is a freshness and delicacy in his colouring that charm the beholder. It cannot, however, be denied, that he is to be regarded rather as an agreeable than as a great painter. The soft and delicate forms of women and children were more suited to his powers than the delineation of the muscular movements of men ; and he generally made choice of those pleasing subjects of the fable that admitted of the graceful and amiable, rather than the heroism of history, that called for the nobler exertions of the sublime and terrific.

Albani had many pupils, among whom Giovanni Battista Mola, Carlo Cignani, Andrea Sacchi, and Giovanni Maria Galli, called 'Bibiena,' were the most famous. A very rare etching, representing the 'Death of Dido,' has been attributed to this eminent painter.

ALBANIS DE BEAUMONT, JEAN FRANÇOIS, an amateur artist, born in Piedmont, came in the

latter half of the 18th century to England and was naturalized. He published at Genoa, in 1787, 'Voyage Pittoresque aux Alpes Pennines,' with twelve coloured plates, and during the next twenty years several other books of travels in the Alps and the South of France, illustrated from his own drawings, which he engraved in aquatint. It is believed that he died in England soon after 1806.

ALBANO. See ALBANI.

ALBARA. See CARBONI.

ALBARELLI. See ALBERELLI.

ALBARETI, —, born at Rome, painted about 1520. The name was discovered on a picture of 'Christ in Glory,' after the manner of the pupils of Raphael, when the work, which is in the Parma Academy, was cleaned at Paris. It had formerly been ascribed to Raphael himself.

ALBE, BACLER D'. See BACLER D'ALBE.

ALBERELLI, GIACOMO (or ALBARELLI). This painter was a native of Venice, and flourished about the year 1600. He was a disciple of Jacopo Palma the younger, with whom he worked as a coadjutor for thirty-four years. He painted historical subjects, and there are several of his works in the public edifices at Venice, of which one of the most esteemed is a picture of the 'Baptism of Christ,' in the church of the Ognissanti. He died about the year 1650. Ridolfi tells us he was also a sculptor.

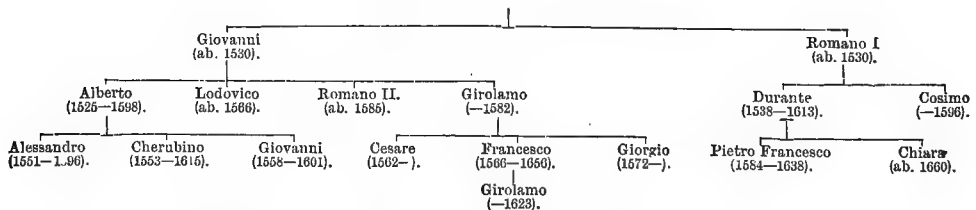
ALBERICI, ENRICO (or ALBRIZZI), was born at Vilminore, near Bergamo, in 1714, and was a scholar of Ferdinando Cairo, of Brescia, under whom he studied three years. He is stated by Tassi, in his account of the Bergamesque painters, to have been a very reputable artist ; and several of his works are particularly described by that author. He died in 1775 at Bergamo. He painted many works for the churches and buildings of Brescia, Bergamo, and the villages in the Valle di Scalve. Among many others he painted for the church Santa Maria dei Miracoli, at Brescia, the 'Woman of Samaria,' the 'Parable of the Pharisee and the Publican,' the 'Raising of Lazarus,' the 'Prodigal Son,' and the 'Good Shepherd.'

ALBERT, SIMON, a distinguished historical painter, born at Haarlem in 1523, was a scholar of Jan Mostaert. He lived to a great age, but the exact year of his death is not recorded.

ALBERT VON WESTPHALEN. See ALDEGREVER.

ALBERTI. The family of painters of this name was so numerous that it has been thought advisable to give a genealogical table. Some of them, however, are too unimportant for separate notice.

THE FAMILY OF ALBERTI,  
PAINTERS AND ENGRAVERS.



ALBERTI, ALESSANDRO, the eldest son of Alberto, was born at Borgo San Sepolero in 1551. He received instruction in art from a painter of

the name of Gaspero di Silvestro, of Perugia. In 1566, Alessandro's uncle Lodovico took him to Rome, where he subsequently executed in the

palaces, churches, and public buildings, pictures of much merit. He worked much in conjunction with his brothers. He died at Rome in 1596, while engaged on the great work of decorating the Sala Clementina for Pope Clement VIII. Alessandro also worked at Borgo San Sepolcro, Naples, and Mantua.

ALBERTI, ANTONIO, of Ferrara, painted portraits and sacred subjects, and was distinguished in his day. In the sacristy of the church of San Bernardino, outside Urbino, is a 'Madonna and Child enthroned,' by him, dated 1439. The frescoes in the chapel of the Bolognini, at San Petronio, Bologna, consisting of incidents from the Passion, the Paradise, and the Inferno, and numerous figures of saints and angels; as well as those which decorate the inner choir of Sant' Antonio Abate, Ferrara, and dated 1433, consisting of a half-length Virgin and Child, between SS. Benedict, Sebastian, another saint, and an angel with a balance, have all been attributed to Antonio by Crowe and Cavalcaselle. The dates of this artist's birth and death are unknown. He had a son of the same name, who was also a superior artist, living in 1550.

ALBERTI, CHERUBINO, called BORGHEGGIANO. This eminent artist was born at Borgo San Sepolcro in 1553. He was the second son of Alberto Alberti, an architect and sculptor. He became a reputable painter of history, and executed many considerable works both in oil and in fresco, in the palaces and churches of Rome, where his principal paintings were in the church of Santa Maria in Via. He was also director of the Academy of St. Luke in that city, where he died in 1615. His native town possesses numerous examples of his art, as well as several works executed by him in conjunction with his brothers, Alessandro and Giovanni. He is, however, more celebrated as an engraver than a painter, and in that character he is deserving of particular attention. It is not ascertained from whom he learned the art of engraving; but, from his manner, especially in his earliest productions, it is very probable that he may have been first a scholar of Cornelis Cort, and afterwards have formed to himself a more correct and a freer style, by studying the works of Agostino Carracci and Francesco Villamena. His plates are executed entirely with the graver, and it does not appear that he made use of the point. His drawing, particularly in the nude, is generally correct, and the airs of his heads have a pleasing expression, but his draperies are clumsy and stiff. His works as an engraver may be considered as very extraordinary productions of genius, and that at a period when the art of engraving was at a great distance from the perfection to which it afterwards arrived. We are indebted to this artist for having preserved to us, in his prints, some of the beautiful friezes by Polidoro da Caravaggio, painted on the facades of the public edifices, which have been destroyed by time.

The prints of this master are very numerous; the whole of his works extend to about 180 plates, 75 of which are from his own designs; the others are from Michelangelo, Raphael, Polidoro da Caravaggio, Andrea del Sarto, and others. He generally marked his prints with one of these monograms. The following are his principal works:

SUBJECTS FROM HIS OWN DESIGNS.

Portrait of Pope Gregory XIII. oval, with ornaments.  
— of Pope Urban VII., the same.

Portrait of Henri IV. of France, oval. 1595.

— of Pietro Angelo Bargeo.

Judith with the Head of Holofernes.

The Nativity; inscribed, *Deus omnipotens, &c.*

The Flight into Egypt. 1574.

The Holy Family, with St. Elisabeth. 1571.

Another Holy Family; St. Joseph seated, with a book.

The Body of Christ supported in the clouds by an angel; inscribed, *Magnum pietatis opus, &c.*

The Virgin Mary and Infant in the clouds; inscribed, *Regina cæli.*

Mary Magdalene penitent. 1582.

St. Catherine receiving the Stigmata. 1574.

St. Christian drawn out of the sea.

St. Francis receiving the Stigmata. 1599.

St. Charles of Borromeo, kneeling before the Virgin and Infant. 1612.

Six of Children, for ceilings; dedicated to Cardinal Visconti. 1607.

SUBJECTS FROM THE DESIGNS OF VARIOUS MASTERS.

St. Susannah resting against a pedestal, with a sword.

The Crucifixion; after *Michelangelo*.

St. Jerome, meditating on the Crucifix; after the same. 1575.

St. Andrew bearing his Cross; after the same. 1580.

Two other figures, from the Last Judgment; after the same. 1591.

Charon, with two other figures; after the same. 1575.

Prometheus devoured by the Vulture; after the same. 1580.

The famous Pietà, sculptured by *Michelangelo*.

Three—The Creation; Adam and Eve driven out of Paradise; and the same, subjected to labour; *Polidoro da Caravaggio, invent.*

The Death of the Children of Niobe, in five sheets a frieze; after the same.

The Rape of the Sabinæ, another frieze; from the same.

The Triumph of Camillus; in the style of the antique.

Pluto holding a torch.

Fortune standing on a shell.

The Presentation; after *Raphael*.

The Resurrection, a grand composition; after the same.

The Holy Family; after *Raphael*. 1582.

Jupiter and Ganymede; after the same. 1580.

The Graces and Venus leaving Juno and Ceres; after *Raphael*. 1582.

The Adoration of the Magi; after *Il Rosso*. 1574.

The Transfiguration; after the same.

Christ praying on the Mount; after the same. 1574.

The Stoning of Stephen; after the same.

A piece of architecture; after the same, in two prints. *Roma*, 1575.

The Baptism of our Saviour, by St. John; after *A. del Sarto*. 1574.

The Miracle of St. Philip Benizzo; after *A. del Sarto*. Very fine.

Tobit and the Angel; after *Tibaldi*. 1575.

Christ praying in the Garden; after *Pervino del Vaga*.

The Adoration of the Shepherds; after *Tad. Zucchero*

in two sheets. 1575.

The Holy Family; after the same.

The Scourging of Christ; after the same.

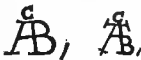
The Conversion of St. Paul; after *Tad. Zucchero*.

The Assumption of the Virgin; after the same.

Another Assumption; after *Fed. Zucchero*.

The Coronation of the Virgin; after the same. 1572.

ALBERTI, DURANTE, called 'Del Nero,' son of Romano I. Alberti, was born at Borgo San Sepolcro in 1538; and, according to Baglioni, visited Rome when young, during the pontificate of Gregory XIII. It was not long before he distinguished himself by painting several pictures for the churches and other public edifices. In the church of San Girolamo della Carità, one of the chapels was entirely painted by him in fresco, and there was an altar-piece in oil by him, representing the Virgin and Infant Jesus, with St. Bartolommeo and St. Alessandro. In Santa Maria de' Monti, he painted the 'Annunciation.' Several other churches at Rome possess works of this eminent artist. He



died in 1613, and was buried with great distinction in the Chiesa del Popolo, attended by all the principal artists in Rome. His portrait is in the Academy of St. Luke. He had a brother COSMO, a sculptor, engraver, and painter, who died in Rome in 1596.

ALBERTI, GIOVANNI, brother of Cherubino Alberti, and third son of Alberto, was born at Borgo San Sepolcro, in 1558. He visited Rome in the time of Gregory XIII., and was employed by that pontiff in the papal palace on Monte Cavallo, and in the Vatican. He excelled in painting landscapes and perspective, in which the figures were usually painted by Cherubino. He was also employed by Clement VIII. to paint the sacristy of San Giovanni in Laterano, and, in conjunction with his brothers, to decorate the Sala Clementina in the Vatican. For this work, which was commenced in 1595 and completed in 1598, the two painters (Alessandro had died during the course of execution) received 3050 scudi. Giovanni Alberti also laboured in his native town, in Mantua, Perugia, Florence, and elsewhere. He died at Rome in 1601. His portrait is in the Academy of St. Luke, and another in the Uffizi at Florence.

ALBERTI, GIUSEPPE, who was born at Cavalese, in the Tyrol, in 1664, after having studied medicine at Padua determined to become a painter and architect. He worked under Liberi at Venice, and further improved himself by study at Rome, and then settled at Trieste, where he executed a number of religious pictures, which may now be seen in Trent, Cavalese, and other towns in the Tyrol. He also worked in Italy, to which country he paid a second visit. He founded a good school of painters in his own town. Alberti died at Cavalese in 1730. His 'Martyrdom of St. Simon of Trent,' formerly in the castle of Trent, now in the Ferdinandeum at Innsbruck, is his best known work.

ALBERTI, JEAN EUGÈNE CHARLES, who was born at Amsterdam in 1781, studied first in that city, then at Paris under David, and afterwards at Rome, where he copied the works of Guido and Van Dyck. He subsequently returned and settled in Paris. The date of his death is not recorded. 'Marius among the Ruins of Carthage,' painted in 1805, gained him a gold medal. Alberti engraved both from his own works and from those of the Italian masters.

ALBERTI, MICHELE, a painter of Florence, flourished in the latter half of the 16th century. He was a disciple of Daniello Ricciarelli, called 'Da Volterra,' and was a reputable painter of history. His principal work is a picture in the church of the Trinità dei Monti, at Rome, representing the 'Murder of the Innocents,' much spoiled by restoration. Michele Alberti has, by Orlandi, been erroneously recorded as a member of the family of Alberti of Borgo San Sepolcro.

ALBERTI, PIETRO FRANCESCO. This artist, the son of Durante Alberti, was born in 1584. He painted historical subjects in the style of his father, and has left works in Rome and in his birthplace. He was the designer and engraver of a plate called 'Accademia de' Pittori,' a large print lengthways; a composition of many figures, etched with great spirit, and evidently the work of a painter. In Meyer's 'Künstler-Lexikon' ten engravings are mentioned by him. He died in 1638 at Rome.

ALBERTINELLI, MARIOTTO, the son of Biagio di Bindo Albertinelli, was born at Florence in 1474. He was apprenticed, when young, to Cosimo Rosselli, in whose studio he was a fellow-pupil with Fra Bartolommeo. In the year 1509 they entered into partnership, and painted conjointly many works, some of which bear the monogram of a cross with two interlaced rings. When Fra Bartolommeo retired into monastic seclusion, his friend and partner finished several of his uncompleted works. But they again painted together from 1510 to 1513. It is related by Vasari, that Albertinelli, at one time, being enraged at some criticisms which were made on his painting, abandoned the brush and opened a public-house; it is certain, however, that he returned to his art again. He died at Florence in 1515, on his return from a journey to Rome. In painting he resembled Fra Bartolommeo as closely as one artist ever resembled another. He is much to be admired for the design and the chiaroscuro of his pictures.

The following are some of his best works:

Berlin.	Museum.	Assumption ( <i>part by Fra Bartolommeo</i> ).
Cambridge.	Fitzwilliam Mus.	Virgin with Christ and John the Baptist ( <i>signed and dated 1509</i> ).
Castle Howard.		Adam and Eve ( <i>part by Fra Bartolommeo</i> ).
"		Abraham's Sacrifice ( <i>part by Fra Bartolommeo</i> ).
Florence.	Accademia.	Annunciation ( <i>signed and dated 1510</i> ).
"	"	Holy Trinity. 1510 (?).
"	Certosa.	Crucifixion ( <i>signed and dated 1506</i> ).
"	Pitti Pal.	Marriage of St. Catherine. 1512 ( <i>part by Fra Bartolommeo</i> ).
"	S. Maria. Nuova.	Last Judgment. Fresco ( <i>commenced by Fra Bartolommeo—the part by Albertinelli is nearly destroyed</i> ).
"	Uffizi.	Visitation of the Virgin ( <i>his masterpiece</i> ). 1503.
London.	Nat. Gall.	Virgin and Child ( <i>doubtful</i> ).
Paris.	Louvre.	Madonna and Child ( <i>signed and dated 1506</i> ), formerly in Santa Trinità, Florence.
"	"	Christ appearing to Mary Magdalene.
Pisa.	S. Catarina.	Madonna and Child ( <i>part by Fra Bartolommeo</i> ).

ALBERTOLLI, GIOCONDO, the most famous of a family of artists, was born—according to Meyer's 'Künstler-Lexikon'—at Bedano, in 1742. He studied at Parma under a sculptor, and also in the Academy, and at Rome from the antique; and soon became famous for his ornamental architectural decorations. He was elected, in 1776, professor of ornament to the Milan Academy, but he resigned the post in 1812 on account of failing eyesight. In 1809 Napoleon made him a Knight of the Iron Crown. Albertolli was much employed in decorating palaces, churches, and public buildings in Italy, and gave a new impetus to a number of ornamental design in that country. His paintings are scarce. A 'Madonna and Child' by him is in the church of St. Roch, at Milan, in which city he died in 1840, aged 98.

ALBERTOLLI, RAFFAELLO, a pupil of his father Giocondo, distinguished himself as an engraver in mezzotinto and etching, and executed many portraits of eminent persons. He was born in 1770, and died at Milan in 1812.

ALBERTONI, PAOLO, a follower of Carlo Maratti, painted in his style; he died soon after 1695. There are pictures by him in the church of San Carlo in the Corso, in Santa Maria, in the



Campo Marzo, Santa Marta, and other churches in Rome.

ALBERTUS, HANS CHRISTOPH, was a native of Dresden, and studied there from 1611 to 1622 with a goldsmith. We have by him a portrait of Johann Seckendorff, rector and professor at Zwickau, engraved from a picture painted by himself, which is considered a fine work of art. He died in 1680.

ALBIN, ELEAZAR, a German, whose family name was WEISS, published several works on natural history in London between 1720 and 1738. His 'Natural History of Birds' included 306 plates of birds drawn from life. He died, it is believed, about 1740. In the Gallery at Cassel there is a 'Rich Man and Lazarus' by him.

ALBINI, ALESSANDRO, was born in 1568. According to Malvasia, this painter was a native of Bologna, and a distinguished disciple of the school of the Carracci. He acquired great reputation by some designs he made for the funeral ceremony of Agostino Carracci. In the church of San Michele in Bosco, at Bologna, he painted a picture of 'the Sepulture of St. Valerian and St. Tibertius;' and one of St. Peter, St. Catherine, St. Agnes, and St. Cecilia, in San Pietro Martyro. He died in 1646. He painted chiefly in Bologna and the vicinity. Massini tells us that he also painted in Rome.

ALBONI, PAOLO (called by Oretti PAOLO ANTONIO), was a Bolognese landscape painter. He was born in 1671 (some say 1650). After practising some time in Rome and Naples, he went in 1710 to Vienna, where he remained nearly thirteen years, but being deprived of the use of his right side by an attack of paralysis, he returned to Bologna; he subsequently painted with his left hand. He imitated the style of Ruisdael and other Dutch masters; but his later pictures are inferior to his earlier productions. He died in 1734. He had a daughter, LUIGIA MARIA ROSA, who also distinguished herself as a landscape painter. She died in 1759.

ALBORESI, GIACOMO, a Bolognese painter, who was born in 1632, was a scholar of Domenico Santi and Agostino Metelli. He painted historical subjects, but was more celebrated for his pictures of architectural views. He worked chiefly in fresco, and in conjunction with Fulgenzio Mondini, painted for the church of San Petronio, at Bologna, the 'Death and Canonization of St. Anthony of Padua.' In the church of San Giacomo Maggiore, he painted some subjects of perspective, in which the figures were by Bartolommeo Passarotti. He died at Bologna in 1677. He also worked in conjunction with Antonio Maria Pasio, in the cathedral at Florence.

ALBORN. See AHLBORN.

ALBRECHT, BALTHASAR AUGUSTIN, who was born at Berg, near Aufkirchen in Bavaria, in 1687, was a pupil of Nikolaus Gottfried Stuber, and studied in Venice and Rome. On his return to his native country in 1719, he became popular as an historical painter, and was appointed court-painter and inspector of the Picture Gallery at Munich, where he died in 1765. The churches and galleries of Bavaria possess many paintings by him.

ALBRECHT, C., an obscure German engraver, of Berlin, mentioned by Heineken. He worked only for the booksellers, and his plates are so indifferent, that they are not considered by that author worthy of being specified.

ALBRIZZI. See ALBERICI.

ALCAZAR. See PARET Y ALCAZAR.

ALDE, H. VAN. See ALDEWERELD.

ALDEGREVER, HEINRICH (or ALDE GRAVER). This celebrated artist was born in 1502, in Westphalia, probably at Pader born, where his parents resided, but he lived chiefly at Soest. Albert Rosenberg, the latest German writer on the 'Little Masters,' considers he never was a pupil of Dürer, nor ever even visited Nuremberg, though Van Mander reports that he painted two wings for an altar-piece in a church there. His works show, however, that he was much influenced by Dürer's practice, and also by that of Barthel Beham and Georg Pencz. On his return to his own country, he applied himself at first entirely to painting; and, according to Füssli, painted some pictures for the churches and convents, which have not been identified.

The following is a list of his few known paintings:

Basle.	<i>Museum.</i>	Portrait of David Joris ( <i>doubtful</i> ).
Berlin.	<i>Museum.</i>	Portrait of Engelbert Thierlaen. 1551.
Breslau.	<i>Art Club.</i>	Portrait of Count Philipp of Waldeck ( <i>dated 1535</i> ).
Brunswick.	<i>Museum.</i>	Portrait of Magdalena Wittig. 1541.
Prague.	<i>Museum.</i>	Christ sitting on his tomb. 1529.
Vienna.	<i>Liechtenstein Gallery.</i>	Portrait of a young man ( <i>dated 1544; perhaps his best</i> ).

After a few years he devoted himself entirely to engraving, and in that branch acquired a distinguished reputation amongst those artists who are called the Little Masters, from their having generally engraved plates of a small size. He died, it is supposed, at Soest, in 1558. His execution is uncommonly neat; he worked entirely with the graver, in a style that is evidently founded on that of Albrecht Dürer, and his plates are finished with great precision and delicacy. His design was full of invention, and his drawing shows more of the Italian Renaissance influence, than that of many contemporary German artists. He usually marked his plates with the cipher given above. His engravings are very numerous, exceeding three hundred. They bear dates from 1522 to 1555, the latest authentic date on any of his works. The following is as general a list of them as the nature of this work will admit, and comprises all his principal plates: for fuller information the inquirer is referred to the minute descriptions to be found in Heineken, Bartsch's 'Peintre Graveur,' and Meyer's 'Künstler-Lexikon.'

#### PORTRAITS.

Aldegrever, without a beard; *Aldegverers*. *Ætatis 28*. 1530.

The same, with a thick beard. Anno 1537. *Ætatis sue 15*.

Bust of Martin Luther. 1540.

Bust of Philip Melancthon. 1540.

Albert von der Helle. 1538.

Wilhelm, Herzog von Jülich. 1540.

Johann van Leyden, chief of the Anabaptists.

Bernhard Knipperdollinck, the fanatic.

#### VARIOUS SUBJECTS.

Six—Of Adam and Eve driven out of Paradise. 1540.

Four—Of the History of Lot. 1555.

Four—Of the History of Joseph and his Brethren. 1532.

Seven—Of the History of Thamar and Absalom. 1540.

David and Bathsheba. 1532.

The Judgment of Solomon. 1555.

Judith with the Head of Holofernes. 1528.

Four—Of the History of Susannah. 1555.

Four—Of the Parable of the good Samaritan. 1554.  
 Five—Of the Rich Man and Lazarus. 1554.  
 The Four Evangelists. 1539.  
 The Adoration of the Shepherds. 1553.  
 The Virgin and Infant, reposing under a tree. 1527.  
 The Virgin carrying the Infant Jesus, with a standard. 1552.  
 Medea and Jason. 1529.  
 Romulus and Remus taken from their mother, Rhea Sylvia.  
 Tarquin and Lucretia. 1539.  
 Sophonisba taking the Poison. 1553.  
 Marcus Curtius about to leap into the Gulf. 1532.  
 Mutius Scævola before Porsena. 1530.  
 Titus Manlius ordering his Son to be decapitated. 1553.  
 It is curious to observe that in this print, as well as in one of the same subject by Georg Pencz, the instrument of execution resembles the guillotine used in France during the Revolution.  
 The Count d'Archambaud destroying his Son before his Death; inscribed *Pater ne post suam mortem, &c.* 1553.  
 Hector in Combat; small frieze. 1532.  
 The Battle of Hannibal and Scipio. 1538.  
 Seven—The Divinities that preside over the Planets. 1553.  
 Thirteen—The Labours of Hercules; fine, and scarce. 1550.  
 Orpheus and Eurydice; the only etching by this master; very scarce. 1528.  
 Fourteen small plates of different allegorical subjects. 1549 and 1550.  
 Seven—Of the Virtues 1552.  
 Seven—Of the Vices. 1552.  
 Eight—Of the Empire of Death over Humanity. 1541.  
 Twelve—Of the Procession of a Westphalian Wedding. 1538.  
 Eight—Of a similar subject. 1551.  
 Six—Of Death dragging away persons of both sexes. 1562.  
 A Woman holding an hour-glass, with a skull and a globe, on which is inscribed *Respicite finem.* 1529.  
 A Woman with wings, standing on a globe, holding the symbols of prudence and temperance. 1555.  
 An Officer carrying a flag. 1540.  
 A Man with a sword, surprising a monk and a nun. Dated 1530. Very rare.  
 Monk and Nun. 1532.  
 The Society of Anabaptists, with a number of figures in a bath. This is engraved by Virgil Solis after *Aldenrath*.

Also three sets of wedding processions, one of twelve prints, the others of eight each; and ninety-nine beautiful vignettes, and other ornaments. These last connect him with the goldsmith's art. A good collection of his engravings may be seen in the Print Room at the British Museum. W. B. S.

**ALDENRATH, HEINRICH JAKOB**, who was born at Lübeck in 1775, was a portrait painter, a miniaturist, and a lithographer. He received instruction from Johann Jakob Tischbein and from Friedrich Karl Gröger, with whom he commenced a friendship which was only severed by Gröger's death in 1838. Together they visited the Academies of Berlin, Dresden, and Paris; and after sojourns in Lübeck, Kiel, and Copenhagen, they finally settled at Hamburg in 1814, and became celebrated as portrait painters. Aldenrath died in Hamburg in 1844. It is said that he painted the portrait of the King of Denmark no less than thirteen times. Among his lithographs may be mentioned the following:

His own Portrait.  
 Portrait of Friedrich Karl Gröger.  
 Portrait of Klopstock, the poet.  
 Portrait of Count Stolberg, the poet.  
 Portrait of Adolphus, Duke of Cambridge.

**ALDEWERELD, H. VAN**, a Dutch painter, who

flourished at Amsterdam about the middle of the 17th century, was chiefly engaged in painting portraits, generally of celebrated personages, several of which have been engraved. He occasionally painted genre pictures. He is frequently called in error, H. van Alde, because he was accustomed to sign his name H. van Alde, with the addition of a sketch of a world, which was overlooked.

**ALDIGHIERO DA ZEVIO.** See **ALTICHIERO DA ZEVIO.**

**ALDIVERTI, ALFONSO**, the son of a notary, flourished in the early part of the 17th century at Rovigo. He painted in the church of Santa Maria della Neve, scenes from the Life of Christ. The 'Christ Condemned' is signed and dated 1615. Bartoli says of these works, that they are painted in an antique style, and remind one of Dürer's engravings. He also painted a 'St. Charles Borromeo,' in San Bartolommeo, in Rovigo.

**ALDROVANDINI, POMPEO**, son of Mauro, and cousin and pupil of Tommaso, was born at Bologna in 1677. He was employed much in the churches, palaces, and theatres of Dresden, Prague, and Vienna, and executed many excellent works in oil, in fresco, and in distemper. He died at Rome in 1735.

**ALDROVANDINI, TOMMASO**, the son of Giuseppe Aldrovandini, an architectural painter, was born at Bologna in 1653. He was instructed in the first principles of design by his uncle Mauro Aldrovandini, an eminent painter of the same subject. Tommaso's talent lay in painting perspective views and architectural subjects, in which the figures were painted by Marc Antonio Franceschini and Carlo Cignani, to whose pictures he in return painted architectural backgrounds; he also studied figure painting under Cignani. He decorated churches, palaces, and theatres in many of the principal cities of Italy—Forli, Verona, Venice, Parma, Turin, Ferrara, and Genoa, and especially in his native Bologna. His most considerable work was the Council Chamber of the Ducal Palace at Genoa, which he executed in conjunction with Franceschini; it has since been destroyed by fire. He died in 1736.

**ALÉ, GILLES (or HALLET)**, of Liege, flourished in the latter half of the 17th century, and was distinguished for the purity of his style, according to the principles of the Roman school. He painted in conjunction with Morandi, Bonatti, and Romanelli; and executed an altar-piece in oil, and the ceilings of the chapels in fresco, for the church of Santa Maria dell' Anima in Rome. He died in 1689. Most of the paintings by him in Liege were destroyed when the French bombarded that town in 1691.

**ALEFOUNDER, JOHN**, a student of the Royal Academy Schools, practised for some time in London the art of portraiture, occasionally in miniature. He subsequently went to India, and died in 1795 at Calcutta, from the effects of the climate. In 1784 Bartolozzi engraved the portrait of 'Peter the Wild Boy,' after him, and in the same year Hodges engraved his portrait of J. Edwin the Actor.

**ALEKSYEEV, FEODOR JAKOVLEVICH**, 'the Russian Canaletto,' was born at St. Petersburg in 1757. After he had received an education in the Academy of his native city he went to Venice for the improvement of his art. On his return to Russia, he rose to great fame as a painter of archi-



teatural views, and was much employed by the emperor and nobility of Russia to decorate their palaces. He died in St. Petersburg in 1824. The Hermitage possesses good examples of his views of Moscow, which are considered his best productions.

ALEMANI, GAETANO (or ALAMANNI), a painter of Bologna—who distinguished himself in various styles, particularly in architectural and ornamental painting for the decoration of churches and theatres—flourished in the latter half of the 18th century. He died in 1782.

ALEMANNI, GIOVANNI (or ALAMANNUS), was also called GIOVANNI DA MURANO (one of the Venetian Isles). He is supposed from the former name to have been a German. He worked in conjunction with Antonio da Murano. Between them they executed two pictures now in the Academy at Venice; a 'Coronation of the Virgin,' signed and dated, JOANES ET ANTONIUS DE MURIANO F., MCCCXXX., and a 'Madonna and Child enthroned,' signed and dated 1446, JOHANNES ALAMANNUS ANTONIUS DA MURIANO FE. Several pictures by them are still in the chapel of San Tarasio in San Zaccaria at Venice. Alemanno is known to have painted from 1440 till 1447, after which year there is no record of him.

ALEMANNI, JUSTUS D' (or ALLAMAGNA), a German painter, who practised at Genoa in the 15th century. He painted in fresco an 'Annunciation' in a cloister of Santa Maria di Castello, in 1451; Lanzi considers it a precious picture of its sort, finished in the manner of the miniaturists, and apparently the precursor of the style of Albrecht Dürer. Justus d'Alemanno is not the same as Justus of Ghent, as some writers have supposed.

ALEMANNI, PIETRO, a painter of Ascoli in the latter part of the 15th century, was a pupil of Carlo Crivelli. Several of the churches of Ascoli possess paintings by him, but they show little ability either in drawing or colour. The church of Santa Maria della Carità has an altar-piece by him dated 1489, representing the 'Virgin and Child between SS. Michael, Blaise, Jerome, and Nicholas;' and in the collection of the late Mr. Barker of London was a 'Virgin and Child, enthroned.' No exact information can be given of the dates of his birth or death.

ALEMANS. See HALLEMANS.

ALLEN, JAN VAN, a Dutch painter, was born at Amsterdam in 1651. He was an imitator of Melchior Hondekoeter, and his pictures, like those of that master, represent fowls, landscapes, and still-life. Though inferior to Hondekoeter, he painted those objects with great fidelity. He also imitated other masters of the period with so much success that his copies have often passed for originals. He died in 1698.

ALANI, TOMMASO DE, called IL FADINO, was born at Cremona, and, according to Orlandi, was a disciple of Galeazzo Campi. He was also influenced by the works of Perugino. He painted history in the style of his instructor, and his works in San Domenico, at Cremona, where he was employed with Campi, are so much in the manner of that master that it is difficult to distinguish them. Neither the date of Alani's birth nor that of his death is known. Orlandi says he was born in 1500, but a picture signed by him bears that date. It is a 'Madonna and Child with Saints,' in the Bignani Collection, Castel Maggiore. Another, a

'Nativity,' signed and dated 1515, formerly in the church of San Domenico, is in the town-hall of Cremona.

ALLENZA, LEONARDO, a Spanish painter and etcher, was born at Madrid in 1807. He studied art under Juan Rivera and José de Madrazo, and became a good portrait painter, but was more especially famous for his pictures of the habits of the lower classes. He became a member of the Academy of Madrid in 1842; and died there three years later.

ALEOTTI, ANTONIO, a Ferrarese painter, who flourished at the end of the 15th century, was a native of Argenta. He is probably identical with Antonio dall'Argento, who lived in 1495, and painted the frescoes in the Chiesa della Morte in Ferrara.

ALESIO, MATTEO PEREZ DE, called by Baglione MATTEO DA LECCIO. This painter was born in 1547, and studied under Michelangelo. He was a Roman by birth, but he is chiefly known by the works he executed in Spain, whither, in 1583, he had been induced to migrate by the liberal protection bestowed on art by Philip II. It does not, however, appear that he went thither by the invitation of the king, or that he was employed by that monarch in the Escorial. His principal works are his fresco paintings in the churches at Seville. His manner of designing partakes of the grandeur of Michelangelo. The most remarkable performance of Alesio is a colossal picture, painted in fresco, in 1584, in the cathedral at Seville, representing St. Christopher carrying the Infant Saviour on his shoulder. It is of prodigious dimensions, the figure of St. Christopher being nearly forty feet high. Palomino speaks of this enormous production in very high terms. He painted in 1587 the same subject for the church of San Miguel, and he also painted in other public edifices at Seville. After residing some years in Spain, he is said to have quitted it on account of the preference given to the works of Luis de Vargas, whose superiority the candour of Alesio induced him to be one of the first to acknowledge. Palomino says that Alesio returned to Rome and died there about the year 1600. Baglione, on the other hand, tells us that, after having acquired great riches in the West Indies, he died there in poverty.

ALESSANDRI, INNOCENTE, an Italian engraver, was born at Venice about the year 1740, and was instructed by F. Bartolozzi, before that artist left Italy. He has executed several prints in line, aquatint, and chalk, among which are the following:

Four prints, representing Astronomy, Geometry, Music, and Painting; after *Domenico Maggiotto*.

The Virgin Mary, with the guardian angel and the souls in Purgatory; after *Seb. Ricci*.

The Virgin Mary with a glory of angels; after *Piazzetta*.

The Annunciation; after *F. le Moine*.

The Flight into Egypt; after *the same*.

Two Landscapes; after *Marco Ricci*.

Two series of Twelve Landscapes; after *the same*.

ALESSANDRINO. See MAGNASCO, ALESSANDRO. ALESSANDRO and JULIO, two painters of Italian origin, of whom little is known, were supposed to have been brothers and fellow-pupils under Giovanni da Udine. In the early part of the 16th century, they painted in the Alhambra, Granada, and elsewhere in Spain, frescoes in the

manner of Raphael, which had much influence on the style of art in Andalusia.

ALESSON. See EKEMANN-ALESSON.

ALEWIJN, JAN, an amateur painter, who made many drawings after the pictures of the old masters. He resided at Amsterdam and at Utrecht, where he died in 1839. He had a son named DIRK, a landscape painter, who was born at Amsterdam in 1800, and died there in 1842.

ALEXANDER, JOHN. This painter and etcher, a descendant of George Jamesone, was a native of Scotland. He went to Italy and studied in Florence; he practised engraving at Rome about the year 1718. His prints are slight etchings, principally after Raphael, not very correctly drawn, and but very indifferently executed. He returned to Scotland in 1720, and painted several historical pictures. On the staircase of Gordon Castle is the 'Rape of Proserpine' by him. Alexander died about the middle of the 18th century. He engraved a portrait of George Jamesone, and six plates after the frescoes of Raphael in the Vatican.

ALEXANDER, WILLIAM, an English water-colour draughtsman, was born at Maidstone in 1767. He accompanied Lord Macartney to China, and made drawings of the scenery and customs of that country to illustrate Sir George Staunton's 'Historical Account of the Embassy.' He also published a work on the Costume of China, and another on the Punishments of China. In 1802 he was made teacher of drawing at the Royal Military College at Great Marlow; and afterwards, in 1808, assistant-keeper of the antiquities in the British Museum, in which capacity he had charge of the collection of prints and drawings. He likewise made the drawings for the earlier volumes of the 'Descriptions of Ancient Marbles and Terracottas in the British Museum.' His designs for Britton's 'Architectural Antiquities,' and other publications, show considerable talent. Several of his water-colour drawings may be seen in the South Kensington Museum. He died in 1816.

ALEXEIEFF. See ALEKSYEVV.

ALFANI, DOMENICO (DI PARIS), a native of Perugia, and scholar of Perugino, was born, according to Pascoli, in 1483; but all we know for certain is that his birth took place in the last quarter of the 15th century. The earliest work known by him is a 'Madonna and Child with SS. Gregory and Nicholas,' dated 1518, in the Collegio Gregoriano, at Perugia. His works bear a great resemblance to those of Raphael, and, were it not for the delicacy of the colouring, they might be assigned to his school. His reputation has been somewhat injured by that of his son Orazio; and even in Perugia some fine paintings were long considered to be by Orazio, which have since been restored to Domenico. The difficulty of discriminating their works is increased by their having painted several altar-pieces in conjunction; particularly that at the church of the Conventuals at Perugia, which is mentioned by Mariotti. 'A Holy Family' in the tribune of the Uffizi is attributed by some to the father, by others to the son. Domenico painted—in conjunction with his son—a 'Crucifixion' for San Francesco at Perugia, in 1553, in which year he is supposed to have died.

ALFANI, ORAZIO (DI PARIS, or more properly, DI DOMENICO), was born at Perugia about the year 1510. He was a scholar of his father, and studied the works of Raphael, whose graceful manner he imitated with such success, that some of his best

pictures have been mistaken for the early productions of that master. Orazio is celebrated as having been the first president of the Academy of Perugia, which was founded in 1573. He died in Rome in 1583. A 'Holy Family,' said to be by him, is in the Uffizi, and there is in the Louvre a 'Marriage of St. Catherine,' dated 1548, which is attributed to him.

ALFARO, ARTEAGA Y. See ARTEAGA.

ALFARO Y GAMEZ, JUAN DE, a Spanish painter, was born at Cordova, in 1640. He was first a scholar of Antonio del Castillo, but finished his studies at Madrid under Velazquez, whose manner he followed, particularly in his portraits. He knew very little of design, but was a good colourist, having been employed by Velazquez in copying the works of Titian, Rubens, and Van Dyck. In the church of the Carmelites is a fine picture, by Alfaro, of the 'Incarnation;' and in the church of the Imperial College at Madrid is his celebrated picture of the 'Guardian Angel.' Palomino relates a story which proves that he possessed more vanity than skill. Being employed to paint subjects from the life of St. Francis for the cloister of the convent of that name, he took them from prints, but had the folly to put to each of them *Alfaro pinxit*. His first master, Castillo, to chastise his vanity, obtained permission to paint one, and placed at the bottom *non pinxit Alfaro*, which passed into a proverb. He was fond of travelling, was well versed in literature, wrote poetry, and some interesting notes on the lives of Becerra, Cespedes, and Velazquez. He painted the portrait of Calderon, which was placed over the tomb of the poet in the church of San Salvador at Madrid. His conduct towards his patron, the Admiral of Castille, has left a greater stain on his memory than even his vanity. He forsook the admiral when he was banished, and meanly solicited his patronage when recalled: the repulse he received produced melancholy, and caused his death, which took place in Madrid in 1680.

ALFIANO, EPIFANIO D', a monk of San Salvi, at Vallombroso in Tuscany, is mentioned by Heineken as a lover of the arts, who amused himself with engraving. He engraved a set of plates of festivals and decorations, dated 1592; and in 1607 a book of writing, in which he styles himself 'Priore dello Spirito Santo di Firenze.'

ALFON, JUAN, born at Toledo, painted, in 1418, several altar-screens for the cathedral of that city, which are still preserved.

ALFORÆ, NICCOLÒ GUGLIELMO. This engraver, of whom little is known, was a native of Lorraine, but resided at Rome. There is a set of twelve small upright prints of flowers by him, which, although not very delicately executed, are done in a masterly style and with great spirit. They are inscribed *Nicholaus Gulielmus Alforæ Lotharingus fecit, Romæ*.

ALGARDI, ALESSANDRO. This eminent artist distinguished himself as an architect, sculptor, and engraver. He was born at Bologna in 1602, and was educated under Giulio Cesare Conventi. As an engraver the few plates we have by him are executed in a free, bold, and open manner, in the style of Agostino Carracci. He died in 1654. He generally marked his plates with this monogram:



The following are attributed to him:

The Crucifixion; a large upright plate.  
The Souls delivered from Purgatory; oval.

A Blind Beggar and his dog; *after Carracci.*

The Cries of Bologna, *after Annibale Carracci*, in eighty plates, engraved by *Algarotti*, in conjunction with *Simon Guillain*.

ALGAROTTI, Conte FRANCESCO, was born at Venice in 1712. This eminent writer was considered one of the greatest connoisseurs in Europe in painting, sculpture, and architecture. He designed and etched for his amusement several groups of heads, one of which, containing thirteen heads, in the style of the antique, is dated 1744. The best edition of his works on art was published at Venice in 1791-94. He died at Pisa in 1764.

ALGHISI. See GALASSI.

ALIAMET, FRANÇOIS-GERMAIN, younger brother of Jean Jacques, was born at Abbeville, in 1734. After having learned engraving at Paris, he came to London, and worked for some time under Sir Robert Strange. His works are considered inferior to those of his brother. He died in 1790. He engraved several portraits, and historical subjects, of which the following are the principal:

Mrs. Pritchard, in the character of Hermione; *after Pine.*

The Flattery of the Courtiers of Canute reproved; *after Pine.*

The Adoration of the Shepherds; *after Annibale Carracci.*

The Circumcision; *after Guido.*

The Annunciation; *after Le Moine.*

St. Ignatius kneeling; *after the same.*

The Stoning of Stephen; *after Le Sueur.*

A Sacrifice to Pan; *after A. Sacchi.*

The Surrender of Calais to Edward III.; *after Pine.*

The Bathers; *after Watteau.*

ALIAMET, JEAN JACQUES, a clever French engraver, was born at Abbeville in 1726. He was a pupil of J. P. le Bas, and was first employed in vignettes for the booksellers, but he soon attempted more important works, and distinguished himself by some plates he engraved from the pictures of Joseph Vernet. He principally excelled in landscapes and sea-pieces, and was one of the eight engravers who executed the series of 'Batailles de la Chine' for the Emperor of China in the years 1765 to 1774. His style of engraving was very neat; he worked with the graver and dry point, expressed the various degrees of colour well, and carefully avoided any exaggeration of shadow. He died in Paris in 1788. The following are among his best prints:

A Landscape, with figures and cattle; *after Berchem.*

The Port of Genoa; *after the same.*

A Landscape, with a stag-hunt; *after the same.*

The Female Villagers; *after the same.*

The Village Pleasures; *after the same.*

The Spanish Halt; *after Wouwerman.*

A Guard of Uhlands; *after the same.*

The Moon rising; *after A. van der Neer.*

A View of Boom, by moonlight; *after the same.*

The Amusements of Winter; *after A. van de Velde.*

A Storm; *after Joseph Vernet.*

A Fog; *after the same.*

A Fire in a Sea-port by Night; *after the same.*

Two Sea-pieces—The Fishermen, and Return from

Fishing; *after the same.*

Four—The Four Times of the Day; *after the same.*

Two plates of the Witches' Meetings; *after Leuiers.*

The Birth of Venus; *after Jeaurat.*

ALIBERTI, GIOVANNI CARLO, a Piedmontese painter, was born at Asti, in 1680. It is not stated under whom he studied; but, according to Lanzi, he executed several considerable works in fresco in the churches of his native city. He painted the ceiling of the church of Sant' Agostino, representing that saint taken up into heaven surrounded by

angels; and in the choir of the same church, a picture of St. Augustine baptizing a number of children, and other figures. The composition is ingenious, with a fine expression in the heads, and embellished with architecture. He died about the year 1740. His style consists of a mixture of Maratti, of Giovanni da San Giovanni, and of Correggio; heads and feet that might be attributed to Guido or Domenichino; forms peculiar to the Carracci, drapery of Paolo Veronese, and colours of Guercino.

ALIBRANDO, GIROLAMO, a Sicilian painter, called 'the Raphael of Messina,' was born in 1470, and received his first instruction in the school of the Antonj. The fame which Antonello da Messina, his countryman, had acquired in Venice, induced him to visit that city, and he there received, for a short time, instruction from Antonello. He also enjoyed the friendship of Giorgione. He afterwards went to Milan, where he became a disciple of Leonardo da Vinci. He then went to Rome and studied the antique, and the works of Raphael; from Rome he went to Parma, and thence back to Messina, which town possesses his best works, the most important of which was a large picture of the 'Presentation in the Temple,' painted in 1519, for the Chiesa della Candelora. It was in existence in the early part of the century, but is now no longer to be found. Alibrando died of the plague in 1524 at Messina.

ALIENSE, L'. See VASSILACCHI.

ALIGHIERI, GIOVANNI, a monk who flourished in Ferrara about 1195, painted miniatures in the codex of Virgil in the possession of the Carmelites in that city.

ALIGNY, See CARUELLE D'ALIGNY.

ALIPRANDI, MICHELANGELO, a painter of Verona, flourished from about 1560 to 1582. He was an imitator, if not a pupil, of Paolo Veronese, and executed after the manner of that master an altar-piece—the 'Madonna and Child between St. Roch and St. Sebastian'—in the church of SS. Nazaro e Celso, at Verona, where it is still preserved. Many of the works which Aliprandi painted in and around his native city have unfortunately perished.

ALIX, JEAN, a French painter and engraver, born in Paris in 1615, was a scholar of Philippe de Champagne, some of whose paintings he engraved in the style of Morin, but as a painter we have no account of his works. There is an etching by him, of a 'Holy Family,' after Raphael, executed in a very light and pleasing style.

ALIX, PIERRE MICHEL, born at Honfleur, in 1752, was a scholar of Le Bas. He engraved in line and executed in aquatint a set of portraits of eminent men, which were printed in colours, as well as a large portrait of Napoleon in his coronation robes. He died in Paris in 1817. In Meyer's 'Künstler-Lexikon' is a list of 104 of his plates—historical pieces and portraits after various painters.

ALKEN, HENRY, a well-known painter and engraver of sporting subjects, published, in 1816, 'The Beauties and Defects of the Horse;' in 1821, 'National Sports of Great Britain,' with fifty coloured plates, and in succeeding years, several similar works. He also published in 1849, 'The Art and Practice of Etching,' and in 1869, 'Jorrock's Jaunts and Jollities.'

ALKEN, SAMUEL, worked in London as an engraver in aquatint towards the close of the 18th

century. He chiefly produced illustrations for topographical works—such as 'Views in Cumberland and Westmoreland,' in 1796, and 'Views in North Wales,' in 1798.

ALLAIS, JEAN ALEXANDRE, the son of artistic parents, was born in Paris in 1792. His father, LOUIS JEAN ALLAIS (1762—1833), was an engraver of merit, and his mother, *née* Briceau, practised the same art. Jean-Alexandre studied under David, Urbain, Massard, and Fosseyeux, and soon became famous for his prints, which were for the most part executed in aquatint. He engraved chiefly after the works of Schoppin, Jacquand, Fragonard, Dubufe, and Leonardo da Vinci. Allais died in Paris in 1850.

ALLAMAGNA. See ALEMANNO, JUSTUS D'.

ALLAN, DAVID, a Scotch painter, was born at Alloa, in 1744. He received the rudiments of his art in the Academy at Glasgow, founded by Robert and Andrew Foulis, the printers. He went to Italy in 1764, to pursue his studies, and gained in 1773 at Rome the prize medal, given by the Academy of St. Luke for the best historical composition, by his 'Corinthian Maid drawing the shadow of her lover.' He resided there for nearly fourteen years, and painted landscapes in the style of Gaspar Poussin. He returned in 1777, and supported himself by portrait painting in London until 1780, soon after which he settled in Edinburgh, where he was made, in 1786, master of the Academy. He died near Edinburgh in 1796. Allan is sometimes called the 'Hogarth of Scotland.' He made in 1787 four humorous drawings of the Sports of the Carnival at Rome, which were engraved by Paul Sandby. He also designed and engraved a series of illustrations to Allan Ramsay's 'Gentle Shepherd,' published in 1788, and etched some plates for the 'Songs of the Lowlands of Scotland,' published in 1798. David Allan's portrait, by himself, is in the Scottish National Gallery.

ALLAN, SIR WILLIAM, was born in Edinburgh, in 1782, and was in the first instance apprenticed to a coach painter, but afterwards studied some years at the Trustees' Academy in the above-named city, where he was the fellow-student of David Wilkie, and John Burnet the engraver. Allan was the first of the triumvirate to make his way to London. He began by taking Opie for his model, imitating him very closely in a picture, called 'A Gipsy Boy and Ass,' which was exhibited at the Royal Academy in 1805. In this year, disappointed of the success he had looked for in the metropolis, he went to St. Petersburg, where, through the kind offices of Sir Alexander Crichton, then physician to the imperial family, he met with considerable patronage as a portrait painter. He afterwards visited the interior of Russia, Tartary, and Turkey, where he collected materials for many original and characteristic works, which he afterwards painted, illustrative of the scenery and customs of eastern Europe. In 1809 he sent a picture to the Royal Academy called 'Russian Peasants keeping their Holiday,' but this did not attract much attention; and he did not again contribute to the Exhibition for the next six years. In 1814 he returned to London, and in 1815 exhibited his picture of 'Circassian Captives,' now in the possession of the Earl of Wemyss. This was followed by 'A Circassian Chief selling to a Turkish Pasha captives of a neighbouring tribe taken in war,' and others of similar scenes which the artist had witnessed in his travels.

But these productions did not sell at the time (some of them are now in the possession of the Emperor of Russia), and the artist was so disheartened that he talked of retiring to the wilds of Circassia, when Sir Walter Scott stepped in, and started a lottery of one hundred subscribers of ten guineas each for the last-named picture, which, although the list was not entirely filled, put a considerable sum into Allan's pocket. This happy circumstance caused him to alter his views, and remain at home, enjoying the patronage of such friends as the great novelist introduced to him. He now, with the sole exception of a picture of 'Tartar Robbers dividing their Spoil,' adopted a class of subjects wholly different from those he had attempted before; as, 'A Press Gang,' 'The Parting between Prince Charles Stuart and Flora Macdonald at Portree,' and 'Jeannie Deans's first Interview with her Father after his return from London;' he, however, still made but little progress in public favour, and again he was almost giving way to despair, when his sketch of 'The Murder of Archbishop Sharp on Magus Muir,' so admirably described in 'Old Mortality,' attracted the notice of Sir Walter Scott, who encouraged him to make a picture of it, which was purchased by Mr. Lockhart, and, being engraved, was published with much success. Allan now resolved to devote himself entirely to subjects of Scottish history; and his next work of consequence was 'John Knox admonishing Mary Queen of Scots on the day when her intention to marry Darnley had been made public,' exhibited at the Royal Academy in 1823, and well known by the fine engraving of it by Burnet. This was followed in 1824 by 'Sir Patrick Lindesey of the Byres and Lord William Ruthven compelling Mary Queen of Scots to sign her abdication,' and in 1825 by 'The Regent Murray shot by Hamilton of Bothwellhaugh,' which was exhibited at the Royal Academy, and bought by the Duke of Bedford for 800 guineas. This picture procured Allan's election as an Associate of the Academy. The works which next followed from his pencil were of unequal merit. Amongst the best were, in 1831, 'Lord Byron reposing in the house of a Turkish Fisherman, after swimming across the Hellespont,' and a 'Portrait of Sir Walter Scott sitting in his study reading the proclamation of Mary Queen of Scots previously to her marriage with Darnley' (engraved by Burnet). In 1833 he produced a picture entitled 'The Orphan,' and representing Anne Scott seated on the floor near her father's chair at Abbotsford. This was bought by Queen Adelaide, and is now in the Royal Collection at Buckingham Palace. Allan paid a second visit to the Continent in 1830, and in 1834 visited Spain. His picture called 'The Moorish Love Letter,' and other characteristic productions now exhibited, secured his promotion to the rank of Royal Academician in 1835. In 1838 he was chosen to fill the presidential chair of the Royal Scottish Academy, rendered vacant by the death of George Watson; and in 1841 he succeeded Sir David Wilkie as Limner to the Queen for Scotland, an office which entitles the holder to the honour of knighthood, and a small salary. In 1843 Sir William Allan exhibited at the Royal Academy his picture of 'The Battle of Waterloo,' which was purchased by the late Duke of Wellington. He exhibited another and larger picture of the same subject at the Fine Arts competition in Westminster

Hall in 1843, which, however, to his great disappointment, found no purchaser. In the former picture Napoleon is the principal figure in the foreground; in the latter the Duke of Wellington. In 1844 he revisited St. Petersburg, and, on his return, painted for the Emperor Nicholas a picture of 'Peter the Great teaching his subjects the Art of Ship-building,' which was exhibited in London in 1845, and is now in the Winter Palace at St. Petersburg. Sir William died in his painting-room at Edinburgh before a large unfinished picture of 'The Battle of Banockburn,' in 1850. This picture is now in the National Gallery of Scotland. Besides his other titles, he held those of Honorary Member of the Academicians of New York and Philadelphia. His excellence as a painter consisted chiefly in considerable dramatic power in telling a story, and in skilful composition. As a colourist he was deficient. In the National Gallery is a single example of his pencil, 'Tartar Robbers dividing their Spoil,' which was painted in 1817 (Vernon Collection), and which has been engraved by J. Stewart, and by J. T. Smyth.

ALLARD, ABRAHAM, an engraver and print-seller. There are twelve views of the towns of Friesland engraved by this artist; and in the British Museum is a large print, representing the Garden of Love, entitled *Het Lust Hof van Flora*; partly etched and finished with the graver in a stiff, clumsy style, inscribed *A. Allart fecit. C. Allart edit.* He lived at Amsterdam towards the close of the 17th and the beginning of the 18th century.

ALLARD, CAREL, an engraver and printseller, who executed a number of mezzotint portraits of English celebrities, after the paintings of Lely. There are in the British Museum four plates of 'The Seasons,' represented in half-length figures, executed in a coarse, heavy style, without any taste. He flourished at Amsterdam toward the close of the 17th, and the beginning of the 18th century.

ALLARD, HUIJCH, a Dutch engraver, flourished at Amsterdam in the latter part of the 17th century. By him we have 'The Flight of King James after the Battle of the Boyne,' 1690—*Hugo Allard, fecit, Carolus Allard, excudit*—and some portraits, amongst which is that of Adriaan Pauw, one of the negotiators of the peace of Münster.

ALLARD, JEAN PIERRE EUGÈNE, a French historical and portrait painter, was born at Lyons in 1829. He studied under Flandrin and Jannot, and afterwards went to Rome, where he was assassinated in his studio in 1864.

ALLEGRAIN, ETIENNE, a French landscape painter, born in Paris in 1644, painted works which were much esteemed. Two landscapes by him are in the Louvre—one of which was formerly ascribed to Millet—and several, in the manner of Francisque Millet, are at Versailles. At the Hermitage at St. Petersburg is a 'Landscape, with the finding of Moses.' He died in 1736 in Paris.

ALLEGRAIN, GABRIEL, born in Paris in 1679, son and pupil of Etienne, painted in the manner of his father: he died in 1748. He exhibited at the Salon from the year 1737 to 1747, missing a year occasionally. There are by him at Versailles views of the gardens of Versailles, of the château of St. Germain-en-Laye, and of the château of Vincennes.

ALLEGRI, ANTONIO, commonly called COR-

REGGIO, was born, according to his Italian biographer Pungileoni, in the year 1494, in the small town of Correggio near Mantua. His father, Pellegrino Allegri, was a merchant, or tradesman in comfortable circumstances, as is proved by his having purchased in 1516 a clothier's business, and also by his having farmed for nine years two estates for which he paid 150 gold ducats a year. His mother, named Bernardina Piazzola, belonged to the Ormani or Aromani family, and brought her husband a dowry of 100 lire.

These facts, which have been distinctly ascertained, prove that Allegri could not have been brought up in poverty, nor could he, as was at one time supposed, have belonged to a noble family of the name of De Allegris, who possessed a castle and estates a short distance from Correggio. He always, it would appear, lived an easy, comfortable bourgeois life, never, it is true, rising to the grandeur and show of some of the other great masters of the Renaissance, but on the other hand never falling into that dire poverty of which Vasari gives such a moving picture. Vasari's narrative indeed, as regards Allegri, has long been known to be more than usually inaccurate. He possessed little real knowledge concerning the distant Lombard master, though he professed a great admiration for him as one "endowed with exalted genius," whose works he praised for their "attractive grace, charming manner, perfect relief, and the exquisite softness of their flesh-tints." Nor has modern research, while showing the incorrectness of Vasari's statements, found out much concerning the personal history of this charming master, who, living far distant from Rome and Florence, the great centres of art in the 16th century, remained unknown to most of his renowned contemporaries, and thus probably missed the important part that he might otherwise have played in the art of his time.

The ascertained facts of his life, stripped of all conjecture and tradition, may be told in a short space. His father, Pellegrino, destined him, it is said, for a learned profession, but this is not certain. At an early age, however, the young Allegri showed an inclination towards painting, which fact does not appear to have been disputed. He had an uncle, named Lorenzo, an indifferent painter of Correggio, from whom he probably acquired the first rudiments of the art; but afterwards there is reason to believe that he studied under a master named Antonio Bartolotti, or Bartolozzi, called also Toguino degli Ancini, who in 1500 was the chief master or *Caposcuola* in Correggio. Bulbarini, in his *Memorie Patrie*, speaks of this painter as having been "often assisted by his pupil Allegri;" but Dr. Meyer does not consider that he gained anything from this master "beyond a certain technical practice in tempera painting." Unfortunately only two of Bartolotti's works are known, and they prove that he had very little capacity.

Mengs is of opinion that Allegri studied in Modena also, under two masters of some repute—Francesco Bianchi, called 'Il Frarè,' and Pellegrino Munari—but there is no historical evidence to support this view beyond a passage in Vedriani's *Pittore Modenesi*, which was added by the publisher at a later date. Bianchi died in 1510 when Allegri was only sixteen, so it is not likely that he derived much knowledge from him, even if we admit that he studied in Modena, which

seems unnecessary, considering that an esteemed master like Bartolotti was to be found nearer home.

But whoever were his early teachers (and other masters besides those named are mentioned), his style seems to have been formed chiefly by the study of Mantegna. It is supposed that he had an opportunity for such study, for it is said he went to Mantua in 1511, at a time when the plague was raging at Correggio, and resided there for some time. Mantegna himself was dead at this time, but at the impressionable period of development such a revelation as that of Mantegna's art could scarcely fail to have a great influence over the style of a youthful artist, and Allegri's study of this master doubtless led to that intimate knowledge of foreshortening and perspective which he exhibits with so much daring in his great works. Crowe and Cavalcaselle imagine also that he associated with Lorenzo Costa during his stay in Mantua, and derived from him something of his love for colour. This certainly could not have been gained from Mantegna, whose art is severely classic and sculpturesque; but Allegri's use of chiaroscuro, his exquisite modelling, and his gracious manner, if we may so call it, bear so much closer affinity to Leonardo da Vinci than to any other master, that it seems almost impossible to doubt that in some way or another he also caught inspiration from him.

However this may be, it is certain that when he came back to Correggio, at about the age of twenty-three, his fame was sufficiently established in his native town for him to receive a commission for an important altar-piece. This altar-piece,—his first authentic picture,—painted in 1514 for the convent of San Francesco in Correggio, is now in the Dresden Gallery. It represents the Madonna enthroned, with St. Francis and other Saints, and is distinguished by a more solemn religious feeling than is observable in his later works. After painting several other altar-pieces and religious subjects in Correggio he received a commission from the lady abbess of the convent of San Paolo, in Parma, to decorate her nunnery with paintings. He accordingly went to Parma in 1518, and accomplished that lovely series of decorative paintings of mythological subjects that are now reckoned among his most beautiful works, although, strange to say, they remained almost unknown for nearly two centuries.

On his return to Correggio in 1519, after this, his first work in Parma, Allegri married a young girl of sixteen, named Girolama Francesca, daughter of Bartolommeo Merlini de Braghelis, arm-bearer to the Marchese of Mantua. She brought her husband some small fortune, and before this, in the same year, 1519, he had received a legacy from his maternal uncle, Francesco Ormani, of a house, several acres of land, and other property, "in consideration of important services." His circumstances therefore could not have been straitened at this time, although, owing to lawsuits and other causes, he did not at once enter upon the possession either of his own or his wife's property. His eldest son, Pomponio, was born on the 3rd of September, 1521, in Correggio, the learned anatomist Lombardi standing god-father on the occasion of the christening.

Allegri, from the time when he was first called to Parma in 1518, appears to have kept up a constant intercourse with that city, and after the

birth of his eldest son he went to reside there with his wife, three other children being born to him while in that city. "We have no trustworthy account," says Dr. Meyer, "of the paintings executed by Allegri, partly in Parma and partly in Correggio, at this time." They were mostly easel pictures, that are now scattered in various galleries and are extremely difficult to identify, numerous false works being attributed to this time. Among the genuine ones, however, the 'Madonna kneeling in worship before the Divine Infant,' in the Uffizi, so well known by means of engraving and constant repetition, the 'Madonna della Cesta,' in the National Gallery, and the 'Zingarella, or Madonna del Cagniglio,' at Naples, are generally thought to belong to this period, and to have been suggested by his young wife and child. In 1520 Allegri received a commission for a far larger work in Parma than any he had hitherto done. This was the painting of the cupola of the church of San Giovanni, for which he entered into a contract with the Benedictines of the convent of San Giovanni, signed on July 6th, 1520. He did not, however, begin the work until about the middle of 1521, and he received the last instalment of the sum paid to him for it on the 23rd of January, 1524, at which date we may conclude that this splendid work was quite finished, for in a document still extant, and in Allegri's own writing, he declares himself to have received "full payment for the remainder of the works completed in the said church," and to be "pleased, satisfied, and fully paid." The exact amount of this 'full payment' is somewhat difficult to determine, although the various sums were found by Pungileoni to have been all entered in the convent books. These amount, when added up, to 272 ducats, and Dr. Meyer is of opinion that Allegri did not receive more than this small sum for his paintings in San Giovanni. Other authorities make it up to 472 ducats. Some of his paintings on the dome of San Giovanni are still in existence, but much ruined by damp and time. Many portions are scattered in galleries. Their subject is the 'Ascension of Christ in the midst of the Apostles,' a subject which gives full play for the painter's marvellous powers. The masterly foreshortening and sense of movement, the brilliancy of the glowing figures, rising as it were from a dark background, have called forth the admiration of all critics.

Allegri's next important work in Parma was the painting the dome of the cathedral, for which he received the commission in 1522, though he did not begin the work till a later date. In the agreement it is specified that he shall receive 1000 gold ducats, equal to about £1500 of our present money; but numerous difficulties and disagreements arose between the chapter of the cathedral and the painter, and, in the end, the latter did not finish more than half of the work stipulated, nor receive more than half the payment. After Allegri's death, indeed, the cathedral laid claim to 140 lire from his heirs on account of some unfinished works in the choir.

But although, as it would seem, Allegri failed to satisfy the cathedral authorities, his paintings in the dome of the cathedral being spoken of disparagingly by contemporary critics as a "mere hash of frogs," these paintings have been the wonder and delight of succeeding generations. The subject represented in the great dome is the

'Assumption of the Virgin,' her form being borne upwards on luminous clouds to heaven, whither she is preceded by the Archangel Gabriel and a joyous choir of angels, all in the most unconstrained attitudes and action. The Apostles, from below, gaze upwards in ecstasy to view the heavenly drama, and numerous *putti*, or boy angels, flutter about, looking as though "about to burst open the dome, and fly out into the open air." The entire absence of all religious conventionality, and the purely sensuous life exhibited in these paintings, show a bold disregard for traditional treatment.

While he was executing these stupendous monumental frescoes, Allegri also painted some of his most perfect oil paintings. Chief among these stand 'La Notte,' or 'The Night,' of the Dresden Gallery, commissioned by a certain Alberto Pratonero of Reggio, in 1522, for the church of San Prospero. This world-famous picture is well known, and need not be described. Sir David Wilkie, who saw it during his travels in 1826, speaks of it as "the most original and poetical of all Correggio's works," and one which "though shorn of its beams from the treatment it has met with, is, in its decay, still not less than an archangel ruined." Since his time it has been restored in 1827 by Palmaroli, and in 1858 by Schirmer, and it is stated by Dr. Meyer to "be in good preservation, only the azure tints of the high lights having somewhat suffered, and the shadows grown darker." It is chiefly admired for its marvellous effect of light, and the poetic idea of making that light emanate from the newborn babe.

The magnificent altar-piece, in the Parma Gallery, of the Madonna with St. Jerome and the Magdalene, called 'Il Giorno,' or 'The Day,' is another of Correggio's works distinguished for its perfection in the management of light and shade, and the voluptuous beauty of the Magdalene. Mengs says of this graceful figure, that "whoever has not seen it is ignorant of what the art of painting can achieve." This great painting was executed for a certain Donna Briseide Colla, of Parma, a widow lady, who paid the painter more liberally than any of his other patrons, giving him, it seems, over and above the stipulated sum of 80 scudi, various presents, consisting of "two cartloads of faggots, several bushels of wheat, and a pig." According to Dr. Meyer, Allegri did not disdain to thus receive payment in kind from some of his less wealthy patrons, and possibly it is upon some tradition of this sort that Vasari's absurd story of his dying under a weight of copper money was founded. The 'Madonna della Scodella,' in the Parma Academy, the 'Madonna and St. Sebastian,' and the 'Madonna and St. George,' at Dresden, are likewise considered to belong to this time of highest achievement.

In 1530, Allegri left Parma, and returned to Correggio, having before this (probably about the end of 1528) lost his young wife. He appears to have now made up his mind to settle in his native town, where he lived in a good house in the Borgo Vecchio (probably the one which he had inherited from his uncle). He also bought an estate in November, 1530, for 195 scudi, and in 1533 a few acres of land. About this time we frequently find his name mentioned as witness, he being at one time summoned to witness the payment of the marriage portion of Clara, the daughter of the Lord of Correggio, all of which facts prove that

he must have been a man of some means and importance in his native city.

Besides Allegri's great religious pictures, he painted a number of mythological subjects, for which his style was admirably adapted. The sensuous qualities of his art have full play in such works as the 'Jupiter and Antiope' of the Louvre, the 'Education of Cupid,' in the National Gallery, the 'Danae' of the Borghese Gallery, and the 'Leda' of the Berlin Museum. Most of these works were executed, it is supposed, during the last years of the painter's life, but the exact dates are uncertain.

Vasari states that Allegri painted two of these pictures—the 'Leda,' and the 'Danae,' described by him as 'Venus'—for the Duke of Mantua, who afterwards presented them to the Emperor Charles V., and there seems no reason to doubt his information in this particular. It is probable, however, that Allegri became known to the duke not through the intervention of Giulio Romano, as has been supposed, but rather through the recommendation of Veronica Gaubara, the second wife of Giberto of Correggio, who was a lady of great learning, and who founded an Academy in Correggio. A letter dated September 3, 1528, is extant from this lady to her friend Beatrice d' Este, Duchess of Mantua, inviting her to "come and see the *chef d'œuvre* of the 'Magdalene in the Desert,' just finished by the Messer Antonio Allegri. It astonishes all who behold it." The cause of Allegri's death at the early age of 40 is unknown. It was probably sudden, for he had entered upon a new commission shortly before. He died on the 5th of March, 1534; and was buried the next day in the Franciscan church at Correggio, a simple wooden tablet marking the spot. In the 18th century, when his grave was sought for, it could not be found, though a skull purporting to be his is preserved in the Academy of Modena.

Allegri's art was thoroughly individual. Vasari rightly calls him *pittore singolarissimo*, but by the sensuous character of his painting he is more nearly allied to the school of Venice than to the severer intellectual schools of Padua or Florence. Perhaps what mostly distinguishes his style from that of every other master, is his delicate perception of the minutest gradations of light and shade. His *chiaroscuro* has been praised by artists as simply perfect. It sheds a wonderful atmosphere of light and delight over all his works, and his figures seem literally to live in radiant glory. Allegri's Madonnas are beautiful, joyous mothers, endowed with every human charm; but with none of the spirituality that Raphael infused into the old ascetic type. He departed, in fact, as far as the Venetian masters from the old religious ideal, and like them made æsthetic perfection his sole aim.

#### CHIEF AUTHENTIC WORKS.

##### FRESCOES.

- Fresco paintings in the nunnery of San Paolo. 1518.
- St. John; fresco above a doorway in San Giovanni.
- Frescoes in the dome of San Giovanni. 1521—1522.
- Frescoes in the dome of the cathedral at Parma. 1526—1530.
- Madonna della Scala; fresco now in the Academy at Parma.
- The Annunciation; fresco formerly in the church of the Annunziata in Parma; recently restored and removed from the wall.

## OIL PAINTINGS

Madonna of St. Francis; Dresden Gallery. 1514.  
 Pieti; Academy at Parma.  
 Martyrdom of SS. Placidus and Flavia; Academy at Parma. 1522—1524?  
 La Notte, or The Night; Dresden Gallery. 1522—1530.  
 Il Giorno, or St. Jerome; Academy at Parma. 1527—1528?  
 Madonna and St. George; Dresden. About 1530.  
 Madonna and St. Sebastian; Dresden. 1525.  
 Marriage of St. Catherine; Louvre; numerous copies. 1517—1519.  
 Virgin in Adoration; Uffizi, Florence.  
 Madonna della Cesta; National Gallery. 1520?  
 La Zingarella; Naples Gallery  
 Madonna hushing the Infant Jesus; several repetitions of this subject.  
 The Reading Magdalene; Dresden; considered by some authorities to be merely a copy.  
 Christ in the Garden of Gethsemane, Apsley House; given by the King of Spain to the Duke of Wellington.  
 Ecce Homo; National Gallery.  
 Jupiter and Antiope; Louvre formerly in the possession of Charles I.  
 Education of Cupid; National Gallery.  
 Io and Jupiter; Vienna Gallery.  
 Leda; Berlin Gallery.  
 Ganymede on an eagle; Vienna Gallery.  
 Danic; Borghese Gallery in Rome.  
 The Triumphs of Virtue and Vice; two allegorical sketches in tempera, in the Louvre.

This list is copied from Dr. Meyer's carefully prepared catalogues.

The question has been much discussed as to whether Allegri ever practised engraving, but it seems almost certain that he never did, or, at all events, that no print by him is known.

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ALLEGRI, LORENZO, an inferior Italian painter of whom very little is known. He was uncle to the celebrated Antonio Allegri, called Correggio, and is said to have been his first instructor in the rules of art. In 1503 he painted a picture for the convent of San Francesco in Correggio, but no work by his hand is now known to exist. He died in 1527, leaving his property to his brother Pellegrino, and his nephew Antonio, by whom he was much beloved.

ALLEGRI, POMPONIO, son of Antonio Allegri, was born in 1521. He was only thirteen years of age when his father died, so he could not have received much training from him, but he is said to have studied under Rondani, who may likewise be considered a follower of Allegri. Pomponio inherited a considerable fortune from his father and grandfather, and appears for some time to have held a good position in Correggio. He afterwards, however, sold most of his landed property, and his affairs became involved. He was altogether an inferior painter, although he

appears to have been greatly employed, and received many important commissions. One of his altar-pieces, showing the influence of his father, is in the Academy at Parma. It represents 'Moses showing the Israelites the Tables of the Law.' Other works are in various churches. He sometimes signed himself POMPONIO LETI, latinizing the name of Allegri, as his father also did occasionally. He was still living in 1593. After his time the family of Allegri appears to have fallen into poverty, and to have become extinct.

M. M. H.

ALLEGRI, FRANCESCO, called DA GUBBIO. This painter was born at Gubbio in 1587, and was a disciple of Giuseppe Cesare. He painted historical subjects, and executed many works, both in oil and in fresco, for the churches and palaces at Rome. Works by him are also in Gubbio, in Genoa, and Savona. He had a great number of scholars, amongst whom were his son, FLAMINIO, and his daughter, ANGELICA, who also painted historical subjects. He died in 1663 at Rome.

ALLEGRI, FRANCESCO, a designer and engraver, was born at Florence, about the year 1729. In 1762, he published, in conjunction with his brother Giuseppe, a collection of one hundred portraits of the family of the Medici, with a frontispiece, engraved by himself. He also engraved fourteen portraits of Florentine poets, painters, and other eminent personages. We have also a print by him of the statue of St. Francis of Assisi, which is held in much veneration at Siena.

ALLEGRI, GIUSEPPE, brother of Francesco, an Italian engraver, who flourished about the year 1746. We have the following plates by him:

- The Virgin Mary with the Infant Jesus; half figures, with this inscription, *Egre dietur Virgo de radice, &c.*  
 The Circumcision.  
 The Stoning of St. Stephen.  
 A small print of Rinaldo and Armida.  
 A large operatic scene; after *Chamont*.

ALLEMAND, L'. See L'ALLEMAND.

ALLEN, FOLPERT VAN OUDEN, a designer and engraver of Utrecht, flourished in the second half of the 17th century. The view of the city of Vienna, engraved by J. Mulder, is from a drawing by this artist, made in 1686; and he has himself engraved a large plate of the city of Prague, a slight print, with several figures. He died in 1715.

ALLEN, JAMES BAYLIS, an engraver, who was born at Birmingham in 1802, was first engaged in the business of his father, a button manufacturer; but afterwards became a pupil of Vincent Barber, and migrated to London in 1824, where he died in 1876. The chief works he engraved were:

- Battle of the Meeanee; after *Armitage*.  
 The Columns of St. Mark; after *Bonington*.  
 Bucentaur; after *Canaletto*.  
 The Dogana; after *Canaletto*.  
 The Battle of Borodino; after *G. Jones, R.A.*  
 Lady Godiva; after *G. Jones, R.A.*  
 The Fiery Furnace; after *G. Jones, R.A.*  
 The Death of Nelson; after *Turner*.  
 Phryne going to the Bath as Venus; after *Turner*.  
 The Decline of Carthage; after *Turner*.  
 The Temple of Jupiter Panhellenium; after *Turner*.

ALLEN, JAMES C., an engraver, a native of London, became a pupil of William Cooke, with whom he published, in 1821, fifteen engravings of views of the interior and exterior of the Coliseum at Rome. One of his best plates was the 'Defeat of the Spanish Armada,' after De Louthembourg, 1831. He also executed numerous book-illustrations.



ALLEN, JOSEPH W., the son of a schoolmaster at Hammersmith, was born in Lambeth in 1803. He was educated at St. Paul's School, and was afterwards for a short time usher in an academy at Taunton. Discovering a talent for drawing, he came back to London, resolved to adopt the brush as his means of living. In the first instance he became an assistant to a picture dealer, under whom he acquired a considerable knowledge of the old masters, and the pecuniary value of their works. He afterwards took to scene painting, in association with Charles Tomkins and Clarkson Stanfield: and during Madame Vestris's first lesseeship of the Olympic Theatre, he painted most of the scenery for her. The natural bent of his genius, however, was for pastoral landscape, and the varied picturesque features of English scenery; and his little fresh, green, and true bits of nature soon attracted admirers and purchasers. As time went on, his talent became manifestly more matured, and he was noted, amongst other things, as an excellent painter of distances. 'The Vale of Clwyd,' exhibited in 1847, created a considerable sensation, and was purchased by an Art Union prizeholder for three hundred guineas; and Allen repeated it twice in smaller dimensions, for other purchasers. 'Leith Hill,' in the following year, was almost equally successful. His subjects were usually well chosen, and consisted chiefly of views in North Wales, Cheshire, Yorkshire, and the midland counties. Allen took an active part in the establishment of the 'Society of British Artists,' of which he became the secretary, and attached himself to its interests with such devotion that he latterly refused to exhibit anywhere else in London than at its Gallery in Suffolk Street. There is little doubt that his influence tended much to heighten the repute for landscape painting which the exhibitions of this Society have generally enjoyed. He was also professor of drawing at the City of London School, from its foundation. He died in 1852.

ALLEN, THOMAS, was an English marine painter, who flourished in the middle of the 18th century. He painted scenes from Queen Charlotte's voyage and arrival in England. Allen's works were engraved by P. C. Canot.

ALLET, JEAN CHARLES, a draughtsman and engraver, was born at Paris about the year 1668. He resided a long time in Italy, and is supposed to have died at Rome in 1732. Owing to his having marked his plates sometimes Jean Charles Allet, and sometimes Carolus Alet, collectors were for some time inclined to believe that they were two distinct artists; but from the evident similarity of style, it is no longer doubted that all those plates are by the same hand. Allet engraved portraits and subjects from sacred history, and appears to have wished to imitate the manner of F. Spierre and Cornelis Bloemaert, but his imitation has not been very successful. His principal plates are the following:

#### PORTRAITS.

Andrea Pozzo, Jesuit and architect; dated 1712.  
Cardinal Aloisio Amadei; after J. Morandi, 1690.  
Ferdinand Charles Gonzaga, Duke of Mantua; after Ant. Lesma.  
Pope Alexander VIII.; after H. Calendrucci, 1695.  
St. Aloisius Gonzaga, Jesuit; oval.  
St. Ignatius; after P. Lucaetelli; oval.

#### SUBJECTS FROM SACRED HISTORY.

The Conception of the Virgin; after And. Pozzo; oval.

The Adoration of the Shepherds; after S. Cantarini.  
The Virgin Mary and St. Joseph adoring the Infant Jesus; after the same.  
The Saviour brought before Pilate; after P. de Pietri.  
Ananias restoring sight to St. Paul; after Pietro da Cortona.  
The Vision of St. Paul; after the same painter.

The last two plates are considered his best historical works.

The Death of a Saint, in presence of the Virgin, St. Joseph, and St. Francis Xavier.  
The Death of St. Stanislaus Kostka; after P. Le Gros, sculptor.  
St. Gaëtan, accompanied with a figure of Religion, and Christ holding His Cross; after Laz. Baldi.  
St. Andronicus, and St. Athanasia; after F. B. Zucchezzi.  
St. Augustine with a child, getting water from the sea; after J. B. Leonardi.  
St. Rosa, crowned by angels; Carolus Allet, del. & sculp.  
Twelve plates of the Life of Christ; after Passeri, engraved in conjunction with A. v. Westerhout.

ALLOM, THOMAS, architect and landscape painter, was born in March, 1804. He was articled to Francis Goodwin, the architect, in 1819; and, while his pupil, was engaged upon the Manchester Town Hall, Derby Gaol, West Bromwich Church, and many other public buildings. He also assisted in making designs (1834) for the then-existing Parliament Houses, which were lithographed by him by order of the House of Commons. Wishing to travel, with the object of gaining a more enlarged knowledge of his profession, he turned his attention to painting views for the purpose of publication. The first illustrated work which made its appearance under these circumstances was 'The Scenery of Devonshire and Cornwall.' This was followed by a similar work on the 'Lake District, and Northern Counties,' 'Scotland Illustrated,' the historical portion of which was written by Dr. Beattie. In producing these illustrations he endeavoured to give the scenes additional interest by depicting the celebrated historical incidents connected with them:—thus, in the 'View of Lochiel,' is represented the gathering of the clans of Prince Charlie; in that of the 'Castle of Doon' we see prisoners taken at the battle of Falkirk; 'Linlithgow Palace' is represented as being burnt by Hawley's dragoons. His more strictly professional engagements, however, interfered with the completion of these works, and he was obliged to give up a portion to other hands. Soon after this a proposal was made to him to go to the East, and this, being more in accordance with his legitimate profession, was too tempting to be refused. His work on 'Constantinople and Asia Minor' was the result of this journey, in which he again introduces historical events, such as the unfolding of the standard of the Prophet in the mosque of Sultan Achmet previous to the massacre of the Janissaries by Mahmoud. His subsequent work on France is, perhaps, his best work, and in this his intimate knowledge of architecture proved of the greatest advantage. In 1846 he had an audience of Louis-Philippe at Paris, when the king expressed his great approbation of the work, and invited him to visit St. Cloud the following season, and requested him to make drawings of the king's own estate at Dreux, with monuments to the royal family. In 1846-8 his designs of proposed improvements on the banks of the Thames were exhibited by him in London,

Manchester, and Paris, and a diploma of merit was forwarded from the last of these. He was one of the founders of the Institute of British Architects. Amongst his architectural works are: Christ-church, Highbury, the Cambridge Military Asylum at Kingston, Kennington Workhouse, and St. Peter's Church, Notting Hill. Amongst his paintings, which exhibit true feeling and nice execution, are those of the 'Cities of the Seven Churches of Asia Minor,' which were engraved in the 'Art Journal' in 1862-3. He died at Barnes, in October, 1872.

ALLORI, ALESSANDRO, also called ALESSANDRO BRONZINO, was born at Florence in 1535. He was the son of a painter; but having the misfortune, when he was only five years of age, to lose his father, he was placed under the care of his uncle, Agnolo Bronzino, who brought him up with all the affection of a parent. Before he was seven years of age, he had made such progress under this able master, that he painted, from his own design, an altar-piece representing the Crucifixion, a composition of several figures, ingeniously arranged and well coloured. When he was nineteen, he visited Rome, where he remained two years. The chief objects of his admiration and study in that city were the works of Michelangelo, and the grand style of that master is discernible in his pictures. On his return to Florence, he was greatly occupied for the churches and other public edifices. He was, however, occasionally prevailed on to paint the portraits of some of the distinguished personages of his time, which he treated in a great and admirable style. In 1590, he published *Dialogo sopra l'arte del disegnare le Figure*, illustrated with anatomical plates. "Some of his pictures in Rome, representing horses, are beautiful. His 'Sacrifice of Isaac,' in the Royal Museum, is coloured almost in the Flemish style. He was expert in portrait painting, but he abused his talent by introducing portraits in the modern costume in ancient histories, a fault not uncommon in that age. On the whole, his genius appears to have been equal to every branch of painting; but it was unequally exercised, and consequently unequally expanded" (*Lanzi*). In the Berlin Gallery there is a female portrait by him, probably representing Bianca Cappello, wife of Francis II. of Tuscany; and there are no less than sixteen works by him in the Uffizi, Florence. He died at Florence in 1607.

ALLORI, ANGILO, called IL BRONZINO, an eminent Florentine painter and poet, was born at Monticelli near Florence in 1502. He studied first under an obscure painter, then under Raffaellino del Garbo, and subsequently became the favourite disciple of Jacopo Carrucci, called Pontormo, and assisted that master in some of his most considerable undertakings, particularly in the chapel of San Lorenzo at Florence, which he was employed to finish after the death of that master. He appears to have studied with attention the dignified style of Michelangelo, and there is something of the grandeur of that master discernible in all his productions. His principal works are at Florence and Pisa. He worked both in fresco and oil. He also excelled in portraits, and painted the most celebrated personages of his time, among whom were Dante, Boccaccio, and Petrarch. He frequently painted the portraits of Cosimo I., Grand Duke of Tuscany, and his wife Eleonora, and there are many replica besides. He died at Florence in

1572. The following are some of his most important works:

Dresden.	<i>Gallery.</i>	Portrait of Cosimo I.
"	"	Portrait of his wife, Eleonora.
Florence.	<i>Academy.</i>	Pietà.
"	"	Cartoon for the 'Descent into Hades.'
"	<i>Badia.</i>	St. Benedict on thorns ( <i>fresco</i> ).
"	<i>S. Lorenzo.</i>	Martyrdom of St. Laurence ( <i>fresco</i> ).
"	<i>S. Girolamo d. Poverino.</i>	Noli me tangere ( <i>fresco</i> ).
"	<i>Pitti Pal.</i>	Holy Family.
"	"	Portrait of Cosimo I.
"	"	Portrait of Francesco I. de' Medici, and others.
"	<i>Uffizi.</i>	The Descent into Hades ( <i>his masterpiece</i> )
"	"	Portrait of Pontormo.
"	"	Descent from the Cross.
"	"	Annunciation.
"	"	Pietà. BROZ: FAC:
"	"	An Allegory—Prosperity crowned by Victory. BROZ: FAC:
"	"	Portrait of Eleonora, wife of Cosimo I., and others.
London.	<i>Nat. Gall.</i>	Portrait of a Lady.
"	"	Venus, Cupid, Folly, and Time.
"	"	A Knight of St. Stephen.
"	"	Portrait of Cosimo I.
Lucca.	<i>Communal Gal.</i>	Portraits of two children of the Medici family.
"	"	Portrait of Cosimo I.
"	<i>Royal Palace.</i>	Portrait of Cosimo I.
Madrid.	<i>Museum.</i>	The Violin-player.
Paris.	<i>Louvre.</i>	Male portrait.
Petersburg.	<i>Hermitage.</i>	Portrait of a Lady (perhaps a daughter of Cosimo I.).
"	"	Portrait of a Lady.
"	<i>Leuchtenberg Col.</i>	Portrait of a Lady. BRONZINO F.
Rome.	<i>Borghese Pal.</i>	Portrait of Cosimo I.
Vienna.	<i>Belvedere.</i>	Holy Family. BRONZINO FLORENTINO.
"	"	Portrait of Cosimo I.
"	"	Portrait of his wife Eleonora.

ALLORI, CRISTOFANO (sometimes called BRONZINO), the son of Alessandro, was born at Florence in 1577. He was for some time instructed in the art by his father, but he afterwards studied under Santi di Tito, and finally improved himself in colouring by imitating the harmonious tinting of Lodovico Cardi, called Cigoli. He painted several considerable works for the churches and convents at Florence, and for the palace of the Medici. He was also a very celebrated portrait painter; and many of the distinguished persons of his time were painted by him. Owing to vicious habits that often seduced him from his labours, his works are extremely rare, and he himself comparatively little known. The 'St. Julian' of the Pitti Palace is the grandest effort of his genius; his picture of 'Judith with the head of Holofernes,' also in the Pitti Palace, is, however, of wider acquaintance. Judith, so beautifully and magnificently attired, is a portrait of his mistress; the attendant is that of her mother, and the head of Holofernes that of the painter. Numerous copies of this fine work (which has been engraved no less than thirteen times), and duplicates of his most celebrated pictures, are scattered over Italy; the productions of his scholars Tanteri, Bruno, Certosini, Cerrini, and others. He died in 1621 at Florence. Allori made several copies, with slight alterations in the background, of Correggio's 'Reading Magdalene,' which were such good imitations that they have passed as replicas by Correggio's own hand. In addition to the works already noticed may be mentioned:

Florence. <i>Uffizi.</i>	His own Portrait.
" "	Adoration of the Magi.
" "	The Magdalene.
" "	Infant Christ sleeping.
London. <i>Nat. Gall.</i>	Portrait of a Lady.
Paris. <i>Louvre.</i>	Isabella of Aragon at the feet of Charles VIII.

ALLSTON, WASHINGTON, one of the chief painters of the American school, was born at Waccamaw in South Carolina, in 1779. After the completion of his university career at Harvard, he took up his abode at Charleston, where he, however, did not long remain, as he desired to go to Europe for the improvement of his art. He arrived in London in 1801, and at once entered the Royal Academy Schools, where he became acquainted with his fellow-countryman, West, who was then president. In 1804, Allston went with his friend Vanderlyn and with C. R. Leslie to Paris, and thence to Rome, where in the following year he painted his 'Joseph's Dream.' At Rome, Allston commenced with Washington Irving a friendship which lasted for life. He also became acquainted with Coleridge, and the Danish sculptor, Thorwaldsen. In 1809, he went back to America, married a sister of Dr. Channing, and then returned to London, where he produced his 'Dead Man touching Elisha's bones,' which gained a prize of two hundred guineas from the British Institution. It is now in the Pennsylvania Academy of Fine Arts at Philadelphia. Then followed the 'Liberation of St. Peter by the Angel,' which was taken to America in 1859, and presented by Dr. Hooper in 1877 to the Worcester Lunatic Hospital, U.S.; 'Uriel in the Sun,' in the possession of the Duke of Sutherland; and 'Jacob's Dream,' in the Petworth Gallery. In 1818, Allston returned to America, and settled at Boston, his health weakened by sorrow for the death of his wife, and by overwork. In the same year he was elected an Associate of the Royal Academy. Of the works which he executed in the following years, we may notice, the 'Prophet Jeremiah,' now in Yale College; 'Saul and the Witch of Endor;' 'Miriam's Song;' and 'Dante's Beatrice.' In 1830, Allston married again. His second choice was the daughter of Chief Justice Dana, of Cambridge, Massachusetts, where he settled. There he spent the remainder of his life in secluded industry, occasionally interrupted by illness. He then produced one of his best known works, 'Spalatro's Vision of the Bloody Hand,' from 'The Italian' by Mrs. Radcliffe—especially remarkable for the effects of light and shade, and for the expression of fright and a guilty conscience on the face of Spalatro, and the firm determination visible on the countenance of the monk. This work, which was painted for Mr. Ball, of South Carolina, is now in the Taylor Johnston Collection in New York; it has been engraved by W. J. Linton. His 'Rosalie,' executed late in life, is also worthy of mention.

Allston died at Cambridge in 1843, leaving unfinished a large work, on which he had been engaged at various times for about forty years. It represents 'Belshazzar's Feast,' and is now in the Boston Athenæum, where there is also a 'Portrait of Benjamin West,' which, with that of the poet Coleridge, in the National Portrait Gallery, proves that Allston excelled in portraiture as well as in historic painting.

The works of this artist, the pride of his country, the 'American Titian,' are especially remarkable

for beauty and power of colouring. His fondness for the terrible is especially noticeable in 'Spalatro's Vision,' in 'Saul and the Witch of Endor,' and in the unfinished 'Belshazzar's Feast.'

ALMELOVEEN, JAN, a Dutch painter and engraver, of Mijdrecht, near Utrecht, flourished towards the close of the 17th century. He is better known by some etchings of landscapes, executed with great lightness and intelligence, after the manner of Safleven, than by anything he has left us as a painter. Among his plates are:

A portrait of Gisbert Voetius; signed *J. Almeloveen, inv. et fec.*

A set of twelve landscapes, with small figures; *J. Almeloveen, inv. et fec.*

Six mountainous landscapes, with figures; *Joan. ab Almeloveen, inv. et fec.*

The Four Seasons; after *H. Safleven.*

Twelve Views of Dutch Villages; after the same.

ALOIS. See ALOVIGI.

ALOISI, BALDASSARE, called IL GALANINO, was born at Bologna in 1578, and was brought up in the school of the Carracci, to whom he was related. He was little inferior to the ablest of his fellow-students; of this he has given proof in several of his works in the churches at Bologna, particularly his admired picture of the 'Visitation,' in La Carità, so highly commended by Malvasia; and the 'Virgin and Infant, with St. John the Baptist and St. Francis,' in San Paolo in Monte. He visited Rome during the pontificate of Urban VIII., and here, according to Baglioni, he was much employed in painting portraits of the most illustrious personages of his time, which were admired for the force and truth of their colouring, and for their extraordinary relief. He also painted some works for the churches at Rome, of which the principal was the great altar-piece in the church of Gesù e Maria, representing the 'Coronation of the Virgin.' He died at Rome in 1638. He was also an engraver, and imitated Lanfranco, Badalocchio, and Guido Reni. He engraved fifty plates of Raphael's works in the Loggia, in the Vatican. Aloisi had two sons, VITO ANDREA and GIOSEFFO CARLO, who were painters.

ALOVIGI, ANDREA (or ALOISI, ALOYSII, and DI LUIGI), of Assisi, called L'INGEGNO, was born about the year 1470. He is said by Vasari to have been a fellow-pupil with Raphael under Perugino, and to have assisted the latter in the Cambio at Perugia, at Assisi, and in the Sistine Chapel. Ingegno, Vasari adds, became prematurely blind, and received a pension from Pope Sixtus IV. This last statement Rumohr points out to be an error, as the Pope died in 1484, and Raphael did not enter Perugino's studio till about 1496. Numerous pictures—scattered throughout Europe—are attributed to Ingegno, amongst them a 'Madonna and Child,' in the National Gallery, which is now ascribed in the catalogue to Pinturicchio. Most of his works are in the manner of Fiorenzo di Lorenzo Vasari is the only early writer who mentions this painter, and Rumohr has shown that part of the little he has said of him is incorrect. That there was such a painter is certain, but at present no picture can be pointed out as indisputably the work of his hand.

ALS, PETER, a Danish historical and portrait painter, born at Copenhagen in 1725, studied for some time under C. G. Pilo. After gaining the first great prize given by the Academy at Copenhagen in 1755, he went to Rome and entered the school of Mengs. He occupied himself chiefly

in copying the pictures of Raphael and Andrea del Sarto, which, it is said, he did with great accuracy. He also copied Correggio and Titian. On his return to his own country he painted some good portraits; but his colouring was too sombre to give a pleasing effect to his pictures of females, and his work was frequently so laboured as to be deprived of all animation. Copies of the works of the old masters by Als are to be seen in Denmark. He died in 1775.

ALSLOOT, DENYS VAN, a portrait and landscape painter, who flourished towards the close of the 16th and the beginning of the 17th century, was born at Brussels, but the date is nowhere recorded, and but little is known of his life. He was, about 1600, painter to the Archduke Albert of Austria, and his pictures were purchased for high prices. He died in the year 1626, or earlier. A landscape with the story of Cephalus and Procris, in the Vienna Gallery, is dated 1608. The figures are by H. de Clerck. Two pictures by him are in the Brussels Gallery: they represent the Procession of St. Gudule at Brussels. By mistake, a second painter, DANIEL VAN ALSLOOT, has been recorded by some writers; but he apparently never existed.

ALT, JAKOB, who was born at Frankfort-on-the-Main in 1789, received his first instruction in art in his native city, and then removed to Vienna and entered the Academy, and soon rose to fame as a landscape painter. He then made various journeys throughout Austria and Italy, painting, as he went along, views in the neighbourhood of the Danube and in the city of Vienna. In later life Alt painted much in water-colour; he was also an engraver on stone. He died in Vienna in 1872. One of his best works is a 'View in Venice,' in the Belvedere Gallery, signed and dated 1834. He was employed by the Emperor Ferdinand to paint in water-colour a series of views of Rome.

ALTAMONTE. See HOHENBERG.

ALTDORFER, ALBRECHT, a painter and engraver, was born prior to 1480, as is clear from his having received the freedom of the city of Ratisbon in 1505, which could not have been granted him had he been under twenty-five years old. He had in that year, according to Gumpelzhaimer, quitted Amberg for Ratisbon, but the locality of his birth is unknown. The coat of arms, which there is authority for believing to have been sculptured on his tombstone, was that of the Altdorfers of Landshut, Ratisbon, and Abensberg. At first in somewhat narrow circumstances, he soon found means of improving his position, and was within three years of his arrival at Ratisbon appointed to one of the minor offices, while in the next year we find the town council contributing to the expense of his work in the choir of the church of St. Peter. In 1517 he is mentioned as having painted a curtain for the Châsse, and is there alluded to under the designation of 'Meister Albrecht.' Two years later it fell to his lot, as a member of the lower chamber of the city council, to have to act officially in the expulsion of the Jews from Ratisbon. He has left us two etchings of the synagogue there as it existed prior to its demolition in that year—etchings which have now become exceedingly scarce. A church dedicated to 'Our Lady' (now the Protestant parish church of Ratisbon) rose on the site of the synagogue, and Altdorfer was engaged to paint a banner for the service of the new edifice. A votive painting commemorative of a miracle, and two or three

subsequent works, connect his name still more closely with this Church of Our Lady. In the year 1526 we find him a member of the upper chamber, a post which in common with that of city architect (to which he either was then, or had previously been, appointed), he held till his death. The city slaughter-house which he erected in the following year is still standing, and he is known to have undertaken, amongst other works intrusted to him in his capacity of architect, the construction of some of the principal fortifications which were shortly afterwards thrown out round Ratisbon with a view to protect it from the Turks.

In 1528 he was at work on his celebrated painting of 'The Victory of Alexander,' which had been ordered by Duke Wilhelm of Bavaria, and he persuaded the council to relieve him from the duties of burgomaster, to which office he had been raised, that he might be at liberty to complete it.

The death of his wife occurred in 1532. Her body was laid in the church of the Augustines. He was about this period offered, and persuaded to accept, in addition to the offices he already filled, the post of bursar to the monastery of the Augustines, then in the gift of the council.

His will, which contains some curious particulars, is still in existence. It was dated 12 Feb. 1538. By it he bequeathed to the poor a silver tankard, which had been his wedding present to his wife. He named as his heirs his two sisters (who were then both married), and his brother, Erhardt Altdorfer. He died apparently immediately after executing his will, on the 14th February, 1538, and was buried in the church of the Augustines. A portion of his tombstone was preserved when the church was taken down in 1840.

As a painter Altdorfer may be regarded as a follower, but by no means a slavish imitator, of Dürer. It is almost certain that he was Dürer's pupil, just after the master's marriage, and there is no doubt as to their having been on terms of intimacy afterwards. Altdorfer's treatment shows considerable feeling for the picturesque. His careful elaboration of detail, especially in portraying the features of a landscape, or the minutiae of architectural construction, prove him not only to have been a true student of nature, but to have laboured with the most assiduous industry.

The lack of breadth and movement in his composition, coupled with something of that angularity in rendering figures from which the painters of his country were but just beginning to emancipate themselves, render his smaller works more pleasing than those on a larger scale. His 'Battle between Alexander and Darius,' previously referred to, was, however, distinguished among the historical paintings of his contemporaries, and as such is deserving of high praise. This latter work, signed and dated 1529, is, with other paintings from his hand, now in the Munich Pinakothek.

There are altogether about 25 pictures known by him. We mention the following:

- |           |          |  |
|-----------|----------|--|
| Augsburg. | Gallery. | Triptych—Crucifixion and Annunciation. 1517.                 |
|           |          | Birth of the Virgin.   |
| Berlin.   | Museum.  | Diptych—St. Francis and St. Dominic (signed and dated 1507). |
| "         | "        | Landscape with Figures (signed and dated 1507).              |
| "         | "        | Rest on the Flight into Egypt (signed but mis-dated 1540).   |

Berlin.	<i>Museum.</i>	Landscape with Figures, 'Der Bettel sitzt auf der Schleppe der Hoffart' (signed and dated 1531).
Munich.	<i>Pinakothek.</i>	Susannah at the Bath (signed and dated 1526).
"	"	Madonna and Child.
"	"	Pietà.
"	"	St. George and the Dragon (signed and dated 1510).
"	"	Landscape with figures.
Nuremberg.	<i>St. Maurice.</i>	A man and two women rescuing the body of St. Quirinus from the water.
"	<i>Landauer Bröderhaus.</i>	Landscape.
"	<i>Castle.</i>	Crucifixion (dated 1506).
Ratisbon.	<i>Hist. Soc.</i>	Adoration of the Shepherds.

So late as 1812 there were about 25 of his oil paintings (he produced upwards of 70) preserved at Ratisbon. At the present date there is only a single specimen remaining there. The city records mention, however, a purchase in 1651 of a volume containing a collection of genuine engravings and woodcuts by his hand, and this is happily still to be seen in the Royal Library at Munich.

Of his drawings, some of which are heightened with white, by far the most important collection is that of the Berlin Cabinet.

He takes his place in the ranks of the 'Little Masters,' and is known in France under the title of 'Petit Albert.' His works lack the vigour of Beham, and the accomplishment of Aldegrever; nor are they in the smallest degree influenced by an Italian element. Still there is often present a certain fantastic quaintness of conception which gives them a peculiar charm, and the landscape accessories (in which the introduction of drooping foliage is a feature frequently present) are always a source of pleasure. Our higher standard of beauty prevents our finding this the case with his rendering of mythological subjects. But his genre pieces, very small as they are, are things sure of appreciation. He was truly a German of the old school, uninfluenced by the Renaissance, yet he has been called the 'father of landscape painting,' being the earliest painter who made the landscape predominate over the figures in the interest of his pictures, and the first to produce etchings of scenery. These etchings are slight in effect, but very pictorial; mountain scenery prevailing, and the fir-tree always very important. Amongst his productions by the latter process are also subjects representing ornamental objects, some of them doubtless copies of cups and vases in his own possession, as well as landscape scenes, the rarity of the latter of which at the present day is the more to be regretted from their being the production of his ripest time.

As a designer for woodcuts, Aldorfer exhibited a good deal of activity, but not so much as Dürer, Beham, and others. He probably did not cut his own blocks. The only continuous series of woodcuts which we know him to have produced, is a set of forty very small prints, 'The Fall and Redemption,' not his most satisfactory examples. These commence with 'The Disobedience of Adam and Eve,' and illustrate the whole life of the Virgin and Passion of Christ, ending with 'The Day of Judgment,' and 'The Glorification of Mary.' They exhibit feebleness in the figures, and a general poverty in the details, nor do they often possess any of that quaintness of fancy which was one of his peculiar charms. The entire catalogue of

his engraved designs, including Passavant's additions to Bartsch, is given below.

His monogram occurs in the accompanying forms:



## LIST OF ENGRAVINGS.

(From Meyer's 'Künstler-Lexikon.')

ON COPPER, MANY OF THEM ETCHINGS.

## Religious Subjects.

1. Judith with the head of Holofernes.
2. Samson with the gates of Gaza.
3. Delilah cutting off Samson's hair.
4. Solomon's idolatry.
5. The Repose of Joseph and Mary.
6. Virgin, seated, holding the Infant Saviour.
7. Virgin, seated on a throne, holding the Infant Saviour, with Angel.
8. Virgin in profile, standing; with the Infant Saviour. Anna introduced.
9. Virgin and Child, seated. The Infant stretches his arms towards two children, one of whom offers a vessel (signed and dated 1507).
10. The Virgin standing, offering an apple to the Infant (signed and dated 1509).
11. The Virgin sitting, the Infant on her knees, giving the blessing.
12. The Virgin holding the Infant, standing on a crescent.
13. The Virgin with the Infant seated on clouds, a Saint to the right.
14. The Infant Saviour; the right hand blessing, the left holds a world.
15. Our Lord driving the merchants from the temple.
16. Our Lord crowned with thorns, meeting Mary.
17. The Little Crucifixion.
18. The Great Crucifixion.
19. St. Christopher.
20. St. George and the Dragon.
21. St. Jerome reading.
22. St. Jerome writing.
23. St. Sebastian fastened to a tree.
24. St. Sebastian fastened to a pillar.
25. St. Catherine, sword and wheel.
26. The Nunnery.
27. Two Hermits.

28. Mercury, springing from a tree into the sea.
29. Neptune, on a sea-monster.
30. Rape of a Nymph.
31. Venus, standing. Two Cupids; one holds a tablet.
32. Venus seated in a bath; Cupid on a pedestal, after Marcantonio.
33. Venus emerging from the bath; Cupid on the left, after Marcantonio.
34. Venus on a lawn, with two Cupids.
35. Judgment of Paris.
36. Triton, Nereid, and Dolphins.
37. Man and Satyr struggling for a Nymph, after Marcantonio.
38. Thisbe and Pyramus.
39. Infant Hercules and the Snakes.
40. Hercules subduing the Nemean Lion.
41. Hercules with the two pillars.
42. Hercules with a cornucopia; a Nymph with a lyre on the left.
43. Centaur, bearing a vessel with fire.
44. Winged Genius, holding a bubble.
45. Winged Genius, riding on a stick.
46. Winged Genius, blowing a bagpipe (dated 1521).
47. Fortune, standing on a globe (signed and dated 1511).
48. Pride, regarding herself in a mirror.
49. Pride, seated on a winged serpent, holding a mirror (signed and dated 1506).
50. Nude female figure on a star; the right hand holding a torch, the left a sceptre (on some examples the legend LASCIVIA occurs).
51. Dido on the funeral pile.
52. Lucretia seated, holding the dagger (copied with variations from Marcantonio, doubtful).
53. Mutius Scaevola.
54. The Roman lady, on a pedestal, from the mediæval story of Virgil: male figures fetching fire from her.

55. Soldiers Standing, one drawing his sword. *Profile, looking to the left.*
56. The Warrior, a pole on his shoulder. *Profile, looking to the right.*
57. The Warrior. *Front view, holds sword and halbert*
58. The Knight. *One hand holds a vessel, the other a loaf.*
59. The Drummer. *Marching to the right (signed and dated 1510).*
60. The Little Standard-bearer. *Hilly landscape in background.*
61. The Great Standard-bearer. *Background clear (signed and dated 1508 or 1510).*
62. The Fiddler. *Left hand holds the bow.*
63. The Contemplative Man, sitting on a stone. *Has been supposed to be the Artist's portrait.*
64. The Standard-bearer on the right, the Woman on the left.
65. A Man on the right, grasping a curtain, a woman on the left.
65. (a) The Piper. *A warrior, with a hat and feather, is blowing on a flute (signed and dated 1510).*
65. (b) Winged child, leaning forward, holding a shield.
66. A Woman, with hat and feather, half-length.
67. A Woman bathing her feet.
68. A Woman seated on some armour, and holding a vessel; *after Beham.*
69. A nude female figure, with a candlestick.
70. Interior of the old Synagogue at Ratisbon, with an inscription.
71. Vestibule of the above, with two figures, and an inscription.
72. Martin Luther. *Profile, to the right, bearing inscription D. L. M. Probably after Cranach or Hopfer.*
73. Head of a young man, with long hair, and no beard *(signed and dated 1507).*

Beyond these, Meyer mentions 28 various plates of Ornaments, Cups, and Vases, and ten Landscapes.

## ON WOOD.

- Nos. 1 to 40. A series of cuts representing the Fall and the Redemption, *all marked with monogram.*
41. Abraham's Sacrifice.
42. Joshua and Caleb with the fruit.
43. Jael and Sisera.
44. The Annunciation *(dated 1513).*
45. The Adoration of the Shepherds *(signed).*
46. The Murder of the Innocents *(signed and dated 1511).*
47. A magnificent Font in a chapel, with angels and other figures *(signed).*
48. The Resurrection *(signed and dated 1513).*
49. The Virgin, in a church, with the Infant on her arm.
50. The Virgin, seated as on an altar, with the Infant on her arm, a Deacon praying before them.
51. The Virgin and Child, by an altar, on the left of which are figures of St. Christopher and St. Barbara, on the right those of St. George and St. Catherine.
52. Our Lady of Ratisbon: *a balustrade in front with a vase of flowers, with the legend—*  
*"Gantz schön bistu mein frundtin vnd  
 ein mackel ist nit in dir. Ave Maria."*
53. The Decollation of St. John Baptist *(signed and dated 1512).*
54. A Decollation of St. John Baptist *(signed and dated 1517).*
55. St. Christopher stooping to take up the Infant Jesus.
56. St. Christopher carrying the Infant Jesus across the stream *(signed and dated 1513).*
57. St. George on horseback thrusting his lance into the Dragon's throat *(signed and dated 1511).*
58. St. George standing, the Dragon under his feet
59. St. Jerome in a cave, before a crucifix.
60. St. Jerome. *A crucifix rests against a rock on the left.*
61. St. Catherine with a wheel. Two Angels with musical instruments; others hold a crown above her head.
62. Judgment of Paris *(signed and dated 1511).*
63. Thisbe and Pyramus *(signed and dated 1513).*
64. A Standard-bearer in a landscape.

65. Two lovers seated in a landscape a horse tied to a branch of a tree on the right *(signed and dated 1511).*
66. A title-page. Angels playing music; a Holy Family represented below on the left.
67. Three plates representing peasants *(attributed to Altdorfer by Wesseley, who praises it highly).*
68. A richly ornamented gate; the ornaments filled in with black. W. B. S.

ALTDORFER, ERHARD, a painter and engraver on wood, was, in all probability, brother of the well-known artist Albrecht Altdorfer, in whose will, dated 12th Feb. 1538, he is mentioned as a citizen of Schwerin. He was court-painter to Duke Henry the Peaceable, and accompanied him, in 1512, to a royal marriage at Wittenberg. There he appears to have made the acquaintance of Lucas Cranach, as the influence of this master is seen in his productions. He painted at Sternberg in 1516 an altar-piece (now no longer in existence), for which Duke Henry engaged to pay him 150 Rhenish florins. In 1552 he describes himself in a letter to the young Duke John Albert of Mecklenburg as 'Baumeister,' so that he appears to have followed the profession of an architect as well as his brother. We know him only by his woodcuts, two of which are indicated by a monogram composed of the letters *E* and *S* combined. His work consisted principally of title-pages and illustrations for various works, among which may be noticed the Lübeck Bible of 1533, and an edition of 'Reineke Fuchs,' containing 35 cuts, published at Rostock in 1539.

ALTHAM, —, a German painter, who flourished about 1660, painted landscapes and marine subjects with considerable ability. He is reported to have studied with Salvator Rosa. Works by him are in the Colonna Collection at Rome.

ALTICHIERO DA ZEVIO (or ALDIGHERO), who was born at Zevio, a village near Verona, painted, with Avanzi, the decoration of the chapels of SS. Felice and Giorgio, at Padua. While the principal part of the frescoes in the chapel of San Giorgio is attributed to the latter artist, for the former are claimed the first seven pictures in the chapel of San Felice—formerly San Jacopo—illustrating the life of St. James the Greater; and from documents it appears that the payment for the frescoes in San Felice was made to Altichiero. But authorities differ much as to the authors of the various works in both chapels. Lübke says that Altichiero displayed in his works a lively conception and a rich finished colouring, and, indeed, with the exception of Orcagna's, his paintings, together with those of Avanzi, were, up to that period, the best productions since the time of Giotto. It is not known when this artist died. He painted as late as 1382.

ALTISSIMO, CRISTOFANO DI PAPI, DELL'. See PAPI.

ALTMANN, ANTON, who was born in Vienna in 1808, studied from nature, and under the instruction of Mössner at the Academy. After being instructor in drawing to Count Apponyi in Hungary, he settled in Vienna, and became famous as a landscape painter. He died there in 1871. Among his most important works are the following:

- Cloister of the Convent 'Maria Schein,' in Bohemia 1838.
- Forest Scene. 1840.
- Marshy Landscape. 1846.
- Evening Landscape. 1847.
- Spring in a Forest. 1851.
- The Mill. 1851.

Altmann executed landscapes in water-colour; and also etched from his own designs.

ALTMANN, KARL, who was born at Feuchtwangen in 1800, studied from 1819 to 1822 in the Academy at Dresden. He then went to Munich, where he resided until his death in 1861. He represented scenes from Bavarian peasant life, with much humour and originality.

ALTOBELLO, FRANCESCO ANTONIO, a Neapolitan painter of the 17th century, was a scholar of Carlo di Rosa, who had studied under Massimo Stanzioni. Altobello used ultramarine excessively in his pictures, which was contrary to Stanzioni's practice. He is mentioned as a man of genius, correct in drawing, of good invention, and skilful in composition.

ALTOBELLO DA MELONE. See MELONE.

ALTOMONTE, ANDREA, perhaps a son of Martino Altomonte, flourished at Vienna from about 1728 to 1763, at which date he was draughtsman to the Hoftheater. He engraved Teniers's picture of 'Abraham and Isaac kneeling to sacrifice the ram,' in Prenner's 'Vienna Gallery.'

ALTOMONTE, MARTINO. See HOHENBERG.

ALTZENBACH, WILHELM, an engraver, who, according to Heineken, flourished about the middle of the 17th century. He worked at Strasburg, Cologne, and Paris, and, in conjunction with his son, executed twenty plates of Bible subjects.

ALUNNO, NICCOLÒ. See LIBERATORE, NICCOLÒ DI.

ALVAREZ, LORENZO, studied at Valladolid and Madrid under Bartolomé Carducho; he established himself at Murcia, about 1638, and executed several works of merit in the convents there.

AMALTEO, GIROLAMO, the brother of Pomponio, was instructed by him, and gave proofs of a noble genius, which is manifested in his works of design in small pictures, which appeared like miniatures, in several fables executed in fresco, and in altar-pieces which he painted in the church of San Vito. Ridolfi commends him highly for his spirited manner, and Renaldis says that, in his opinion, if he had lived longer he would have proved no way inferior to the great Pordenone. He flourished in the 16th century, and died when still young. Graziano, in his poem of 'Orlando,' styles him "Girolamo Amalteo de vita santa."

AMALTEO, POMPONIO, who was born at San Vito, a town in Friuli, in the year 1505, was the scholar and subsequently son-in-law of Pordenone. He painted several historical works in fresco in the churches and public places in the vicinity of Friuli. At Belluno, there are some pictures painted by this master, it is said in 1529, representing subjects of Roman history. In 1532 he was employed at Udine, and in 1533 he painted for the duomo of San Vito, a votive St. Roch, with SS. Apollonia, Sebastian, and two other Saints. In the choir of the church of Santa Maria de Battisti, at San Vito, are frescoes by him, dated 1535, representing scenes from the 'Life of the Virgin,' &c., which are now much injured by time and decay. In 1555 he painted the organ shutters at Udine, with scenes from the 'Life of Christ;' and in 1576 he executed 'The Entombment,' in the Monte di Pietà at Udine. Many of the churches and public buildings in and around Friuli and Treviso possess frescoes and paintings by him. The frescoes of 'Daniel and Susanna,' and the 'Judgments' of Solomon and Trajan, in the town-hall at Ceneda, supposed by Ridolfi to have been

painted by Pordenone, were really the work of Amalteo, and finished by him in 1536. He died at San Vito, in 1584.

AMAND, JACQUES FRANÇOIS, who was born at Gault, near Blois, in 1730, studied under Pierre, and became a good historical painter. In 1756 he gained the *Prix de Rome* for his 'Samson and Delilah;' he afterwards exhibited at the Salon numerous subjects from ancient history and mythology. He also engraved several of his own compositions. He died at Paris, in 1769.

AMANN. See AMMAN.

AMATO, FRANCESCO, an Italian engraver of the 17th century. Of his paintings little is known; but he has left some slight etchings, which are executed with spirit, in the style of Biscaino, among which are the following:

St. Joseph seated, reading a book, with the Infant Jesus near him—an upright plate; inscribed *Franciscus Amatus, inv.*

The Prodigal Son.

AMATO, GIOVANNI ANTONIO D', called 'the elder,' was born at Naples about the year 1475. He was the disciple of Silvestro Bruno, or Buono, an old Neapolitan painter then in repute, but did not study long under him, as the latter died when Amato was young; he afterwards applied himself to the study of the works of Pietro Perugino, whose manner he followed. There are several of his works in the churches at Naples. In San Domenico Maggiore, in the chapel of the family of Carraffa, is a picture by this master of 'The Holy Family.' He worked both in oil and in fresco, and, being an artist of considerable eminence, had a great number of scholars, amongst whom were Giovanni B. Azzolini, Pietro Negroni, Simone Papa the younger, Cesare Turco, and others. Though professionally a painter, his favourite study was theology; and he was celebrated for his expositions of many obscure passages of Scripture. He died in 1555.

AMATO, GIOVANNI ANTONIO D', 'the younger,' nephew of the elder Amato, was born at Naples, in 1535. He excelled chiefly in colouring, and some of his pictures are as richly coloured as those of Titian. His best work is the large altar-piece of the Infant Christ in the church of the Banco de' Poveri at Naples, in which city he died in 1598.

AMATRICE, DELL'. See DELL' AMATRICE.

AMAYA, —, an historical painter, scholar of Vincenzo Carducho, and rival of Lorenzo Alvarez, painted at Segovia, in 1682, several pictures illustrating the Life of St. Martin, remarkable for their correct design and colour. He died about 1690 or 1692.

AMBERÈS, FRANCISCO DE, a painter and sculptor of Toledo, the cathedral of which he ornamented with his pictures in 1502. From 1508 to 1510 he painted, in conjunction with Juan de Borgoña and Juan de Villoldo, the arabesque chapel, which is still an interesting object.

AMBERÈS, MIGUEL DE—called in Spain, MIGUEL EL FLAMENGO—is also the same person as MIGUEL MANRIQUE. He was born in Flanders, and learned his art there under Rubens, and afterwards, at Genoa, from Giovanni Andrea de' Ferrari, and Cornelis Wael. He subsequently obtained a commission as captain of a troop in the Spanish service, and went to Spain and settled in Malaga, where are several works by him in the churches and elsewhere. His portraits are executed in a style similar to that of Van Dijck. Miguel de Ambères

died in Spain in the latter half of the 17th century.

AMBERGER, CHRISTOPH, was born about the year 1490, or later. Nuremberg, Ulm, and Amberg are all given by various authors as his birth-place; and some writers say he studied under his father, one Leonhard Amberger. Certain it is, however, that Augsburg was the scene of his labours. He was, Doppelmayer says, the disciple of Hans Holbein the elder. He probably studied under Hans Burgkmair, and the paintings of Hans Holbein the younger had an evident effect on his style, so much so that his works have been sometimes mistaken for those of Holbein. He painted a set of twelve pictures representing the 'History of Joseph and his Brethren,' which gained him great reputation. He succeeded, however, better in portraits than historical subjects. In 1532 he painted the portrait of the Emperor Charles V.; and Sandrart tells us that this portrait was considered by that monarch equal to any of the pictures painted of him by Titian. He certainly honoured the artist by giving him a gold chain and medal on the occasion. The original is in the Institute of Fine Arts at Siena, and is there ascribed to Holbein. The one at Berlin is a replica, by Amberger. He died at Augsburg, in 1563. From amongst Amberger's pictures, which are rarely signed, the following may be selected as some of the best:

Augsburg. Cathedral.	Virgin and Child.
Berlin. Museum.	Portrait of Charles V. ( <i>signed</i> ).
" "	Portrait of Sebastian Münster ( <i>dated 1552</i> ).
Frankfort. Städtel.	Portrait of a young man.
Vienna. Belvedere.	Portrait of Martin Weiss ( <i>Painted in 1554</i> ).
" "	<i>Six other portraits.</i>
" "	Herodias ( <i>said to be by Andrea Solario</i> ).
	<i>Works by him are in other collections in Vienna.</i>

AMBLING. See AMLING.

AMBROGI, DOMENICO, called MENICCHINO DEL BRIZIO, from the master under whom he studied, Francesco Brizio, was born at Bologna, about the year 1600, and distinguished himself as a painter of history, both in oil and in fresco. He also excelled in representing landscapes, and perspective and architectural views, and was much employed in the churches and palaces at Bologna. In the Uffizi there are two landscapes containing sacred subjects by him. In San Giacomo Maggiore, is a picture by Ambrogi of the 'Guardian Angel,' and in the Annunziata, 'St. Francesco,' with a glory of angels. In 1653 he published some woodcuts, from his own designs, printed in chiaroscuro, of which one, mentioned by Heineken, represented a woman in a triumphal car, holding two flambeaux and a serpent, and conducted by Neptune. By him are also a drawing for the Thesis of Julius Calaverius, and 'Painting and Sculpture.' Amongst the pupils of Ambrogi were Giacinto and Pier Antonio Cerva, Giovanni Antonio Fumiani, and Giacinto Campana.

AMBROGI, MARCO DEGLI. See DEGLI AMBROGI.

AMBROZY, WENZEL BERNHARD, who was born at Kuttenberg, in Bohemia, in 1723, received instruction in art at Prague from his brother Joseph, who was a miniature painter. He was court-painter to Maria Theresa, and the last president of the Painters' Guild at Prague. He painted portraits and altar-pieces in oil; but was also famous

for his frescoes, which adorn many of the churches and castles of Prague, and other places in Bohemia. He died in 1806.

AMÉDÉE DE NOË ('CHAM'). See NOË.

AMELSFOORT, QUIRINUS VAN, was born at Boisle-Duc in 1760, and died there in 1820. He painted allegories, history, and portraits; in the last the likenesses were remarkable for their truth.

AMERIGI, MICHEL ANGILOLO, DA CARAVAGGIO, (or AMERIGHI, or MORIGI), was born at Caravaggio, a village in the Milanese, in 1569. He was the son of a mason, and was employed when a boy to prepare the plaster for the fresco painters at Milan. The habit of seeing them work inspired him with the ambition of becoming an artist; and without the instruction of any particular master, he attached himself to a faithful imitation of nature, and formed to himself a manner which, from its singularity, and a striking effect of light and shadow, became extremely popular. For a few years he confined himself to painting fruit, flowers, and portraits, which were much admired for the fidelity of their resemblance. Such was his rigid adherence to the precise imitation of his model, that he copied nature even in her deformities, and he afterwards continued the same slavish mechanism in the higher department of historical painting. After five years of steady application in Milan, Caravaggio removed to Venice, where he greatly improved his colouring by studying the works of Giorgione; and the pictures painted in his earlier manner are infinitely preferable, in point of colour, to his later works. From Venice he went to Rome, in which city, finding himself, through poverty, unable to gain a livelihood as an independent painter, he engaged himself to Cesare d'Arpino, who employed him to execute the floral and ornamental parts of his pictures. Caravaggio, however, was soon enabled to paint for himself. The novelty of his manner both pleased and surprised; and his works soon became so generally the objects of public admiration, that some of the greatest artists then in Rome were induced to imitate, without approving, the new style of Amerigi. Guido and Domenichino, to gratify a corrupt public taste, were for some time under the necessity of abandoning their suavity and their grace, to follow this vulgar though vigorous trickery of Caravaggio. This infatuation did not, however, continue long; the attractions of the grand and the beautiful resumed their sway over public opinion. After executing many important works, Caravaggio was obliged to leave the city on account of the death of a friend, whom he had killed in a fit of anger; he repaired to Naples, whence he went to Malta, where he was patronized by the grand-master Vignacourt, whose portrait he twice painted. Once more, through his hot and fiery temper, Caravaggio was driven from the town of his choice. He quarrelled with a knight, who threw him into prison. Caravaggio, however, escaped from captivity and fled to Syracuse, whence he went to Naples by way of Messina and Palermo. Having obtained, through the influence of his friends, the Pope's pardon for the manslaughter of his companion, Caravaggio set sail from Naples for Rome, but he was taken prisoner on the way by some Spaniards, in mistake for another man. On being set at liberty, he had the misfortune to find that the boatmen had gone off with the felucca and his property. He continued his way as far as Porto Ercole, where, partly from his loss, and partly from the heat of the



weather, he was taken ill, and died in 1609. The merit of Caravaggio is confined to colour, and to an extraordinary effect, produced by a daring contrast of light and shadow, which only belongs to nature in abstracted situations. To give it veracity we must suppose the light to proceed from a partial and prescribed aperture, which alone can sustain the illusion. He seldom ventured on works that required the arrangement of a grand composition, for which his want of academic study rendered him totally inadequate; he contented himself with subjects he could represent in half-length figures, and which did not demand a correct delineation of the nude. His saints and heroes are the representations of the porters who served him for models, and which he never thought it necessary to attempt to ennoble. It must, however, be admitted that his works possess wonderful force, and that the distribution of light and shadow is conducted with admirable intelligence. The following is a list of some of the principal works of Caravaggio:

Berlin. <i>Museum.</i>	Entombment.
" "	Christ on the Mount of Olives.
" "	St. Matthew.
" "	Love as a ruler.
" "	Conquered Love.
" "	Male Portrait.
" "	Female Portrait.
	<i>All from the Giustiniani Collection.</i>
Dresden. <i>Gallery.</i>	Card-players.
	<i>Four others.</i>
London. <i>Nat. Gall.</i>	Christ and the two Disciples at Emmaus.
Paris. <i>Louvre.</i>	Death of the Virgin.
" "	The Fortune-teller.
" "	A Concert.
" "	Portrait of Vignacourt.
Petersburg. <i>Hermitage.</i>	Ecce Homo.
Rome. <i>S. Maria del</i>	Martyrdom of St. Peter.
" <i>Popolo.</i>	Martyrdom of St. Peter.
" <i>Vatican Mus.</i>	Conversion of St. Paul.
	The Entombment ( <i>his masterpiece</i> ).

His works are also seen in the palaces of Rome, and in Genoa, Siena, Modena, Naples, and Malta.

AMICI, FRANCESCO, was an Italian engraver, of Florence, of the 18th century, who engraved some small plates of sacred history subjects, among which are:

Christ on the Mount of Olives.  
Christ before Pilate.  
Christ bearing His Cross.  
The Entombment of Christ.

AMICO. See ASPERTINI.

AMICANI. See AMIGONI.

AMIDANO, GIULIO CESARE (wrongly called POMPONIO), was a native of Parma, and painted from about 1560 to 1628. From the resemblance of his works to those of Parmigiano, he is supposed to have frequented his school. If not his disciple, he was certainly one of the most successful followers of his style. His heads are noble and graceful, and his design full of taste. His best performance was his picture painted in the church of the Madonna del Quartiere, which has been mistaken by good judges for the work of Parmigiano. Orlandi relates that many of the pictures of Amidano were purchased by foreigners.

AMIEL, LOUIS FÉLIX, a French portrait painter, was born at Castelnaudary (Aude) in 1802. He was a pupil of Baron Gros, and died at Joinville-le-Pont in 1864.

AMIGAZZI, GIOVANNI BATTISTA, a painter of

Verona, who flourished about the middle of the 17th century, was a scholar of Claudio Ridolfi; his chief talent consisted in the excellence of his copies, and several of his works have been mistaken for those of his master. A copy which he made of Paolo Veronese's 'Supper in the House of the Pharisee' is not only finely drawn, but its colours are fresh and vivid even at the present day.

AMIGONI, JACOPO, (or AMICONI), was born at Venice in 1675. He painted historical subjects and portraits. His first works at Venice were two altar-pieces in the church of the Fathers of the Oratorio, and a picture of 'St. Catherine and St. Andrew,' for the church of St. Eustache. He afterwards visited Rome, and from thence went to Munich, where he settled for some time; but his chief performances are in England, whither he came in 1729; he resided here ten years. Whatever may be the merit of his works, they were for some time in great vogue. He was employed by several of the nobility in ornamenting their houses. After leaving England in 1739 he returned to Venice, where he remained till 1747; he then went to Spain, and resided there until his death, which took place at Madrid in 1752. He etched a few plates in a tame, spiritless style; the following are the principal:

Salvator Mundi; half length.  
Jupiter and Callisto.  
Zephyrus and Flora.  
Bathsheba in the Bath.  
Madonna and Child.  
Narcissus.

AMIGONI, OTTAVIO, (or AMICONI), was born at Brescia in 1605, and was a scholar of Antonio Gandini. His chief excellence was in fresco painting, which he treated with great ability, in the manner of Paolo Veronese. In the Carmelite Church, in his native city, is a very considerable work in fresco, executed in conjunction with Bernardino Gandini, the son of his master, which is much extolled by Averoldi. The subjects were taken from the Life of St. Alberto. He died in 1661.

AMIL, G. P. DE LA VILLA. See DE LA VILLA-AMIL.

AMLING, CARL GUSTAV, (or AMBLING), a draughtsman and engraver, was born at Nuremberg in 1651. He was taken under the protection of Maximilian II., Elector of Bavaria, who sent him for improvement to Paris, where he received the instruction of F. de Poilly, whose manner he followed, but whose excellence he never equalled, although he became a very good artist. After a few years he returned to Munich, and was appointed court-engraver to his patron, Maximilian Emmanuel, whose portrait he engraved, as well as those of many members of the electoral family. Amling died in 1703. He engraved a great number of plates of historical subjects and portraits, but was much more successful in the latter, many of which have great merit. His drawing, particularly in the nude, is not correct; and in all his prints, except his portraits, there is a want of effect. The following list comprises all his plates, except those he engraved for the academy of Sandrart, and some prints after tapestry, which were private plates in the possession of the Elector of Bavaria:

#### PORTRAITS.

Maximilian Emmanuel, Elector of Bavaria; after T. Macolirus, dated 1670, an oval very scarce.

Maximilian Emmanuel; after *J. B. Champagne*; one of his best works.  
 Equestrian statue of Maximilian Emmanuel; after *Ab-leitner*.  
 Henrietta Maria Adelaide, Duchess of Bavaria; after *Delamonce*, 1875; oval.  
 Ferdinand Maria, Duke of Bavaria, 1676; oval.  
 Count Johann von Berlo de Brus, Stadtholder of In-goldstadt, 1680; large oval.  
 Alexander Sigismund, Bishop of Augsburg; *P. F. Hamilton, pinx.*  
 Romain Liberiet, Abbot of St. Ulrich, Afra, and in Augsburg; after *himself*; a fine portrait; oval.  
 Petrus Marinus Sormannus; in a medallion.  
 Livio Prince Odescalchi; in a medallion.  
 Marcus ab Aviano, 1680; oval.  
 A young prince conducted to the throne by Hercules and Nestor; at the foot of the throne is inscribed, *Ungaria*.  
 Two plates of statues; engraved for *Sandrrart's Deutsche Akademie*.

## SACRED AND HISTORICAL SUBJECTS.

The Virgin and Child, with two portraits; after *J. A. Wolff*; a very large plate.  
 The Image of the Virgin of Consolation; 1682; large plate, oval.  
 Vero Ritratto di S. Francesco d'Assisi.  
 St. Nicholas of Tolentino; after *J. A. Wolff*, 1691; large plate.  
 Vrai Portrait de St. John de S. Facundo; after the same; large oval.  
 St. Godard kneeling before the Virgin; *J. Drentuet, del.*  
 Ten plates in folio—Of a triumphal arch in honour of the Elector Maximilian Emmanuel.  
 Grand Thesis, dedicated to the Emperor Leopold and his son Joseph; *R. P. Antonius Lumlinsky, del.*  
 Another large plate, representing the Virgin Mary treading on the Serpent, accompanied by the four Doctors of the Church.

AMMAN, JEREMIAS, an engraver of portraits, who worked at Schaffhausen from about 1660 to 1670, executed, in conjunction with his son, Johann Amman, the plates to Patin's *Imperatorum Romanorum Numismata* (1671), chiefly from the drawings of F. Chauveau.

AMMAN, JOHANN, a son of Jeremias Amman, was a native of Schaffhausen, and flourished about the year 1700. He engraved a few portraits, among which is one of John Locke.

AMMAN, JOHANN, a German engraver, who was living at Hanau about 1640. Previously he engraved a set of small woodcuts, representing the Passion of our Saviour. They are executed in a neat and spirited style, and possess considerable merit. They were published at Amsterdam in 1623, with Latin verses.

AMMAN, JOSEF, was a painter as well as engraver, but owes his reputation chiefly to his excellence in the last-mentioned branch of art. He was born at Zurich in Switzerland, in 1539. The name of his instructor in art is not recorded. In 1560, he left Zurich, and went to Nuremberg, where he worked until his death, in 1591. Of his paintings we have no further account, than that his works in stained glass were richly and brilliantly coloured. His pen-drawings partake of the spirit and neatness of his prints, and are preserved in the portfolios of the curious. As an engraver, he was one of the most laborious of the industrious artists of his country, who have so ably and amply contributed to the advancement of the art. The number of his plates is prodigious, and his work amounts to upwards of five hundred and fifty prints, many of which being of a diminutive size, he is sometimes ranged among the artists denominated

the Little Masters. He engraved on wood and on copper, but the productions from the latter are very inferior to those from the former. His drawing, in general, is tolerably correct; and his execution, particularly in his animals, is smart and spirited; his manner of engraving is neat and decided. This artist used no less than twelve different marks in his plates, but they all consist in a cipher composed of the letters *I* and *A*, as follows:



## COPPER PLATES.

Twelve small plates, arched—Of illustrious women of the Old Testament, beginning with Eve; title, *Eva die Gebererin*. *Jost. Amman, fec.*; *Stef. Herman, ecc.*  
 Eight figures of warriors in ancient costume, small upright plates; marked, *Jost. Amman, inventor*, 1590.  
 Eight plates—Of persons fighting with swords and sticks; small plates, lengthways; marked with his cipher.  
 Six very small plates of friezes, Hunting scenes.  
 Eight small plates, lengthways, the Four Seasons, and the Four Elements. 1569.  
 Twelve small upright plates arched—Of the months in the year, represented in full-length figures; *Jo. Amman, fec.*  
 A set of plates for a Bible published at Frankfort, 1571.  
 The Bombardment of a Town; *Jo. Amman, fec.* 1570. Large plate, lengthways.  
 Admiral de Coligny; *fecit Norimbergæ, Jost. Amman, Tigurinus.* 1573.

## WOODCUTS.

The Creation, large print; marked *J. A.*  
 An oval print, the Diet of the Empire; large, lengthways.  
 The Marriage of Cana middle-sized print, lengthways, *J. A.*  
 A set of one hundred and fifteen prints of arts and trades, first printed under the title, *Πανοπλια, omnium illiberalium, mechanicarum, aut sedentariarum artium genera continens*, printed at Frankfort in 1568. This edition is very scarce; the book was reprinted in 1574.  
 A set of one hundred and three prints of subjects from Roman History, published at Frankfort, in 1573, with the portrait of *S. Feyrabend*, the celebrated bookseller.  
 A book of hunting; entitled *Neue Figuren von allerlei Jag und Weidwercck*. Frankfort, 1582.  
 A set of one hundred and three prints for a work entitled *Cleri totius Romanae Ecclesiae subjecti*, &c. Frankfort, 1585.  
 A set of one hundred and twenty prints for a book entitled *Gynæceum, sive Theatrum Mulierum*, &c. Frankfort, 1586.  
 A complete list of his works is given in Meyer's 'Künstler-Lexikon.'

W. B. S.

AMMON, KLEMENS, a son-in-law of Theodor de Bry, the celebrated engraver, worked in Frankfort and Heidelberg, in the middle of the 17th century. His principal work was the continuation of the collection of portraits entitled, *Bibliotheca Cal-cographica*, in six quarto volumes, published by Theodor de Bry, to which he added, at Frankfort, two volumes, published in 1650 and 1652. His plates are poor and stiff, and very inferior to those of his relation.

AMOROSI, ANTONIO, a native of Comunanza, near Ascoli, flourished about the year 1700. Mariette says he was born in 1660. He was still living in 1736. He painted frescoes in Civita Vecchia, and altar-pieces for the churches at Rome, one of which is in San Rocco; but he is principally known as a painter of *Bambocciate*, or fancy subjects, in

which he displayed considerable talent: and Lanzi says, that if his colouring had been a little more brilliant, his pictures would be equal to those of the Flemish school of the same kind. Two of his works have been engraved by William Walker.

AMORT, KASPAR, who was born in 1612 in the valley of the Jachenau, went to Munich in 1631, and studied art under Johann Donauer. He then paid a visit to Italy, where the works of Caravaggio produced much effect on his style. On his return to Munich he was made court painter, and executed numerous works for the decoration of cloisters and churches. He died at Munich in 1675.

AMSLER, SAMUEL, an eminent engraver, was born in 1791, in Schinznach, in Switzerland, and became a pupil of Hess, at Munich. In 1816 he arrived in Rome, and formed friendships with Overbeck, Cornelius, Thorwaldsen, and other heads of the new school, of which he became a member. Accuracy and character in outline, and simplicity in execution, after the classical examples of Marc-Antonio and Albrecht Dürer, were the principles he followed in contradistinction to the picturesque, but in form and expression negligent, engravings of the modern Italian, French, and English schools. In this manner, in conjunction with his friend Barth, he engraved the great frontispiece of the 'Nibelungen' of Cornelius, and the 'Triumph of Alexander' of Thorwaldsen. In 1829 Amsler became professor of engraving in the Royal Academy in Munich, where Cornelius, Schnorr, Hess, and other of his friends were already actively engaged. Besides different small works which he executed in Munich, he engraved Raphael's 'Entombment of Christ,' in the Borghese Gallery of Rome; 'The Holy Family,' and 'The Madonna di Casa Tempi,' by the same master, both in the Pinakothek. His last work was an engraving of the great painting of Overbeck, in Frankfurt, 'The Union between Religion and the Fine Arts,' the completion of which coincides nearly with that of his life. He died on the 14th of May, 1849. He was not only an excellent artist, and an estimable man, kind, modest, and very good-natured, but also an admirable instructor of his art, who taught a number of pupils, now celebrated engravers; as Merz, who engraved 'The Last Judgment,' of Cornelius, and 'The Destruction of Jerusalem,' of Kaulbach; Gonzenbach, the author of different engravings after Kaulbach, Schleich, &c. In Meyer's 'Künstler-Lexikon' is a full list of Amsler's works.

AMSTEL, CORNELIS PLOOS VAN. See PLOOS.

AMSTEL, JAN VAN, an artist who is said to have excelled in landscapes, which he enriched with numerous figures in the style of Van Eyck; but when or where he painted is not recorded. Guarienti, in his edition of Orlandi, states that there was a picture by this artist at Genoa, in the possession of an Englishman, representing the Crucifixion, and containing upwards of 200 figures admirably painted. It is, however, conjectured that some better known painter is disguised under this name.

AMULIUS (or FABULLUS), a Roman painter, flourished in the reign of Nero. He was employed in the embellishment of the golden house of that emperor, who is said by Suetonius to have himself studied the art of painting. The palace became a prey to the flames. Pliny represents him as a painter of common-place subjects, "*humilis rei*

*pictor*;" yet he mentions a picture of 'Minerva,' which cannot be considered to have been a trivial work.

ANCINELLI. See TORRE.

ANCONA, ANDREA D'. See LILIO.

ANCONITONA, L'. See BONINI.

ANDERLINI, DOMENICO, a landscape painter, born at Pesaro, flourished about 1720: he was an artist of merit.

ANDERLONI, FAUSTINO, an engraver, born at St. Eufemia, near Brescia, in 1766, received instruction from two artists comparatively unknown—Carloni and Benezzi. He subsequently went to Pavia to assist Professor Scarpa in illustrating his great work on the Anatomy of the Eye. In 1795 he went to Milan, but in 1801 he was appointed professor of drawing at the University of Pavia. He died in 1847. He engraved the illustrations of several scientific works, and the portraits of the celebrated Herder, Alfieri, Boerhave, and Schiller. At a later date he executed a small but charming engraving of the 'Magdalene Sleeping in the Wilderness,' after Correggio; the 'Repose in Egypt,' after N. Poussin; a 'Mater amabilis,' after Sassoferrato, and with Garavaglia the 'Ascension of the Virgin,' after the painting by Guido Reni in the church of Sant' Ambrogio in Genoa; which he did not complete until his seventy-sixth year.

ANDERLONI, PIETRO, brother of Faustino, was born in 1784, at St. Eufemia, near Brescia, and showed an early predilection for art. He studied the fundamental principles under P. Palazzi, and next received instruction from his brother Faustino, who, observing that he vacillated between painting and engraving, persuaded him to adopt the latter art. After greatly profiting by his brother's tuition, he entered, at the age of twenty, the school of Longhi, where he remained for nine years. Under that eminent master he assisted in the production of many excellent works, among which was 'Ezekiel's Vision,' after Raphael; and to some of these the master allowed the pupil to place his name, in acknowledgment of the share he had in the execution. In 1824 he went to Rome for the second time, to make drawings of the 'Heliodorus' and 'Attila' of Raphael; and in 1831 succeeded his master Longhi as president of the Academy of Engravers in Milan. Pietro Anderloni was a member of several Academies, and held a very distinguished rank among his skilful contemporaries in the art. He died at his estate of Cabiato, near Milan, in 1849. He is generally very happy in embodying the characteristics of the master whose picture he transfers; his fault is sometimes a near approximation to the modern French manner of working too far and producing glossiness. The following are among his principal works:

Moses defending the daughters of Jethro; after N. Poussin.

The Adoration of the Shepherds; after Titian.

A Holy Family, the Judgment of Solomon, the Heliodorus, and the Meeting of Attila and Pope Leo III.; after Raphael.

St. John; after Luini.

Portraits of Canova, Longhi, Appiani, Jenner, &c.

ANDERSON, ALEXANDER, who was born at New York in 1775, was the son of a Scotchman, and the earliest engraver on wood in America. He first studied medicine—obtaining in 1796 the degree of Doctor—but abandoned that profession

in order to devote himself entirely to engraving, for which he early displayed a great partiality. He studied for some time under John Roberts, a Scotch engraver, who had settled in America, and soon became famous for his illustrations for books, chiefly of an educational character—both on copper and wood, but principally the latter. Among the most important are those in Webster's 'Spelling Book,' Bell's 'Anatomy,' Josephus's 'History,' and Shakespeare's Plays, all from original designs. An engraving of the 'Last Supper' (from an English design), which was made between 1820 and 1830, was the last work he produced on copper. He afterwards confined himself to wood engraving. Anderson worked on to a very great age, and died in Jersey City in 1870. His works are in the style of English wood engraving of the earlier part of the 19th century. (For a full account of his life, see 'Art Journal' for 1858, p. 271.)

ANDERSON, WILLIAM, who was born in Scotland, in 1757, was a painter of marine subjects, chiefly of small dimensions. His subjects are treated in a very pleasing manner, with a soft pencil and great amenity of colour. He exhibited at the Royal Academy from 1787 to 1814. He died in 1837.

ANDERSSON, NILS, a Swedish painter, who was born in East Gothland, in 1817, was the son of a peasant. After he had received a course of instruction in Stockholm, he travelled through Europe, and went in 1854 to Paris, where he stayed for two years, and studied under Couture. On his return to Stockholm, he was made a member of the Academy, and in 1858 a professor. He died at Vaxholm, near Stockholm, in 1865. He painted historical pieces, pictures of genre subjects, and landscapes with animals. Good examples of his work are in the National Museum at Stockholm.

ANDERTON, HENRY, an English painter, who was born in 1630, was a scholar of Streater, and afterwards went to Italy for improvement. He painted historical subjects and portraits, but was principally employed in the latter. He acquired the patronage of Charles II. by a portrait he painted of Mrs. Stuart, afterwards Duchess of Richmond, and almost rivalled Sir Peter Lely. He died soon after the year 1665.


ANDRÉ, JEAN, (OR ANDRAY), who was born in Paris, in 1662, became a Dominican in 1679. He went to Rome, where he received lessons from Carlo Maratti, and studied the works of Michelangelo and Raphael. He painted portraits and historical subjects, and has the character of being very correct in his designs, and a good colourist. He died at Paris in 1753. Amongst his best works may be mentioned the 'Feast of the Pharisee,' in the Dominican Church at Lyons; his own Portrait, in the Louvre; the 'Marriage of Cana,' and the 'Miracle of the Loaves,' at Bordeaux; and the 'Adoration of the Kings,' and numerous others which he painted in various churches in Paris. André imparted instruction in art to Taraval, Chasle, and Dumont.

ANDRÉ, JULES, who was born in Paris in 1807, studied under Jollivard and Watelet, and became a landscape painter of merit. He travelled in Belgium, the south of France, and the Rhine country; and he was also employed at the porcelain manufactory at Sévres. He died at Paris in 1869. The Galleries of the Luxembourg and Lille possess paintings by him. He executed several decorative panels in the new Louvre, and in the


Hôtel d'Albe. He obtained a second-class medal in 1835, and the decoration of the Legion of Honour in 1853. André painted in a manner halfway between the style of the old French classic landscape painters and that of the modern school. His son, EDMOND MATHÉ ALPHONSE ANDRÉ, who studied under him, and with Pils, became a genre painter of some repute. In 1876 he painted a 'Halt of Zouaves at Patay.' He died in Algiers in 1877.

ANDRÉ, S. R. DE SAINT. See SAINT-ANDRÉ.

ANDREA, ALESSANDRO, according to Heineken, flourished about the year 1578, at which time he engraved the portrait of Gilles de Noailles, Abbé de St. Amand, the French ambassador at the court of Constantinople.

ANDREA, ZOAN, an engraver of the early part of the 16th century, of whom little is known, is called by Zani, a Venetian. He executed a number of plates after Albrecht Dürer and other masters. Meyer mentions 35  plates by him.

ANDREA DA FLORENTIA. See FLORENTIA, ANDREA DA.

ANDREA D'AGNOLO is commonly known as ANDREA DEL SARTO, from the profession of his father, who was a tailor. He has till lately been miscalled Vannucchi. Giovanni Cinelli, writing in 1677, was the first to call him by that name. The mistake arose through the misreading of Andrea's monogram of two A's for an A and a V crossed. It may be here noted that he is in no case called Vannucchi by a contemporary. 

His name was Andrea d' Agnolo di Francesco di Luca di Paolo del Migliore. He was born at Florence in 1487, and, having shown an early disposition for drawing, he was placed with a goldsmith, to learn the business of engraving on plate. In this situation he was noticed by Giovanni Barile, an artist of little note, who persuaded his father to entrust him to his care. Andrea remained under that master for three years, and afterwards entered the school of Piero di Cosimo, who was a better colourist than draughtsman, and from him he acquired the habit and knowledge of painting those beautiful landscape backgrounds which are seen in many of his works. Andrea was, however, more indebted, for the cultivation of his talents, to his studies from the frescoes of Masaccio and Ghirlandaio, and afterwards from the cartoons of Leonardo da Vinci and Michelangelo, than to the lessons of his instructors. On leaving the school of Cosimo, he formed an intimacy with Franciabigio (who had been a disciple of Mariotto Albertinelli), and with him he lived for some time, but "contemporary history contains no reference to anything that they did in companionship." Amongst his first works are frescoes illustrating the history of St. John the Baptist, in the Scalzo, of which the cartoons are preserved in the Palazzo Rinnuccini. The 'Baptism of Christ' is in his early manner, and shows an undisguised imitation of Albrecht Dürer; in the 'Visitation of the Virgin,' painted a few years afterwards, his advancement is conspicuous; and in the 'Nativity of St. John,' the last he painted of the series, he had nearly reached his most admired style. His next undertaking was the 'Life of St. Filippo Benizzi,' in five pictures, in the church of the Servi. In these frescoes, which have been engraved by Alchiari, the genius of Andrea took a bolder flight, and they are considered among the most graceful of his works,

though they were executed while he was still young, and it was their excellence which gained for him the title, 'Andrea senza Errori' (Andrea without faults). The 'Madonna del Sacco,' painted over the entrance door, is one of his best works. It has received its name from the sack of corn upon which St. Joseph reclines. This has been well engraved by Raphael Morghen.

About the year 1516, a 'Dead Christ,' painted by Andrea, came to the notice of Francis I. of France, who commissioned the artist to execute for him a 'Madonna,' and in 1518 Andrea was induced to go to Paris. He was accompanied by his pupil, Andrea Squazella. There he was honoured, and royally treated by the king. He painted amongst other works a 'Charity,' now in the Louvre, and a 'Pietà,' now in the Belvedere at Vienna. In 1519 Andrea was induced by his wife Lucrezia del Fede, a beautiful woman, whom he had married in 1512, to ask, in order that he might return to his native country, leave of absence from the king, who granted his request, and commissioned him to purchase works of art for him. On his return to Florence, Andrea forgot his engagements, and broke through every bond of honesty; he had the imprudence to squander away in the society of his friends and his improvident wife, not only the liberal remuneration he had received from Francis for his works, but also the funds which had been confided to his trust for the acquisition of objects of art. He executed numerous works in the Scalzo and elsewhere in Florence. But reduced at length to a state of indigence and distress, and stung with the recollection of his perfidy and ingratitude, he sank into a despondency, which was increased by his jealousy of his wife. He was ultimately abandoned by her and the false friends with whom he had wasted his substance, when his miseries were terminated in the forty-fourth year of his age, by the plague which visited Florence in 1531. His wife survived him, her second husband, by forty years.

Andrea del Sarto possessed an extraordinary talent of imitating and copying the works of other masters, with an accuracy which sometimes deceived even the painters themselves. Of this, Vasari mentions a very remarkable instance of which he was himself an eye-witness. Raphael had painted for the Cardinal Giulio de' Medici, afterwards Clement VII., the portrait of Leo X., seated between that prelate and Cardinal Rossi, in which the drapery and background were painted by Giulio Romano. Federigo II., Duke of Mantua, passing through Florence to Rome, had seen this picture, and had requested Clement VII. to make him a present of it, when the Pope gave directions to Ottaviano de' Medici to send the portrait to Mantua. Unwilling to deprive Florence of so interesting a work of art, Ottaviano employed Andrea del Sarto to paint an exact copy of it, which was sent to the Duke of Mantua at the time when Giulio Romano was in his service. No person suspected the deception; even Giulio was himself deceived, and was only convinced of the fact by Vasari assuring him that he had seen it painted, and by showing him the private mark of Andrea del Sarto. This celebrated painter has been erroneously supposed to have etched a plate of the 'Holy Family,' in which the Virgin is represented kneeling before the Infant Christ, with St. Joseph and St. John; it is inscribed *Andrea del Sarto fatti in Roma*; though neatly executed, it is totally un-

worthy of the hand of this artist, and the inscription most probably relates to the picture from which it was designed.

Amongst Andrea's pupils may be mentioned Vasari, Jacopo da Pontormo, Domenico Puligo, Giorgio Vasari, F. Salviati, and Squazella.

The following is a list of several of his most important easel-pictures:

Berlin.	<i>Museum.</i>	Virgin and Saints ( <i>dated 1528</i> ).
Dresden.	<i>Gallery.</i>	Sacrifice of Abraham.
"	"	Marriage of St. Catherine.
Florence.	<i>Uffizi.</i>	His own Portrait.
"	"	St. Giacomo.
"	"	Madonna 'di San Francesco' ( <i>dated 1517</i> )— <i>his masterpiece.</i>
"	<i>Pitti Pal.</i>	Dispute on the Holy Trinity.
"	"	Deposition from the Cross.
"	"	Annunciation ( <i>with the Angel Gabriel, followed by two other angels</i> ).
"	"	Annunciation ( <i>a copy is in the Louvre</i> ).
"	"	Assumption of the Virgin.
"	"	Portraits (2) of himself.
"	"	<i>Nine other paintings.</i>
London.	<i>Nat. Gall.</i>	Holy Family.
"	"	Portrait of himself ( <i>signed with monogram given above</i> ).
Madrid.	<i>Gallery.</i>	Virgin and Child with St. Joseph and an angel.
"	"	Portrait of his wife, Lucrezia del Fede.
Paris.	<i>Louvre.</i>	Charity ( <i>signed and dated 1518</i> ).
"	"	Holy Family.
"	"	Holy Family ( <i>signed in full with the monogram of the crossed A</i> ).
Petrsg.	<i>Hermitage.</i>	Virgin and Infant, and St. Catherine.
Vienna.	<i>Belvedere.</i>	Pietà.

Crowe and Cayvalcaselle, in their 'New History of Painting in Italy from the Second to the Sixteenth Century,' 1866, give a very full list of his works. See also—

Biadi, Luigi, 'Notizie inedite della vita d'Andrea del Sarto.' Florence: 1832.

Breton, Ernest, 'Notice sur Andrea Vannucchi, dit Andrea del Sarto.' Paris: 1848.

'Gazette des Beaux-Arts,' for 1876 and 1877.

ANDREA DEL CASTAGNO. See CASTAGNO.

ANDREA DI BERTHOLOTTI. See BERTHOLOTTI.

ANDREA DI CIONE. See CIONE.

ANDREA DI COSIMO. See FELTRINI.

ANDREA DI LEONE. See LEONE.

ANDREA DI LUIGI. See ALOVIGI.

ANDREAE, TOBIAS, who was born at Frankfurt in 1823, studied under J. Becker, and then went to Munich, where he made the acquaintance of Rahl and Genelli. In 1853 he visited Italy, and painted landscapes, into which he occasionally introduced moonlight effects. Andreae died at Munich in 1873.

ANDREAE, T., is mentioned by Strutt as the engraver of a plate representing an emblematical subject, in which a woman is lying on the ground, in the front of the print, and another female is standing over her, holding in her hand a book, inscribed *Giulio Cesare opera*. It is slightly etched, in a very indifferent style, and is signed *T. Andreae, inv. et fec.*

ANDRÉ-BARDON, MICHEL FRANÇOIS, an historical painter and etcher, was born at Aix, in Provence, in 1700. He himself signed his name DANDRÉ-BARDON, or D. BARDON, because his uncle, Louis Bardon, made him his heir on condition that he continued the name of Bardon; but his real name was André, as the registers of the church of St. Madeleine testify. Michel François was destined by his parents for jurisprudence, and studied


at Paris. In 1719 he began to design during his leisure hours under the direction of J. B. van Loo, and studied painting with J. F. de Troy. His progress was so rapid, that he obtained, in 1725, the second prize at the Royal Academy. He went afterwards to Rome, and after being there six years he returned to France, through Venice, where he stayed six months. He painted the Palais-de-Justice, the Hôtel-de-Ville (which perished in 1792), and the church of St. Jerome, at Aix. He went to Paris, where he displayed his talents, not only as a painter and etcher, but also as a poet and writer. In 1735 he became a member of the Academy; in 1752 professor; afterwards secretary; and finally teacher of historical painting. He was also the founder of the Académie des Beaux-Arts at Marseilles. André designed with great facility, and was a perfect master in representing the nude. He died at Paris in 1785.

The following are his best works:

- Aix. *Museum*. The Emperor Augustus ordering the punishment of the robbers of the State money. (Signed DANDRÉ-BARDON AQUISEXTIENSIS PINXIT ROME ETAT. SUÆ 29 ANNO 1729.)
- „ *Palais-de-Justice*. Allegorical Figures of the Virtues.
- Marseilles. *Mus.* Christ on the Cross.
- Montpellier. *Mus.* Tullia driving over the dead body of Servius Tullius.

The work which he executed of 'Jason ploughing,' intended for the tapestry manufactory at Beauvais, has disappeared. The following are his most important etchings:

- The Dead Body of Christ.
- Two Dead Children at the entrance of a vault.
- The Burial of the Dead.
- Johannes Snellinks; *after Van Dyck*.

ANDREANI, ANDREA, a painter, and very celebrated engraver, was born at Mantua, according to some biographers, about the year 1540, others say 1546; but Brulliot says his birth did not take place until 1560, which seems the more likely, for his earliest work bears date 1584. His works as a painter are little known, as he appears to have devoted himself to engraving at an early period of his life, when he settled at Rome, some time after the art of chiaroscuro on wood had been first practised in Italy by Ugo da Carpi. His works are confined to woodcuts, which are printed in chiaroscuro, and he carried that branch of engraving to a much higher degree of perfection than it had reached before. His drawing is correct, his execution is strong and spirited, and in a very masterly style. The number of prints attributed to this master is very considerable, as he is reported to have procured the blocks executed by other artists, and after retouching them, to have published them as his own. He died in 1623. His works have frequently been confounded with those of Albrecht Altdorfer, from his having used a similar cipher. 

The following is a list of his known works, all copies from his contemporaries or painters then lately deceased:

- The pavement at Siena, two immense prints; after the design of *Domenico Beccafumi*; very scarce; dated 1587.
- The Deluge, large print, in four sheets; *after Titian*, with his cipher.
- Pharaoh's Host destroyed in the Red Sea, large print, in four sheets; *after the same*, 1585, with his cipher.
- The Adoration of the Magi; *after Parmigiano*, 1585, with his cipher.
- The Purification; *after Salvati*, with his cipher. 1608.

- The Virgin and Child, with a bishop kneeling; *after A. Casolani*, with his cipher. 1591.
- The Virgin and Child, with St. John presenting a bird, and a female saint holding a lily; *after Giac. Ligazzi*, with his name.
- Christ curing the Leper; *after Parmigiano*, with his cipher.
- Christ curing the Paralytic; *after Franc. de Nauto da Sabaudia*.
- The Miraculous Draught of Fishes; *after Raphael*, 1609, with his cipher.
- Christ departing from Pilate, who is washing his hands; *after a basso-relievo of Jean Boulogne*, with the name of the engraver; in two sheets. This is one of his most finished prints.
- Christ bearing His Cross; *after A. Casolani*, with his cipher. 1591.
- The Entombment of Christ; *after G. Scolari*, with his cipher.
- Another Entombment, half figures; *after Raffaello Motta*, with the name of the engraver.
- St. Peter preaching; marked with the name *Polidoro*, and his cipher. 1608.
- St. Sebastian; marked *Fridericus Barotius Urbinas*, with his cipher. 1608.
- The lower part of the picture of St. Nicholas, by *Titian*, with the cipher of *Andreani*.
- The Triumph of the Church; *Christi Triumphus*, large frieze, in eight sheets; *after Titian*, dedicated to the Duke of Mantua in 1599, and published by Calisto Ferrante at Rome in 1608.
- An emblematical print, of a Christian after life received into Heaven, and crowned by Jesus Christ; marked *B. F.* for *Baptista Franco*, and the cipher of the engraver. An. M.D.C.X. Mantua.
- The Picture of Human Life, represented by a woman at the foot of a rock, assailed by the passions; marked *Jac. Ligotius, inv. et Andreani*, 1585. *Firenze*.
- Three prints, after a marble group by *Gio. da Bologna*, seen on three sides, representing the Rape of the Sabines; inscribed *Rapta Sabinum a Jo. Bolog. marm. &c. M.D.LXXXIII.*
- Another Rape of the Sabines; *after Jean Boulogne*, in three sheets; inscribed *Andreas Andreanus Mantuanus aeri incidit, &c., M.D.LXXXV. Florentia.*
- Clelia on horseback, with one of her attendants, going to cross the Tiber; marked with the name of *Maturrino*, and his cipher. 1608.
- Mucius Scævola holding his hand over a brazier; marked with the name of *Bald. Peruzzi*, and his cipher. 1608.
- The Triumph of Julius Cæsar, with the title; a series of 10 prints; very fine; *after And. Mantegna*. M.D.XCVIII.
- Venus and Cupid, with nymphs bathing; *after Parmigiano*, with the cipher of *Andreani*. 1605.
- Circe giving drink to the companions of Ulysses; oval print; *after Parmigiano*, with his name. 1602.
- A Woman warming herself before the fire; marked *Bernard Malpitius, inv.*, with his cipher.
- The scene of a comedy represented before the Grand Duke Cosmo I.; *after a design of Bart. Neroni*, large piece. 1579.
- The Triumph of Death, a Sepulchral Monument, representing a kind of rock, on which are the three Fates; *after Fortuna Fortunio*, with the cipher of the engraver.
- Christian Virtues, six pieces; also Force, Truth, and Virtue; *all after Parmigiano*.

W. B. S.

ANDREASI, IPPOLITO, who was born at Mantua in 1548, was an imitator of Giulio Romano: he painted pictures of merit for the churches of his native town, where he died in 1608. The Louvre possesses a 'Holy Family' by him.

ANDRÉS, FRAY LEON DE, a Spanish painter of the 16th century, is celebrated for the miniatures he executed in 1568 for choir-books—especially that of 'El Capitulario'—now in the Escorial. He died in 1580.

ANDRIESEN, ANTHONIE, who was born at Amsterdam in 1746, painted, in conjunction with

his brother Jurriaan, under whom he studied, landscapes and figure-pieces. He died at Amsterdam in 1813.



ANDRIESEN, CHRISTIAAN, who was born at Amsterdam in 1775, was the son and scholar of Jurriaan, and became a good painter of history, genre subjects, landscapes, views of towns, and occasionally portraits. Among his works may be mentioned a Panorama of Amsterdam.

ANDRIESEN, HENDRICK, who was surnamed 'Mancken Heijn' (The Limper), was born at Antwerp, probably in the year 1607. He was a painter of still-life; composed with great skill, and finished his pictures artistically. He died in Seeland in 1655.

ANDRIESEN, JURRIAAN, born at Amsterdam in 1742, was a scholar of A. Elliger and J. M. Quinkhardt. He was an able artist in decorative painting; the decorations of the new theatre at Amsterdam were executed by him and Numan. Several distinguished modern Dutch painters are from his school. He died at Amsterdam in 1819.

ANDRIOLI, GIROLAMO, a pupil of Brusasorci, was a painter of Verona. His name, with the date 1606, was inscribed on an altar-piece of 'St. Domenick and other Saints' formerly in the church of Santa Caterina di Siena at Verona, which building now no longer exists. Other paintings of Andrioli are recorded, but none are extant.

ANDRIOT, FRANÇOIS, a French engraver, who was born in Paris about 1655, practised both in France and in Italy, especially in Rome. He followed the style of F. de Poilly, but is not to be classed with that distinguished master. His works are, however, esteemed and sought after for the subjects and the masters after whom he engraved. The date of his death is not mentioned in any of the notices respecting him. Among his most esteemed works are :

- Two Annunciations; after Albano.
- A Magdalene; after Guido.
- Madonna and Child; after Guido.
- The Holy Family, with a rose; after Raphael.
- The Crowning with Thorns; after Domenichino; and the same; after Ann. Carracci.
- The Good Samaritan; after Poussin; and other subjects of sacred history, after Guillebault, and other masters.

ANDROUET-DUCERCEAU, JACQUES, was an architect and engraver of whom but scanty records have survived. His parents' name was Androuet, but they acquired the affix '*du Cerceau*' from a hoop which they hung on their house as a distinguishing mark, and the double name was adopted by their son. Jacques was born about 1510, probably at Paris, but it was at Orleans, the home of his family, that he spent the greater part of his life; and most of his works bear the date of that city. He is said to have studied under Etienne Delaulne; but the strong resemblance of his style to that of Leonhard Thiry, another artist of Fontainebleau, has led to the belief that he formed his manner from the artists of that school. He visited Italy with George d'Armagnac, ambassador of Francis I. to the Venetian Court, and on his return in 1546-47 he was patronized by the royalty and nobility of France. It is supposed that he retired to Annency, or Geneva, towards the close of his life, and died there—after 1584. As an engraver his subjects were various—mythological, architectural, perspective, trophies, arabesques, friezes, Caryatides, vases, furniture, &c.; we mention :

The Marriage of the Virgin; after Parmigiano (*Franciscus Parmensis Inventor*).

The Birth of Christ; unsigned.

The Gods of Heathen Mythology; after Rosso; 20 plates.

The Loves of the Gods; after Perino del Vaga and Rosso; 20 plates.

The Labours of Hercules; after Rosso; 6 plates.

The Life of Psyche; after Raphael; 32 plates.

The Dog of Montargis fighting his Master's Murderer (*faict à Montargis*).

Plans of Antwerp, Jerusalem, Rome, &c.

Landscapes, 24 plates.

'Le Premier Volume des plus Excellents Bastiments de France.' Paris, M.D.LXXVI.

'Le Second Volume des plus Excellents Bastiments de France.' Paris, M.D.LXXXIX. Both volumes are dedicated to Catherine de Medicis, for whom they were executed.

ANEDA, JUAN DE, was born at Burgos, where he painted in 1565, in conjunction with Juan de Cea, several pictures, which are still to be seen in the cathedral.

ANESI, PAOLO, landscape painter and etcher, was born at Rome about the year 1700. He painted landscapes with considerable success at Florence and at Rome. The frescoes in the Villa Albani, near Rome, are done by him, in conjunction with Antonio Bicchieri and Niccolò Lapiccola. They bear the date 1761, with the signature *Paolo Anesi fecit*. He was, Lanzi tells us, one of the masters of Francesco Zuccarelli. He painted ancient ruins in the manner of Pannini, and his works have been much confused with those of that artist. Four small landscapes, by Anesi, are in the Hohenzollern-Hechingen Gallery at Löwenberg.

ANGARANO, CONTE OTTAVIO. According to Zanetti, this artist was of a patrician family of Padua, and flourished at Venice in the second half of the 17th century. It is not mentioned by whom he was instructed in the art, but he was a reputable painter of history, and acquired considerable celebrity by a picture he painted for the church of San Daniele, at Venice, representing the 'Nativity,' which is highly commended by his biographer, and of which there is an etching, as some say, by himself; but Bartsch ascribes it to Giuseppe Diamantini. Angarano painted in the manner of the followers of Caravaggio.

ANGE, FRANÇOIS L'. See L'ANGE.

ANGEL, J. X. See XIMENEZ ANGEL.

ANGEL, PEDRO (or ANGELO), the first of Spain's good engravers, flourished at Toledo at the end of the 16th and beginning of the 17th century. The frontispiece to the 'History of Our Lady of Guadalupe,' containing the portrait of that ungainly idol, published in 1597, is one of his earliest works. The elegant armorial design in the title, and the fine portrait of Cardinal Tavera in 'Salazar's Chronicle,' published 1603; and the still finer and rarer portrait of Cardinal Ximenez de Cisneros in Eugenio de Noble's 'Life,' published 1604, are by Angelo. He likewise engraved a title-page for Luis de Tena's 'Commentary on St. Paul's Epistle to the Hebrews,' 1611-17; a print of 'Our Lady of the Conception,' and other devotional subjects.

ANGEL, PHILIPS, who was born at Middelburg, in the early part of the 17th century, painted at Haarlem (where he entered the Guild in 1639), at Leyden, and afterwards in Ispahan, and in Batavia, where he probably died—after 1665. His only known work—a picture of still-life, signed P. ANGEL, 1650—is in the Berlin Museum. If this

date is correct it must have been painted while he was in the East.

ANGELI, BATTISTA. See ANGOLO.

ANGELI, FILIPPO DE LIANO D', was called IL NAPOLETANO, from his being sent to Naples when he was very young. He was born at Rome towards the end of the 16th century, and was the son of an artist who was employed under Sixtus V. He excelled in painting landscapes and battles, and, according to Baglioni, was much employed in ornamenting the palaces and villas at Rome. He frequently painted architectural views, with a number of figures arranged and composed with great ingenuity. He died at Rome during the pontificate of Urban VIII., about 1640. The Louvre has a 'Satyr and Peasant' by him, and his own portrait is in the Uffizi at Florence.

ANGELI, GIULIO. See ANGOLO.

ANGELI, GIULIO CESARE, born at Perugia about 1570, studied in the school of the Carracci, at Bologna. He was more remarkable for his colour than design, and excelled rather in the draped than the naked figure. There is a vast work by him in the oratory of Sant' Agostino in Perugia, where he died in 1630.

ANGELI, GIUSEPPE, a Venetian painter, scholar of Piazzetta, whose style he imitated, was born about 1709. He painted cabinet pictures, and some altar-pieces. His heads have considerable expression, and his extremities are well drawn. The painting in the cupola of San Rocco at Venice is one of his best works. He executed numerous decorations in the churches and public buildings of Padua and Rovigo, as well as of Venice. He died at Venice in 1798. In the Louvre there is a 'Little Drummer' by him.

ANGELI, MARCO. See ANGOLO.

ANGELI, NICCOLÒ, an Italian engraver, flourished about the year 1635. He was a disciple of Remigio Canta-Gallina, and, in conjunction with his instructor, engraved, from the designs of Giulio Parigi, a set of plates representing the festivals which took place at Florence on the occasion of the marriage of the Prince of Tuscany.

ANGELICA, a miniature painter of Tarragona, executed, in 1636, the illuminations of the cathedral choir-books with great neatness and skill.

ANGELICO, Fra (GIOVANNI DA FIESOLE). See FIESOLE.

ANGELINI, SCIPIONE, who was born at Perugia in 1661, was a skilful painter of flowers; in his pictures they appear newly plucked, and sparkling with dewdrops. He painted a great number, which he sold to dealers, who exported them to England, France, and Holland. He practised at Rome; and died at Perugia in 1729.

ANGELIS, PIERRE. See ANGILLIS.

ANGELO, MICHAEL. See BUONARROTI.

ANGELO, PEDRO. See ANGEL.

ANGELO DEL MORO. See ANGOLO DEL MORO.

ANGELUCCIO, a scholar of Claude Lorrain, was living in 1680, but died young. He is mentioned as an artist of considerable talent; his works are perhaps sometimes mistaken for his master's.

ANGIER, PAUL, an engraver, of whom little more is known than that he resided in London about the year 1749, and that he was instructed in the art by John Tinney. He was chiefly employed in engraving for the booksellers, and executed several small plates, principally land-

scapes, in a neat style, but without much taste. His best print is a 'View of Tivoli,' after Mouche-ron. There is a print, dated 1749, by him, of a view of Roman ruins, after Pannini, very neatly engraved.

ANGILLIS, PIERRE, (wrongly called ANGELIS), was born at Dunkirk, in 1685. After learning the rudiments of design in his native town, he visited Flanders and Germany, and resided some time at Antwerp, where he was made a master of the Guild of St. Luke, in 1715-16; and at Düsseldorf, where he had an opportunity of improving himself, by studying the paintings in the Electoral Gallery. He painted conversation-pieces, and landscapes with small figures, into which he was fond of introducing fruit and fish. He came to England about the year 1719, where he met with great encouragement, remaining till 1727, when he set out for Italy, and passed three years at Rome, where his pictures were admired. But being of a reserved disposition, and without ostentation, he exhibited his works with reluctance, his studious and sober temper inclining him more to the pursuit of his art than to the advancement of his fortune. On his return from Italy, he stayed at Rennes, in Brittany, and met with so much employment, that he settled in that city, where he died in 1734. His style was a mixture of those of Teniers and Watteau, with more grace than the former, and more nature than the latter. His pencil is easy, bright, and flowing, but his colouring is occasionally faint and nerveless.

ANGIOLILLO, called ROCCADIRAME, was a Neapolitan, and flourished about the year 1450. He was a disciple of Antonio Solario, called Il Zingaro, and, according to Dominici, painted several pictures for the churches at Naples. One of his most esteemed works was a picture in the church of San Lorenzo, representing the 'Virgin and Infant Jesus, with St. Francis, St. Anthony of Padua, and St. Louis.' He died about the year 1458.

ANGLUS, BENJAMIN. This artist is mentioned by Heineken as the engraver of two emblematical subjects, one after Antonio Tempesta; the other is probably from his own design, as he adds the word *fecit* to his name.

ANGOLO DEL MORO, BATTISTA, (commonly called ANGELI, and occasionally ANGELO and AGNOLO), was born at Verona, about the year 1512. He was a scholar of Francesco Torbido, called Il Moro, whose daughter he married, and whose name he added to his own. He improved his style by studying the works of Titian, and painted several pictures, both in oil and fresco, for the churches at Verona, and sometimes in competition with Paolo Veronese. In Sant' Euphemia he had painted a fresco of 'Paul before Ananias,' which, on the demolition of the wall on which it was painted, was sawn out with great care, and removed to another part of the church. His colouring is more vigorous than that of his instructor, and his design more graceful. Such is his picture in San Stefano of 'An Angel presenting the Palms of Martyrdom to the Innocents.' He also painted much in Venice, Mantua, and Murano. We have several slight but spirited etchings by this master, in which the extremities of the figures are drawn in a very masterly style. In conjunction with Battista Vicentino, he engraved a set of fifty landscapes, mostly after Titian, which are executed in a bold, free style.



We have also the following plates as specimens of his work in this line:

- The Nativity, or Adoration of the Shepherds; *after Parmigiano.*  
 The Virgin, with the Infant Christ and St. John; *B. A. del Moro, fec.*  
 The Holy Family, with St. Elisabeth and St. John; *after Raphael.*  
 Another Holy Family; *after the same.*  
 The Martyrdom of St. Catherine; *after Bernardini Campi.*  
 The Baptism of Christ by St. John; *after the same.*

ANGOLO DEL MORO, GIULIO, (commonly called ANGELI), the brother of Battista, was a sculptor, architect, and painter. He was a native of Verona, but laboured chiefly at Venice, and in the churches and the Doge's Palace of that city he has left several pictures. He flourished in the 16th century and the beginning of the 17th. There is no record of him later than 1618. There was a third brother, GIROLAMO, who was also a painter, but of no great merit.

ANGOLO DEL MORO, MARCO, (commonly called ANGELI), the son and pupil and assistant of Battista, flourished in the latter half of the 16th century at Venice and Verona. He assisted his father in his wall decorations at Murano. He also practised the art of engraving with considerable success.

ANGUISCIOLA, SOFONISBA, (or ANGOSCIOLA, also written ANGISOLA, ANGUSOLA, and ANGUSCINOLA). This celebrated painter, the eldest of six sisters, was born of an ancient family at Cremona, about 1535. She received her first instruction in the art from Bernardino Campi, to whom she went in 1546, but afterwards became a scholar of Bernardo Gatti, called Sojaro. After leaving those masters, her first effort in art was an effusion of filial affection, expressed in a portrait of her father and two of his children. This performance was universally admired, and she was soon considered as one of the most eminent portrait painters of her time. She did not, however, confine herself to portraits, but painted some historical subjects of a small size, that were highly esteemed, and established her reputation. The fame of this painter induced Philip II. of Spain, the great encourager of art in his time, to invite her to Madrid, where she arrived about the year 1560, attended by three of her sisters. One of her first works in Spain was a portrait of the Queen Isabella, which was presented by the king to Pope Pius IV., to whom she was nearly related, accompanied by a letter addressed to his Holiness by Sofonisba, to which that pontiff replied in an epistle, highly extolling her performance, and assuring her that he had placed it amongst his most select pictures. She was married twice: first to Don Fabricio di Moncada, a Sicilian nobleman, after whose death she returned to her own country by way of Genoa. There she married as her second husband Orazio Lomellini, the captain of the galley in which she made the voyage. She died at Genoa about the year 1625. The following may be noted among the most important of her paintings:

- Portrait of herself, seated at a clavecin (*signed*). *In a private collection in Bologna.*  
 Portrait of herself (*similar to the Bologna picture*). *In the possession of Lord Spencer at Althorpe.*  
 Portrait of herself. *At Nuneham Park.*  
 Portrait of herself painting a picture (*signed*). *In the Uffizi, Florence.*

- Portrait of herself holding a book (*signed and dated 1554*). *In the Belvedere, Vienna.*  
 Three of her sisters playing chess (*formerly in the collection of Lucien Buonaparte; one of her best works*). *In the possession of Count Raczyński at Berlin.*  
 Portrait of a nun (*signed*). *In the possession of Lord Yarborough.*  
 Portrait of a man. *At Burreigh House.*  
 Portrait of a Venetian Ambassador (*signed*). *In the Brognoli Gallery at Brescia.*  
 Madonna and child (*dated 1559*). *In the Bresciani Collection at Cremona.*

ANGUISCIOLA. All the five sisters of Sofonisba painted with more or less success. ELENA, the next in age to Sofonisba, after having studied with her under Campi and Gatti, entered the convent of San Vincenzo, at Mantua, where she was still living in 1584. LUCIA, the third in age, who died in 1565, distinguished herself both in painting and music; a portrait of the physician 'Pietro Maria of Cremona' by her, signed 'Lucia Anguisola, Amilcaris filia, adolescens, fecit,' is in the Madrid Gallery. MINERVA died young. EUROPA and ANNA MARIA painted subjects from sacred history for churches.

ANGUS, WILLIAM, an English designer and engraver of landscapes and buildings, was born in 1752. He was a pupil of William Walker. He engraved and published a great number of views of gentlemen's seats in England and Wales, which were executed by him in a delicate and pleasing manner. He was also employed on many other topographical publications of the period. He did not confine his graver to his own drawings, but exercised it on those of Stothard, Paul Sandby, Edward Dayes, George Samuel, and others of high repute. He died in 1821.

ANICHINI, PIETRO, a Florentine engraver, of whose life we have no particulars. He is said by Basan to have been born in 1610; he died in 1645. Among other plates engraved by him, we have the following:

- A Holy Family; small plate, lengthways; dated 1644.  
 The Good Samaritan; small, lengthways.  
 Cosmo Prince of Etruria.  
 Evangelista Torricelli, the mathematician.

ANIELLO. See PORTIO.

ANIEMOLO, VINCENZO, (or AINEMOLO), called VINCENZO ROMANO, was born at Palermo towards the end of the 15th century. After having studied for some time in his native town the works of Perugino and other masters, he went to Rome, where, if he did not receive personal instruction from Raphael, the works of that master had a great effect on his style. Aniemolo left Rome at the time of its pillage and went to Messina; thence he returned to Palermo, where he lived until his death, which occurred in 1540. He has left in the churches of his native town many pictures of merit. Of these we may mention the 'Virgin and Child between four Saints,' in San Pietro Martire; the 'Virgin of the Rosary,' dated 1540, in San Domenico; and the 'Sposalizio,' in Santa Maria degli Angeli. All bear strong traces of the influence of Raphael.

ANISIMOFF was a Russian genre painter, who obtained a reputation in the course of the first ten years of the 19th century by the execution of a number of spirited pictures depicting scenes from Russian popular life.

ANJOU, RENÉ OF. See RENÉ.

ANNA, BALDASSARE D', a Fleming by birth,

but of the Venetian school of painting. He was a pupil of Corona of Murano, and after his master's death completed several of his works. He also produced many original pictures for the Servi and other churches, which, though inferior to those of Corona in the selection of forms, surpass them in the softness, and sometimes in the force, of the *chiaroscuro*. He flourished toward the close of the 16th and the beginning of the 17th century. The last record we have of him is in 1639.

ANNELLA DI MASSIMO. See BELFRANO.

ANNUNCIACÃO, THOMAZ JOSÉ DA. See DA ANNUNCIACÃO

ANRAADT, PIETER VAN, flourished at Amsterdam, where he settled in 1672, and married the daughter of the Dutch poet Jan van der Veen. Notwithstanding the merit of this master, little is known of the circumstances of his life. According to Houbraken, he was a very eminent historical painter, and that author mentions a picture of 'Regents' painted by him for the 'Huiszittenhuis' at Amsterdam. Balkema describes him as a painter of portraits, animals, and conversation-pieces.

ANSALDO, ANDREA, was born at Voltri, a small town near Genoa, in 1584. He was at first a scholar of Orazio Cambiaso; but becoming impressed with the beauty and splendour of the works of Paolo Veronese, he studied them with great attention, and formed for himself an excellent style of colouring, both in oil and in fresco. His chief work was an 'Assumption of the Virgin,' in the cupola of the church of the Annunziata at Genoa. Many other works of this master are in the churches and palaces in that city, and of his native town. He possessed a fertile invention, and his compositions are decorated with architecture and landscape, introduced with a very happy effect. He died in 1638 in Genoa, having acquired the reputation of being one of the best painters of his time.

ANSALONI, VINCENZO, was a native of Bologna, and a disciple of Lodovico Carracci. Under so able an instructor he became a reputable painter of history. Malvasia speaks in very favourable terms of an altar-piece by this master, in the chapel of the family of Fioravanti, in the church of St. Stefano at Bologna, representing the 'Martyrdom of St. Sebastian.' His *chef-d'œuvre* is a picture in the church of the Celestine Monks, representing the Virgin Mary with the Infant Saviour in the clouds, and below, St. Roch and St. Sebastian. According to Zani, he flourished about 1615, and died young.

ANSANO DI PIETRO (DI MENICO OR DOMENICO). See SANO DI PIETRO.

ANSELIN, JEAN LOUIS, a French line-engraver, who was born in Paris in 1754, was a pupil of A. de Saint-Aubin. He became engraver to the king, and died at Paris in 1823. Among his best works are the following:

La Marquise de Pompadour; *after Van Loo*.  
The Siege of Calais; *after Berthélemy*.  
Molière reading his 'Tartuffe' at the house of Ninon de Lençlos; *after Monsiau*.  
The Sleeping Child; *after Donato Creti*; for Laurent's Musée Français.

ANSELL, CHARLES, flourished towards the close of the 18th century. His name occurs only twice—1780 and 1781—in the catalogues of the Royal Academy. He was celebrated for his drawings of the horse, but also drew domestic subjects. His

'Death of a Race-horse' was engraved in six plates, and published in 1784.

ANSELMI, GIORGIO, born at Verona, in 1723, was a pupil of Balestra. His masterpiece is the painting in fresco in the cupola of Sant' Andrea at Mantua. He died in 1797.

ANSELMI, MICHELANGELO, called 'Michelangelo da Lucca,' was born at Lucca, in 1491, and was a disciple of Bazzi. He principally resided at Parma, where one of his first performances was a considerable work painted from a design of Giulio Romano, representing the 'Coronation of the Virgin.' He painted several pictures of his own composition for the churches in Parma, some of which bear a resemblance to the style of Correggio. He died in 1554, at Parma.

The following are his best works:

Florence. <i>Uffizi</i> .	Nativity.
London. <i>Northbrook Coll.</i>	Madonna and Saints.
Paris. <i>Louvre</i> .	Virgin in Glory.
Parma. <i>Cathedral</i> .	Madonna and Child.
" <i>Gallery</i> .	Christ on the way to Calvary.
" <i>Madonna d.</i>	Coronation of the Virgin.
" <i>Steccata</i> .	
Reggio. <i>S. Prospero</i> .	Baptism of Christ.

ANSIAUX, JEAN JOSEPH ELÉONORE ANTOINE, a French historical and portrait painter, a scholar of Vincent, was born at Liege, in 1764. His works, taken from sacred and profane history, and poetical subjects, are numerous, and place him among the best artists of the French school in the 19th century. He also painted portraits of several distinguished persons, ministers, and generals of Napoleon. He died at Paris in 1840.

The following are some of his best works:

Angers. <i>Cathedral</i> .	Raising of the Cross. 1827.
Arras. <i>Cathedral</i> .	Resurrection.
Bordeaux. <i>Museum</i> .	Richelieu presenting Poussin to Louis XIII. 1817.
Le Mans. <i>Cathedral</i> .	Adoration of the Kings.
Liege. <i>Cathedral</i> .	Ascension. 1812.
" "	Conversion of St. Paul. 1814.
" <i>Hôtel-de-Ville</i> .	Return of the Prodigal Son. 1819.
Lille. <i>Museum</i> .	St. John rebuking Herod. 1822.
" "	Finding of Moses. 1822.
Metz. <i>Cathedral</i> .	The Flagellation.
Paris. <i>S. Etienne-du-Mont</i> .	St. Paul preaching at Athens.

ANSUINO (OR ANSOVINO), of Forli, who flourished about 1455, was one of the pupils of Squarcione, a fellow-worker with Mantegna in the frescoes in the Eremitani Chapel at Padua; and his work bears traces of the influence of that master. The inscription OPUS ANSVINI is attached to the representation of 'St. Christopher.'

ANTHONISSEN, H. (? HENDRIK) VAN, a Dutch marine painter who flourished about the middle of the 17th century. He painted in the style of J. van Goyen and Jan Parcellis. He is the author of sea paintings, in the Hermitage, St. Petersburg, and the Prague Gallery, which through their signatures have been ascribed to a mythical HENDRIK VAN ANTEM.

ANTHONISZOOM, CORNELIS, (OR ANTONISZOOM), was born at Amsterdam, about the year 1500. He excelled in representing the interior views of towns, which he did with uncommon fidelity. In the Hôtel-de-Ville at Amsterdam is a picture by this master, representing that city as it was in 1536. He afterwards painted twelve views of the same city, with its principal public buildings, which he engraved on twelve blocks of

wood. These prints are now rare. He was also known as TEUNISSEN—the abbreviation of his name. Hence his monogram. In Meyer's 'Künstler-Lexikon' is a list of his engravings.



ANTHONY, GEORGE WILFRED, landscape painter, was born at Manchester, where he studied landscape painting under Ralston, and afterwards under Barber of Birmingham. After travelling about for some time, he finally settled at Manchester as a drawing-master. He was also an art-critic, and wrote several very able reviews of local exhibitions for the 'Manchester Guardian.' He died at Manchester, in 1859.

ANTIDOTUS, a disciple of Euphranor, and the instructor of Nicias the Athenian, flourished about B.C. 336. He was more remarkable for the laborious finish of his encaustic paintings than for the ingenuity of his invention. His colouring was cold, and his outline hard and dry. Among the few pictures by him which have been noticed, were 'A Warrior ready for Combat;' 'A Wrestler;' and 'A Man playing on the Flute.' Pliny is the only writer who has mentioned him.

ANTIGNA, JEAN PIERRE ALEXANDRE, was born in 1818 at Orleans, at the college of which city he was educated. He was taught drawing by Salmon, a professor of merit, who, discovering the talent of his pupil, induced him in 1836 to enter the studio of Norblin. After remaining here a twelvemonth he placed himself under Delaroche, from whom he received, during seven years, instruction and counsel. Under his influence he made, in 1841, his *début* in religious subjects, which he continued to paint until about 1846, when he turned his attention to genre painting, and it was in this branch of art that he achieved his reputation. He was awarded medals at the Salons of 1847, 1848, and 1851, and he also obtained a medal at the Paris Exhibition of 1855, which included a good collection of his works. He was decorated with the Legion of Honour in 1861. He died on the 27th of February, 1878. His chief works are:

Angers. <i>Museum.</i>	The Mirror of the Woods. 1865.
Avignon. <i>Museum.</i>	Vision of Jacob.
Bordeaux. <i>Museum.</i>	Episode of the Vendean War. 1864.
Orleans. <i>Museum.</i>	The Chimney Corner.
" "	The First Plaything.
" "	The Storm.
" "	Women Bathing.
Paris. <i>Luzembourg.</i>	The Fire. 1850.

O. J. D.

ANTIPHILUS, a painter of Egypt, was of Greek extraction, and a pupil of Ctesidemus. He flourished in the time of Ptolemy Philopator, at the close of the third century before Christ. He invented the caricatures known as 'Grylli,'—a kind of grotesque monsters, part animal or bird and part man. Quintilian praises him for his facility in painting, and he is also noticed by Pliny and Lucian. Amongst his works mentioned are a 'Satyr with a Panther-hide,' a 'Boy blowing a Fire,' and portraits of Philip of Macedon and Alexander the Great.

ANTIQUUS, JOHANNES, was born at Gröningen in 1702, and learned from Gerard van der Veen the art of painting on glass, which he practised for some years; but he afterwards became a scholar of Jan Abel Wassenberg, a respectable painter of history and portraits, under whom he studied some time. He afterwards went to France, where he was much employed as a portrait painter, but did

not long remain at Paris, being desirous of visiting Italy. He resided chiefly at Florence, where he was employed by the Grand Duke of Tuscany for six years. His principal work was a large picture of the 'Fall of the Giants,' which was esteemed of sufficient merit to occasion the sketch of it to be placed in the Florentine Academy. After passing several years in Italy, he returned to Holland, where he met with a very flattering reception, and was employed by the Prince of Orange in the Palace of Loo, where he painted a large picture of 'Mars disarmed by the Graces,' and several other works. He was a correct draughtsman and a good colourist. He died in 1750. His brother LAMBERT was also a painter of merit. He was living at Gröningen as late as 1751.

ANTOINE, SÉBASTIEN, an engraver of no great celebrity, was born at Nancy, in 1687. We have by him a portrait of Augustin Calmet, a large oval plate, dated 1729; the 'Enterprise of Prometheus,' from the ceiling at Versailles, painted by Mignard; and a representation of the crown of jewels used at the coronation of Louis XV. in 1722. He worked chiefly with the graver, in a slight, feeble style. He is known to have engraved as late as 1761.

ANTOLINEZ, JOSÉ, was born at Seville in 1639. At an early age he was sent to Madrid to study under Francisco Rizi, one of the painters of Philip IV. He painted history and portraits, and was also admired for the landscapes he introduced into his works. Palomino spoke favourably of two pictures by this master, which were in the church of La Magdalena at Madrid; they represented the 'Miraculous Conception,' and the 'Good Shepherd.' He died, from the effects of wounds received in a duel, at Madrid in 1676.

ANTOLINEZ y SARABIA, FRANCISCO, who was born at Seville in 1644, was nephew of José Antolinez. He was an historical and landscape painter, and studied in the school of Murillo, whose style and manner of colouring he followed. He went to his uncle at Madrid in 1672; but notwithstanding his having already distinguished himself as a painter, he left the profession for literary pursuits, and for the purpose of obtaining a lucrative situation at the bar, having been originally educated at Seville for the law. Being unsuccessful, he was compelled again to have recourse to painting as a means of subsistence. It was then that he produced those small pictures from the Bible and the life of the Virgin, which are so much admired by amateurs for their invention, colour, and facility of execution. He died in 1700 at Madrid, regretted by the true friends of art, who lamented the misapplication of those talents with which he was endowed.

ANTON VON WORMS. See WOENSAM.

ANTONAZO (or ANTONIACCI). See AQUILIO.

ANTONELLO DA MESSINA. See ANTONIO, ANTONELLO D'.

ANTONIANUS, SILVANUS. According to Pappillon, this artist was an engraver on wood, and flourished about the year 1567. He executed a set of cuts for a book of Fables, published at Antwerp in 1567, entitled *Centum Fabulæ ex antiquis auctoribus delectæ, et a Gabriele Faerno Cremonensi carminibus explicatæ*. He usually marked his prints with a monogram composed of an S and an A.



ANTONIASSO (or ANTONIACCI). See AQUILIO.

ANTONIO, ANTONELLO D', (or DEGLI ANTONJ),

commonly known as ANTONELLO DA MESSINA, played an important part in the introduction of oil painting into Italy. We have few authentic details of this artist's life. He was born at Messina about the middle of the 15th century (some writers say in 1414, others in 1421, &c.), and studied art in Sicily, where he painted some time. According to Summonzio, he was a scholar of Colantonio, an obscure artist. He went subsequently to Naples, and having seen there, in possession of Alfonso of Aragon, a painting by Jan van Eyck, he was so struck by it, that he left everything and went to Flanders, where he studied principally after the works of Van Eyck, and became acquainted with his disciples, in conjunction with whom he is supposed to have executed several works. After having thus acquired the art of painting in oil, he returned to Italy about the year 1465, and it is quite certain that he was at Messina in 1472 and 1473, when he painted in San Gregorio a triptych, representing the Virgin and Child enthroned, with two Angels holding the crown, between St. Benedict and St. Gregory. In 1473 he visited Venice, where he painted a 'Madonna and St. Michael,' in San Cassiano, now lost, which was long considered the chief ornament of that church; besides this he executed excellent portraits of a small size, for which he had high reputation. His introduction of painting in oil made a great sensation among the artists at Venice, and he soon became followed by Bartolommeo and Luigi Vivarini, Giovanni and Gentile Bellini, Carpaccio and Cima. He is also said to have visited several towns in Lombardy between 1480 and 1485, and to have been known at Milan as an artist of merit. The exact date of his death is uncertain, but it probably occurred at Venice about 1493. Antonello was the first Italian painter who practised Van Eyck's method of painting in oil. He was an eminent colourist, and his tones are so warm, clear, and bright that he almost surpassed Van Eyck. As an Italian he tried to unite a certain simplicity and natural beauty with the characteristic Flemish execution of the details; but he did not succeed, and for that reason his outline is sometimes stiff and hard. His portraits were entirely successful, and possessed, in spite of all the detail, a certain idealism. The following is a list of some of his authentic paintings, compiled for the most part from Meyer's 'Künstler-Lexikon:'

- Antwerp. *Museum.* Christ on the Cross between the two Thieves, with the Virgin and the Evangelist. 1475.
- Berlin. *Museum.* The Virgin with the Child in a landscape (*signed*).
- " " St. Sebastian (*signed*).
- " " A man's portrait (*signed* 1445; *originally* 1478?).
- Dresden. *Gallery.* St. Sebastian.
- Genoa. *Spinola Pal.* Ecce Homo.
- London. *Nat. Gallery.* Salvator Mundi. 1465.
- Messina. *S. Gregorio.* The Virgin and Child between St. Gregory and St. Benedict. 1473.
- " *S. Niccolò.* St. Nicholas.
- Milan. *Casa Trivulzi.* Portrait of a man.
- Padua. *Casa Miari.* Ecce Homo.
- " *Casa Maldura.* St. Sebastian.
- Paris. *Louvre.* Portrait of a man, *dated* 1475 (*purchased at the Pourtales sale in 1866, for frs. 113,500 = £4540*).
- Rome. *Pal. Borghese.* Portrait of a man in a red dress. 1475.
- Venice *Academy.* Christ bound to the pillar.
- " " A Nun in tears.

- Venice. *Academy.* A Virgin reading at a desk.
- " *Casa Giovanelli.* The portrait of a young Patrician.
- Vienna. *Belvedere.* The dead body of Christ supported by three Angels.

ANTONIO, GIROLAMO DA, a Carmelite Friar, who entered his order in 1490, at Florence, and worked in it and for it until his death in 1529. He is known chiefly by two works—the one a picture of 'Christ as a Man of Sorrows,' signed and dated 1504, in the Carmine; the other, an altar-piece, representing 'Christ adored by the Virgin and St. Joseph,' signed and dated 1519, in the Scuola della Carità, at Savona.

ANTONIO, PEDRO, was born at Cordova in 1614, and was a scholar of Antonio del Castillo. Some pictures which he painted for the convent of San Pablo at Cordova, established his character as a good colourist. He died in 1675 in his native city.

ANTONIO DA FERRARA. See FERRARA.

ANTONIO DA MONZA, Fra. See MONZA.

ANTONIO DA MURANO. See MURANO.

ANTONIO DA TRENTO. See TRENTO.

ANTONIO DE HOLANDA. See HOLANDA.

ANTONIO DE SAN ANTONIO. See SAN ANTONIO.

ANTONIO VENEZIANO. See VENEZIANO.

ANTONISSEN, HENRICUS JOSEPHUS, a painter of landscapes and cattle, was born at Antwerp in 1737. He entered the studio of Balthazar Beschev, in 1752-53, and three years later he was free of the Guild at Antwerp of which he was twice Dean. His works are mostly in private collections on the Continent. In the Städel Gallery at Frankfurt there is a 'Landscape with Cattle' by him; signed and dated 1792. He died at Antwerp, in 1794. He instructed numerous scholars, and amongst them the celebrated Ommegeank.

ANTONISZOOM, CORNELIS. See ANTHONISZOOM.

ANTONJ, DEGLI. See ANTONIO, ANTONELLO D'.

ANTUM, AART VAN, was a Dutch marine-painter, who flourished from about 1630 to 1640. A sea-piece by him, signed *A. A.*, is in the Berlin Museum.

APARICIO, JOSÉ, a Spanish historical painter, was born at Alicante, in 1773, and studied in Paris under David. His chef-d'œuvre, 'The Redemption of Algerian Captives,' is in the Madrid Gallery. He died in Madrid, in 1838.

APELDOORN, JAN, a landscape painter and designer, was scholar to Jordan Hoorn, at Amersfoort, where he was born in 1765. He painted but few pictures in oil. He resided nearly fifty years at Utrecht, but died in his native town in 1838.

APELLES, the greatest of all Grecian painters, was probably born at Colophon in Ionia, although, according to Pliny and Ovid, he was a native of the isle of Cos; whilst Strabo and Lucian call him an Ephesian. Neither the date of his birth, nor that of his death, is known; it is only certain that he flourished from before B.C. 336 until after B.C. 332. He was a disciple of Pamphilus, and was probably of a distinguished family, as no student of mean birth was admitted into the school of that master. Combining in himself all the excellences of the artists who had preceded him, and endowed with a genius capable of contending with the most arduous difficulties, Apelles is generally supposed to have carried art to the highest attainable perfection. He not only excelled in composition, design, and colouring, but also possessed an unbounded invention. He was select and beautiful in his proportions and contours, and, above all, his

figures were always distinguished by an unspeakable grace, which was peculiar to him, and may be almost said to have been the effect of inspiration. No painter ever applied to the study of his art with more persevering assiduity than Apelles. He never permitted a day to pass without practising some branch of his art; hence the proverb, *Nulla dies sine lineâ*.

His extraordinary talents, and the polished accomplishments of his mind, secured him the patronage and esteem of Alexander the Great, from whom he received the exclusive privilege of painting his likeness. Among others, was a portrait of Alexander holding a thunderbolt, painted on the walls of the temple of Diana, at Ephesus: which was so admirably executed, that Plutarch reports that it used to be said there were two Alexanders, one invincible, the son of Philip, the other inimitable, the work of Apelles. For this picture he received twenty talents (£4320).

But his most admired production, which is said to have cost the enormous sum of 100 talents (£21,600), was a picture of Venus rising from the sea, called 'Venus Anadyomene,' which was painted for the temple of Æsculapius at Cos, and which Ovid has celebrated in his verses:

Si Veneris Cois nunquam pinxisset Apelles,  
Mersa sub æquoreis illa lateret aquis.

Pliny asserts that Alexander permitted his favourite mistress, the beautiful Campaspe, to sit to him for his Venus, and that the painter became so enamoured of his model, that the conqueror resigned her to him. Other writers pretend that Phryne served him as a model for his Venus. We are told by Ælian, in his 'Various Histories,' that, having painted a portrait of Alexander on horseback, which was not so much admired as it deserved by the monarch, whose horse neighed at the sight of the charger in the picture, Apelles said to Alexander: "Sire, it is plain that your horse is a better judge of painting than your Majesty."

One of this painter's disciples having shown him a picture of Helen, which he had loaded with gold, "Young man," said the painter, "not being able to make thy Helen beautiful, thou hast resolved to make her rich."

One of the chief excellences of Apelles in portrait painting was to give so perfect a resemblance of the person represented, that the physiognomists were able to form a judgment as easily from his pictures as if they had seen the originals. This readiness and dexterity in taking a likeness was of singular utility to the painter, in extricating him from a very perilous dilemma into which he was thrown at the court of Ptolemy. When that prince reigned in Egypt, Apelles, who had not the good fortune to be in favour with Ptolemy, was driven by a storm into the port of Alexandria, where his enemies suborned a mischievous fellow, who was one of the king's buffoons, to play a trick upon him, by inviting Apelles, in the king's name, to supper. On his arrival, finding Ptolemy surprised, and not very well pleased with his visit, he apologized for his coming by assuring the king that he should not have presumed to wait upon him but by his own invitation. Being required to point out the person who had thus imposed upon him, he sketched his portrait from memory, with a coal upon the wall, which Ptolemy instantly recognized to be his buffoon. This adventure reconciled him to Ptolemy, who afterwards loaded him with wealth and honours.

Antiphilus, a painter of reputation, though greatly inferior to Apelles, who was then at the court of Ptolemy, accused him of having been implicated in the conspiracy of Theodotus, governor of Phœnicia, affirming that he had seen Apelles at dinner with Theodotus, and that, by the advice of that painter, the city of Tyre had revolted, and Pelusium had been taken. The accusation was totally groundless, Apelles never having been at Tyre, and having no acquaintance with Theodotus. Ptolemy, however, in the height of his resentment, without examining into the affair, concluded him guilty, and would have punished him with death, had not an accomplice of the conspirators declared his innocence, and proved that the accusation originated in the jealousy and malevolence of Antiphilus. Stung with confusion at having listened to so infamous a slander, Ptolemy restored Apelles to his favour, presented him with a hundred talents, to compensate for the injury he had sustained, and condemned Antiphilus to be his slave.

On his return to Greece, as a memorial of the persecution, and to avenge himself of his enemies, Apelles painted an allegorical picture representing 'Calumny,' in which he seems to have exerted all his inventive faculties. Of this ingenious composition, Lucian has furnished us with the following description: "On the right of the picture was seated a person of magisterial authority, to whom the painter has given large ears, like those of Midas, who held forth his hand to Calumny, as if inviting her to approach. He is attended by Ignorance and Suspicion, who are placed by his side. Calumny advanced in the form of a beautiful female, her countenance and demeanour exhibiting an air of fury and hatred. In one hand she held the Torch of Discord, and with the other dragged by the hair a youth, personifying Innocence, who, with eyes raised to heaven, seemed to implore the succour of the gods. She was preceded by Envy, a figure with a pallid visage and an emaciated form, who appeared to be the leader of the band. Calumny was also attended by two other figures, who seemed to excite and animate her, whose deceitful looks discovered them to be Intrigue and Treachery. At last followed Repentance, clothed in black, and covered with confusion, at the discovery of Truth in the distance, environed with celestial light." Such was the ingenious fiction which indicated the vengeance of Apelles, and which may be regarded as one of the most admirable examples of emblematical painting that the history of the art affords. Raphael made a drawing from Lucian's description of this picture; it is now in the Louvre.

It was customary with Apelles to exhibit his pictures publicly, not for the purpose of being flattered with the incense of applause, but with an intention of profiting by whatever just criticism might be made on the work. That the public might feel themselves at liberty to express their sentiments freely, he usually concealed himself behind a panel, that his presence might not be a restraint on the expression of their judgment. On one of these occasions, a cobbler found fault with some incorrectness in the representation of a slipper, and Apelles, convinced of the judicious observation of the artisan, made the necessary alteration. The picture being again offered to public view in its improved state, the cobbler, proud of the success of his first criticism, ventured

to find fault with the leg, when Apelles, discovering himself, addressed to him the well-known sentence which has since become proverbial, *Ne supra crepidam sutor*. The modesty of this great painter was not less worthy of admiration than his extraordinary talents. Far from being jealous of his contemporaries, he not only extolled their merit, but, favoured as he was by fortune, made use of his wealth in promoting the interest of his rivals. His generous conduct to Protogenes is generally known, and is more particularly noticed in the account of that painter. Apelles wrote a work on painting, which has unfortunately been lost.

APENS, C., a Dutch engraver, who worked at Gröningen in the second half of the 17th century. He engraved the portraits of Samuel Maresius, D.D., and other persons.

APOLLODORUS, a Greek painter, was a native of Athens, and flourished about B.C. 408. He was the first who succeeded in the blending of tones, and in the distribution of light and shadow, and may be called the inventor of chiaroscuro. Among his works is mentioned a picture of 'Ajax struck by Lightning,' which was formerly at Pergamus.

APOLLONIO, GIACOMO, was born at Bassano in 1582 or 1584. He was the grandson of Jacopo da Ponte, and received instruction in art from his uncles Girolamo and Giambattista da Ponte. His style is precisely that of his instructors, and his works are only distinguished from theirs by a less vigorous tone and a less animated touch. In the cathedral at Bassano is a 'Magdalene' by this master; and a picture of 'Christ on the Cross, adored by St. Bonaventura,' signed and dated 1611, is in the church of the Padri Riformati; but his most esteemed work is the 'Martyrdom of St. Sebastian,' in the church dedicated to that saint. He died in 1654, and was buried in San Francesco, in Bassano.

APONTE, PEDRO DE, (or PONTE), who was born at Saragossa in the beginning of the 15th century, was painter to John II. of Aragon. Ferdinand V. took him to Castile, and appointed him 'pintor de cámara' in 1479. He is said to have studied in Italy under Luca Signorelli and Ghirlandaio. He may be considered one of the founders of the school of Aragon. He painted an altar-piece in the parish church of San Lorenzo at Huesca.

APOSTOOL, CORNELIS, a Dutch amateur painter, and engraver in aquatint, was born at Amsterdam in 1762. He visited England, but returned home in 1796, and was in 1808 appointed director of the Amsterdam Museum, which office he held until his death in 1844. He engraved a portrait of Lavinia Fenton, afterwards Duchess of Bolton, after Hogarth, as well as landscapes for the 'Beauties of the Dutch School,' 'Select Views in the South of France,' 'Travels through the Maritime Alps,' and Daniell's 'Views of Hindostan.'

APPEL, JAKOB, was born at Amsterdam in 1680. After passing some time under Timotheus de Graaf, he was instructed in landscape painting by David van der Plaas. According to Descamps, he at first imitated the works of Tempesta, but changed his manner, and adopted that of Albert Meijeringh. His landscapes are not without merit; but he was more successful in his portraits. He died in 1751 at Amsterdam.

APPELIUS, JEAN, who was born, it is said, in Switzerland, flourished at Middelburg in the second half of the 18th century as a painter of portraits,

and landscapes. His productions are generally large, and exhibit much artistic talent.

APPELMAN, BAREND, was born at the Hague in 1640, and in his youth visited Italy. His landscapes are taken from the views in the vicinity of Rome. In 1676 he entered the Painters' Guild at the Hague. He was at one time employed by the Prince of Orange, and decorated a saloon in the palace at Soestdijk with very pleasing landscapes painted in a good style, and well coloured. He also painted portraits, and put in the landscape backgrounds of many of the portraits of Jan de Baan and others. He died in 1686.

APPELMANS, G., was a native of Holland, and flourished at Leyden about the year 1670. He was chiefly employed in engraving portraits and other book-plates for the publishers. He also engraved the portrait of Thomas Bartholinus, and the plates for the 'Anatomia Bartholiniana,' published in 1674. They are neatly executed, but in a stiff, formal style.

APPERT, EUGÈNE, who was born at Angers in 1814, went to Paris in 1837, and became a disciple of Ingres. He painted numerous pictures of merit, among which are a portrait of 'Pope Alexander III. as a Beggar,' which is now in the Luxembourg; 'Nero before the dead body of Agrippina,' in the Museum of Montauban, and several pictures of religious subjects in the hospital of Angers. Appert painted genre and historical subjects, and also still-life. He was a Chevalier of the Legion of Honour. He died at Cannes in 1867.

APPIANI, ANDREA, 'the elder,' who was born at Milan in 1754 (or 1761?), excelled both in fresco and oil painting. In his style there is much originality, and a gracefulness which approaches that of Correggio. His best performances in fresco are to be seen in the palace at Milan; they have been engraved by Rosaspina and others. Of his works in oil, 'Rinaldo in the garden of Armida,' 'Olympus,' and 'Venus and Cupid,' are specimens of great beauty. Napoleon sat to him for his portrait, and appointed him his painter. A portrait of 'Napoleon enthroned between Victory and Peace' is in the Leuchtenberg Gallery, at St. Petersburg, a 'Boaz and Ruth' is in the Belvedere, at Vienna. At the restoration of the Bourbons he lost his pension, and an attack of apoplexy, which he had suffered in 1813, having rendered it impossible for him to paint, he was reduced to the extremity of selling all his drawings and other valuables to procure subsistence. He lived in this condition until 1817, when another attack of apoplexy caused his death at Milan. He was a member of the Legion of Honour, and a knight of the Iron Crown.



The following works are also by him:

Milan.	Gallery.	Portrait of Himself.
"	"	Jupiter crowned by the Hours.
"	"	Portrait of Bonifazio Asioli, musician.
"	"	Portrait of General Charles-Antoine Desaix.
"	"	Portrait of Napoleon Buonaparte.
"	"	Apollo and the dying Hyacinthus (fresco).
"	"	Daphne pursued by Apollo (fresco).
"	"	St. John the Evangelist (fresco).
"	"	Apollo's Chariot.

APPIANI, ANDREA, 'the younger,' who was the great-nephew of the painter of the same name, was born in 1817. He studied at Rome under Minardi and Frans Hayez, and became a good historical

painter. He was employed by the King of Italy, the Emperor of Austria, and other personages of celebrity. Of his works may be mentioned 'Petraich and Laura' (1852); 'Laban and Jacob,' and 'La povera Maria' (1859). He died in 1865.

APPIANI, FRANCESCO, was born at Ancona in 1704, and was a scholar of Domenico Simonetti, called Il Magatta. He afterwards studied at Rome, in the time of S. Conca and Mancini—with whom he lived in habits of intimacy—and acquired a pleasing and harmonious style. Of this he has given proof in his picture of 'The Death of St. Domenick,' which was painted by order of Benedict XIII. for the church of San Sisto Vecchio in Rome, and procured him the honour of a gold medal and chain. He resided the greater part of his life at Perugia, where he decorated the choir of the cathedral, and many of the churches. He died in 1792.

APPIANI, NICCOLÒ, (or APPIANO), a Milanese painter, who flourished about the year 1510. It is said that he was a scholar of Leonardo da Vinci, and Cesariani compares him with the greatest masters of the age. Two works in the Brera, the 'Baptism of Christ,' and the 'Adoration of the Magi,' are ascribed to Appiani.

APPIER, JEAN, called HANZELET, an engraver and etcher, flourished in Lorraine in the first half of the 17th century. His works, which are executed in Callot's early manner, bear dates from 1610 to 1630, and are signed with the initials *I. A. H.* (Jean Appier Hanzelet), or *I. A.* (Jean Appier), or in full. Besides the following, he executed various engravings of pyrotechnic instruments used in war and for amusement.

Portrait of *Elisée de Harancourt*, Governor of Nancy. *Faict a Nancy par Jean Appier*, 1610 (an etching finished with the graver).

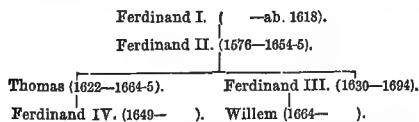
Ornamental Title-page and small Views of a Journal of a Travel in the Levant.

Title-page. An Allegory. *I. A. Hanzelet, fecit*, 1617. *Missale Romanum*, 1621.

APSCH, JEROM ANDREAS, a German engraver on wood, born at Nuremberg about the year 1490. He assisted Hans Burgkmair in executing the woodcuts for a book published at Vienna, entitled *Der Weyss Kunig*, or 'The Wise King,' containing the principal events of the life and reign of the Emperor Maximilian I. He died in 1556.

APSHOVEN. Concerning a family of artists of this name much uncertainty has been expressed. The two brothers, Thomas (miscalled Theodor), and Ferdinand, have been, by some, considered to be the same man. As regards the spelling of the surname, it is sometimes found Apshoven, and sometimes Abshoven or Abtshoven, but the first seems to be the most correct form.

The following are the members of the Apshoven family who practised art at Antwerp in the 16th and 17th centuries. Some are too unimportant for separate notices.



Waagen mentions a Michael van Apshoven, but he is not recorded by any other author. The information given below is taken, in a great measure, from Meyer's 'Künstler-Lexikon.'

APSHOVEN, FERDINAND VAN, 'the elder,' is recorded to have been baptized at Antwerp, on the

17th of May, 1576. In 1592-93 he entered the atelier of Adam van Noort, and in 1596-97 he was free of the Guild of Painters of that city. He was both an historical painter and a portraitist; but no work by him exists. That he was successful as a teacher in art is evident, for the records of the Guild mention seven pupils of his. He died in 1654 or 1655.

APSHOVEN, FERDINAND VAN, 'the younger,' son of the painter of the same name, and brother of the more celebrated Thomas, was baptized in 1630. He was a pupil of Teniers the younger, and in 1657-58 he was admitted to the Antwerp Guild as a master's son. In 1664 he took the oath as Captain in the 13th Division of the 'Civic-guard.' In 1678-79 he was offered, but declined to accept, the office of Dean to the Guild. In 1694 he died, and was buried in the church of St. Walburg, in Antwerp. Ferdinand van Apshoven's pictures, like those of his brother, closely resemble the style of Teniers, under whose name many of them have passed. An Interior, with two figures—almost equal to a Teniers—is in the Rotterdam Museum; another Chamber, with three figures, is in the Museum at Dunkirk; and a third, 'Peasants in a Tavern,' is in the possession of M. van Lerijs, of Antwerp.

APSHOVEN, THOMAS VAN (miscalled THEODOR), son of Ferdinand the elder, was baptized at Antwerp on the 30th of November, 1622. He became the favourite pupil of David Teniers the younger, whose style he imitated with much success. We find various records of Apshoven. In 1652 he took the oath as standard-bearer in the 6th Division of the Civic-guard, and in 1657 he was made Captain of the 8th Division. His death occurred between the 18th of September, 1664, and the same day in the following year. Apshoven's pictures, like those of his master, represent village festivals, the interiors of cabarets, with peasants regaling and amusing themselves, corps-de-gardes, and chemists' laboratories, in all of which he approached so near to the admirable style of his instructor, that his pictures may easily be mistaken for those of Teniers. His touch is uncommonly light and spirited, and his colouring clear and silvery. The works of this painter are frequently met with in Flanders, where they are judged worthy of being placed in the best collections. The Dresden Gallery has a picture of fruits, &c., by him, signed 'T. V. APSHOVEN.' The Darmstadt Gallery has a Landscape, painted in 1656; the Cassel Gallery 'Dancing Peasants;' and the Prague Gallery, an Interior, by Apshoven.

AQUA, CRISTOFORO DALL'. See DALL' ACQUA.

AQUILA, ARNOUD. See HALEN.

AQUILA, FRANCESCO FARAONE, an eminent Italian engraver, was the nephew (not the brother) of the celebrated Pietro Aquila: he was born at Palermo about 1676, and established himself at Rome about the year 1690, and laboured there till about 1740. His engravings are numerous, and some of them highly esteemed. His style of execution is perhaps neater than that of Pietro, but he is very inferior to him in correctness of drawing and expression. He sometimes worked with the graver only, but his plates in that way are cold, wanting in effect, and by no means equal to those in which he called in the assistance of the point. Some of his prints are after his own designs. Among his works is a set of nineteen large plates of the 'Stanze' of the Vatican, after Raphael,

entitled *Picturæ Sanctij Urbinatis ex Aula et Conclavibus Palatii Vaticanæ* (1722); also as below:

- St. Rosalia; *from his own design.*  
 Mars, with his armour hung on a tree - *the same.*  
 The Cardinal Casini; *after Vicinelli.*  
 The Cardinal Giuseppe Maria de Thomasijs; *after P. Nelli.*  
 La Vierge au Panier; *after Correggio.*  
 The Last Supper; *after Albani.* 1711.  
 The First Vault in the Vatican; *after Ciro Ferri;* 1696; circular.  
 Two cupolas, one in the chapel of the Holy Sacrament, and the other in the church of San Sebastian; *after Pietro da Cortona;* circular.  
 Another cupola, in the Chiesa Nuova; *after the same painter;* circular.  
 A Warrior, to whom Mars offers a sword, and Minerva a crown of laurel; *after Ant. Bonfigli.*  
 The Victory of Constantine over Maxentius; *after And. Camassei.*  
 The Triumph of Constantine; *after the same.*  
 The dead Saviour in the lap of the Virgin Mary, with St. Mary Magdalene, and St. Francis; *after Carracci.*  
 A Bishop announcing to the Virgin Mary the arrival of the body of St. Helena.  
 The Repose in Egypt, with St. Joseph at work in the background.  
 The Bark of St. Peter; *after Lanfranco.*  
 Our Saviour with a Glory, the Virgin Mary, St. Ambrose, and St. Charles Borromeo; *after Carlo Maratti.*  
 Three large prints—Of the vault of St. Francis Xavier at Naples; *after Paolo de Mattei.*  
 Venus showing the arms to Æneas; *after N. Poussin.*

AQUILA, GIORGIO, called 'Maestro Giorgio da Firenze,' flourished from 1314 to 1325. He was a native of Florence, and is said to have been the first Italian artist who used nut oil in painting.

AQUILA, PIETRO, the uncle of Francesco, was born at Marsala, near Palermo, probably between 1640 and 1645. The early part of his life was passed in a seminary, preparatory to his devoting himself to an ecclesiastical life; and on his arrival at Rome he actually became a monk, which seclusion, however, did not prevent his following his natural inclination for art. He died toward the close of the 17th century. According to Baldinucci he was a respectable painter, but his reputation has reached a higher rank as an engraver. His drawing is extremely correct, and he etched his plates in a bold and free manner. His best prints are those he engraved after the Carracci, which are very highly esteemed, and the five mentioned below after Pietro da Cortona are very fine. The number of his plates is very considerable, some of which are engraved from his own compositions: viz.

A

#### SUBJECTS AFTER HIS OWN DESIGNS.

- The Adoration of the Magi.  
 The Flight into Egypt; dedicated to B. C. de Vingemillis.  
 The Holy Family, with St. John kissing the foot of our Saviour.  
 Lions fighting; an emblematical subject; inscribed *spes suscitata iras.*  
 Fourteen plates containing 160 medallions of Roman Emperors, from medals in the cabinet of Queen Christina of Sweden.

#### SUBJECTS AFTER ITALIAN MASTERS.

- St. Luke, Patron of the Academy; *after Lazzaro Baldi.*  
 Sacrifice of Polyxena; *after Pietro da Cortona.*  
 Xenophon returned from the Chase; *after the same.*  
 The Rape of the Sabinæ; *after the same.*  
 The Battle of Arbela; *after the same.*  
 The Triumph of Bacchus; *after the same.*  
 Moses and the Daughters of Jethro; *after Ciro Ferri.*  
 Moses striking the Rock; *after the same.*  
 The Virgin Mary appearing to St. Alexis; *after the same.*

The Vestals keeping up the sacred fire; *after the same.*  
 La Vierge au Pistolet; *after Carlo Maratti.*

- The Triumph of Religion; *after the same.*  
 St. Luke showing the Virgin Mary the portrait he had painted of her; *after the same.*  
 The Death of the Virgin; *after Morandi.*  
 The Bible of Raphael, a set of fifty-two prints; entitled *Imagines Veteris ac Novi Testamenti.* Cesare Fantetti engraved thirty-seven of the prints in this Bible; the remaining fifteen are by Pietro Aquila, and are very superior to those of Fantetti.  
 The Farnese Gallery, in twenty-five plates, with the statues and ornaments.  
 The Chamber of the Palace Farnese, in thirteen plates; inscribed *Imagines Farnesiani Cubiculi.*  
 The Assembly of the Gods, from the painting by Lanfranco, in the Villa Borghese at Rome; in nine plates.

There are some other plates by this artist, which will be found described in the 'Dictionnaire des Artistes,' by Heineken, and in Meyer's 'Allgemeines Künstler-Lexikon.'

AQUILA, POMPEO DALL'. See DALL' AQUILA

AQUILIO, ANTONIO, called ANTONIASSO, ANTONIACCI, or ANTONAZO, was a painter who flourished in Rome in the latter part of the 15th century. He was much employed for the churches and convents; but his style was only mediocre. A painting by him of the year 1464 is in the sacristy of the convent of Sant' Antonio del Monte at Rieti. It represents the Madonna and Child with SS. Anthony and Francis. Another, of the year 1483, is in the cathedral of Velletri, and a third is in the cathedral of Capua. It was executed in 1489 for Girolamo Gaetano, Archbishop of Capua, and bears the following inscription: ANTONIASSO ROMANUS M. FOR. P. MCCCCLXXXIX. It has been much injured by restoration. Antoniasso died about 1500.

AQUILIO, MARCO, a son of Antonio Aquilio, is the author of the 'Resurrection,' still preserved in the refectory of the convent of Santa Chiara, at Rieti. The predella contains scenes drawn from the Passion; on the border of one of them can be read, MARCUS ANTONIUS MAGN ANTONATII ROMANUS DEPINXIT M.D.X.L.

ARAGON, JUAN DE, an historical painter who resided at Granada in 1580, and was one of the distinguished professors who ornamented the beautiful monastery of St. Jerome.

ARALDI, ALESSANDRO, who was born at Parma about the year 1465, studied under Cristoforo Caselli, of the school of Giovanni Bellini. He painted history in a style which Lanzi denominates *antico moderno*. In the Parma Gallery is a picture by this master, representing the 'Annunciation,' which is mentioned as a very creditable performance; and in the cathedral there is a fresco, executed by him in 1509, of the 'Virgin and Child, with St. Joseph.' The churches of his native city contain works by him. He died in or after 1530.

ARBASIA, CESARE, a native of Saluzzo, and a pupil of Federigo Zuccaro, flourished towards the close of the 16th century. He visited Spain during the reign of Philip II., and there executed some important works. His style is an imitation of the works of Leonardo da Vinci, and he is incorrectly stated to have been his scholar. His chief excellence was in fresco painting, to which the ceiling of the church of the Benedictine monks at Savigliano, the work in the Palazzo Pubblico of his native town, and other considerable paintings, bear testimony. He was an artist of great ability, and painted some excellent pictures at Malaga and Cordova, in fresco and oil. For a picture of the 'Incarnation,' and some other works in the cathedral



of Malaga, he was paid three thousand ducats. At Cordova, in 1583, he painted in fresco, in the sanctuary of the cathedral, the martyrs of that place. Leaving Spain, probably with Federigo Zuccaro, his former master, he went to Rome, and was one of the founders of the Academy of St. Luke, of which Zuccaro was the first president. He is said to have died in Spain in 1614, and is ranked by Palomino and Ceán Bermudez among the Spanish painters. Palomino's account of this painter is incorrect in almost every statement.

ARBOS Y AYERBE, MANUEL, who was a good Spanish miniature painter, was sent to Rome by Ferdinand VII., and was subsequently court-painter to Isabella II. He died at Madrid in 1875.

ARCA, LEONARDO DEL'. See DELL' ARCA.

ARCAGNUOLO (ARCAGNOLO, or ARCAGNO). See CIONE, ANDREA DI.

ARCHER, JOHN WYKEHAM, was born at New-castle-upon-Tyne, in 1808. In 1820 he came to London, and became a pupil of John Scott, the celebrated engraver of animals. In 1827 he produced in Newcastle a series of large etchings of Fountains Abbey in Yorkshire, and etchings of the Abbey Church, and Abbot's Tower at Hexham. He then removed to Edinburgh, where he made a collection of drawings of the ancient edifices and streets of that town, after which he returned to London, and entered the studio of Messrs. W. and E. Finden, in order to improve himself in engraving upon steel. Having been elected a member of the New Society of Painters in Water Colours, he produced a series of drawings of St. Mary Overy, previous to its restoration, and of Lambeth Palace in all its parts. Archer was the author of 'Vestiges of Old London,' a large quarto volume, illustrated by etchings; likewise of a series of papers in Douglas Jerrold's Magazine, entitled 'The Recreations of Mr. Zigzag the Elder,' and of numerous contributions to different journals. His principal drawings are a series, some hundreds in number, of the ancient remains of London and its vicinity, in the possession of Mr. William Twopenny, and a series of the antiquities of his native county of Northumberland, in the collection at Alnwick Castle. He also claimed to have revived the ancient practice of engraving on monumental brass, and produced several large monuments of this description from his own designs. He likewise painted a few works in oil. He died May 25, 1864.

ARCHIMEDES. See GENOELS.

ARCIMBOLDO, GIUSEPPE, was born at Milan in 1533. He excelled in painting the interiors of kitchens, with fruit, vegetables, culinary utensils, &c., and occasionally introduced into his pictures grotesque figures and drolleries, formed of flowers and fruits, which at a distance appeared like human figures. He was a favourite artist of the Emperors Maximilian II. and Rudolph II., in whose service he was employed the greater part of his life. He died at Milan in 1593. Four works by him are in the Belvedere at Vienna—'Summer' and 'Winter,' which he painted in 1563; 'Fire' three years later; and 'Water.'

ARCIONI, DANIELE, (or CIRCONI,) a worker in *niello*, who is highly praised by Ambrogio Leone, is little known in the history of the arts. He appears to have been a contemporary of Maso Finiguerra and other eminent *niellototi*. He flourished at Milan about 1500.

ARCO, ALONSO DEL. See DEL ARCO.

ARDEMANS, TEODORO, an eminent architect and painter, was born at Madrid in 1664, and studied painting in the school of Claudio Coello. His father was a German. As he chiefly followed architecture, his works as a painter were few, but the fresco of the 'Apotheosis of St. Francis' with which he ornamented the vault of the sacristy of San Francisco at Madrid was considered a masterpiece. No painting by him now remains. He was made painter to the king in 1704, and held that post till his death, which took place at Madrid in 1726. He designed the celebrated frontispiece to the 'Diario de los Viages de Felipe V.,' which was engraved by Edelinck; and it is said that he himself practised the art of engraving.

ARDEnte, ALESSANDRO, a Piedmontese painter, who appears, from the dates on his pictures, to have flourished from the year 1565 to 1592. In the church of San Paolo, at Lucca, is a picture of St. Antonio Abate, signed, and bearing the former date; and at Moncaliere, near Turin, an altarpiece of the 'Adoration of the Magi,' with the latter. At Turin, in the Monte della Pietà, is a picture of the 'Conversion of St. Paul,' by Arden-te, painted with a grandeur of style that would induce us to think he was educated in the Roman school. He was painter to Duke Charles Emmanuel of Savoy, in whose service he died in 1595.

AREGIO, PABLO DE, (ARIGO, or ARREGIO,) is named among the Spanish painters, but it is more than probable that he was an Italian, as his name imports (Paolo da Reggio, or Arezzo). He painted, in 1506, in conjunction with Francesco Neapoli, the doors of the high altar of the cathedral of Valencia, with subjects from the Life of the Virgin, which are admired for correct design, noble character, grandeur of form and expression, and all those fine qualities in art that belong to the school of Leonardo da Vinci, of whom both the painters are supposed to have been pupils.

ARELLANO, JOSÉ DE, a Spanish flower painter of the 18th century, is represented in the Madrid Gallery by two works.

ARELLANO, JUAN DE, born at Santorcaz in 1614, was a scholar of Juan de Solis, but not succeeding in the higher branches of art, he copied the flower-pictures of Mario di Fiori, and afterwards by attention to nature became very eminent in that department. His pictures are highly esteemed in Spain, and are to be found in most of the collections. There are six flower-pieces by him in the Madrid Gallery. He died at Madrid in 1676.

ARELLIUS was a painter of some celebrity, at Rome, a short time before the reign of Augustus. From the manner in which he is mentioned by Pliny, he must have possessed considerable ability. That writer reproaches him severely for having selected, as the models for his goddesses, the most celebrated courtesans of his time; a reproach which he never thought of making to some of the greatest artists of Greece, who constantly availed themselves of the same practice.

ARENDS, JAN, born at Dordrecht in 1738, was a brother of the poet Roelof Arends. He was a pupil of J. Ponse, and painted landscapes and marine subjects. He laboured many years at Amsterdam and Middelburg, but returned eventually to Dordrecht, where he died in 1805. He was well skilled in perspective, and practised engraving.

ARENÍUS, OLOF, a Swedish portrait painter, and son of a minister in Upland, was born in

1701. He studied under David von Krafft, and afterwards went to the Netherlands to study the old masters. His portraits and miniatures in oil are much esteemed, and are to be found in all the public galleries, as well as in the best private collections, in Sweden. Many of them have been engraved. He died at Stockholm in 1766.

ARETINO. See SPINELLI.

ARETUSI, CESARE, was a native of Bologna, where he flourished in the second half of the 16th century. It is not said under whom he studied, but he formed his style from the works of Bagnacavallo. In conjunction with Giambattista Fiorini, he painted the cupola of the cathedral of San Pietro at Bologna. Aretusi died in 1612. His portraits are very highly esteemed, and his great success in that line accounts for his having executed so few historical works. Several of the most illustrious personages of his time sat to him, and his portraits have a beauty of colour and a breadth that remind us of the works of Correggio. Lanzi observes that he was distinguished as a colourist in the Venetian taste, but in point of invention weak and dull, while Giambattista Fiorini, on the other hand, was full of fine conceptions, but worthless in his colouring. These two artists formed an intimate friendship, and by uniting their powers produced paintings of considerable merit. The following works, entirely executed by Aretusi, are at Bologna: in San Benedetto, a 'Deposition from the Cross;' in San Francesco, an 'Annunciation,' and a 'Conception;' in San Giovanni in Monte, 'The Birth of the Virgin;' in the Theatine Church, 'St. Bartholomew;' in Santa Maria della Carità, a 'Madonna, with Charity and St. Francis.' He could assume the style of almost any painter, and even pass off his imitations for originals. Those of Correggio were particularly successful, and he received a commission to execute a copy of the celebrated 'Notte,' by that master, for the church of San Giovanni in Parma. Mengs, who saw it, declared that were the original at Dresden by any accident lost, it might be well replaced by so fine a replica. This performance obtained for him the honour of copying the painting executed by Correggio for the tribune of the same church, which had been removed to extend the choir; and that picture, says Ruta, in his *Guida*, from its accurate imitation of the taste displayed in the original, of its conception and of its harmony, led those unacquainted with the fact to suppose it to be the work of Allegri. This is confirmed by Pungileoni in his 'Memorie storiche di Antonio Allegri, detto Il Correggio.'

ARETUSI, PELLEGRINO DE, (generally called PELLEGRINO MUNARI, and also PELLEGRINO DA MODENA,) was instructed in painting by his father, Giovanni, who flourished at Modena in the latter part of the 15th century. In 1509 he painted an altar-piece for the hospital of Santa Maria de' Battù (afterwards Santa Maria della Neve), which gained him great reputation. The celebrity of Raphael, then in the zenith of his fame, drew him to Rome, where he had the advantage of being admitted into the school of that inimitable painter. His talent was soon discovered by his able instructor, and he was selected by him to assist in the great works he was then engaged on in the Vatican. He was entrusted to paint, from the designs of Raphael, the 'Histories of Jacob and Solomon,' which he executed entirely to the satisfaction of his master. Besides these, he painted some

pictures of his own composition for the churches at Rome, particularly in Sant' Eustachio (now perished), and in San Giacomo degli Spagnuoli, where he painted, in fresco, the life of St. James. After the death of Raphael he returned to Modena, where he was employed on several of the public edifices, and painted in the church of San Paolo his celebrated picture of the 'Nativity of Christ,' which was designed with all the grace and dignity of his great teacher. He also painted the 'Adoration of the Magi,' in San Francesco, and the 'Coronation of the Virgin,' in the church of the Servites. This eminent artist was high in the public esteem, and in the midst of a brilliant career, when the world was deprived of his talents by an unforeseen and dreadful catastrophe. His son happened to have a quarrel with one of his companions, which ended in the death of his antagonist. Pellegrino, apprised of the fatal accident, ran out into the street, to endeavour to save his son from the pursuit of justice; he was encountered by the relatives of the deceased, who fell upon him with the greatest fury, and killed him. This tragical event happened in 1523. No scholar of Raphael approached nearer to him in the sublime character of his heads, and the grandeur of his forms.

AREVALO, J. C. DE. See CANO.

AREZZO, JACOPINO DA, a miniature painter of the 15th century, illustrated, about 1435, a Bible, Prayer-book, &c., for the Marchese da Ferrara, and shortly afterwards the 'Commentaries' of Cæsar and a 'Theseus,' the works of Albertus Magnus, a Psalter, and a book of love-songs.

AREZZO, MONTANO D', flourished about the end of the 13th, and the commencement of the 14th, centuries. In 1305 he painted two chapels of the Castel Nuovo, and in 1306 two chapels of the Castel del Uovo, at Naples. He was a favourite of King Robert, who knighted him in 1310. The chapel of the Monastery of Monte Vergine, near Avellino, has a picture of the Madonna said to be by him. The Dormitory dei Giovannetti of the Seminario Urbano, at Naples, has a half-length picture of a Bishop by him. The dates of Montano d'Arezzo's birth and death are no longer known, and little can now be found belonging to this artist.

ARFIAN, ANTONIO DE, a native of Triana, a suburb of Seville, studied under Murillo and Luis de Vargas. He was employed on several important works, both in fresco and in oil; among which was the grand altar-piece of the cathedral which he painted in 1554, in concert with Antonio Ruiz. Neither the date of his birth nor that of his death has been mentioned by any writer, but he was still living in 1587, in which year, with his son Alonzo's assistance, he painted the 'Legend of St. George,' in the church of the Magdalene.

ARGENTO, ANTONIO DALL'. See ALEOTTI.

ARGUELLO, JUAN BAUTISTA, painted still-life in the cathedral at Seville, in 1594. Nothing further is known of him.

ARIAS FERNANDEZ, ANTONIO, an historical painter, was born at Madrid about 1620, and studied under Pedro de las Cuevas. At the age of fourteen he painted the great altar-piece of the Carmelite monastery at Toledo. This gained him much credit; yet, far from being inflated by the praises he received, he pursued his studies with great assiduity, and at the age of twenty-five was one of the best painters at Madrid. The Duke of Olivarez selected him to paint the series of portraits of the kings and queens of Spain which were

in the old palace at Madrid. His death occurred in that city in 1684. The Madrid Museum has by him 'Christ with the tribute money,' and 'Charles V. and Philip II. of Spain, seated on a throne.' He left a daughter, who practised portrait-painting with success.

ARIDICES, of Corinth, was, with Telephanes, the first to improve upon the earliest essays of Greek artists, which consisted in tracing a simple outline. Aridices introduced other lines indicative of the internal parts of the figure, but it was still only an outline without colour.

ARIENTI, CARLO, (or ARRIENTI,) one of the earliest painters of the modern Italian school, was born at Milan about 1800 (or at Arcore near Monza in 1794); and became President of the Academy in that city. He was summoned to Turin by Charles Albert to paint in the royal palace a battle-piece representing a victory gained over the Austrians. Arienti then settled in Turin, and was made President of the Art Academy, and became the instructor of numerous good artists. He subsequently accepted the presidentship of the Academy at Bologna, where he died in 1873. He painted historical pictures of large dimensions. A 'Murder of the Innocents' by him is in the Belvedere Gallery at Vienna.

ARIGO. See AREGIO.

ARLJAENSZ, PIETER. See AARTSEN.

ARISTEIDES, a celebrated Greek painter who flourished about B.C. 360—330, was a native of Thebes. He was a brother and pupil of Nicomachus, and contemporary with Apelles. He excelled in painting battle pictures; one of the most celebrated of which was 'The Capture of a City,' in which the expressions of a dying woman and her infant were much admired: Alexander the Great took this picture to Macedonia. Aristeides also painted a 'Battle with the Persians,' in which there were one hundred figures; this was purchased for a large sum by Mnason of Elatea. Attalus, king of Pergamus, bought a picture by Aristeides, 'A Sick Man on his bed,' for 100 talents (about £23,600), and Pliny says that Lucius Mummius refused more than 200 talents for a 'Bacchus' which he captured at the siege of Corinth, and placed in the temple of Ceres at Rome. An unfinished picture of 'Iris' is mentioned by Pliny as having excited great admiration.

ARISTOLAUS, a Greek painter who flourished about B.C. 308, was a native of Athens, and son and disciple of Pausias. He was celebrated among the painters of his time for the severity of his style; from which we may infer that he united a purity of form with a strict simplicity in his compositions. His pictures were usually confined to a single figure, and he made choice of those eminent personages whose memory was endeared to their country by their virtues and exploits. Among these were Theseus, Epaminondas, and Pericles.

ARISTOPHON, the son and pupil of the elder Aglaophon, and brother of Polygnotus, was a native of Thasos. Pliny, who places him among the painters of the second rank, mentions two works by him—'Ancæus wounded by the boar and mourned over by his mother Astypalæa;' and a picture containing figures of Priam, Helen, Ulysses, Deiphobus, Dolon, and Credulitas.

ARLAUD, BENOÎT, a younger brother of Jacques-Antoine Arlaud, was born at Geneva. He painted miniatures in Amsterdam and afterwards in Lon-

don, where he died in 1719. A few of his portraits are known from engravings.

ARLAUD, JACQUES ANTOINE, was born at Geneva in 1668. His first employment in art was the painting of small ornamental miniatures for the jewellers at Dijon. He however attempted some portraits, and was sufficiently successful to encourage him to settle at Paris, when he was about twenty years of age. It was not long before he distinguished himself in that metropolis, and his pleasing style of painting portraits and fancy subjects recommended him to the patronage of the Duke of Orleans, who, being fond of the art, became his pupil, and accommodated him with apartments in the palace of St. Cloud. He was also favoured with the protection of the Princess Palatine, who presented him with her portrait, set in diamonds, and on his expressing a desire to visit England, gave him, in 1721, a letter of recommendation to the Princess of Wales, afterwards Queen Caroline, whose portrait he had the honour of painting. He returned to Paris, where he remained for a few years, and having acquired an ample fortune, he settled in 1729 at Geneva, where he died in 1743. Works by him are in the Library and Museum of that city. His own portrait is in the Uffizi, Florence.

ARMANN, VINCENZO, (called MONSÙ ARMANNO,) a Fleming by birth, was born in 1598. He practised at Rome as a landscape painter, and his pictures are praised for their similitude to nature. Without much selection of ground, or trees, or accompaniments, they charm by their truth, and a certain stillness of colour, pleasingly chequered with light and shade. Passeri relates that he was imprisoned by the Inquisition for eating flesh on fast days, and that on his liberation he quitted Rome in disgust, and died at Venice in 1649 on his way back to his native country.

ARMENJINI, GIOVANNI BATTISTA, who was born at Faenza in 1540, and was a pupil of Perino del Vaga, published in 1587, at Ravenna, a work entitled, 'De' veri Precetti della Pittura;' but he is considered a better theorist than practitioner. He died in 1609.

ARMESSIN. See DE L'ARMESSIN.

ARMSTRONG, COSMO, an English engraver of some repute at the beginning of the nineteenth century, engraved illustrations to Kearsley's Shakespeare (which appeared in 1805), to Cooke's Poets, and to the Arabian Nights. He was a Governor of the Society of Engravers, and exhibited as late as 1821.

ARNALD, GEORGE, born in Berkshire in 1763, was a pupil of William Pether, and at twenty-five years of age exhibited his first picture at the Royal Academy. He painted moonlight scenes, classical landscapes, and marine subjects, and in 1810 was elected an Associate of the Academy. One of his principal pictures, for which he received a commission of £500, was the 'Battle of the Nile,' now in Greenwich Hospital. He died in 1841.

ARNAU, JUAN, a Spanish painter, who was born at Barcelona in 1595, was a scholar of Eugenio Caxes, at Madrid. He painted historical subjects, and was chiefly employed in the churches and convents of his native city. In the monastery of the Augustines there are several pictures painted by him, representing subjects from the life of St. Augustine, and in the church of Santa Maria del Mar is a picture of 'St. Peter receiving from

Angels the keys of the Church.' He died at his birthplace in 1693.

ARNHOLD, JOHANN SAMUEL, who was born in 1766 at Heinitz, a village near Meissen, studied in the Art School of the Porcelain factory of Meissen, of which he subsequently became professor. He was also court-painter in Dresden. He painted in oil and water-colours, and on porcelain and enamel. His pictures sometimes represented landscapes and hunting scenes, but he is chiefly famous for his fruit and flower pieces. He died in 1827.

ARNOLD, GEORGE, who was born in 1763, was elected an Associate of the Royal Academy in 1810. He was appointed landscape painter to the Duke of Gloucester. His exhibited works mostly represented English scenery—occasionally views in France. He died in 1841.

ARNOLD, HARRIET, a landscape painter, was born in 1787. Under her maiden name, Gouldsmith, this lady exhibited frequently at the Academy, and at the gallery of the Water Colour Society, of which she was elected a member in 1813. She also occasionally contributed to the Suffolk Street Gallery. She married, rather late in life, Captain Arnold, R.N. The last time Mrs. Arnold contributed to the Royal Academy was in 1854, when she sent a 'Landscape with Woodcutters' Cottages in Kent.' She died in January, 1863.

ARNOLD, HEINRICH GOTTHOLD, who was born in 1785 at Lamütz, near Radeberg in Saxony, studied under Schubert, and improved himself by studying the works of Titian, Guido Reni, and other great masters in the Dresden Gallery. He painted with much success portraits and sacred subjects for churches. He was a professor in the Academy of Dresden, where he died in 1854.

ARNOLD, JOHANN, an engraver of no great merit, was born at Königgrätz in Bohemia, in 1735, and studied under Renz. From 1763 to 1772 he worked in Prague. We have by him, among other things, a small plate of 'Daniel in the Lions' Den,' and a 'Saul and the Witch of Endor,' both after F. X. Palcko. Meyer gives a list of thirty-one of his works.

ARNOLD, JONAS, of Ulm, painter, designer, and engraver. He painted portraits, history, and flower-pieces, and died in 1669. He drew the portraits and figures engraved by Philip Kilian, Sigismund van Bircken, and M. Küssel. Jonas Arnold had two sons, who flourished at Ulm—JOSEPH, a portrait painter, who died in 1671; and HANS ULRICH, an engraver, who died in 1662.

ARNOULLET, BALTHAZAR, a French engraver on wood, who resided at Lyons in the second half of the 16th century. According to Papillon, he executed a large woodcut of the town of Poitiers.

ARNOULT, NICOLAS, a French engraver, who resided at Paris in the latter part of the 17th century, and acquired some reputation by his portraits of the personages at court. Among these are three of Marie of Bavaria, wife of Louis, Dauphin of France. No less than 257 plates by him are given in Meyer's 'Künstler-Lexikon.'

ARNOUX, MICHEL, a French genre painter, born at Belleville, Paris, in 1833. He studied under Cogniet, E. Frère, and Dansaert, and died in 1877. Amongst his works are:

The Young Mother. 1866.  
A Future Companion. 1870.  
The Toilet. 1872.  
The Elder Sister. 1875.

A Village Smith. 1876.  
The Barber's Wife. 1877.

ARPINO, Il Cavaliere d'. See CESARI.

ARRAGONI. See LAURENTINI.

ARREDONDO, ISIDORO, an eminent Spanish painter, was born at Colmenar de Oreja, in 1653. He was first a scholar of Josef Garcia, but he afterwards studied under Francisco Rizi. He painted history with much success, and on the death of Rizi, in 1685, he was appointed painter to Charles II. of Spain. One of his principal works was a large picture of the 'Incarnation,' which Palomino mentions as a very grand composition. He painted much in oil and fresco in the churches and palaces, and the 'Legend of Cupid and Psyche,' in the royal palace, is considered one of his best works. He died at Madrid in 1702.

ARREGIO. See AREGIO.

ARRIENTI. See ARIENTI.

ARROYO, DIEGO DE, a miniature painter, who was born at Toledo in 1498, is supposed to have studied either in Italy or under an Italian master. His delicate miniature portraits gained him much renown, and the appointment of painter to Charles V. He also illuminated choir-books for the cathedral of Toledo. Arroyo died at Madrid in 1551.

ARSENIO, Fra. See MASCAGNI.

ARTARIA, CLAUDIO, an Italian line-engraver, was born at Blevio near Como in 1810. He was a pupil of Longhi and of Anderloni, but in 1842 abandoned the practice of art in order to enter the well-known house of Artaria in Vienna. He died in that city in 1862. His best works are the following:

The Madonna and Child with St. John; after Luini.  
The Redeemer; after Carlo Dolce.  
Leonardo da Vinci; after the portrait by himself in the Tribune at Florence.  
Archduke Rainer of Austria; after Pagani.

ARTAUD, WILLIAM, the son of a jeweller in London, gained a premium at the Society of Arts in 1776, and exhibited his first picture at the Academy in 1780. In 1786 he won the gold medal of the Academy, and nine years afterwards obtained the travelling studentship. He painted portraits and Biblical subjects, some of which were engraved in Macklin's Bible. His last picture exhibited at the Academy was in 1822.

ARTEAGA Y ALFARO, FRANCISCO, brother of Matias, engraved, besides others, four plates of emblems for La Torre Farfan's book. He worked at Seville, where he died in 1711.

ARTEAGA Y ALFARO, MATIAS, — son of Bartolomé Arteaga, an engraver of repute at Seville in the reign of Philip IV.,—was born in Seville about 1630, and studied painting under his fellow-citizen, Valdés Leal, and became a tolerable artist. His pictures, mostly of the Virgin, with architectural backgrounds, were inferior to his engravings. The best were two altar-pieces in the conventual church of San Pablo. He executed prints from various works of Valdés and the younger Herrera, and one of 'St. Dominick,' from a drawing by Alonso Cano; also a 'St. Ferdinand' by Murillo, for La Torre Farfan's account of the Seville festival in honour of St. Ferdinand; for which he likewise engraved views of the Giralda tower of Seville, and of the interior and exterior of the cathedral. He also executed a series of fifty-eight plates for the 'History of St. Juan de la Cruz,' the first barefooted Carmelite. He en-

graved a neat plate of the arms of the family of Arze for a book dedicated to a member of the house, in 1695. His works are usually signed with his name at full length, or in a contracted form. He died at Seville in 1704.

ARTEMON, a Greek painter, who is recorded by Pliny to have painted a picture of Queen Stratonice, from which it is presumed that he lived about B.C. 300. He also painted 'Hercules and Deianira;' but his most celebrated works were the pictures which were carried to Rome, and placed in the Octavian Portico, representing 'Hercules received amongst the Gods;' and the 'History of Laomedon with Apollo and Neptune.'

ARTHOIS. See ARTOIS.

ARTIGA, FRANCISCO DE, a celebrated Spanish landscape and historical painter, was born at Huesca, about 1650. He painted several 'Sibyls,' 'Conceptions,' and perspective views, remarkable for their invention, design, and colouring. He was also an engraver, an architect, a mathematician, and an author of reputation. He died in 1711 at Huesca.

ARTLETT, RICHARD AUSTIN, engraver, was born in 1807. He was a pupil of Robert Cooper, and afterwards studied under James Thompson. He engraved a number of portraits, among which are those of Lord Ashburton, after Lawrence, Lord Lyndhurst, after Chalon, and Mrs. Gladstone, after Say, as well as many plates of sculpture for the 'Art Journal,' one of the latest being 'The Siren and the drowned Leander,' in 1873. He died in that year.

ARTOIS, JACOBUS VAN, (or ARTOYS, or JACQUES D'ARTHOIS), a very eminent landscape painter, was born at Brussels in 1613. He studied under Jan Mertens, an otherwise unknown painter, and from nature in the forests round his native city. The landscapes of Artois are faithful representations of the scenery of his country; the fields and forests in the neighbourhood of Brussels were the subjects of his pictures, which are touched with a light and free pencil. His skies and distances are extremely well represented, and his trees of grand form, with a foliage that appears to be in motion. They are very frequently decorated with admirable figures by David Teniers, Zegers, Craeyer, and with animals by Snijders, which very materially enhance their value, although the merit of his landscapes is considerable. His pictures are in most of the public galleries on the Continent. The Brussels Gallery has five; the Darmstadt four; the Dresden three; the Copenhagen two; the Vienna four; and Madrid nine. His works are occasionally seen in England; and there are several in French Museums. He died after 1684. His brother NICOLAS, and his son JEAN BAPTISTE, were also painters.

ARTVELT, ANDRIES VAN, was born at Antwerp in 1590. He excelled in painting sea-pieces and storms, which he represented with great force and effect. He resided for some time at Genoa. In 1632 Van Dijk painted a portrait of this artist, which is now in the Gallery at Augsburg. Works by him are rarely met with. The Belvedere at Vienna has a large sea-piece. Artvelt died in 1652.

ARUNDALE, FRANCIS, an architectural draughtsman, was born in London in 1807. He studied under Augustus Pugin, and accompanied him to Normandy, making drawings for a description which Pugin published of the tour. In 1831 Arundale visited Egypt with Mr. Hay, and in 1833 he joined Mr. Catherwood and Mr. Bonomi on their tour to the Holy Land, filling many portfolios with drawings

of the interesting monuments and ruins of Palestine. He subsequently visited France and Italy, and spent several winters in Rome. He made drawings of objects of interest in the cities of Italy, in Greece, Sicily, and Asia Minor. He died at Brighton in 1853. Arundale executed a few oil-paintings from his Eastern sketches. Of his published works of his own drawings we may notice:

The Edifices of Palladio. 1832.

Illustrations of Jerusalem and Mount Sinai. 1837.

The Early History of Egypt (executed in conjunction with Mr. Bonomi). 1857.

ARZERE, STEFANO DALL'. See DALL' ARZERE.

ASAM, COSMAS DAMIAN, who was born at Benediktbeuern, in Bavaria, in 1686, was the son of Hans Georg Asam, a painter. He studied for some time in Rome, but subsequently took up his residence in Munich, and devoted himself to the decoration of the churches of Bavaria and Switzerland. As examples of his art mention may be made of his works in Munich, Friedberg, Schleissheim, Innsbruck, and Ratisbon. In Weltenburg he built a chapel, and decorated it with paintings. He died in 1742. There are some prints by this master from his own designs, among which are:

A Franciscan Monk kneeling, with the Virgin Mary in the clouds, surrounded by angels.

St. Joseph presenting a book to a bishop.

He had two sons, both of whom were painters: FRANZ ERASMUS, who was born at Munich in 1720, and died in the Cistercian monastery of Schönthal in Würtemberg in 1795; and ENGELBRECHT, who was a monk in the monastery of Fürstenfeld near Munich.

ASCANI, PELLEGRINO, was an admirable flower painter, of the Modenese school. He flourished at Carpi from the middle of the 17th century till about 1714. His brother SIMONE was also a painter.

ASCANIUS. See WIJNEN.

ASCH, PIETER JANSZON VAN, was born at Delft in 1603. His talent lay in painting landscapes of a small size, and, according to Houbraken, he was one of the most admired artists of his time. His works are executed in the style of Wijnants and the Ruisdaels. Among the best of them are, a 'Landscape, with the town of Delft in the background,' painted in 1669, in the Town Hall at Delft; a 'Landscape' in the Van der Hoop Gallery at Amsterdam; and one in the gallery of Copenhagen. The date of Van Asch's death is not recorded, but he lived to a great age. PA,

ASCIANO, GIOVANNI D', a pupil of Barna of Siena, is said to have completed the frescoes left unfinished by that master at San Gimignano. At Asciano, his birthplace, there is a work by Giovanni, similar in style to the works of Barna. This painter flourished about 1380.

ASCLEPIODORUS, an Athenian painter, who flourished about the 112th Olympiad, was a contemporary of Apelles, who admired his works for the exact symmetry of their proportions, and caused them to be purchased at very large prices. Pliny reports that he painted twelve pictures of the Gods for Mnason, the tyrant of Elatea, for which he was paid five talents (£1180) each.

ASENSIO, —, a Spanish painter, who lived at Saragossa about the end of the 17th century, distinguished himself in portraiture.

ASHER, LOUIS (JULIUS LUDWIG), was born at

Hamburg in 1804. He studied in his native town under Gerdt Hardorf and Leo Lehmann, and in 1821 went for further instruction to Dresden, and thence to Düsseldorf, where he entered the atelier of Cornelius; there he made the acquaintance of Kaulbach, with whom he continued a friendship through life. In 1825 he accompanied his master to Munich, and was there employed by him on the frescoes of the Glyptothek. In 1827 he returned to Hamburg; he then, in 1832, went through Berlin to Italy, and remained there three years. On his return to Germany, with the exception of a second visit to Italy in 1839, in company with his friend Kaulbach, he resided at Munich and at Hamburg, where he died in 1878.

Asler's works, which consist of historical pictures, genre paintings, and portraits, are found for the most part in Hamburg—both in public buildings and private collections.

The following are some of the best examples of his art:

- Peasant Family. 1835.
- Resurrection of Christ. 1851.
- King Lear with the dead body of Cordelia. 1854.
- St. Cecilia.
- Maria l'Ottolana.
- Portrait of Mlle. Jenny Lind.

ASHFIELD, EDMUND, an English painter in crayons, who flourished towards the close of the 17th century, was a scholar of Michael Wright. His portraits were much admired. He was the instructor of Lutterel, whose merit in crayon painting surpassed that of his master. He died about 1700. There are a few portraits by him at Burleigh House.

ASHFORD, WILLIAM, was born at Birmingham about 1746. Early in life he went to Dublin and took a situation in the Ordnance Office, which he gave up in order to follow landscape painting. He was one of the original members, and the first president, of the Hibernian Academy, instituted in 1823. Late in life he retired to Sandymount, near Dublin, where he died in 1824. The Fitzwilliam Museum at Cambridge possesses some of his best landscapes.

ASNÉ, MICHEL L'. See L'ASNE.

ASPARI, DOMENICO, who was born at Milan in 1745, studied under Valdrighi at Parma, and there executed some decorative paintings for the Ducal Palace. On his return to Milan, he almost entirely gave up painting in order to devote his attention to engraving, forming his style from that of Piranesi: in this branch of art he was very successful. His masterpiece of painting is the 'Madonna and Child enthroned, with Saints,' which he executed for the church of Osnago. His portrait, by himself, is in the Milan Gallery. He died in 1831.

Of his engravings we may mention the following:

- The Flight into Egypt; *after a picture said to be by Correggio.*
- The Last Supper; *after Leonardo da Vinci.*
- M. Peregrina Amoretti; *after Boromi.*
- Twenty-three Views of Milan.

ASPER, HANS, a Swiss painter, born at Zurich in 1499. He painted portraits with great success, and was also esteemed for his drawings of game, birds, and flowers, which he imitated with much truth to nature. He painted also pictures of battles and kindred subjects. Notwithstanding that the merit of this artist was such as to be thought deserving of a medal being struck to record it, he lived and died in poverty. He was town-painter;

but, unfortunately, most of the works which he executed in that capacity on public buildings have been destroyed by being painted over, or by the pulling down of the houses. He died at Zurich in 1571. Numerous portraits, ascribed to Asper, are in the Town Library and other collections of Zurich. One of his best works is a portrait of Regula Gwalter, a daughter of Zwingli, and her little daughter of seven years old, in the Town Library, which also possesses Zwingli's portrait, by the same painter. It is difficult, however, to distinguish Asper's pictures from those of other artists of the same school.



ASPERTINI, AMICO, the younger brother of Guido Aspertini, was born at Bologna about 1475. He studied under Ercole Roberti Grandi and Lorenzo Costa, but he appears to have acquired the greatest part of his art education by visiting various cities in Italy. From 1506 till 1510 he was engaged on his masterpiece, the paintings of the 'History of the Crucifixion,' which have been recently restored, in the chapel of Sant' Agostino in San Frediano, at Lucca. He also executed works of merit in many of the churches and houses of Bologna; with Cotignola, Bagnacavallo, and Innocenzo da Imola he decorated the chapel 'della Pace' in San Petronio, but the work has since been destroyed; with Francia and Costa he painted in Santa Cecilia the still existing frescoes of the history of that saint. The Pinacoteca at Bologna has a 'Madonna and Child with Saints,' by him, and the Berlin Gallery an 'Adoration of the Shepherds,' signed AMICUS BONONIENSIS FACIEBAT. Aspertini died at Bologna in 1552. He was also a sculptor. According to Vasari, he was called 'Amico da due Pennelli,' from his being able to paint with both hands at the same time. He was of a most capricious and whimsical disposition, approaching sometimes to mental derangement.

ASPERTINI, GUIDO, was born at Bologna about the year 1460. He was the scholar of Ercole Grandi, and proved a very reputable painter of history. His principal work, which he finished in 1491, was the 'Crucifixion,' under the portico of the cathedral at Bologna. It has since perished. He died in the prime of life when 35 years of age. In the Pinacoteca at Bologna is an 'Adoration of the Kings,' by him.

ASPRUCK, FRANZ, a goldsmith, designer, and engraver, of a Brussels family, flourished in Augsburg from about 1598 to 1603. From the resemblance of his drawing to that of R. Spranger, it is probable he may have been his scholar. There are a few prints by him with the initials of his name, *F. A.*; thirteen plates—full-length figures—'Christ and the Apostles,' after Agostino Carracci, and 'Cupid and Anteros,' a small plate, after Joseph Heintz.

ASSCHE, HENRI VAN, born at Brussels in 1774, showed from his earliest years a predilection for painting, and received from his father, who was a distinguished amateur artist, the first principles of design and perspective. He was afterwards placed with Derooy of Brussels, from whom he received further instructions in painting. Journeys in Switzerland and Italy contributed to develop his talent as a landscape painter. His great partiality for representing waterfalls, mountain streams, and mills gained for him the name of 'The Painter of Waterfalls.' Several pictures by

him may be seen in public and private collections of Brussels, Ghent, Lille, and Haarlem, some of which are enriched with figures and animals by Ommeganck. He died at Brussels in 1841.

**ASSCHOONEBECK, ADRIAAN.** This artist was a native of Holland, and flourished about the year 1690. We have by him some slight incorrect etchings, representing the 'Flight of James the Second from England.'

**ASSELIJN, JAN, (OR ASSELIN,)** a celebrated landscape painter, was born at Diepen, near Amsterdam, in 1610. He was a scholar of Esajas van de Velde, but he went to Italy when young, where he remained many years. He was denominated 'Krabbetje,' on account of a contraction in his fingers. He died at Amsterdam in 1660. His pictures represent views in the vicinity of Rome, decorated with figures and cattle, in the manner of N. Berchem, and enriched with vestiges of Roman architecture. His skies and distances are tenderly coloured, and there is a charming effect of sunshine in some of his works that resembles the warmth of Jan Both. His pencil is remarkably firm and neat, and the trees and plants are touched with great sharpness and spirit. His pictures are highly esteemed, and are worthy of a place in the choicest collections. They are seen in many of the public galleries on the Continent.

A

Amsterdam. <i>Museum.</i>	The watchfulness of Jan de Witt (an enraged Swan—an allegory).
„ <i>Van der Hoop Coll.</i>	Italian landscape.
Berlin. <i>Gallery.</i>	Italian sea-port.
Cassel. <i>Gallery.</i>	Landscape.
Copenhagen. <i>Gallery.</i>	Italian landscape; and others.
Darmstadt. <i>Gallery.</i>	A rocky shore.
Florence. <i>Uffizi.</i>	Landscape.
Paris. <i>Lowre.</i>	Italian views (four).
Petersburg. <i>Hermitage.</i>	View in Italy.
„	Sea-port.
Vienna. <i>Czerwin Coll.</i>	Landscape.
„ <i>Liechtenstein Coll.</i>	Italian sea-port (replica of the Berlin picture).

**ASSELT, VAN DER.** See VAN DER ASSELT.

**ASSEN, JAN VAN,** who was born at Amsterdam in 1635, was a good painter of history, portraits, and landscape, in the Italian manner; he studied particularly the works of Tempesta. He died at his birthplace in 1695.

**ASSEN, JOHANN WALTER VAN,** is a name which has been given, rightly or wrongly, to the artist who used the accompanying monogram, which is found on several paintings as well as on some woodcuts. See CORNELISZ, JACOB.

J M A

**ASSERETO, GIOVACCHINO, (OR AXARETO,)** who was born at Genoa, studied under Borzone and Ansaldo, by whose instructions he profited so well, that at the age of sixteen he painted a picture of the 'Temptation of St. Anthony,' for the oratory of Sant' Antonio Abate in Sarzano. He painted much in the churches and palaces of Genoa, and there are still pictures by him in several churches and religious houses in that city. He painted from 1600 to 1649.

**ASSERETO, GIUSEPPE,** son and scholar of Giovacchino Assereto, painted historical subjects in the style of his father. He died after 1650, when still young.

**ASSISI, ANDREA DA.** See ALOVIGI.

**ASSISI, TIBERIO DA,** was a scholar and imitator of Perugino. His works, which are not of great merit, may be seen in the churches of Perugia and the neighbourhood. A fresco is at San Martino,

outside Trevi; a lunette containing a 'Virgin and Child,' with a 'Madonna between two Saints,' dated 1510, and five scenes from the life of St. Francis, dated 1512, are still at Montefalco.

**AST, B. VAN DER.** See VAN DER AST.

**ASTA, ANDREA DELL'.** See DELL' ASTA.

**ASTLEY, JOHN,** an English portrait painter, was born at Wem, in Shropshire, about 1730. He was a scholar of Hudson, and afterwards visited Italy, about the same time that Sir Joshua Reynolds was at Rome. He possessed talents of a superior order, and painted portraits with great reputation and success. A lady of large fortune, Lady Daniell, whose portrait he had painted, conceived an affection for him, and offered him her hand: on his marriage he relinquished the profession. He died in 1787. (For further details of his somewhat romantic life see Redgrave's Dictionary.)

**ASTOR, DIEGO DE,** of Toledo, studied under Domenico Theotocopuli, and in 1606 engraved, under his superintendence, a 'St. Francis,' after Nic. de Vargas. Astor was engraver to the Mint of Segovia, and was also employed to engrave the royal seals. Of his plates we may notice the title-page to Colmenares' 'Historia de Segovia' (Madrid, 1640), and that to Bonet's book on 'Speech for the Dumb,' one of the best works of the kind.

**ATHENION** was a native of Maroneia, in Thrace, and was a disciple of Glaucion of Corinth, a painter of whom no other mention is made. Athenion appears to have been a contemporary of Nicias, as his works are compared by Pliny to those of that painter, and without any disparity, for he adds, "If he had lived to maturity, no one would have been worthy to be compared to him." Though his colouring was more austere than that of Nicias it was not less agreeable. He painted for the temple of Eleusis a picture said to have been a portrait of Phylarchus the historian; and at Athens, 'Achilles disguised as a girl, discovered by Ulysses.'

**ATKINSON, JOHN AUGUSTUS,** who was born in London in 1775, went, when quite young, with his uncle to St. Petersburg, where he studied in the picture galleries. In 1801 he returned to England, and in 1803 published 'A Picturesque Representation of the Manners, Customs, and Amusements of the Russians,' in 100 plates, drawn and etched by himself. He afterwards painted a 'Battle of Waterloo,' which was engraved by John Burnet. He also painted in water-colours. His last contribution to the Academy exhibition was in 1829. The date of his death is not recorded: he was still living in 1831.

**ATKINSON, THOMAS WILLAM,** who was born of humble parents about 1799, began life as an ecclesiastical stone-carver. In 1831 he published his 'Gothic Ornament,' and afterwards settled in Manchester as an architect. In 1840 he went to London, then through Hamburg and Berlin to St. Petersburg, where he obtained permission to travel in the more unfrequented parts of the Russian Empire in Asia. He made many drawings and sketches, and on his return to England published the following works, illustrated by his hand:

Oriental and Western Siberia. 1858.

Travels in the Region of the Upper and Lower Amoor. 1860.

Recollections of the Tartar Steppes and their Inhabitants. 1863.

Atkinson died at Little Walmer in 1861.

ATTAVANTE (or VANTE), a friend of Gherardo, and an imitator of Bartolommeo della Gatta, was employed by Matthias Corvinus, King of Hungary, for whom he executed a missal, now in the Royal Library at Brussels. There is another breviary by him in the National Library at Paris, executed in the manner of the Ghirlandaj. Other missals in Florence and Rome are also ascribed to him. Attavante, who was a miniature painter of great merit, worked at Florence towards the close of the 15th century.

ATTIRET, JEAN DENIS, who was born at Dôle in 1702, studied art first under his father, an unknown painter; and then improved his style by a visit to Rome. On his return he painted portraits at Lyons and at Dôle. When little more than 30 years of age he entered the order of Jesuits, and during his noviciate painted four works for the cathedral of Avignon. In 1737 Attiret went to China, rose to high honour at court, and was appointed painter to the Emperor. He painted numerous portraits, pictures for churches, battle-scenes, landscapes, and fruit and flower pieces. Works by him are in the Royal Palace at Pekin, where he died in 1768.

AUBERT, AUGUSTIN RAYMOND, who was born at Marseilles in 1781, studied at first under Guenin, and subsequently with Peyron, in Paris, to which city he went in 1802. He soon, however, returned to his native town, and in 1810 was made Director of the School of Design, and in that capacity directed the studies of numerous pupils who afterwards became celebrated. He painted history, landscape, and portrait subjects with much success. The museum and churches of his native town possess several good examples of his art. Some of his chief pictures, taken from sacred history, are of large dimensions. He died on his estate, near Marseilles, in 1847.

AUBERT, JEAN, a French engraver, flourished in Paris from about 1720 to 1741, in which year he died. His prints are little more than slight etchings, and without much effect. He engraved the Portrait of Gillot; some Academy figures, after Edmé Bouchardon; and a 'Drawing-book,' from Raphael and other masters, after drawings by Bouchardon. He was also an architect.

AUBERT, MICHEL. This artist was born in Paris about 1704. He engraved portraits and historical subjects. His manner is slight and free, and in some of his historical prints he appears to have imitated the style of Gérard Audran, but not with very great success. He died in Paris in 1757. His plates are:

#### PORTRAITS.

Elizabeth, Queen of England; 4to.  
 Charles Emmanuel, Duke of Savoy; after Van Dyck.  
 Victor Amadeus, King of Sardinia; after Ferrand.  
 James I., King of England.  
 Philip of France, Duke of Orleans; after Noret.  
 Marquise de Montespan.  
 Louis XV. on horseback; after Le Sueur.  
 Louis, Dauphin of France, on horseback; after the same.  
 Two portraits—The Dauphin and the Dauphiness; after La Tour.  
 Portrait of Charles Stuart, oval; after the same.  
 Sixty-two portraits for *D'Argenville's Abrégé de la Vie des plus fameux Peintres*.

#### SUBJECTS AFTER DIFFERENT MASTERS.

The Circumcision; after *Ciro Ferri*.  
 St. Francis; after *Guido*; arched.

Pan instructed by Cupid, half-length figures; after *Annibale Carracci*.

St. George kneeling before the Virgin Mary and Infant; after *Farmigiano*.

Mars and Venus, bound by Love; after *Paolo Veronese*, for the *Crozat Collection*.

Mars disarmed by Venus; after the same, for the same. Vanity, an allegorical subject; after *Bouchardon*.

Venus reposing with Cupid; after *Boucher*.

The Death of Adonis; after the same.

Laban seeking for his Gods; after *Jeaurat*.

The Reconciliation of Jacob and Esau; after the same.

The Promenade on the Ramparts; after *Watteau*.

The Rendezvous de Chasse; after the same.

AUBERT, PIERRE EUGÈNE, a French engraver and pupil of Scheuder, was born in Paris in 1789, and died there in 1847. His best work is a 'View at Samboanga in the island of Mindanao,' after E. Goupil; he also engraved 'Ulysses and Nausicaa,' after the picture by Rubens in the Aguado Gallery.

AUBERTIN, FRANÇOIS, who was born at Metz in 1773, began life as a soldier, but subsequently became an engraver in aquatint, in which process he made certain technical improvements. He worked at Dresden, Berlin, Paris, and at Ghent, where he died by suicide in 1821. Aubertin engraved plates after Berchem, Paul Potter, C. Vanloo, Dietrich, and others.

AUBIN, AUGUSTIN DE SAINT. See SAINT-AUBIN.

AUBRIER, —, was a French engraver of the 18th century (?) by whom we have a portrait of Cesare Borgia, Duke of Valentinois.

AUBRIET, CLAUDE, who was born at Châlons-sur-Marne about 1665, studied under Jean Joubert, and became famous for his drawings of plants. In 1700 he accompanied the botanist Tournefort to the Levant, and on his return was made, by Louis XIV., painter at the Jardin du Roi. He died in Paris in 1742. The national libraries of Paris and Göttingen possess botanical drawings by his hand.

AUBRY, ABRAHAM, was a native of Oppenheim, and flourished about the year 1650. He studied under his elder brother Peter, and assisted him in his publications in Strasburg. He also carried on a considerable business as a printseller. He resided at Strasburg, Nuremberg, Frankfort-on-Main, and Cologne, and, Füssli tells us, was still living in 1682. He engraved, besides other prints, eleven of the twelve plates representing the 'Twelve Months of the Year' (1653), after Sandrart; the month of May was engraved by F. Brun.

AUBRY, ETIENNE, who was born at Versailles in 1745, studied under J. A. Silvestre and Joseph Vien, and soon became noted for his portraits and genre subjects. He exhibited several works of great merit at the Salon; but his life was cut short in its prime in 1781, in which year he had exhibited the 'Parting of Coriolanus from his Wife.'

AUBRY, JOHANN PHILIPP, an engraver and printseller, who resided at Frankfort about the year 1670, and was a relative of Peter and Abraham Aubry. He engraved a great number of plates for the booksellers, as well as for his own collection. They chiefly consist of portraits, and are executed in a very indifferent style.

AUBRY, LOUIS FRANÇOIS, who was born in Paris in 1770, studied under Vincent and Isabey, and became celebrated as a portrait painter. He exhibited at the Salon of 1810 portraits of



the King and Queen of Westphalia, which were praised for their colouring. He died about 1850.

**AUBRY, PETER.** According to Huber, this artist was born at Oppenheim, about the year 1596. He was the elder brother of Abraham Aubry, and was also established at Strasburg as a-printseller. He is said to have died there in 1666, but a print bearing date 1668 has his name as publisher. He engraved a great number of portraits of eminent persons of different countries, a long list of which is given by Heineken. They are executed with the graver in a very indifferent style. Among others are the following:

Oliver Cromwell.  
Ferdinand Ernest, Count of Wallenstein.  
Johannes Schmidt, D.D., Professor of Theology at Strasburg.  
Michael Viridung, Professor at Altdorf.

**AUBRY-LECOMTE, HYACINTHE LOUIS VICTOR-JEAN BAPTISTE,** draughtsman on stone, was born at Nice in 1797. He studied under Girodet-Trioson, and became a draughtsman of great merit, and did much for the improvement of the art. He died in Paris in 1858. Many of Aubry-Lecomte's engravings are from works by his instructor: he also engraved after Prud'hon, Gérard, Dejuinne, Vernet, Greuze, and other French painters. He executed a lithograph of the 'Madonna di San Sisto,' from the copy of Raphael's picture which is in Rouen. The subjects of his works are various—historical, both sacred and secular, allegorical, portraits, and of a genre character.

**AUBUISSON, JULIEN HONORÉ GERMAIN,** Marquis d', who was born in 1786, painted and exhibited, from 1812 to 1822, in the Paris Salon, several poetical and historical pictures; namely, 'Paris taking leave of Helen,' 'Hector forcing Paris to quit Helen,' 'Alexander and Bucephalus,' and the 'Punishment of Hebe.'

**AUDEBERT, JEAN BAPTISTE,** a French painter and etcher, was born at Rochefort in 1759. He engraved the plates of the 'Histoire Naturelle des Singes,' published in 1800, and the 'Histoire des Colibris,' published in 1803. He particularly excelled in drawing and engraving animals, and other objects of natural history. He died in Paris in 1800.

**AUDEN-AERD, ROBERT VAN, (or OUDEN-AERD,)** was a reputable painter, and a still more celebrated engraver. He was born at Ghent in 1663, and was first a scholar of Francis van Mierhop, but he afterwards studied under Hans van Cleef. When he was twenty-two years of age he went to Rome, where he became a disciple of Carlo Maratti. Under this master he became a good painter of historical subjects. He amused himself with the point in his leisure moments, and some of his plates were shown to Carlo Maratti, who recommended him to devote himself entirely to the art of engraving. He, however, painted several pictures for the churches of his native city, to which he returned after an absence, it is said, of thirty-seven years. He died at Ghent in 1743. His best work is the altar-piece of the high altar in the church of the Carthusians at Ghent, representing 'St. Peter appearing to a group of Monks of that order.' In the church of St. James is a picture by him of 'St. Catharine refusing to worship the False Gods.' Several other works by this master are in the churches and convents of his native city, all of which are painted in the style of C. Maratti.

The plates which he executed entirely with the graver are not considered equal to those in which he introduced the point. His drawing shows a perfect acquaintance with the human figure, and is very correct. The principal part of his prints are after the pictures of Carlo Maratti. The following is a list of the more important:

*RM. VR.*

#### PORTRAITS.

The Cardinal Sacripante; after G. B. Gaulli. 1695.  
The Cardinal Taurusi; after the same.  
The Cardinal Ottoboni; after the same.  
The Cardinal F. Barberini; after C. Maratti.  
The Cardinal Henri de la Grange d'Arquien; after F. Desportes. 1695.  
The Cardinal Giuseppe Archinto; after G. Passeri.  
The Cardinal Andrea di Santa Croce; after the same.  
The Father Francesco Caraccioli; after A. Procaccini.

#### SUBJECTS AFTER CARLO MARATTI.

Hagar and Ishmael in the desert; etching.  
The Sacrifice of Abraham; etching.  
Rebekah and the servant of Abraham; etching.  
David with the head of Goliath; etching.  
Bathsheba in the bath.  
The Annunciation.  
The Adoration of the Magi; etching.  
The Flight into Egypt; same.  
The Repose in Egypt; octagon.  
Our Saviour on the Mount of Olives.  
The Crucifixion.  
The dead Saviour in the lap of the Virgin, with the Marys and St. John.  
The Death of the Virgin.  
The Assumption of the Virgin.  
The Virgin Mary with the Infant Jesus distributing chaplets to nuns.  
Mary Magdalene penitent.  
The Martyrdom of St. Blaise.  
St. Anthony of Padua kissing the Infant Jesus.  
St. Philip Neri.  
Janus, first King of Italy, received amongst the Gods.  
Romulus and Remus.  
Apollo and Daphne, in two sheets.  
The Pope Innocent XII. on his throne, at his feet Heresy subdued, and the Four Quarters of the World prostrate.

#### SUBJECTS AFTER DIFFERENT ITALIAN MASTERS.

The Triumph of Julius Cæsar, a series of ten plates; after A. Mantegna.  
The Nativity; after Pietro da Cortona.  
Five etchings—Of the life and death of St. Bibiana; three after Pietro da Cortona, and two after Bernini.  
Hippomenes and Atalanta, a group; after Bernini.  
The Rape of a Sabine woman; after Giovanni da Bologna.  
St. Facundo; after Giac. Brandi.  
The Birth of the Virgin; after Ann. Carracci.  
The Scourging of St. Andrew; after Domenichino.  
St. Andrew led to crucifixion; after the same.  
St. Andrew transported to Heaven; after the same.  
St. Luke painting the portrait of the Virgin; after Marc Antonio Franceschini.  
The Wrath of Achilles; after G. B. Gaulli; in three sheets.

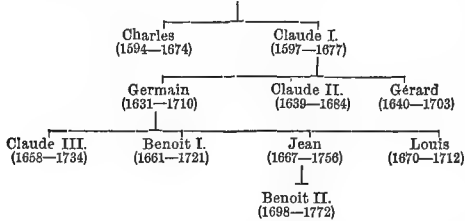
**AUDINET, PHILIP,** of a French family which came to this country at the revocation of the Edict of Nantes, was born in Soho, London, in 1766. He was apprenticed to John Hall, and was first employed to engrave the portraits in Harrison's 'Biographical Magazine,' &c. Among his larger works are portraits of Sir Benjamin Hobhouse and Sir William Domville, and an excellent engraving of Barry's unfinished portrait of Dr. Johnson. He died in London in 1837.

**AUDOUIN, PIERRE,** an eminent French engraver, and pupil of Beauvarlet, was born in Paris in 1768, and died there in 1822. He engraved for

the 'Musée Français,' published by Laurent, several of the finest works of the Italian and Dutch masters. The following are fine specimens of his talent :

Jupiter and Antiope; *after Correggio*.  
 La belle Jardinière; *after Raphael*.  
 The two portraits called Raphael and his Fencing-master; *ascribed to Raphael*.  
 The Entombment of Christ; *after Caravaggio*.  
 Charity; *after Andrea del Sarto*.  
 Melpomene, Erato, and Polyhymnia; *after Le Sueur*.  
 Two subjects, *after Terborch*; one *after Mieris*; and one *after Netscher*.  
 Marie Thérèse Charlotte, Duchess of Angoulême; *after Dermont*.  
 Madame Le Brun; *after herself*.  
 Louis XVIII. in his coronation robes; *after Le Gros*.

#### AUDRAN FAMILY. THE,



AUDRAN, BENOÎT, 'the elder,' the second son of Germain Audran, was born at Lyons in 1661. He received his first instruction in the art of engraving from his father; but had afterwards the advantage of studying under his uncle, the celebrated Gérard Audran. Although he never equalled the admirable style of his uncle, he engraved many plates of historical subjects and portraits, which have justly established his reputation. His style, like that of Gérard, is bold and clear; his drawing of the figure is very correct; and there is a fine expression of character in his heads. He was received into the Academy in 1709, and was appointed engraver to the king, with a pension. He died in 1721, in the village of Ouzouer, near Sens. His portrait, after J. Vivien, has been engraved by his nephew Benoît, the younger. The following are his principal plates :

#### PORTRAITS.

Charles le Goux de la Berchère, Archbishop of Narbonne; *after L. de Boulogne*.  
 Jean Baptiste Colbert; *after C. Lefebvre*; oval.  
 Joseph Clement of Bavaria, Elector-Archbishop of Cologne; *after J. Vivien*.  
 Henri de Beringhen; *after Nanteuil*. 1710.  
 Samuel Frisching, General of the Swiss; *after J. Huber*. 1713.  
 J. F. A. Willading; *after J. Huber*. 1718.  
 Equestrian Statue of Louis XIV.; *after Desjardins*; by B. and J. Audran.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Baptism of Jesus Christ; *after Albani*.  
 David with the Head of Goliath; *after a picture in the Louvre, formerly attributed to Michelangelo, but now ascribed to Daniele da Volterra*; two plates, engraved in 1716 and 1717.  
 Moses defending the Daughters of Jethro; *after Le Brun*.  
 The Espousals of Moses and Zipporah; *after the same*.  
 The Elevation of the Cross; *after the same*. 1706.  
 The Descent from the Cross; *after the same*.  
 An allegorical subject—Holland accepting Peace; *after the same*.  
 Zephyrus and Flora; *after Ant. Coypel*.  
 The Pleasures of the Garden; two friezes; *after Mignard*; engraved by Benoît and Jean Audran.

The Saviour with Martha and Mary; *after Le Sueur*.  
 St. Paul preaching at Ephesus; *after the same*.  
 Alexander drinking the Cup which his Physician presents him; *after the same*.  
 The Accouchement of Marie de Médicis; *after Buben*.  
 The Exchange of the Two Queens; *after the same*.  
 [The two last form part of the Luxembourg Gallery.]

Several other prints by this artist are specified in the 'Dictionnaire des Artistes,' by Heineken, and in Meyer's 'Allgemeines Künstler-Lexikon' upwards of two hundred are enumerated.

AUDRAN, BENOÎT, called 'the younger,' to distinguish him from his uncle, was born in Paris in 1698, and died there in 1772. He was the son and pupil of Jean Audran, and engraved in the same manner as his father. He engraved prints after Paolo Veronese, Poussin, Natoire, Lancret, Watteau, and other French artists.

AUDRAN, CHARLES. This artist was the first of the Audran family who became eminent in the art of engraving. He was born in Paris in 1594. In his boyhood he showed a great disposition for the art; he received some instruction in drawing, and when still young went to Rome to perfect himself: there he produced some plates that were admired. He adopted that species of engraving that is entirely performed with the graver, and appears to have formed his style by an imitation of the works of Cornelis Bloemaert. On his return to France he lived for some time in Lyons, but finally settled in Paris, where he died in 1674, aged 80. He marked his prints, which are very numerous, in the early part of his life with a *C*, until his brother Claude, who also engraved a few plates, marked them with the same letter; he then changed it for *K*, as the initial of Karl. The following are his principal prints :

#### PORTRAITS.

Henri of Condé, with the Four Cardinal Virtues; *K. Audran, sc.*; oval.  
 André Laurent, physician to Henry IV.; oval.  
 Pierre Séguier; oval, with ornaments; *after Chauveau*.  
 An allegorical subject, of two Portraits, with a Genius painting a third Portrait; inscribed on the pallet, *unus ex duobus*; signed *C. Audran, fecit*.

#### SUBJECTS AFTER DIFFERENT MASTERS.

The title for the Gallery of the Great Women, representing Anne of Austria and nineteen other eminent women, with a subject from their life in the background; *after Pietro da Cortona*.  
 The Annunciation; inscribed *Spiritus Sanctus, &c.*; *after Lodovico Carracci*, incorrectly attributed on the plate to *Annibale*; very fine; it is the picture in the Cathedral at Bologna.  
 The Baptism of Christ; small oval; *after Ann. Carracci*; no name.  
 St. Francis de Paula; *after Mellin*; marked *Carl. Audran, sc.*  
 The Stoning of Stephen; *after Palma 'the younger.'*  
 The Conception of the Virgin Mary; *after Stella*.  
 The Nativity; *after the same*.  
 The Holy Family, with St. Catharine and Angels; *after the same*; fine.  
 The Virgin and Infant Jesus, St. John presenting an Apple, and St. Catharine kneeling; *after Titian*; very fine.  
 The Virgin Mary and Infant Jesus treading on the Serpent; *after G. L. Valesio*.  
 A Thesis, representing Religion as the true Knowledge; inscribed *Non judicamus, &c.*; *after C. Vignon*.  
 St. Francis de Paula in ecstasy before the Sacrament; *after S. Vouet*.  
 Frontispiece for a Book, Fame holding the Portrait of Cardinal Mazarin; *after the same*.  
 The Assumption of the Virgin; *after Domenichino*; very fine.

In Dr. Meyer's 'Künstler-Lexikon' is a list of 223 of his works.

AUDRAN, CLAUDE, 'the eldest,' the brother (or, as some say, the cousin) of Charles, was born in Paris in 1597. After receiving some instruction from Charles, he removed to Lyons, where he died in 1677. Whether he visited Rome or not is uncertain. His engravings, which are signed either Claude Audran, or Cl. Audran, are executed after the manner of Cornelis Cort and F. Villamena. They are chiefly portraits and allegories. He left three sons, Germain, Claude the younger, and Gérard.

AUDRAN, CLAUDE, 'the younger,' the second son of Claude I., was born at Lyons in 1639. He studied drawing with his uncle Charles in Paris, and subsequently went to Rome. On his return he was engaged by Le Brun at Paris, and assisted him in his pictures of the 'Passage of the Granicus,' the 'Battle of Arbela,' and in many other of his works; and was an imitator of his style. He painted also in fresco, under the direction of Le Brun, the chapel of Colbert's Château at Sceaux, the gallery of the Tuileries, the grand staircase at Versailles, and other works. He drew well, and had great facility of execution. He died in Paris in 1684.

AUDRAN, CLAUDE, called 'the third,' to distinguish him from his grandfather and his uncle, was born at Lyons in 1658. He was the eldest son of Germain Audran, from whom he received instruction in art; he studied also under his uncles, Claude II. and Gérard. He was appointed cabinet painter to the king; and also held for twenty-nine years the sinecure office of keeper of the Luxembourg Palace, where he died in 1734. He painted in oil and frescoes in several of the royal residences of France. The 'Twelve Months,' which he executed for tapestry for the king, were engraved by his brother Jean. Claude Audran was instructor to the celebrated painter Watteau.

AUDRAN, GÉRARD, the third son of Claude I., was born at Lyons in 1640. After learning the first principles of design and engraving from his father and from his uncle Charles, he was sent to Paris, and received instructions from Le Brun, who gave him some of his pictures to engrave. He afterwards, in 1667, visited Rome for improvement, and he is said to have studied under Carlo Maratti. During a residence there of three years, he executed some plates which gained him great reputation, particularly a portrait of Pope Clement IX. The fame of Gérard Audran induced Louis XIV. to invite him to return to Paris; and soon after his arrival he was appointed engraver to the king, with a considerable pension, and apartments in the Gobelins. He now applied himself with great assiduity, and renewed the connection with the celebrated painter Charles Le Brun, whose principal works are the subjects of some of his finest plates. 'The Battles of Alexander' will ever be regarded as a lasting monument of their fame. About the year 1675, he apparently paid a second visit to Rome, for his 'Four Cardinal Virtues,' after the picture by Domenichino, in St. Carlo a' Catinari, at Rome, are signed, 'G. Audran sculp. Romae, 1675.' He died at Paris in 1703, aged 63. The name of this distinguished engraver is familiar to every admirer of the art, which he may be said to have carried to the highest pitch of perfection, particularly in his large plates of historical subjects. The following is a list of his principal works: they are signed variously *G. A. F.*: *G. Au.*

*f.*: *Gir. Audran*: *Ge Audran*: and *Gerardus Audran*.

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

Pope Clement IX., of the family of Rospigliosi.  
 Andrea Argoli of Padua.  
 Samuel Sorbiero; engraved at Rome in 1667.  
 Henri Arnauld, Bishop of Angers.  
 Benoît Langlois, Capuchin.  
 François du Quesnoy, called Fiamingo, sculptor.  
 St. Paul preaching at Athens, vignette; inscribed *Non enim, &c.*  
 Wisdom and Abundance, above two Genii with a Banner; inscribed *Louis le Grand*. Frontispiece, 1680.

SUBJECTS FROM VARIOUS ITALIAN MASTERS.

Æneas saving his father Anchises; after *Domenichino*.  
 The Mystery of the Rosary; after the same.  
 The Martyrdom of St. Agnes; after the same.  
 The Temptation of St. Jerome; after the same.  
 The Four Cardinal Virtues, from the paintings in the church of St. Carlo a' Catinari, at Rome, representing Justice, Temperance, Prudence, and Fortitude; after the same. 1675.  
 Two friezes, St. Paul preaching, and the Descent of the Holy Ghost, on one plate; after *Pietro da Cortona*.  
 Sixteen prints—Of the History of Æneas, in the Pamphili Gallery; after the same.  
 Three plates—Of the Triumph of David, in the Sacchetti Palace; after the same.  
 The Death of St. Francis; after *Ann. Carracci*.  
 The Martyrdom of St. Sebastian; after the same.  
 The Temptation of St. Anthony; after the same.  
 The Discovery of Achilles disguised; after the same.  
 St. Hyacinth; an etching; after *Guercino*.  
 The Magdalene, half length; after *Guido*.  
 St. Peter walking on the Sea; after *Lanfranco*.  
 The Nativity, a small plate; after a drawing by *Palma the younger*.  
 Thirteen Hieroglyphical Figures; after *Raphael*, in the Vatican.  
 Fourteen plates, called Emblems, or Cupid and Psyche; after *Raphael*; in a loggia in the Farnese garden; dedicated to *Charles le Brun*.  
 Moses and the Burning Bush; after *Raphael*.  
 Paul and Barnabas at Lystra; after the same.  
 The Death of Ananias; after the same.  
 The Descent of the Saracens in the Port of Ostia; from a drawing by *Raphael*; etching, without his name.  
 The Clemency of Scipio; after a drawing by *Raphael*; etching, without his name.  
 St. Ignatius beaten by Demons; after a drawing by *Rubens*, and not after *Raphael*, as expressed on the plate; it is St. Ignatius, and not St. Paul.  
 Jesus Christ giving the Keys to St. Peter in presence of the Apostles; a fine etching; *R. V. inv., G. Au., sc.*; very scarce.  
 Silenus drinking; after *Giulio Romano*; etching.  
 The Rape of Deianeira; after the same.  
 Ganymede; after *Titian*; an octagon.

SUBJECTS FROM VARIOUS FRENCH MASTERS.

Moses taken out of the River Nile; after *N. Poussin*; engraved by Benoit and Jean Audran, and retouched by Gérard.  
 St. John baptizing the Pharisees in the Jordan; after *N. Poussin*; two sheets; very fine.  
 The Woman taken in Adultery; after the same; fine.  
 St. Frances, a Roman Saint, kneeling before the Virgin Mary; after *N. Poussin*; copied from a print by *P. del Po*.  
 The Flight of Pyrrhus; after the same; in two sheets; fine.  
 Coriolanus appeased by his Family; after the same.  
 Furius Camillus delivering up the Schoolmaster to his Pupils; large plate; after the same.  
 Rinaldo and Armida; after the same, engraved by Gérard, assisted by Jean and Benoit Audran.  
 Daphne changed into a Laurel; after the same.  
 Narcissus; after the same.  
 The Empire of Flora; after the same.  
 The Plague at Rome; after the same.

Time discovering Truth; *after N. Poussin*; a ceiling. The Plague; *after P. Mignard*. In the first impressions of this plate, the figure in the clouds is Juno with a Peacock; in the latter the figure is changed to that of the destroying Angel.

Christ bearing His Cross; *after the same*.

Three plates—Of the ceiling of the lesser Gallery at Versailles; *after the same*; Apollo and the Muses, Prudence and Vigilance.

Six plates—Of the ceiling of the Val de Grâce, representing the Felicity of the Blessed.

The Martyrdom of St. Laurence; *after Le Sueur*.

The Martyrdom of St. Gervais and St. Protais; *after the same*

The Aurora; *after the same*; inscribed *Lucerna pedibus*.

Time and Truth dispersing the Clouds of Ignorance; *after L. Testelin*.

Pharaoh's Host destroyed in the Red Sea; *after F. Verdier*.

Flight into Egypt; *after the same*.

Battle of the Saracens; *after Bourguignon*.

Taking of the Town of Damietta.

The Judgment of Solomon; *after Ant. Coypel*.

The Deluge; *after La Fage*.

The Passage of the Red Sea; *after the same*.

The Rape of Proserpine; *after the marble by Girardon*.

Moses and the Burning Bush; *after Chas. le Brun*.

The Descent of the Holy Ghost; *after the same*.

The Stoning of Stephen; *after the same*.

Four sheets—Of the triumphal Entry of Constantine into Rome; *after the same*.

Five sheets—Of the Ceiling of the Chapel of the château of Sceaux; *after the same*; very fine.

Six sheets—Of the Pavilion of Sceaux, called the Pavilion of Aurora; dedicated to Louis XIV.; *after the same*.

Thirteen large sheets, making together the four prints of the Battles, &c. of Alexander; *after le Brun*. 1. The Passage of the Granicus. 2. The Defeat of Darius at Arbela. 3. Porus brought before Alexander after his Defeat. 4. The triumphal Entry of Alexander into Babylon.

To these are added, The Family of Darius; engraved by *Gérard Edelinck*, and noticed under his name.

[The best impressions of these superb prints are those marked with the name of Goyton, the printer.]

AUDRAN, GERMAIN, who was born at Lyons in 1631, was instructed by his uncle Charles in the art of engraving in Paris. He died at Lyons in 1710. His merit was considerable, although very inferior to that of some others of his family. Germain had four sons, Claude III., Benoît I., Jean, and Louis. He engraved several plates, consisting of portraits, and a variety of ornaments, ceilings, and vases, amongst which are the following:

Portraits of Charles Emmanuel II. of Savoy, and his wife, in an oval; *after F. de la Monce*.

Portrait of Cardinal de Richelieu, in an oval.

Portrait of Théophile Reynaud, 1663.

Six sheets of Ceilings; *after George Charmeton*.

Six ornaments of Vases; *after N. Robert*.

A book of Friezes; *after La Fage*.

A book of views in Italy; *after Fancus*.

Six Landscapes; *after Gaspar Poussin*.

Thirty-one designs—Of Fountains, Friezes, &c.; *after Le Brun*.

His plates are signed with his surname, and with his Christian name, in the following forms: *G. Ger. Germ.* and in full.

AUDRAN, JEAN, the brother of Benoît, and the third son of Germain Audran, was born at Lyons in 1667; having learned the rudiments of the art under his father, he was placed under the care of his uncle, the famous Gérard Audran, in Paris. Before he was twenty years of age he displayed uncommon ability, and became a very celebrated engraver. In 1706 he was made engraver to the

king, with a pension and apartments at the Gobelins. The hand of a great master is discernible in all his plates; and without having attained the extraordinary perfection of Gérard Audran, his claim to excellence is very considerable. He died in 1756. His principal prints are:

#### PORTRAITS.

Louis XV.; full length; *after Gobert*.

Maximilian Emmanuel, Elector of Bavaria, with his Page; full length; *after Vivien*.

Clement Augustus of Bavaria, Elector-Archbishop of Cologne; *after the same*.

The Duke d'Antin; *after Rigaud*.

The Abbé Jean d'Estrées; *after the same*.

Victor Marie, Duke d'Estrées, Marshal of France; *after Largillière*.

Cardinal Pietro Ottoboni; *after Trevisani*.

François de Salignac de la Motte Fénelon, Archbishop of Cambrai; *after Vivien*.

François Pierre Gillet; *after Tortebat*.

François Robert Secousse, sitting; *after Rigaud*.

Peter Paul Rubens; *after Van Dyck*; for the Luxembourg Gallery.

Noël Coypel, Painter to the King; *after Coypel*.

Antoine Coysevox, Sculptor to the King; *after Rigaud*.

[The two last were engraved by Audran for his reception at the Academy in 1708.]

#### SUBJECTS AFTER VARIOUS MASTERS.

Our Saviour preaching to the Multitude; *after Raphael*. The Infant Saviour regarding the Cross presented by Angels; *after Albani*.

The Nativity; *after Pietro da Cortona*; oval.

The Good Samaritan; *after Ann. Carracci*; arched.

St. John administering the Sacrament to the Virgin; *after Lodovico Carracci*.

Our Saviour on the Mount of Olives; *after Domenichino*.

St. Andrew led to Crucifixion; *after Guido*.

The Martyrdom of St. Peter; *after Guido*; on the plate improperly called *after Domenichino*.

St. Paul preaching at Athens; *after Ciro Ferri*; a small frieze.

The Triumph of Galatea; *after Carlo Maratti*; for the Crozat Collection.

The Miracle of the Loaves; *after Claude Audran*.

Six plates—Copies of the large Battles of Alexander; *by G. Audran*.

St. Augustine; *after P. de Champagne*.

Simeon holding the Infant Jesus; *after M. Corneille*.

Moses saved from the Nile; *after Ant. Coypel*.

Jacob and Laban; *after the same*.

Athalia and Joash; *after the same*.

Esther before Ahasuerus; *after the same*.

The Resurrection; *after the same*.

Cupid and Psyche; *after the same*.

Our Saviour curing the Sick; *after Ant. Dieu*.

Christ bearing His Cross; *after the same*.

The Elevation of the Cross; *after Van Dyck*.

The Crucifixion; *after the same*.

The French Parnassus; *after the bronze by Garnier*.

The Miraculous Draught of Fishes; *after Jouvenet*.

The Resurrection of Lazarus; *after the same*.

The Queen Blanche inspired with the Holy Spirit; *after the same*.

Acis and Galatea; *after F. Marot*.

Venus punishing Psyche; *after J. M. Nattier*.

Psyche consoled by Cupid; *after the same*.

The dead Christ, with the Marys, St. John, and Nicodemus; *after Poussin*.

The Rape of the Sabinas; *after Poussin*; his most esteemed print.

St. Scholastica at the point of Death; *after J. Restout*.

Andromache entreating for her Son; *after L. Silvestre*.

Henri IV. deliberating on his future Marriage; *after Rubens*.

Henri IV. departing for the German War; *after the same*.

The Coronation of Marie de Médicis; *after the same*.

[The three last form part of the Luxembourg Gallery.]

AUDRAN, LOUIS, the fourth and youngest son

of Germain Audran, was born at Lyons in 1670, and instructed in engraving by his uncle Gérard. He did not execute many plates, but assisted his brothers in forwarding theirs. He died at Paris about 1712. He engraved some copies of the large plates executed by his relatives. There is a set of seven middle-sized plates by him of the 'Seven Acts of Mercy,' after Bourdon. He also engraved after the works of Le Brun, Poussin, and other French painters.

AUDRAN, PROSPER GABRIEL, the grandson of Jean Audran, born in Paris in 1744, was a pupil of his uncle Benoît II., but having no vocation for art, he abandoned it for the law. He afterwards became teacher of Hebrew in the Collège de France, which office he retained until his death in 1819. He etched some studies of heads.

AUER, JOHANN PAUL, who was born at Nuremberg in 1636, studied from 1654 to 1658 under Georg Christoph Eimmart at Ratisbon. In 1660 he went to Venice, and there received instructions from Pietro Liberi. He then went to Rome, where he stayed upwards of four years, and thence through Turin and Lyons to Paris, and so home to Nuremberg in 1670. He died in 1687. Auer painted historical, landscape, and genre pictures, besides portraits of many famous personages, for which he was very celebrated.

AUERBACH, JOHANN GOTTFRIED, was born at Mühlhausen, in Thuringia, in 1697. He went to Vienna, where he subsequently rose to great fame as a portrait painter. He was court-painter to the Emperor Charles VI., and also to the Empress Maria Theresa. He died in Vienna in 1753. In the Belvedere Gallery there is a portrait of Charles VI. by him: he also painted, in 1728, the heads of Charles VI. and Count von Althan, in the large picture by Solimena, in the same gallery, which represents the Emperor receiving from the Count the inventory of the Royal Picture Gallery. A 'St. Anne,' by Auerbach, is in the church of St. Margaret in Vienna. He engraved a plate of himself painting the portrait of his wife.

AUERBACH, KARL, son of Johann Gottfried Auerbach, was born at Vienna in 1723, and became, under his father's instruction, a talented painter of portraits and history. The cathedral of St. Stephen in Vienna possesses an altar-piece and a ceiling-painting by him. At Hetzendorf and Innsbruck there are also examples of his art. Karl Auerbach died in Vienna in 1786 (or 1788).

AUGUSTIN, JEAN BAPTISTE JACQUES, a miniature painter in enamel, was born at St. Dié (Vosges), in 1759. He went to Paris in 1781, where he struggled against the bad taste then prevailing, and regenerated the almost forgotten art practised by Petitot. In 1819 he was appointed miniature painter to the King, and in 1821 was honoured with the title of Chevalier de la Légion d'Honneur. His miniatures, which are distinguished by purity of design, vigour of tone, and richness of colour, are eagerly sought for by collectors. Amongst the finest portraits produced by him are those of 'Napoleon I.,' 'The Empress Joséphine,' 'Louis Buonaparte,' 'Caroline Murat,' 'Louis XVIII.,' 'The Duke of Angoulême,' 'Baron Denon,' 'Girouet the Painter,' 'Lord William Bentinck;' and especially his female portraits after Greuze. He died of cholera in Paris in 1832.

AUGUSTINI, JAN, who was born at Gröningen in 1725, studied under Philip van Dijk. He painted flowers with some degree of merit; and his

portraits were considered to possess an astonishing resemblance. He died at Haarlem in 1773, according to Van der Willigen and Van Eynden, although Terwesten says he was still living there in 1776.

AULNE, DE L'. See DELAUNE.

AUROUX, NICOLAS, an engraver, who was born at Pont-Saint-Esprit (Gard), worked in Lyons and Turin in the middle of the 17th century. Heineken speaks of four portraits by him, and a print of the 'Virgin Mary holding the Infant Saviour, with St. John kissing His foot.' There is also a Frontispiece by him to the second volume of Daniel Sennert's *Opera medica*; dated 1650.

In Meyer's 'Künstler-Lexikon' there is a list of 30 engravings by him.

AUSTIN, RICHARD T., who flourished in London in the beginning of the 19th century, studied under John Bewick, and became a wood-engraver of moderate ability. He was chiefly employed by the booksellers. He executed the cuts for Linnæus's 'Travels in Lapland,' published in 1811, and occasionally painted landscapes.

AUSTIN, SAMUEL, was in early life a banker's clerk in Liverpool. In 1824 he went to London and joined the Society of British Artists, with whom he exhibited for three years. He then, in 1827, became an associate member of the Society of Painters in Water Colours, and contributed landscapes and sea-side pictures to their exhibitions, until his death in 1834.

AUSTIN, WILLIAM, an English engraver, born in London in 1721. He was instructed in the art by George Bickham, and has engraved some plates of landscapes, after Van der Neer, Ruisdael, and Zuccarelli. His principal works were a set of six plates of 'Views of Ancient Rome,' and four of the 'Ruins of Palmyra.' He died at Brighton in 1820.

AUSTRIA, DON JUAN OF. See JUAN.

AUTGUERS, G., a French engraver, who resided at Lyons about the year 1623, worked chiefly for the publishers, and engraved some portraits and other book plates, which are very indifferently executed.

AUTISSIER, LOUIS MARIE, who was born at Vannes, in Brittany, in 1772, studied art under Vautrin, and then passed some time as a soldier. He afterwards settled at Brussels, and devoted himself to miniature painting, and became famous for his portraits. The following years of his life were divided between Belgium, Holland, and France. He exhibited works at Brussels, Ghent, Antwerp, Amsterdam, and Paris; and was much employed in painting miniature portraits of the sovereigns, nobility, and celebrities of Belgium and the Netherlands. Autissier occasionally executed historical works also in miniature. He died at Brussels in 1830. At one time of his life he adopted the Christian names of Jean François, which his father bore.

AUTREAU, JACQUES, a French portrait painter and dramatic poet, was born in Paris in 1657. He died in 1745. His portrait of himself is in the Musée de Versailles.

AUTREAU, LOUIS, the son of Jacques Autreau, painted portraits and genre subjects. He was born about 1692 in Paris, where he died in 1760. It is doubtful whether some portraits are by the father or by the son.

AUVRAY, JOSEPH FÉLIX HENRI, a French historical painter, was born at Cambrai in 1800. He was a pupil of Momal in Valenciennes, and after-

wards of Gros in Paris. He exhibited in 1824, 'St. Louis a Prisoner,' and in 1827, 'Gautier de Châtillon defending St. Louis against the Saracens,' now in the Museum of Cambrai; 'St. Paul at Athens,' &c. He died in 1833, in his native city.

AUVRAY, PIERRE LAURENT, a French engraver, who was born in Paris in 1736, studied the art of engraving under Cars. He practised in Paris and in Basle. He engraved portraits of French comedians and other subjects.

AUZOU, PAULINE, *née* DESMARQUËTS, a distinguished paintress of familiar subjects and portraits, was born in Paris in 1775. She was instructed by Regnault; and several of her interesting pictures, purchased by the French Government, the Duchess de Berri, and the Society of Friends to the Arts, have been engraved. Two scenes from the Life of the Empress Marie-Louise, by her, are at Versailles. Madame Auzou died in 1835 in Paris.

AVANZI, DEGLI (or DE AVACIUS). See DEGLI AVANZI.

AVANZI, GIUSEPPE, was born at Ferrara in 1645, and studied under Costanzo Cattaneo. He painted many pictures for the churches and convents in that city, which are particularly noticed in Guarini's description of the pictures and sculpture of Ferrara. In the church of the Madonna della Pietà are four pictures of subjects from the life of St. Gaetano, and in the church of San Domenico is the 'Marriage of St. Catharine,' considered his best work. In San Giuseppe are two scenes from the life of St. Thekla, the 'Annunciation,' and 'Visitation of the Virgin,' scenes from the 'Life of Christ,' and other pictures. Numerous other churches in Ferrara possess examples of the art of Avanzi, who was one of Ferrara's best painters. He died in 1718.

AVANZI, JACOPO, (or DA VANZO,) of Verona, has long been confused with Jacopo degli Avanzi of Bologna; but the remains of an inscription in the Cappella San Giorgio point to Verona as the birthplace of Avanzi. He painted decorations, in conjunction with Altichiero da Zevio, in the Cappella San Felice and the Cappella San Giorgio in the church of Sant' Antonio at Padua, in 1377. It appears that the principal frescoes in the Cappella San Felice were the work of Altichiero; and of those in the Cappella San Giorgio, which were recovered from oblivion in 1837 by Dr. E. Förster, the part to be assigned to Altichiero has given rise to much dispute; but it is thought by some authorities that Avanzi executed the principal portion. The frescoes represent the earlier part of the 'History of our Lord,' the 'Coronation of the Virgin,' the 'Crucifixion,' and 'Legends of St. George, St. Catharine, and St. Lucy.' They prove the painter to have been an artist of no common genius, and Kugler, in his description of them, speaks of his art as being above that of his contemporaries. Avanzi also painted two triumphal processions in a public hall of Verona, which have long since perished. He died about the end of the 14th century.

AVANZINO, NUCCI, called from his birthplace 'Avanzino da Citta di Castello,' was born in 1551. When he was still young he visited Rome, and became the pupil, and subsequently assistant, of Niccolò Pommerancio. During the pontificates of Sixtus V. and Clement VIII. this painter was held in great esteem, and employed in the loggie of San Giovanni in Laterano. He also painted many pictures for the churches in Rome, of which

Baglioni gives a particular account. Among his best works may be considered his paintings in fresco in San Paolo fuori le mura, representing the 'Miracle of the Serpent in the Isle of Malta,' the 'Decollation of St. Paul,' and his 'Taking up into the third Heaven.' Avanzino died at Rome in 1629.

AVECEDO, CRISTOBAL, a Spanish painter, sometime scholar of Bartolomé Carducho at Madrid. A Murcian born, he is enumerated with the nobilities of the city by the native poet, Jacinto Polo de Medina. He painted for the chapel of the College of San Fulgencio, in Murcia, a large picture of that saint adoring the blessed Virgin; this, with other works executed for convents, gives a favourable impression of his powers. He flourished in the beginning of the 18th century.

AVED, JACQUES ANDRÉ JOSEPH, who was born at Douai in 1702, received his first instruction in art from Bernard Picart. After sometime spent in travelling in the Netherlands, he went in 1721 to Paris, and entered the studio of A. S. Belle. At that time he enjoyed the friendship of Carle van Loo, Boucher, Chardin, and other celebrated painters. He soon rose to great fame through his portraits, which he painted finely and carefully. In 1738 Rousseau sat to him; in 1751 he went to the Hague, and painted the portrait of William IV. Soon after he executed the portrait of Louis XV., and was made painter to the king. Aved exhibited, at intervals, at the Paris Salons from 1737 to 1759. He died at Paris in 1766. A portrait by him of the Marquis de Mirabeau is in the Louvre. His works have been engraved by Baléhou, Lépicié, Mellini, Daulé, and others.

AVEELEN, JAN VAN DEN. See VAN DEN AVEELEN.

AVELINE, ANTOINE, a French designer and engraver, born in Paris about the year 1691. He was probably the son and pupil of Pierre Aveline, 'the elder,' with whom he has been confused by Heineken, Le Blanc, and others. Antoine died in Paris in 1743. He engraved a number of plates of landscapes, and views of the palaces and châteaux in France and other parts of Europe, executed in a neat and agreeable style. The following are worthy of notice:

Innocence; *after F. Boucher.*

Six volumes of Ornaments and Figures à la mode; *after Mondon, fils.*

Eight Views of French Châteaux.

Four Views of French Towns.

Four Plates for 'Nouvelle Description de la Ville de Paris,' by Germain Bricé.

AVELINE, FRANÇOIS ANTOINE, who was born in Paris in 1727, was the son of Antoine, and cousin and scholar of Pierre 'the younger,' but did not equal him in talent. He worked chiefly for the booksellers at Paris, and afterwards removed to London; but either had not sufficient ability or industry to succeed, for he died there in indigence in 1762. We have the following plates by him:

Neptune calming the raging waves; *after Boucher.*

The Four Seasons; copied from Pierre Aveline.

Chinese figures; six plates; *after Boucher.*

The Chinese Bark; *after the same.*

The Spanish Musician; *after J. Velsen.*

The Flemish Musician; *after D. Teniers.*

View of a Port in the Levant; *after Vernet.*

Chinese figures and subjects; six plates; *after Pillement.*

London, 1759.

AVELINE, PIERRE, 'the elder,' was born in Paris in 1660. He studied under Adam Perelle, and engraved landscapes, views of towns, and garden

scenes in the manner of his master. He died, according to Mariette, in 1722. The following are some of his best plates :

Nine Costume plates.  
Six Sea-views (with *Fouard*) ; after *J. van Beeck*.  
Eighteen Landscapes ; marked *Aveline inv : et fec.*  
Numerous Views in Paris.  
Numerous Views of French Châteaux.

AVELINE, PIERRE ALEXANDRE, 'the younger,' a French designer and engraver, was born in Paris in 1710. He was a nephew of Antoine Aveline. He was instructed in the art by Jean Baptiste de Poilly. His drawing, though not very incorrect, is stiff and formal. It is, however, to be regretted that he did not make a better selection of subjects for the exertion of his talent, and that he employed a great portion of his time in trifling and insignificant sketches. He died in Paris in 1760. The following are his prints most worthy of notice :

#### SUBJECTS FROM HIS OWN DESIGNS.

Four plates of the Seasons, represented by Children.  
Five Plates of the Senses.  
Four Plates of the Quarters of the World.  
Venus at her Toilet.  
Bacchus and Ariadne.

#### SUBJECTS AFTER DIFFERENT MASTERS.

The Cardinal de Fleury, accompanied by the Virtues ; after *Chevallier*.  
The Wrath of Neptune ; after *Albani* ; inscribed *Quos ego*.  
Jupiter and Io ; after *Schivavone* ; for *Croat Collection*.  
Diana and Actæon ; after *J. Bassano* ; for the same.  
The infant Moses brought to the Daughter of Pharaoh after *Giorgione*.  
Departure of Jacob ; after *Castiglione* ; } for the *Dres-*  
Noah entering the Ark ; after the same ; } *den Gallery*.  
The Death of Seneca ; after *Luca Giordano*.  
Christ healing the Sick ; after *Jouwenet*.  
A Landscape ; after *Nicolaas Berchem* ; fine.  
The fortunate Accident ; after *Van Balens*.  
Folly ; after *Corn. Visscher*.  
The Birth of Bacchus ; after *F. Boucher*.  
The Rape of Europa ; after the same. •  
Three Subjects of Cupid ; after the same.  
La Belle Cuisinière ; after the same.  
Venus and Cupid ; after the same.  
The prudent Shepherdess ; after the same.  
The Rape of Helen ; after *Deshayes*.  
Æneas succoured by Apollo ; after the same.  
Hans Carvel's Ring ; after *J. L. Laurain*.  
La Place Maubert, Paris ; after *Jeaurat*.  
The Flemish Trio ; after *A. van Ostade*.  
A Dog, with Game ; after *Oudry*.  
A pair—One, a Boy with a Mouse ; the other, a Girl with a Cat ; after *C. Parrocel*.  
Diana at the Bath ; after *Watteau*.  
The Rape of Europa ; after the same.  
The Charms of Life ; after the same.  
Italian Recreation ; after the same.

AVELLI. See XANTO AVELLI.

AVELLINO, GIULIO, or GIACINTO, D', called IL MESSINESE, was a Sicilian, born at Messina about the year 1645. He is said to have been a scholar of Salvator Rosa, at Naples, and painted landscapes in the grand style of that master. After visiting Rome, Venice, and other important cities of Italy, he settled at Ferrara, where landscape painting, since the time of Dossi, had been almost abandoned, and was much employed by the nobility of Ferrara, as well as of Cremona, and it is in those cities that his works must be sought. He enriched his landscapes with ruins, architecture, and figures, spiritedly designed, and boldly touched. Avelino's works are highly prized and much sought after. He died in 1700, at Ferrara.

AVELLINO, ONOFRIO. According to Dominici this painter was born at Naples in 1674 ; he studied under Luca Giordano, and subsequently with Francesco Solimena. He afterwards passed some years at Rome, where he painted the vault of the church of San Francesco di Paola, which is considered his best performance. In the church of Santa Maria di Monte Santo is an altar-piece by this master, representing a subject from the Life of St. Albert. He died in 1741. Avelino's copies of the works of his masters were so successful that they have passed for originals.

AVELLO, FRANC. SANTO. See URBINO, ROV. DA. AVEMANN, WOLF, a native of Nuremberg, was a pupil of Hendrik van Steenwijk, and painted interiors of churches and other buildings in the manner of his master. After the year 1620 he left Nuremberg and went to Hesse, where he met with a violent death.

AVERARA, GIOVANNI BATTISTA, (or AVERARIA, or AVERNARIA,) was born at Bergamo about the year 1508. The name of his instructor in art is not known, but he formed his style of colouring from the works of Titian. Ridolfi mentions some fresco paintings by this master in favourable terms, particularly two pictures in the church of San Francesco, at Bergamo ; he also executed works in the Palazzo del Podestà in that city. He painted landscape and architecture, and was greatly celebrated in his day for his observance and skilful representation of nature, not only in the scenery, but in the figures and animals with which he ornamented his pictures. The beauty of his tints, the design of his infant figures, and the nature of his landscapes, all show that he aspired to the Titian manner. Muccio, in his 'Teatro di Bergamo,' calls him a universal genius. He died in 1548.

AVERCAMP, HENDRIK VAN, was surnamed 'de Stomme van Kampen' ('the Mute of Kampen'),—a name Immerzeel tells us he obtained on account of his taciturnity. He was probably born at Kampen about the end of the 16th century, and lived, it is said, at the Hague. He produced many pictures, principally landscapes ornamented with cattle, and marine subjects ; but they have lost much of their value on account of their change of colour. His favourite subjects were winter scenes. The Dresden Gallery has two Dutch *Kermesses* on the ice ; and other paintings by him are in the Galleries of Berlin, Rotterdam, Antwerp, and in many private collections in Germany. His drawings with the pen, and in black chalk, are still held in great estimation. They are met with in several of the collections of Germany and Holland ; the Städel Collection at Frankfurt ; the Albertina Gallery at Vienna ; the Berlin Museum, and elsewhere.

AVERNARIA. See AVERARA.

AVIANI, FRANCESCO, a native of Vicenza, flourished about the year 1630. He excelled in painting perspective and architectural views, which were frequently embellished with figures by Giulio Carpioni. His pictures usually represent the most remarkable views in Venice. He also produced some landscapes and sea-ports.

AVIBUS, GASPARO AB. See OSELLO.

AVICE, Chevalier HENRI D'. This amateur etched for his amusement some plates in a slight, though spirited style, after N. Poussin, and other masters ; of these the most esteemed is a middle-sized plate of the 'Adoration of the Magi,' after

Poussin. Avice flourished in the middle of the 17th century.

AVIGNON, MIGNARD D'. See MIGNARD.

AVILA, ANDRÉS SANCHEZ D'. See SANCHEZ D' AVILA.

AVILA, FRANCISCO, was a portrait painter of Seville, who flourished in the 17th century, and was distinguished for the suavity of his colour and the truth of his likenesses.

AVILA, HERNANDO DE, painter and sculptor to Philip II. of Spain, flourished in the middle of the 16th century. He was a pupil of Francisco Comontes. He executed, in 1568, an altar-piece of 'St. John the Baptist,' and the 'Adoration of the Kings,' for the cathedral of Toledo.

AVISSE, FRANÇOIS REMI JOSEPH, a French genre painter, who was born at Douai in 1763. He studied in Antwerp, and died in his native town in 1843.

AVOGADRO, PIETRO, was a native of Brescia, and flourished about the year 1730. He was a scholar of Pompeo Ghitti, whose style he followed with a mixture of Venetian colouring, especially in the carnations. The contour of his figures is graceful, and the general effect of his pictures is harmonious and pleasing. His principal work is the 'Martyrdom of SS. Crispin and Crispinian,' in the church of San Giuseppe, at Brescia. In the church of San Francesco are five pictures illustrating the 'Life of St. Peter,' in the chapel dedicated to that saint. Works by him are in other churches of Brescia. Lanzi observes that, in the opinion of many, Avogadro holds the first place in Brescian art, after the three great painters in Brescia—Bonvicino, Gambara, and Savoldo.

AVONSTERN. See SEUTER, DAN.

AVONT, PEETER VAN, was baptized at Mechlin on the 14th of January, 1600; the day of his birth is not recorded. His teacher's name, too, is not known. In the year 1622–23 he was made free of the Guild of St. Luke at Antwerp, and his name occurs at intervals in its records, as well as in those of the city, till his death, which took place at Deurne, near Antwerp, in 1652. He painted landscapes, enriched with figures well drawn, and touched with great spirit. He frequently decorated the landscapes of Vinckenboons, Jan Brueghel, the elder and the younger, Jan Wildens, Lodowijck de Vadder, and other painters. Three signed landscapes by him are in the Belvedere Gallery, two with 'Holy Families,' and one with 'Flora and Genii.' The Munich Gallery has a 'Holy Family,' in a landscape, the joint production of Avont and Jan Brueghel, the elder. The Liechtenstein Gallery also has three pictures by Avont. Antwerp, in its churches and private collections, has examples of his art. The etchings of Avont are rare, and not all which are ascribed to him are genuine. The following are some of the plates which have been engraved after } AVQ  
his works:

The Virgin Mary, with the Infant Jesus, St. John, and St. Elisabeth.

The Virgin suckling the Infant, with St. John and an Angel.

The Virgin and Infant in the Clouds; inscribed *Regina Cali*.

The Magdalene ascending to Heaven.

Twenty-four small plates of Children, on each plate a Child and an Angel. They were entitled *Pedopagnion*, and engraved by *Hollar*.

The Four Elements, represented by Four Children.

Two Bacchanalian subjects of Children; one, Bacchus drawn in his Car; the other, Bacchus carried by Four Children; *Pet. van Avont, inv., fec., et ecc.*

AVRIL, JEAN JACQUES, 'the elder,' was born at Paris in 1744; he was a scholar of J. G. Wille, and has engraved several plates, which are deservedly admired. He died in Paris in 1831. By him we have about 540 pieces, some of large dimensions, among which are:

La Vierge au linge; after *Raphael*.

Mars going to Battle; after *Rubens*.

Mars returning from Battle; after *the same*.

A Shepherd and Shepherdess; called the *Croc-en-jambe*; after *the same*.

Apollo with the Seasons, dancing; after *Poussin*.

Diana and Actæon; after *Albani*.

Diana and Callisto; after *the same*.

Venus revenging herself on Psyche; after *De Troy*.

Pygmalion and Galatea; after *Marillier*.

St. Geneviève; after *C. van Loo*.

Fishermen returning; after *Vernet*.

Travellers in a Storm; after *the same*.

The Shipwreck; dated 1775; after *the same*.

The Double Recompeuse of Merit; after *P. A. Wille*, 1784.

French Patriotism; after *the same*. 1788.

The Taking of Courtrai; after *Van der Meulen*. 1782.

The Passage of the Rhine; after *Berchem*.

Catherine II. on her Travels; after *F. de Meys*. 1790.

Ulysses and Penelope; after *Le Barbier*.

Combat of the Horatii and Curiatii; after *the same*. 1787.

AVRIL, JEAN JACQUES, 'the younger,' who was born in Paris in 1771, was the son of J. J. Avril, the elder. He studied under Le Barbier, Suvée, and Bervic, and engraved some excellent plates from pictures by the old masters, as well as many plates of sculpture in the Louvre, for the 'Musée Français.' He died in Paris in 1835.

AXARETO, GIOVACCHINO. See ASSERETO.

AXELT, JOHANN. See AZELT.

AXMANN, JOSEPH, an engraver, who was born at Brünn in 1793, first studied drawing and painting under J. J. Weidlich, and, later, engraving under Blaschke at Vienna. He died at Salzburg in 1873. Among his works are:

Landscape; after *J. d'Arthois*.

Samson; after *Van Dyck*.

Moonlight Scene; after *Van der Neer*.

The Styrian Charcoal Burners; after *Gauermann*.

Madonna; after *Murillo*.

Francis I., Emperor of Austria; after *Schiavone*, and after *Schwager*.

Elizabeth, Empress of Austria; after *Schwager*.

AXTMANN, LEOPOLD, a clever animal painter, born at Fulnek, in Moravia, in 1700, was the pupil of John George Hamilton of Vienna, and rivalled him in reputation. He settled at Prague, and died there in 1748. He excelled in painting dogs and horses; there are several good pictures by him in Bohemia.

AYALA, BERNABÉ, an historical painter, who was born at Seville in the beginning of the 17th century, studied under Zurbaran, and imitated his manner in his tints and draperies. No doubt many of his pictures are now mistaken for the work of his master. He was one of the founders of the Academy at Seville in 1660, and was a member of it until 1671; but as his name does not appear with the subscribers to the statutes in 1673, it is supposed that his death occurred between those years. The Museum of Seville has six of his works, and there are others in the churches of that city and of Madrid.

AYBAR XIMENEZ, PEDRO, a Spanish painter,



was pupil of F. Ximenez, whose style he imitated. He painted historical subjects, and the pictures he produced in Calatayud, in 1682, are praised for their composition, design, and colour. There is no account of him after that year.

AYERBE. See ARBOS.

AYLESFORD, HENEAGE FINCH fourth Earl of, previously Lord Guernsey, who was born in London in 1751, practised art as an amateur with much success. He was an honorary exhibitor at the Royal Academy from 1786 to 1790. His works are chiefly water-colour drawings of architectural and rural subjects: he also executed several etchings. He died in 1812.

AZEGGLIO. See TAPARELLI D' AZEGGLIO.

AZELT, JOHANN, (or AXELT,) who was born in 1654, appears in Nuremberg records under various names—Arzold, Arzoldt, and Atzold. He seems to have confined himself almost entirely to portraits, which are but indifferently executed. He engraved:

The Emperor Joseph I.; after A. Hanneman.

Georg Friedrich, Prince of Waldeck.

A set of Portraits of the Kings of Spain, Hungary, and Bohemia, &c.; and many of the plates in *Freher's Theatrum Virorum Eruditione Clarorum*.

AZZERBONI, GIOVANNI, an Italian engraver, was a pupil of Guglielmo Morghen. He worked at Rome towards the end of the 18th century, and appears to have died before 1810. He engraved 'The Magdalene,' after Guercino.

AZZOLINI, GIOVANNI BERNARDO, or BERNARDINO, —called MAZZOLINI or MASSOLINI—was born at Naples about the year 1560. He went, in 1610, to Genoa, where there are several of his works in the churches and convents, and in private collections. Two pictures by him, in Genoa, are mentioned by Soprani as works of great merit: the one an 'Annunciation,' painted for the high altar of the 'Monache Turchine,' and the other a 'Martyrdom of St. Apollonia,' in the church of San Giuseppe. Azzolini also worked in Naples and Rome. He excelled in wax-work, and formed heads with an absolute expression of life.

## B

BAADE, KNUD, a marine and landscape painter, was born in Skiold, in South Norway, in 1808, and removed, while still a boy, with his family to Bergen, where he received his first instruction in art. In 1827 he went to Copenhagen, and there studied at the Academy for about three years, when want of means compelled him to go to Christiania and commence portrait-painting: thence he went to study in Bergen, where the mountain-topped fiords and rocky bays afforded ample subjects for his pencil—and he also travelled northward to Drontheim in search of material for his pictures. In 1836 he was persuaded by his countryman, Dahl, the well-known landscape painter, to go to Dresden, in which city he studied for three years—returning to his native country in 1839 on account of a disease in his eyes. In 1846 he went to Munich, and soon earned as a landscape painter a reputation, which he increased year by year, executing paintings of his native country and the scenes around his native coasts, which he mostly depicted with moonlight effects. Though but an invalid, he laboured at Munich continually until his death, which occurred in that city in 1879.

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Baade was painter to the Court of Sweden, and a member of the Academy of Arts at Stockholm. The following are among his best works:

Christiania. *Nat. Gallery*. Wood at North Kyst.

London. *South Kensington* } The Wreck.

Munich. *Museum*.

Stockholm. *Pinakothek*. Scene from Norse Mythology.

Stockholm. *Nat. Gallery*. Ship by Moonlight.

BAADER, AMALIE, was born at Erding, in Bavaria, in 1763. She studied engraving under J. Dorner, the director of the gallery at Munich, and practised it for amusement, not as a profession. Her mark, an A and B interlaced, is found on copies after Rembrandt, G. F. Schmidt of Berlin, and some Italian masters. After her marriage she was known by her husband's name, Van Schatzenhofer. She died at Munich in 1840.

BAAK HATTIGH, JAN, a painter of Utrecht, lived in the middle of the 17th century, as we find by a picture in the hospital of St. Job in that city, with the date 1642. It is a landscape with figures in the manner of Poelemburg, and approaches so near to that master, that it may be concluded he was one of his scholars.

BAAN, J. DE, (or BAEN). See DE BAAN.

BABEL, P. E., a French designer and etcher, was born in Paris in the early years of the 18th century (perhaps in 1720), and flourished there as late as 1755. He is said to have died in 1761. He has left numerous plates of ornamental decoration—some after his own designs—chiefly for the embellishment of books. Heineken says that he was also a goldsmith. Among his productions are:

The plates for Blondel's 'Architecture française.' 1752-56.

Seventy-two vignette illustrations, from his own designs, for 'Traité de perspective à l'usage des artistes,' by E. S. Jeauret. Paris. 1750.

Three plates of a Salon for the Princess Sartorinski, of Poland; after J. A. Meissonnier.

Seven plates of decoration for the Hôtel de Soubise, Paris; after Boffrand.

BABUREN, THEODOR VAN, (or BABEUR,) a Dutch painter, who was born in 1570, was a scholar of Pieter Neefs. He painted interiors and churches in the manner of that master; but more frequently made choice of such subjects as admitted of mirth and conviviality; and his pictures generally represent musical assemblies, card-players, &c., painted in a free, bold manner, in which his drawing is preferable to his colour. His *chef-d'œuvre* is an 'Entombment,' in the style of Caravaggio, in San Pietro in Montorio, at Rome. His only etching, and this is rare, is from this picture. He died at Utrecht in 1624.

BABYLONE. See BARBARJ.

BACAREEL. See BACKEREEL.

BACCARINI, JACOPO, was born at Reggio about the year 1630. He was a scholar of Orazio Talami, and painted history in the style of that master. Two of his most esteemed pictures, a 'Repose in Egypt,' and the 'Death of St. Alexis,' are in the church of San Filippo at Reggio. He died in 1682.

BACCHIACCO, IL. See ÜBERTINI.

BACCHIOCCO, CARLO. According to Averoldo this painter was a native of Milan. That author, in his 'Scelte Pitture di Brescia,' mentions several of the pictures of this master in the churches and convents in that city, particularly in the church of SS. Giacomo e Filippo.

BACCI, ANTONIO, a native of Mantua, or of Padua,

was born about 1600. He was a still-life and flower painter, and was living at Venice in 1663.

**BACCIARELLI, MARCELLO**, was born at Rome in 1731, and studied under Benefial. In 1750 he was called to Dresden, where he was employed by King Augustus III.; after whose death he went to Vienna, and thence to Warsaw, where he was much patronized. He painted a set of the Polish kings, from Boleslaus Chrobry downwards. That of Stanislaus II. (Stanislaus Augustus Poniatowski) has been engraved by A. de Marcenay de Ghuy, Küstner, and A. Fogg. Bacciarelli also painted scenes from the History of Poland. He died at Warsaw in 1818.

**BACCIO DELLA PORTA (Fra BARTOLOMMEO)**. See **BARTOLOMMEO DI PAGHOLO**.

**BACCIOCCHI, Fra FERRANTE**. This painter was a monk, of the order of the Philipppines. Some of his works are noticed in Barotti's account of the paintings and sculpture at Ferrara. One of his best pictures was the 'Stoning of St. Stephen,' in the church of San Stefano in that city; and in Santa Maria del Suffragio there was a 'Holy Family' by him. He flourished in the 17th century.

**BACH, KARL DANIEL FRIEDRICH**, who was born at Potsdam, in 1756, studied and painted in Berlin, and in Italy, where he was much influenced by the works of Raphael. He subsequently became professor in the Art Academy at Breslau, where he died, in 1826. He painted historical subjects, portraits, and animals, and he also used the etching-needle.

**BACHELEY, JACQUES**, a French designer and engraver, was born at Pont l'Evêque, in Normandy, in 1712. He studied under Philippe le Bas. He was a member of the Academy at Rouen, where he died in 1781. We have by him several prints of landscapes after the Dutch masters; amongst which are the following :

View in Italy; after *Bart. Breenberg*.  
View on the Tiber; after the same.  
View of the Bridge of Voges; after the same.  
View of Rotterdam; after *Van Goijen*.  
The Castle of Ryswick; after *Ruisdael*.  
View near Utrecht; after the same.  
A Storm on the Coast of Greenland; after *J. Peters*.  
The Redoubt of Schenck; after *B. Peters*.  
The Mouth of the Meuse; after the same.  
The View of Havre de Grace; after his own drawing.

**BACHELIER, JEAN JACQUES**, was born in Paris in 1724. He was received into the French Academy as a flower painter in 1751, and again as an historical painter in 1763, in which year he painted the 'Death of Abel.' His picture of 'Cimon in Prison, nourished by his Daughter,' exhibited in 1765 as 'Charité Romaine,' was allowed to replace the former work in the Louvre. In 1765 he founded a school of design for artisans, still in existence. He died in Paris in 1805. He was for forty-four years Director of the Porcelain Factory at Sèvres, and was also Director of the Academy of Painting, Sculpture, and Naval Architecture at Marseilles.

**BACHICHE, LE**. See **GAULLI**.

**BACHMANN, GEORG**, also written **PACHMANN**, was born probably in 1600, in Friedberg, Bohemia. He worked for many years in Vienna, and the churches of that city contain examples of his art. He died there in 1652. Besides pictures of sacred history, Bachmann also executed portraits of no mean merit.

**BACICCIO**. See **GAULLI**.

**BACKER, ADRIAAN**, the nephew of Jacob A. Backer, was born at Amsterdam in 1643. He was sent to Italy when he was young, where he studied several years, and acquired a taste and correctness of design, not very common in the artists of his country, which is discernible in all his works. His most esteemed picture is in the old town-hall at Amsterdam, representing the 'Last Judgment;' it is an ingenious composition, and is painted in a good style. A 'Rape of the Sabines,' signed by him and dated 1671, is in the Brunswick Gallery. An allegorical picture of 'Painting, Peace, and Justice' is in the Antwerp Museum. He died at Amsterdam in 1686.

**BACKER, BT. (BARTHOLOMÆUS, or BARENT)**, was an engraver, who flourished at Amsterdam in the middle of the 18th century. He executed plates of portraits and views in a neat, finished manner.

**BACKER, FRANZ DE**. See **DE BACKER**.

**BACKER, JACOB A., or BAKKER** (not to be confounded with Jacob de Backer, of Antwerp), was born at Harlingen in 1608 or 1609; he studied under Lambert Jacobsz at Leeuwarden, and then with Rembrandt, whose studio he entered between 1632 and 1634. His chief residence was at Amsterdam, where he distinguished himself as a portrait painter. Such was the extraordinary facility and rapidity of this artist, that Houbraken asserts that he finished the half-length portrait of a lady, dressed in a troublesome drapery and loaded with jewels, in one day. He also acquired great reputation as a painter of history; and his pictures were extolled in the poetry of Vondel, his countryman. He died in 1651, at Amsterdam, in the forty-second year of his age. The following are some of his most important works:

Amsterdam. *Town hall*. Two Archery-pieces; one signed J.B. 1642.

"	<i>V. der Hoop Coll.</i>	Syndics.
Brunswick.	<i>Museum</i> .	Portrait of himself.
"	"	Portrait of his wife. (?)
"	"	Sleeping Nymph.
Dresden.	<i>Gallery</i> .	Portrait of a man (with monogram J. A. B.).
"	"	Portrait of a woman (with monogram J. A. B.).

He also etched some plates from his own designs.

**BACKER, JAKOB DE**. See **DE BACKER**.

**BACKER, NICOLAS DE**. See **DE BACKER**.

**BACKEREEL, GILLES, (or BAKEREEL)**, who was born at Antwerp in 1572, studied in Italy and then returned to his native city, the churches of which formerly possessed a number of his works. In the Brussels Museum are an 'Adoration of the Shepherds,' and the 'Vision of St. Felix,' and in the Vienna Gallery a 'Hero mourning Leander.' Backereel's name is also frequently distorted into Baccarelles, Bakanel, Baccarelli, Bacareel, and Bakkarell. The date of his death is not recorded.

**BACKEREEL, WILLEM**, brother of Gilles, was born at Antwerp in 1570. He went to Italy to study, and stayed there until his death, in 1600. He painted historical subjects and portraits.

**BACKHUIZEN, HENDRIK VAN DE SANDE**, whose mother's name was Van de Sande, was born at the Hague in 1795. He studied under J. Heijmans, but derived most of his art instruction from nature, and soon became noted for his landscapes, usually containing figures or cattle. In 1822 he was elected a member of the Academy at Amsterdam; and in 1847 he was made a Knight of the Order of the Lion. He died in his native city in 1860. His works are seen in the public

and private collections of Holland and Belgium. Two winter-landscapes by him are in the Pinakothek at Munich.

**BACKHUYSEN, LUDOLF.** See **BAKHUISEN.**

**BACLER D'ALBE, LOUIS ALBERT GUILLAIN,** Baron de, a French artist, was born in 1761 at St. Pol (Pas de Calais). He was a brigadier-general, and held other military and civil offices under Napoleon. He painted, during the invasion of the French, in 1797, several views in Italy: the 'Battle of Lodi,' the 'Passage of the Po,' and several other victories of the French armies. He also painted some interesting landscapes and classical subjects, such as the 'Death of Paris,' and 'Œdipus wandering in Greece.' He also etched and lithographed a large number of landscapes. He died at Sèvres in 1824.

**BACON, SIR NATHANIEL,** who was born in 1547, was a half-brother of the great philosopher, Lord Chancellor Bacon. He practised art for his amusement, after the manner of the Flemish school. There exist pictures by him at Gorchambury, the family seat, consisting of a whole-length portrait of himself, a half-length of his mother, and a 'Kitchen-maid with Fowls,' admirably painted. Several others are at Redgrave Hall, Suffolk. He died in 1615. His monument in the chancel of Culford church has, in addition to his bust, the emblems of a palette and pencils.

**BACQUOY.** See **BAQUOY.**

**BADALOCCHIO, SISTO**—called by Malvasia, **SISTO ROSA**—was born at Parma in 1581, and was educated in the school of Annibale Carracci. He went with that great master to Rome, and assisted him in some of his celebrated works in that city, notably in the Farnese Palace. He was an accomplished designer, and possessed an inventive genius. After the death of his master, in 1609, Badalocchio returned to Bologna, where he was much employed. He also worked at Gualtieri, Reggio, and Parma. He died at Bologna in 1647. One of his best works is a 'St. Francis,' in the Parma Gallery. In the Verospi Palace at Rome he painted in fresco, after Albani, 'Polyphemus seated on a Rock, with Galatea and her Nymphs;' 'Polyphemus hurling a Rock on Acis and Galatea;' 'Mercury and Paris,' and the 'Judgment of Paris;' which have been engraved by Giovanni Girolamo Frezza. Sisto Badalocchio etched several plates in a free and masterly style; they are generally more finished than those by Guido Reni, though not quite so elegantly or so carefully drawn. His ordinary mark was *S. B., f.* We have among others the following plates by him:

The Statue of the Laocoon; *after the antiqu marble (his best work).*

Six plates—The Apostles and St. Thomas Aquinas; from the Cupola of the Cathedral at Parma; *after Correggio.*

Twenty-three plates of Raphael's Bible; *after the frescoes in the Loggie of the Vatican;* the other plates of the series being engraved by *Lanfranco.* 1807.

The Holy Family, with St. Joseph and St. John; *after Schidone.*

**BADAROCCO, GIOVANNI RAFFAELLO,** the son and scholar of Giuseppe Badarocco, was born at Genoa in 1648. After studying some time under his father he went to Rome, and entered the school of Carlo Maratti. Aiming at a freer and bolder style, he appears to have preferred the works of Pietro da Cortona to those of his master. He also painted in Naples and Venice, whence he returned to

Genoa. There is great suavity and a fine impasto in his colouring, which a profusion of ultramarine has preserved in all its brilliancy. He was much employed in easel historical pictures. Two of his largest and best works were in the Certosa at Polcevera. He died in 1726.

**BADAROCCO, GIUSEPPE,** who was born at Genoa in 1588, became a scholar of Andrea Ansaldò, under whose tuition he remained some years. He was called, from his difficulty of hearing, 'Il Sordo.' After leaving the school of Ansaldò he visited Florence, where he was so much struck with the beauty of the works of Andrea del Sarto, that he applied himself with assiduity to the study of the pictures of that admirable artist. He proved a very good painter of history, and executed several works for the churches and public edifices at Florence, where he died of the plague in 1657.

**BADENS, FRANS,** was born at Antwerp in 1571. He was the son of an obscure artist, by whom he was instructed in the principles of design, but he afterwards had the advantage of visiting Italy, where he remained four years. On his return to the Netherlands he gave ample testimony of the advantages he had derived from his studies. Van Mander speaks of him in very favourable terms as a painter of history and portraits and says that he excelled in painting what are called 'Conversation Pieces.' His style of design partook of the taste he had acquired in Italy, and, like most of the painters of his country, he was an excellent colourist. His works have now entirely disappeared. It is supposed that he died at Amsterdam, but the year is not recorded.

**BADENS, JAN,** was the younger brother of Frans Badens, and was also instructed in art by his father. He was born at Antwerp in 1576, and following the example of Frans, he went to Italy at an early period of his life, where he resided several years. He afterwards visited Germany, where his works, both in historical subjects and portraits, were highly esteemed. He was favoured with the patronage of several of the princes of the empire, and acquired in that country both fame and fortune. Returning to his native country, where he purposed to pass the remainder of his life in the tranquil enjoyment of the fruits of his talents and industry, he was robbed and pillaged by banditti of all he possessed. This unfortunate event threw him into a state of languor and despondency, which occasioned his death in 1603, at the age of 27.

**BADESLADE, THOMAS,** a landscape artist, made many drawings of the country-seats of the English nobility and gentry, which were published in various county histories between 1719 and 1750.

**BADIALE, ALESSANDRO,** a painter and engraver, was born at Bologna in 1623. He was a disciple of Flaminio Torre, and painted several pictures for the churches and public edifices at Bologna. He was accidentally shot at Bologna in 1668. He etched several plates in a slight, free style, from the designs of himself and others. He marked his prints with the annexed monogram. We have the following prints by him:


The Virgin Mary seated, with the Infant Jesus on her lap, between St. Philip Neri and St. Anthony of Padua; *after Flaminio Torre.*

The Holy Family; *after the same.*

Christ taken down from the Cross; *after the same.*

Madonna with Child, who holds a cross and an apple—half-length—*after Carlo Cignani.*

**BADILE, GIOVANNI**, a painter of Verona, flourished in the first half of the 15th century. A signed altar-piece by him of the 'Madonna and Saints,' in seven compartments, is in the Verona Gallery. Records of him exist from 1418 to 1433.

**BADILE, GIOVANNI ANTONIO**, the great-grandson of Giovanni Badile, was born at Verona in 1480. He was, according to Lanzi, the first of the Veronese painters who divested himself entirely of the Gothic manner that prevailed before him, and was superior to his contemporaries in the expression of his heads and the delicacy of his colouring. He was the first teacher of his nephew, Paolo Veronese. His pictures of the 'Raising of Lazarus,' in the Verona Gallery, and 'The Virgin and Infant in the Clouds, with several Saints,' so highly praised by Ridolfi, are worthy of the instructor of Paolo Veronese and Zelotti.  Badile died in 1560.

**BADOUX, ROBERT DE**, a native of Brussels, was a marine painter and engraver who flourished in the first half of the 17th century. He engraved some plates for the 'Académie de l'Épée,' published in 1628.

**BAECK, ELIAS**, of Augsburg, called 'Heldenmuth,' who was born in 1679, was a painter and engraver. He worked for some time in Rome, then in Laybach, but finally returned to Augsburg, where he died in 1747. His chief works—both in painting and engraving—were portraits and landscapes. His engravings are sometimes marked *E. B. a. H.* (Elias Bæck, alias Heldenmuth). See Meyer's 'Künstler-Lexikon.'

**BAECK, JOHANN GEORG**, an engraver of Augsburg, worked from about 1700 to 1729. He engraved portraits, of which a great part are mentioned by Heineken. Amongst these are 'George I.' of England and 'Louis XIV.' of France. His mark is *J. B.* or *B. fe.*

**BAEHR, JOHANN KARL**, who was born at Riga in 1801, studied under Matthæi in Dresden, and completed his art education by a sojourn in Italy. He finally settled at Dresden, and in 1840 was made a Professor at the Academy of Fine Art. He died there in 1869. Bæhr produced, besides many portraits, numerous historical works of merit. He was also the author of several literary productions. The following are some of his best paintings:

Virgil and Dante.

The Anabaptists in Münster (*lithographed by Hanfstängl, and by Teichgräber*).

Iwan the Cruel, of Russia, warned of his death by a Finnish Magician (*signed and dated 1850; in the Dresden Gallery*).

Christ and St. Thomas (*at Kiev*).

Christ on the Cross (*at Zschopau*).

Portrait of Julius Mosen (*lithographed by Hanfstängl*).

**BAEN, J. DE**, (OR **BAAN**). See **DE BAAN**.

**BAENER, JOHANN ALEXANDER**, a German engraver, flourished about the year 1670. Among other plates he engraved an emblematical subject, representing a man kneeling at the feet of another man, with a book before him; and a hand, holding a sword, is striking from the clouds at the latter. It is executed with the graver in a coarse, heavy style.

**BAERSTRAET**. See **BEERSTRAATEN**.

**BAESTEN, MARIA**, whose maiden name was Ommeganck, painted landscapes and cattle. She was a member of the Academy at Antwerp in 1784.

**BAGELAAR, ERNST WILLEM JAN**, who was born at Eindhoven, in Holland, in 1775, first entered the

army, but early acquired a liking for the fine arts, and instructed himself in that of etching. He acquired further knowledge by travelling through Germany, and by a stay in Paris. Giving up soldiering, he retired to his property at Zon, near Eindhoven, where he died in 1837. His etchings, which are numerous, are executed in imitation of drawings. Many of them are landscapes from his own designs. The style of Jan Luyken had a special charm for him, and he possessed a considerable collection of his drawings. The following will show the variety of his subjects:

Ruth and Boaz; *after Luyken*.

Daniel in prayer; *after the same*.

The sleeping Jew; *after Rembrandt*.

Portrait of J. W. Pieneman; *after J. W. Pieneman*.

Portrait of the poet Janus Secundus; *after J. van Schoreel*.

View of Arnheim; *after Schelfhout*.

Sea-piece; *after Van Goijen*.

Storm at Sea; *after L. Bakhuisen*.

A set of six plates of Cows; *after A. Cuyp (one of his best works)*.

Two Cows; *after A. van de Velde*.

A Sheep; *after Berchem*.

A Sheep; *after Dujardin*.

**BAGER, JOHANN DANIEL**, who was born at Wiesbaden in 1734, was a fruit and flower painter. He worked some time at Frankfort, where he died in 1815. Two works by him are in the Städel Gallery in that city.

**BAGLIONI, CESARE**. This artist was born at Bologna, about the middle of the 16th century; he was the son of an obscure painter, Giovanni Pietro Baglioni, from whom he received some instruction; but he had the advantage of being a contemporary of the Carracci, and without being a disciple of that school, he adopted their style, particularly in landscapes, in which he excelled. He was a universal artist, and painted history, animals, and fruit; in all of which, according to Malvasia, he possessed considerable merit. The principal works of this master were at Bologna and Parma, where they were highly esteemed. In the church of the Madonna del Soccorso, at Bologna, he painted a picture of the 'Ascension,' and in San Giorgio an altar-piece, representing 'St Anthony and St. Martha.' Baglioni was employed in 1610 by the Duke Ranuccio Farnese at Parma to paint the church or oratory of Stirone, dedicated to the Blessed Virgin, which was destroyed in 1812.

**BAGLIONI, Cavaliere GIOVANNI**, called 'Il Sordo del Barozzo,' was born at Rome in 1571, and was a scholar of Francesco Morelli. He was employed in many considerable works at Rome during the pontificates of Clement VIII. and Paul V. In the church of Santa Maria dell'Orto, he painted a chapel in fresco, where he represented the 'Life of the Virgin;' and in San Niccolò in Carcere there is a fine picture of the 'Last Supper.' But his most esteemed performance, which now no longer exists, was his picture in St. Peter's, of that Saint raising Tabitha from the dead, for which he was made a Knight of the Order of Christ by Pope Paul V. He also painted a 'St. Stephen,' in the cathedral of Perugia, and a 'St. Catharine,' for the cathedral of Loretto. He died at Rome in 1644. He was the author of the 'Lives of the Painters, Sculptors, and Architects,' who flourished at Rome, from the Pontificate of Gregory XIII. until that of Urban VIII., from 1573 to 1642.

**BAGNACAVALLO**. See **RAMENGI**.

BAILEY, JOHN, designed and engraved the illustrations to Hutchinson's 'Histories of Northumberland and of Durham,' published between 1778 and 1784. He was afterwards the author of various works on agriculture.

BAILLEUL, F. This artist was a native of France, and resided in Paris about the year 1722, where he engraved some of the plates which were published at that time, representing the ceremonies of the coronation of Louis XV.

BAILLIE, ALEXANDER, an engraver, who flourished about the year 1764, was born in Scotland. After practising his art in Rome, he returned to Edinburgh, where he engraved a few portraits, and where, it is believed, he died. He engraved a plate representing a half-length figure of 'St. Cecilia,' and a 'Holy Family,' both after Francesco Fernandi, and both signed with his name, and the above date.

BAILLIE, Captain WILLIAM. This well-known amateur acquired a distinguished reputation as an engraver. He was born at Killbride, County Carlow, in 1723, and passed the early part of his life in the army, from which he retired with the rank of captain of cavalry. On leaving the service Captain Baillie devoted his life entirely to the arts, and was for many years considered one of the most enlightened connoisseurs of his time. By this gentleman we have several plates engraved in various manners; but his most admired productions are those he executed in the style of Rembrandt, and his charming copies after the etchings of that master. He died in 1810. The works of Captain Baillie were published in two folio volumes by Boydell, in 1792, entitled, 'A Series of 225 Prints and Etchings after Rembrandt, Teniers, G. Dou, Poussin, and others.' The following are the principal, some of which are signed with his name, and some marked with the cipher annexed:



Bust of an Old Man, with a gold chain, in the manner of Rembrandt; two plates, one without the chain.

Landscape, with a Stone Bridge, engraved 1764; scarce.

Landscape, with the Ruins of a Temple, in the manner of Claude.

Portrait of Sofonisba Anguisciola, painter; *ipsa pinxit*.

Landscape by Moonlight; after *A. Cuyp*.

The Pen-cutter; after *Gerard Dou*.

The Lacemaker; after the same.

The Mother of Gerard Dou; after the same.

Susannah justified by Daniel; after *G. van den Eckhout*.

Four Officers, two playing at Trictrac; after *Marc Geerarts*; scarce.

Portrait of Frans Hals, painter; *F. Hals, pinxit*.

Portrait of Frans van Mieris; after himself.

Peasants saying Grace; after *Molenaar*.

A Musical Assembly; after the same.

James, Duke of Monmouth, on Horseback; after *Net-scher*.

Interior of a Dutch Chamber, with Peasants regaling; after *A. Ostade*. 1767.

Interior, with Peasants smoking and drinking; after the same. 1765.

Christ healing the Sick, commonly called the Hundred Guilder Print. The original plate by Rembrandt, purchased by Captain Baillie in Holland, and admirably retouched by him.

Beggars at the Door of a House; after *Rembrandt's etching*.

The Gold-weigher; finely copied from *Rembrandt's etching*.

The Three Trees; Landscape; after the same.

An Old Man, half-length, with a Beard and Cap; *W. Baillie*, 1765; after *Rembrandt*.

The Entombment of Christ; two plates varied.

An Old Man, half-length, with a large Beard, and his Hands in the Sleeve of his Robe. 1771.

Landscape, with a Horse lying; after *Rembrandt's print*. The Holy Family; after *Schidone*.

Interior of a village Alehouse; after *Teniers*; fine.

A Student sitting before a Table with a Globe and Books; after *Terborch*.

William, Prince of Orange, on Horseback; after the same.

Soldiers quarrelling at Dice; after *Valentin*.

Three Sea-pieces; after drawings by *W. van de Velde*.

BAILLIU, B. and P. DE. See DE BAILLIU.

BAILLU, ERNEST JOSEPH, (or BAILLY,) who was born at Lille in 1753, studied first in the Academy of Ghent, then at Antwerp, and subsequently at Paris. In 1777 he returned to Ghent, and was soon afterwards commissioned by the magistracy to paint four portraits of the Emperor Leopold II. He also painted a portrait of Maria Christina of Austria. In 1792 he gained a prize, at the Academy of Ghent, for his 'Edipus Coloneus,' and in 1811 he received a gold medal for an 'Allegory on the Birth of the King of Rome;' both of these works he presented to the Society of Art and Literature of Ghent. He died in that city in 1823. Baillu devoted himself much to decorative paintings on walls, wainscots, and furniture, in which branch of art he became very famous.

BAILLY, DAVID, a Dutch painter, was born at Leyden in 1584. After studying under Kornelis van der Voort, he went in 1608 to Italy. He returned to the Netherlands in 1613, having spent some time in Germany, both going and coming. He painted especially portraits, and sometimes perspective views of the interiors of churches and temples. His portraits were esteemed for their correct likeness, and they were extremely well coloured. His church pieces are much admired, though inferior to those of Steenwijk, or Pieter Neefs. He was still living in 1661. His works are rarely seen in public galleries. A portrait of Maria van Reigersbergen, wife of the celebrated jurist Hugo de Groot,—signed and dated 1624,—is in the Museum at Amsterdam, and a Male Portrait in the Göttingen Gallery. He was also an engraver.

BAILLY, JACQUES, a miniature painter and engraver, was born at Graçay (Cher) in 1629. He etched twelve spirited plates, representing bouquets of flowers. His works are very rare. He died in Paris in 1679.

BAILLY, NICOLAS, son of Jacques, was born in Paris in 1659, and died there in 1736. He painted landscapes, and etched in a neat manner 17 views of the environs of Paris.

BAILY, J., an English engraver, practised about the year 1790. He engraved some plates after Morland, as well as landscapes and views in aquatint, in a clever manner.

BAJARDO, GIOVANNI BATTISTA. This painter was born at Genoa about the year 1620. It is uncertain under whom he studied, but he was a reputable painter of history, and executed several works for the churches and public edifices at Genoa, which are deservedly esteemed, particularly those in the portico of San Pietro di Banchi, and the monastery of Sant' Agostino. His compositions are judicious, his design graceful, and he possessed great facility of execution. According to Soprani, he fell a victim to the plague, which visited Genoa in 1657, when he was in the prime of life.

BAKANEL. See BACKEREEL.

BAKER, J., practised as a portrait painter at the beginning of the 18th century. He was one of Sir Godfrey Kneller's assistants, and is best

known by his portrait of Sir Stephen Fox, engraved by Jean Simon.

**BAKER, JOHN**, an English painter of flowers and fruit, born about the year 1736, was, in early life, a painter of heraldic ornaments for coaches. Afterwards he distinguished himself by the brilliancy of his groups of flowers which he contributed to the Spring Gardens Exhibition. He was one of the original members of the Royal Academy of Arts, where there is a very creditable specimen of his talents. He died in 1771.

**BAKER, JOSEPH**, in early life an actor, is mentioned by Walpole as a painter of the interiors of churches, both in England and Rome. A view of the interior of St. Paul's, by him, was sold at the sale of Sir Mark Sykes's pictures. He also drew York and Lincoln Cathedrals, which were engraved by Vivares. He died in 1770.

**BAKER, THOMAS**, who was born in 1809, and died in 1869, practised the art of landscape painting in water-colour in the midland counties with success. He was known as 'Baker of Leamington.'

**BAKEREEL**. See **BACKEREEL**.

**BAKHUISEN, LUDOLF**, (or **BACKHUYSEN**), a celebrated painter of sea-pieces and storms, was born at Emden in 1631. He was of a respectable family, and was intended by his parents for a mercantile profession, for which purpose he was sent to Amsterdam. His time was, however, more occupied in the society of the painters than in the counting-house, and he at length became a pupil of Aldert van Everdingen, under whom he remained some time. He also studied, it is said, under Hendrik Dubbels. His fondness for shipping led him frequently to the port of Amsterdam, where he made drawings of the different vessels. These designs were admirably executed with a pen, and were eagerly sought after by collectors, who purchased them at liberal prices. This encouragement induced him to attempt the representation of similar objects in painting. His first essays were successful, and his pictures were universally admired. He frequently exposed himself to the greatest danger, by hiring fishermen to take him out to sea in the most tempestuous weather, to observe the forms of the waves mounting to the clouds and dashing against the rocks; and he has represented these scenes with a fidelity that intimidates the beholder. His pictures of these subjects, though rather dark in colouring, have raised his reputation even higher than that of W. van de Velde, although the works of the latter, which represent the sea when calm, or in light breezes, are much superior. In the latter part of his life Bakhuisen amused himself with etching some plates of views of shipping on the Y, a small arm of the sea upon which Amsterdam is situated. He died at Amsterdam in 1708. Bakhuisen is said to have given instruction in drawing to Peter the Great, when that monarch was studying at Saardam. He also practised the art of engraving, and has left several plates of marine views, and his own portrait. His most celebrated works are:

- Amsterdam. *Museum*. Embarkation of Jan de Witt on the Dutch fleet.  
 " " Port of Amsterdam (*signed and dated 1673*).  
 " " The Zuider Zee (*signed and dated 1694*), and others.  
 Antwerp. *Museum*. A War Vessel.  
 Berlin. *Museum*. Stormy Sea on a Rocky Coast.  
 " " Slightly Troubled Sea (*signed and dated 1664*).

Copenhagen. *Gallery*. Sea-pieces and others.  
 Dulwich. *Gallery*. Boats in a storm (*signed and dated 1696*).

Florence. *Pitti Pal.* A Rough Sea (*dated 1669*).

Frankfort. *Städel*. View on the Y (*signed and dated 1700*).

Hague. *Gallery*. Disembarkation of William III. of England in l'Oranje-Polder (*signed and dated 1692*).

" " Entrance of a Dutch port (*signed and dated 1693*).

" " View of the Building Yard of the East India Company at Amsterdam (*signed and dated 1696*).

London. *Nat. Gall.* Dutch Shipping (*signed and dated 1683*).

" " Four other Sea-pieces.

Paris. *Louvre*. Dutch Squadron (*dated 1675*).

" " Four other Sea-pieces.

Petersbrg. *Hermitage*. A Shipwreck.

Vienna. *Belvedere*. Port of Amsterdam. 1674.

" " Two others.

**BAKHUISEN, LUDOLF**, nephew of the great marine painter, was born at Amsterdam in 1717, and died at Rotterdam in 1782. He was a good painter of horses and battles. His brother **GERRIT BAKHUISEN** practised portrait-painting as an amateur. He lived at Rotterdam, where he had a tile-kiln, to which after his death his brother Ludolf succeeded.

**BAKKARELL**. See **BACKEREEL**.

**BAKKER**. See **BACKER**.

**BAL, CORNELIS JOSEPH**, who was born in Antwerp in 1820, first studied in the Academy there, and then went to Paris and formed his style under Achille Martinet. In 1848 he won the 'Prix de Rome,' and improved his knowledge of art by travelling in Italy and elsewhere. On his return to Paris he made himself famous by his engraving of Gallait's 'Temptation of St. Anthony.' On the death of Corr, in 1862, he was summoned to Antwerp to fill the vacant post of professor to the Academy. He died in his native city in 1867. Bal received several medals and the order of Leopold. The following are his principal engravings:

La Belle Jardinière; after Raphael 1856.

The Montenegrin Woman and her Child; after Czermak.

The Temptation of St. Anthony; after Gallait.

Jeanne la folle; after the same.

The Abdication of Charles V.; after the same (left unfinished at Bal's death).

**BALASSI, MARIO**, was born at Florence in 1604. He was first a scholar of Jacopo Ligozzi, and after the death of that master he studied successively under Rosselli and Domenico Passignano, the latter of whom he assisted in the works he executed at Rome by order of Pope Urban VIII. He copied the 'Transfiguration' of Raphael, for Prince Taddeo Barberini, who placed it in the Capuchin church at Rome, where it is still to be seen. He afterwards accompanied Prince Ottavio Piccolomini to Vienna, where he painted the portrait of the Emperor Ferdinand III. On his return to Italy he worked in Prato, Florence, and Empoli. For the church of Sant' Agostino, in Prato, he painted a picture of 'St. Nicholas of Tolentino,' one of his best works, and for the Society of the Stigmata in Florence, one of 'St. Francis.' In the Vienna Gallery there is a 'Madonna and Child' by him, painted on stone. He died in 1667.

**BALDACCIO, MARIA MADDALENA**, a Florentine painter, was born at Florence in 1718, and died there in 1782. She executed miniatures and crayon

drawings, and among them the portrait of the Empress Maria Theresa. She is represented in the Uffizi Gallery by her own portrait.

BALDASSARE, who worked at Forli about the year 1354, is supposed to be the author of a fragment of a series of paintings which once adorned the church Di Schiavonia. That which remains is now in the gymnasium at Forli, and represents the Adoration of the Magi and figures of SS. Peter, Jerome, Paul, Augustin, three figures, and two horses, "creations that do more honour to the school of Giotto in these parts than any assigned to the artists named by Vasari" (Crowe and Cavalcaselle, 'A New History of Painting in Italy,' 3 vols. 1864).

BALDI, ANTONIO, a designer and engraver, born at La Cava, in the kingdom of Naples, about 1692. After having passed some time under Solimena he became a pupil of Magliar, to learn the art of engraving. He chiefly resided at Naples, and was living, Zani says, as late as 1768. He engraved several plates, principally from his own designs, amongst which are :

The Emperor Charles VI.; oval.  
 Don Carlos, King of the Two Sicilies; oval.  
 Nicholas Cyrillus, physician; after *S. Cyrillus*.  
 Maria Aurelia Caraccioli, a Nun; oval.  
 St. Ignatius Loyola; oval; *Ant. Baldi ex Prototypo*.  
 The Monk Raffaele Manca, with an Angel; oval.  
 The Communion of St. Mary of Egypt; *A. Baldi, in. et sc.*  
 St. Philip Neri in Heaven; inscribed *Cui nomen dedit, &c.*  
 St. Emilius interceding for the Neapolitans; *Divo Emigdo in terra, &c.*  
 St. Gregory, with the subjects of his Miracles, 1738; *Ant. Baldi, fec.*

BALDI, LAZZARO, was born at Pistoja in 1624. He went to Rome when he was very young, and became a scholar of Pietro da Cortona. Under so able an instructor he became a very eminent artist, and painted several pictures for the churches and public edifices at Rome, which are particularly described by the Abate Titi. In the pontifical palace at Monte Cavallo there is a fine picture by this master, representing 'David and Goliath,' and in the church of St. Luke an altar-piece of the 'Martyrdom of St. Lazarus.' He also worked in Camerino, Pistoja, and Perugia. He died at Rome in 1703. In the Vienna Gallery there is a picture by him of 'St. Martin, Bishop of Tours, raising a dead child,' which has been engraved by J. Axmann. As an engraver, Baldi is known by one single work, 'The Conversion of St. Paul,' marked *Lazzerus. Baldus. Pistoriensis. invenit. et. excudit.*

BALDINI, BACCIO, a Florentine goldsmith and engraver, is a master of whom little is known. Vasari tells us that he engraved after the designs of Botticelli, and that he was a disciple of Maso Finiguerra, who is said to have been the inventor of engraving in Italy. Nothing has been ascertained for certain about Baldini's life, but it is supposed that he flourished from about 1460 to 1485. Almost all the writers on the subject agree that he worked in conjunction with Botticelli, but as their works are executed in the same manner, and bear neither name nor monogram, it is almost impossible to identify them. The following are some which are most frequently attributed to Baldini :

Plates for the 'Monte Santo di Dio.' 1477.  
 Nineteen Plates of Dante's Inferno, printed at Florence by Niccolò Lorenzo della Magna, in 1481.  
 Twenty-four of the Prophets.  
 Twelve of the Sibyls.

Theseus and Ariadne.  
 Designs for jeweller's ornaments.

For an exhaustive list of works attributed to Baldini, and for a further account of the artist, see Meyer's 'Künstler-Lexikon.'

BALDINI, PIETRO PAOLO. According to Titi, this artist was a native of Rome, and was a disciple of Pietro da Cortona. He flourished in the middle of the 17th century. He painted historical subjects, and several of his works in the public edifices at Rome were deservedly admired; among others, some pictures in the churches of San Niccolò da Tolentino, and Santa Maria di Loreto; but above all an altar-piece representing the 'Crucifixion,' in the church of Sant' Eustachio, finely composed, and designed with great care and correctness.

BALDINI, Fra TIBURZIO. This painter was a native of Bologna, and flourished in the early part of the 17th century. It is not said under whom he studied; but, according to Averoldo, he painted several pictures for the churches and convents at Brescia, of which the most esteemed were the 'Marriage of the Virgin with St. Joseph,' and the 'Murder of the Innocents' in Santa Maria delle Grazie. His taste reminds us of the excellent school that flourished in 1500—magnificence in the architecture, great copiousness of composition, and clearness of effect; but in the general tone of his tints, and of his flesh, somewhat of a coldness.

BALDINI, VITTORIO, an Italian printer and engraver on wood, who, according to Papillon, flourished about the year 1600. He died at Ferrara in 1618. Among other prints he executed the woodcuts for an edition of Tasso's 'Aminta,' printed by him at Ferrara in 1599. He worked for the Duke of Ferrara, and for Clement VIII.

BALDOVINETTI, ALESSO, was born in 1427 at Florence. It is not known who was his master; Baldinucci supposes that it was Uccelli. About his youth Vasari tells us only that Alesso, being desirous to study painting, left the business of his father, who was a rich merchant. In 1448 he was registered as a member of the Guild of St. Luke: "Alesso di Baldovinetti, dipintore." There exists a curious note-book by the artist (Ricordi di A. Baldovinetti, published by G. Picrotti, Lucca, 1868), wherein some of his lost pictures are mentioned. Albertini states ('Memoriale,' 1510) that Baldovinetti assisted Andrea del Castagno and Domenico Veneziano in the fresco paintings of Santa Maria Nuova, executed between the years 1439 and 1453, but these have been destroyed. The following are the only pictures by the master which are still preserved: In the cloisters of Santa Annunziata he painted between the years 1460 and 1462 a large fresco representing 'The Nativity, with the Adoration of the Shepherds.' In 1465 he furnished the design for the portrait of Dante, painted by Domenico del Michelino in the duomo of Florence. In 1470 he executed the large panel picture representing the 'Holy Trinity adored by the Saints Gualberto and Benedict,' for the altar of the church Santa Trinita, now in the Academy at Florence. His wall paintings, in the choir of the same church, representing scenes from the Old Testament, with many portraits of distinguished contemporaries, were completed in 1496, and valued in the following year by the four great artists—Gozzoli, Perugino, Filippino Lippi, and Rosselli—at 1000 golden florins. These were, however, destroyed in 1700.

Baldovinetti is certainly one of the most prominent masters of the early Florentine Renaissance. His chief merits lie in the utmost care with which he studied and represented natural objects. The extensive views of his landscape backgrounds are especially remarkable. But the types of his figures, which are taken from common life, are rather unpleasing, nor is his colour harmonious. He aimed at finding out a new method of mixing colours. Vasari remarks that "he sketched his compositions in fresco, but finished them in *secco*, tempering his colours with a yolk of egg mingled with a liquid varnish, prepared over the fire." Owing to this peculiar process, which did not prove to be successful, his pictures are now in a very bad state of preservation. With better success, Baldovinetti devoted himself to works in mosaic, which art had not been practised at Florence for about a century. In 1481 he restored the mosaic picture over the portrait of San Miniato, at Monte, and in the following years (1482—1490) the more important mosaics in the tribuna and in the cupola of the Baptistery. He died at Florence, in the hospital San Paolo, August 29, 1499, and was buried in San Lorenzo. His best scholar was Domenico Ghirlandajo, who afterwards painted his portrait near that of himself in the frescoes of Santa Maria Novella (Vasari). Of his works may be mentioned:

- Florence. *Uffizi*. Enthroned Virgin and Child, with Six Saints.  
 „ *S. Niccolò*. The Virgin with St. Thomas (doubtful).  
 Paris. *Duchatel Coll.* Virgin and Child (doubtful).  
 J. P. R.

BALDREY, JOHN, an English painter, was born about 1750. He exhibited portraits at the Royal Academy in 1793 and 1794, and also engraved a few portraits, and other subjects, in the chalk style. He was living in 1821. Among his best works are the following:

- Diana and her Nymphs; after *Carlo Maratti*.  
 The Benevolent Physician; after *E. Penny*.  
 Lady Rawdon; after *Reynolds*.  
 The Finding of Moses; after *Salvator Rosa*.

BALDRIGHI, GIUSEPPE, was born at Stradella, near Pavia, in 1723. After studying for some years at Florence, under Vincenzo Meucci, and under Boucher in Paris, he was invited to the Court of Parma, where he was appointed principal painter to the Duke. He established a school of painting in that city, which was much frequented. One of his most admired productions is a picture of 'Prometheus released,' in the Academy at Parma; he likewise painted a large picture of the family of Philip, Duke of Parma, which gained him great reputation. His own portrait is in the Uffizi, Florence. He died at Parma in 1802.

BALDUCCI, GIOVANNI, called COSCI, after his maternal uncle, was, according to Baldinucci, a native of Florence; he was a scholar of Battista Naldini. In 1590 he went to Rome, where he was taken under the protection of the Cardinal Alessandro de' Medici, afterwards Leo XI., by whom he was employed for some time. Several of his works are at Rome and Florence. Towards the latter end of his life he visited Naples, where he painted some pictures for the churches. He died there in 1603.

BALDUCCI, MATTEO, a native of Fontignano, was an associate of Bazzi between 1517 and 1523. In the following year he painted an altar-piece in

San Francesco di Pian, Castagniano, in Montemata; and works by him are seen in the Academy and churches of Siena.

BALDUNG, HANS, (called GRIEN or GRÜN, probably from his habit of dressing in green,) was born at Gmünd, in Swabia, between 1475 and 1480; he was a painter, engraver, and designer. Nothing is known of the youth of this important artist, and two altar-pieces in the Convent of Lichtenthal, near Baden-Baden, dated 1496, are thought to be his earliest productions. His first authenticated painting, dated 1501, representing the portrait of the Emperor Maximilian, is in the artist's sketch-book, in the Cabinet of Engravings at Carlsruhe. In 1507 he painted the altar-piece of St. Sebastian, lately in the possession of Herr Fr. Lippmann at Vienna, and probably also the 'Adoration of the Magi,' in the Museum at Berlin. It is very likely that Baldung worked at Nuremberg from 1507 to 1509, where he executed under the direction of Albrecht Dürer the copies of 'Adam and Eve,' after that master, in the Pitti Palace at Florence, and also probably assisted him in other works. In 1509 he removed to Strasburg and bought the freedom of that city; in 1511 he went to Freiburg, but according to the chroniclers stayed subsequently several times at Strasburg, where he died in 1545. He was highly esteemed by the nobility of his time, especially by the Margrave of Baden, and stood on very intimate terms with Albrecht Dürer. Baldung, though he properly belongs to the Swabian school, exhibits in his works a close imitation of the style of Albrecht Dürer. He shows himself as a most energetic and characteristic artist; he possessed an uncommon gift of invention and expression, but was too capricious and impetuous, and often too fantastic. His colouring is excellent, except in his latest productions, where the carnations are too pale. He painted religious, mythological, and allegorical subjects, and portraits. It may here be added that, if the altar-pieces at Lichtenthal are really by him, there is sufficient proof that he studied first the works of Schongauer. His *chef-d'œuvre* is an altar-piece in the cathedral of Freiburg; it bears the inscription, JOANNES BALDUNG COG. GRIEN GAMUNDIANUS DEO ET VIRTUTE AUSPICIBUS FACIEBAT 1516. It represents the 'Coronation of the Virgin,' on the inside wings the 'Twelve Apostles,' and on the outside the 'Visitation,' the 'Flight into Egypt,' the 'Nativity,' and an 'Annunciation,' which Kugler attributes to another painter.

His designs, distinguished for their excellent conception and a surety of hand reminding us of Albrecht Dürer, are to be met with at Basle, Berlin, Carlsruhe, Copenhagen, Florence, Hanover, London, Paris, and Vienna.

As an engraver on copper, he was not very excellent in the technicalities. The following plates may be mentioned:

- The Man of Sorrows.  
 The Groom, considered his best; an etching.  
 An old man kissing a girl; an etching. 1507.  
 St. Sebastian.

He was, however, more excellent as a draughtsman on wood. What has been said of his paintings may be repeated for his woodcuts; at present we know over 60 prints by him, which are signed with very different monograms, sometimes the two letters *H. B.* united. **IGB**



Adam and Eve in Paradise, Eve plucking the Apple. The Fall of Adam; inscribed on a Tablet, *Lapsus humani generis*. 1511.

Christ and the Twelve Apostles; in thirteen plates. 1518.

The Crucifixion, with St. John supporting the Virgin, and Mary Magdalene behind the Cross; fine, in chiaroscuro.

Illustrations to the Ten Commandments. 1516, 1518, 1531.

St. Sebastian, two different prints. 1512 and 1514.

A Pietà.

Silenus drunk, near a Tun: Cupid insulting him.

An Incantation; in chiaroscuro. 1510.

Two Landscapes; very scarce.

The Groom and the Sorceress; no date.

Four small upright prints—Solomon's Idolatry; Samson and Delilah; David and Bathsheba; and Aristotle and Phryne. Very fine.

The Holy Family, with St. Elisabeth and St. Catharine; half length. 1512.

Three prints of Horses in a Forest; marked *Baldung*. 1534.

The Fates.

The two mothers, called the 'Kinderaue.'

Phyllis riding on Aristotle.

The portrait of Luther.

The portrait of the Margrave of Baden.

The Virgin with St. Anna, both holding the Infant Christ; St. Joseph, St. Joachim behind. A large print.

The following are his most important paintings:

Aschaffenburg.	<i>Gall.</i>	Christ on the Cross.
"	"	Joseph and Mary adoring the Infant Christ.
Basle.	<i>Gallery.</i>	Death and a Woman.
Berlin.	<i>Museum.</i>	Christ on the Cross. 152—.
"	"	Christ on the Cross. 1512.
"	"	Triptych. Adoration of the Kings—SS. George and Maurice on the wings, and two Female Saints on the exterior. 1507.
"	"	Stoning of St. Stephen. 1522.
Darmstadt.	<i>Gallery.</i>	'Noli me tangere.' 1539.
Frankfort.	<i>Stadel.</i>	Heavenly and Earthly Love.
Freiburg.	<i>Cathedral.</i>	Altar-piece ( <i>see text</i> ).
Munich.	<i>Pinakothek.</i>	Portrait of the Margrave Philipp Christoph of Baden. 1514.
Schleissheim.	<i>Gallery.</i>	Portrait of the Margrave Philipp Christoph of Baden. 1515.
Vienna.	<i>Belvedere.</i>	Portrait of a young man. 1515.
"	<i>Lippmann Coll.</i>	His own Portrait—clothed in green.

W. B. S.

BALÉCHOU, JEAN JOSEPH, a celebrated French engraver, was born at Arles in 1719. He studied first under a seal-engraver named Michel at Avignon, and afterwards under Lepicié in Paris; but, compelled to leave that city, he returned to Avignon, where he died in 1764. Baléchou carried the handling of the graver, as far as regards the clearness of the strokes and brilliancy of colour, to a higher perfection than any engraver of his country that had practised the art before him; and if neatness of execution were the greatest merit of a print, few artists would have an equal claim to distinction; but if the excellence of the plate consists in expressing the effect produced by the painter, and in giving the true design, and, if it may be so expressed, the colour of the picture, his pretensions to superiority will be considerably diminished. Notwithstanding the fascination of his execution, it will be admitted by every judicious observer, that his flesh appears like marble, and that the deficiency of his drawing incapacitates him from giving the true effect of the style and character of the painter. This defect, it must be confessed, is most discernible in his historical

prints and some of his portraits; and it will be admitted that his three plates after Vernet are among the fine productions of the graver, although they have been so much surpassed by our own incomparable Woollett. The following are his most important works:

#### PORTRAITS.

Anne Charlotte Gauthier de Loiserolle, wife of J. A. Aved; *after Aved*.

William IV., Stadtholder of the Netherlands, when Prince of Orange; *after the same*.

Frospier Jolyot de Crébillon; 1751; *after the same*; fine.

Jacques Gabriel Grilloit, abbé de Pontigny; *after Autreau*.

Charles Rollin; 1741; *after C. Coypel*.

Charles Porée, Jesuit; *after Neilson*.

Heinrich, Count von Brühl; *after L. Silvestre*; fine; but it must be before the name of Baléchou, as it was ill retouched.

Jean de Jullienne, director of the Gobelins; 1752; *after De Troy*.

Madame Jullienne; *after the same*.

Don Philip, Infanta of Spain, Duke of Parma; *after Vialy*.

Charles Antoine Coypel, painter; *after himself*.

Augustus III., King of Poland; *after Rigaud*; the first impressions are very fine; the plate was afterwards much altered.

#### SUBJECTS AFTER VARIOUS MASTERS.

Infancy and Youth; two fancy subjects; *after D. Bardon*.

Five fancy subjects; *after E. Jaurat*.

La Terre; the Portrait of Louisa Elizabeth of France, Duchess of Parma; *after Nattier*.

St. Geneviève; *after C. van Loo*.

The Storm; *after Vernet (his chef-d'œuvre)*.

The Calm; *after the same*.

The Bathers; *after the same*.

BALÉN, HENDRIK VAN, who was born at Antwerp in 1560, is said to have been instructed in the art by Adam van Noort, who was also the master of Rubens. On leaving that school he went to Italy, where he studied some years, and painted several pictures which were greatly admired. On his return to Antwerp he was so much employed that it was with difficulty he could satisfy the demand for his works. In 1593 he was received into the guild of St. Luke, and in 1609-10 he was dean. Balén was one of the first of the Flemish painters who succeeded in that purity of colour, which was afterwards carried to such perfection by Rubens and Van Dyck. In his cabinet pictures he generally made choice of very agreeable subjects, and frequently represented the 'Metamorphoses' of Ovid, in which the landscapes were generally painted by Jan Brueghel, and the animals sometimes by Snyders, who with Van Dyck was a pupil of Van Balén. His works of this description were extremely popular, and were placed in the choicest collections. He did not, however, confine himself to works of a small size, but painted, with less success however, many pictures for the churches. In the cathedral at Antwerp there is a fine altar-piece by him. The centre piece represents the 'Virgin Mary, with the Infant Saviour and St. John;' and on the two folding-doors, which are now in the Antwerp Gallery, a 'Choir of Angels.' For another altar in the same church he painted 'St. John preaching in the Wilderness,' also now in the Antwerp Gallery; well composed and admirably coloured. Van Balén occasionally painted figures in the landscape pictures of other artists. He died at Antwerp in 1638 (or 1632). The following are some of the best of his works; they frequently occur in the continental galleries, but he is unrepresented in the National Gallery:

Amsterdam.	<i>Gallery.</i>	The Gods in Olympus.
Berlin.	<i>Museum.</i>	The Workshop of Vulcan ( <i>part by Jan Brueghel</i> ).
Brussels.	<i>Gallery.</i>	Plenty ( <i>part by Brueghel</i> ).
Cassel.	<i>Gallery.</i>	Diana and Actæon. [by Actæon.
Dresden.	<i>Gallery.</i>	Diana and her Nymphs surprised Bacchus and Ariadne ( <i>signed</i> ).
"	"	<i>And others.</i>
Hague.	<i>Gallery.</i>	Offering to Cybele.
Munich.	<i>Pinakothek.</i>	A Bacchanalian Scene.
"	"	The Feast of the Gods.
"	"	<i>And many others.</i>
Paris.	<i>Louvre.</i>	A Feast of the Gods ( <i>signed</i> ).
Petersburg.	<i>Hermitage.</i>	Repose of the Holy Family.
"	"	Virgin and Child.
Vienna.	<i>Belvedere.</i>	Jupiter and Europa.

BALEN, JAN VAN, the son of Hendrik van Balen, was born in 1611 at Antwerp, and was instructed by his father. After having made considerable progress in the art, his father sent him to Italy, where he had himself derived such advantage from his studies. He remained some years at Rome, and appears to have attached himself to the works of Francesco Albani, whose charming style he has imitated without attending to his purity of design. He returned to Antwerp in 1642, and died there in 1654. In all his pictures the style of his country is discernible; although his colouring is excellent, and his pencil free and flowing, we have always to regret his want of taste, and his inattention to the correctness of his outline. He generally painted cabinet pictures, although he sometimes attempted larger works, in which he was less successful. He had two brothers, GASPAR (born in 1615) and HENDRIK (born in 1620), who were both painters.

BALEN, MATTHEUS VAN, who was born at Dordrecht in 1684, studied under Arnold Houbraken, and became a good painter of historical pieces, landscapes, and portraits; he also practised the art of engraving. He died in his birthplace at a great age. The Darmstadt Gallery has a 'Holy Family' in a Landscape attributed to him.

BALESTRA, ANTONIO, was born at Verona in 1666. He was first instructed in art by Giovanni Zeffio; but at the age of 21 he went to Venice, and became the scholar of Antonio Bellucci. After passing a short time with this master he went to Bologna, where he remained some time, and afterwards visited Rome, where Carlo Maratti was then in high reputation. He attended the school of that master, gained the prize at the Academy of St. Luke in 1694, and was employed to paint several pictures for the churches and palaces at Rome. He subsequently resided for many years in Venice, and died at Verona in 1740. His style bears some resemblance to that of Carlo Maratti, and his works are held in considerable estimation. He selected the best points from every school, uniting a variety of beauties in a style of his own, which partakes least of all of the Venetian, though he taught in Venice. He promoted the reputation of that school both by his lectures and example, and left two excellent imitators in his scholars Mariotti and Nogari. In the church of Sant' Ignazio at Bologna is a picture by this master, representing the 'Virgin and Infant, with St. Ignatius and St. Stanislaus.' The churches of Venice, Vicenza, Padua, Brescia, and Verona also possess examples of his art. Balestra etched some plates from his own designs in a free, masterly style: these are sometimes marked with his name at length, sometimes with a cipher. We have by him, amongst others:

The Sketch of the Head of a Warrior.  
Two Soldiers; one standing, and the other sitting down.  
The Virgin Mary and Infant in the Clouds, with St. John; inscribed *Mater pulchrae dictionis; Antonius Balestra in. et fecit. 1702.*  
A Vignette, with two figures holding a Flag *Verona fidelis.*  
Portrait of an Architect, Michele Sanmicheli.

BALESTRA, GIOVANNI, an Italian engraver, was born at Bassano in 1771. He studied under Count Remondini, and in 1803 went to Rome, where he remained until his death, which took place in 1843. Among his principal works are:

Christ and the Samaritan Woman at the Fountain; *after Garofalo.*  
The Penitent Magdalene; *after Murillo.*  
Madonna del Rosario; *after Sassoferrato.*  
Aurora and Cephalus; *after Annibale Carracci.*

BALLENBERGER, KARL, who was born at Ansbach in 1800, went to Munich as a stone-mason in 1831, and was there instructed in drawing by Fr. Hoffstadt, and subsequently attended the Academy. He established himself at Frankfort, and became very intimate with Philipp Veit. He followed the romantic style of his time, and studied with the greatest perseverance old German art. Though his productions are carefully executed, his design and colouring are hard; he nevertheless, at one time, found great encouragement. His chief paintings are the portraits of Conrad I., Louis of Bavaria, and Rupert of the Palatinate, in the Imperial Hall of the 'Römer,' at Frankfort. He etched a plate of the arms of artists. His 'Death of St. Meinrad' has been engraved by H. Nüsser. He died at Frankfort in 1860.

BALLI, SIMONE, a Florentine artist, who, not being duly appreciated in his own city, went to Genoa and practised under Pazzi. His style resembled that of Andrea del Sarto. In addition to his pictures for the churches of Genoa, he painted small works on copper. He flourished about 1600, and died at an advanced age.

BALLINI, CAMILLO, the son of Gaspare Ballini, a goldsmith at Venice, and pupil of Jacopo Palma 'the younger,' flourished, according to Zani, about the latter part of the 16th century: he was both a painter and engraver. Lanzi says he painted in Venice in the age of the Mannerists; Zani speaks of him as an artist of talent, and Lodovico Dolce commends him for his application and assiduity. Numerous decorative paintings by him are in the Doge's Palace at Venice.

BALLIU, P. DE, (or BAILLIU). See DE BAILLIU.

BALMER, GEORGE, the son of a house-painter, was born at North Shields about 1806. He was brought up as a decorator, and, while young, practised at Edinburgh. Always fond of art, he found time to contribute to an Exhibition of Water-Colour Drawings in Newcastle in 1831, and afterwards assisted W. J. Carmichael in painting the large picture, 'The Heroic Exploit of Admiral Collingwood at Trafalgar,' now in the Trinity House at Newcastle. Soon afterwards, Balmer visited Holland, the Rhine, and Switzerland, staying on his way home at Paris, where he studied the masterpieces in the Louvre. On his return he settled in London, and for several years exhibited pictures of the Rhine, coast scenes, and moon-light views. In 1836 he suggested to the Findens the publication of a work on 'The Ports and Harbours of Great Britain,' for which he made many drawings. Soon after he came into property, and in 1842 retired to Ravensworth, in the county of

Durham, where he died in the prime of life in April, 1846.

**BALTARD, LOUIS PIERRE**, a French architect, painter, and engraver, was born in Paris in 1764. He occupied himself first with landscape-painting and engraving, and was instructed in architecture by Peyre the younger. In 1786 he went to Rome for two years; in 1792 he designed decorations for the Opera at Paris. Soon after he was made professor of architecture at the Polytechnic School, and subsequently at the École des Beaux-Arts. He died in Paris in 1846. He executed part of the plates for the 'Expedition to Egypt,' and began to publish at the same time, in 1803, his 'Paris et ses Monumens.' The work was left unfinished with the 25th part on account of the great expense. His plates are without exception of a light and pure design: among them may be mentioned:

Recueil de vues des Monuments antiques et des principales fabriques de Rome; a series of 48 plates in aqua-tint. 1806.

Athénæum ou Galerie française des productions de tous les Arts; in 14 parts.

La Colonne de la place Vendôme; 145 plates. 1810.

Essai méthodique sur la décoration des édifices et des monuments; 120 plates. 1817.

Portrait of N. Poussin.

**BALTHAZAR, DOMENICO.** See DE COSTERE.

**BALTHAZAR, PIETER**, (BALTENS, or BALTEN). See DE COSTERE.

**BALTZ, J. GEORGES**, a painter of miniature portraits and landscapes on porcelain, was born at Strasburg in 1760. Many of his works are found in cabinets in France, Russia, and England. He died in Paris in 1831.

**BALZAC, CHARLES LOUIS**, who was born in Paris in 1752, was an architect and architectural draughtsman. He made many drawings for Denon's work on the monuments of Egypt, and also views of various interesting Egyptian buildings, such as the interior of the Mosque at Hassan, the Palace of Karnac, the Great Sphinx, and the Pyramids of Ghizeh. Balzac died in Paris in 1820.

**BALZER, JOHANN**, a Bohemian engraver, was born at Kukus, in Bohemia, in 1738. He was first instructed in art by Rentz, but subsequently completed his education by travelling through Germany, where he visited several Academies. He chiefly resided at Prague, where he produced numerous works, mostly portraits, and died in 1799. He left two sons, ANTON (1771—1807) and JOHANN KARL (1771—1805), who were both engravers. In conjunction with his brothers MATHIAS and GREGOR, and his son Johann Karl, Johann Balzer engraved and published several works; amongst which are the following:

A set of fifty plates of Landscapes and Architectural subjects, with Biblical, mythological, and genre groups of figures; after *Norbert Grund*, an old German painter.

Two sets of Portraits of Artists and Learned Men of Bohemia and Moravia; published at Prague in the years 1773 to 1782 (ninety plates).

**BAMBERGER, FRIEDRICH**, born at Würzburg in 1814, was instructed in the principles of painting at Dresden; he afterwards visited the Academy at Berlin, and became a disciple of Krause, a painter of marine pictures, and at Cassel of Primavesi, an engraver. In 1832 he went to Munich, where he became acquainted with Rottmann, whom he subsequently followed in his landscapes, with great success. In 1845 he visited Normandy and

England, and one of his best paintings of that time is the 'Battle-field of Hastings, with a view of the sea.' After a first journey to Spain he settled at Munich, but subsequently paid two more visits to that country. Many of his Spanish landscapes were highly esteemed, but he did not possess the capacity of producing great effects. Several of his productions are in the Pinakothek and the Schack Gallery at Munich. His drawings and studies are of especial merit. He died at Neunenhain, near Soden, in the Taunus, in 1873.

**BAMBINI, GIACOMO**, who was born at Ferrara about 1582, was a scholar of Domenico Mona. There are many of the works of this master in the churches and other public edifices in his native city. In the cathedral are three altar-pieces, representing the 'Annunciation,' the 'Flight into Egypt,' and the 'Conversion of St. Paul.' He died at Ferrara in 1622 or 1628. A particular account of his other works will be found in Barotti's *Pittura e Scolture di Ferrara*.

**BAMBINI, Cavaliere NICCOLÒ**, was born at Venice in 1651, and first studied under Giulio Mazzoni at Venice; but afterwards went to Rome, where he became a scholar of Carlo Maratti. According to Lanzi, he was a correct and elegant designer, with a chaste and simple principle of colouring. Sometimes he designed in the taste of the Roman school, as in his picture of San Stefano, painted soon after his return from Rome; and at others he imitated the style of Liberi, particularly in the beauty of his female heads. He died at Venice in 1736. He had two sons, GIOVANNI and STEFANO BAMBINI, who painted in the style of their father.

**BAMBOCCIO.** See LAAR, PIETER VAN.

**BAMESBIER, JOHANN**, a portrait painter, of German extraction, was a disciple of Lambert Lombardus. He was born in 1500, and died in 1598, at Amsterdam.

**BAMPFYLDE, COPLESTONE WARRE**, a well-known amateur, of Hestercombe, Somersetshire, was the only son of John Bampfylde, M. P. He was an honorary exhibitor of landscapes at the Academy towards the end of the 18th century, and a few of his works have been engraved by Vivares and others. He died in 1791.

**BANCHERO, ANGELO**, was born in 1744 at Sestri, near Genoa, and went to Rome and studied painting under Pompeo Batoni. On his return he executed various pictures for the churches of Genoa. Especially noticed is a 'St. John in Prison,' painted for his native Sestri. Banchero died in 1793.

**BANCK, VAN DER.** See VAN DER BANCK.

**BANCKS, CHARLES**, (or, as he usually wrote it, BANKS,) was a Swiss by birth, but settled in England in 1746, while still young. He practised the art of miniature painting, and occasionally exhibited at the Royal Academy in the latter part of the 18th century.

**BANDIERA, BENEDETTO**, was born at Perugia in 1557. From the resemblance of his works to those of Federigo Barocci, it is supposed he was a disciple of that master. He painted history, both in oil and in fresco, and his pictures were in considerable repute. He died in 1634.

**BANDINELLI, BARTOLOMMEO, or BACCIO**, was born at Florence in 1493. He was a very distinguished sculptor; and if he was not so successful as a painter, he is yet entitled to our notice from the grandeur of his design, although he did not succeed equally well as a colourist. He was

extremely jealous of the fame of Michelangelo, and was ambitious of excelling in both arts, in imitation of that great master. But it is seldom that human nature is endowed with the faculties of that illustrious artist, and it is probable that whatever merit Bandinelli possessed as a painter, was deprived of the tribute to which it might be entitled, by being brought into the lists against so gigantic an adversary. His principal works, as a painter, were the 'Murder of the Innocents,' engraved by Marco da Ravenna, and the 'Martyrdom of St. Laurence,' engraved by Marc-Antonio. He died at Florence in 1560. A series of Studies of Animals by Bandinelli is in the Louvre, Paris.

BANKS, CHARLES. See BANCKS.

BANNERMAN, ALEXANDER, was born at Cambridge about the year 1730. He engraved several of the portraits for Walpole's 'Anecdotes of Painters,' and some plates for Boydell's collection, among which are :

Joseph interpreting Pharaoh's Dream; after *Spagnoletto*.  
The Death of St. Joseph; after *Velazquez*.  
Children Dancing; after *Le Nain*.

He was living at Cambridge in 1770, but the date of his death is unknown.

BANNOIS, —. Strutt mentions this artist as the engraver of a portrait of Queen Elizabeth of England.

BAPTIST, JACOB. This artist, a native of Deutekom, probably of French extraction, resided at Amsterdam about the year 1720. He engraved principally book-plates, the best known of which are the plates for the 'Histoire du Vieux et du Nouveau Testament,' from the designs of Goeree and others, published by Mortier at Amsterdam in 1700. They are executed in a very indifferent style.

BAPTIST, JAN CASPAR, a native of Antwerp, was a scholar of Thomas Willeborts. He visited England during the civil war, and was much employed by General Lambert. After the Restoration he became an assistant to Sir Peter Lely, and afterwards to Sir Godfrey Kneller. He drew well, and excelled in making designs for tapestry. The portrait of Charles II. in the hall of the Painter-Stainers' Company, and that of the same king in the hall of St. Bartholomew's Hospital, were painted by him. He died in London in 1691.

BAPTISTE. See MONNOYER.

BAQUOY, JEAN CHARLES, the eldest son of Maurice Baquoy, was born in Paris in 1721. He engraved book-plates after the designs of Eisen, Gravelot, Moreau, and others, among which are a set of vignettes for the French translation of 'Ovid's Metamorphoses,' published by Basan, which are executed in a finished style, and a set of plates, after Oudry, for the Fables of La Fontaine. He also engraved after Boucher, Watteau, J. Vernet, Wouwerman, and other masters. He died in Paris in 1777.

BAQUOY, MAURICE, a French engraver, was born about 1680, and worked in Paris from 1710 to 1740. He engraved a set of vignettes for the 'Histoire de France,' by Gabriel Daniel, from the designs of Boucher. We have also by him a set of landscapes and views, and a naval combat, after P. D. Martin, the younger—one of the four large battle-pieces after Martin engraved at Paris for the Czar, Peter the Great. Baquoy died in 1747.

BAQUOY, PIERRE CHARLES, the son and pupil of Jean Charles Baquoy, was born in Paris in 1759.

Besides a variety of book-plates, which are very neatly executed, we have by him several prints after French painters. He died in Paris in 1829. For complete lists of the works of the Baquoyes see Meyer's 'Künstler-Lexikon.'

BAR, BONAVENTURE DE, who was born in 1700, painted after the manner of Watteau. He became a member of the Academy at Paris in September 1728, or December 1727, and his reception painting, a 'Pête Champêtre,' is in the Louvre. He died in 1729.

BAR, JACQUES CHARLES, a French engraver, published, in 1778, a series of coloured plates of the costumes of military and religious orders. Besides these he executed several prints, after C. N. Cochin, fils, and one called 'The Village Bath,' in colours, in conjunction with Châtelet. He worked in Paris from 1777 to 1800.

BARA, JAN, (or BARRA,) a Dutch engraver, who was born about the year 1574. He came to England, and died in London in 1634. Meyer's 'Künstler-Lexikon' erroneously confounds him with Johannes de la Baer, a Flemish glass-painter, who was still living in 1659-60. He appears to have imitated the style of the Sadeliers, but he by no means arrived at their excellence. His works bear date from 1598 to 1632, and among them are the following :

#### PORTRAITS.

Christian II., Elector of Saxony. 1605.  
Prince Maurice of Nassau-Orange.  
Joachim, Count of Ortenburg.  
Louis, Duke of Richmond and Lennox; after *Paul van Somer*. 1624.  
Henrietta Maria, Queen Consort of Charles I.

#### VARIOUS SUBJECTS.

Bust of a Man, with two allegorical figures representing Painting and Science. 1622.  
A Landscape, with Phaëton demanding of Apollo the conduct of his Car; *Jo. Barra fe*.  
The History of Tobit; after *Zapponi*; four plates.  
Christ and the Apostles; after *Joost van Wingen*; thirteen plates.  
Christ and His Disciples going to Emmaus; *Joann barra fe*.  
A Landscape, with Susannah and the Elders; *Joh. Barra fecit Londini*, 1627.  
The Five Senses; *Johannes Barra fe*.; five plates.  
The Seasons; after *P. Steevens*; four plates.  
Susannah and the Elders; after *H. Goltzius*. 1598.  
Bathsheba bathing; after *G. Weyer*.  
The Parable of the Sower; after *A. Bloemaert*.  
Herodias, with the Head of St. John the Baptist; after *Johann von Aachen*.  
Twelve plates of Grotesque Ornaments; after *Nicasius Rousseel*, marked *Johan: Barra: sculp. Londinij*. 1623.

BARABBINO, SIMONE, was born at Polcevera, near Genoa, about the year 1585, and was a distinguished scholar of Bernardo Castello. His extraordinary talent alarmed the jealousy of his instructor to such a degree that he expelled him from his Academy. He soon afterwards painted a picture of 'St. Diego,' for the Nunziata del Guastato, which Soprani considered equal in merit to the work of Castello. Not meeting with the encouragement he merited at Genoa, he established himself at Milan, where he received the tribute due to his ability, which his fellow-citizens had denied him. One of the finest works of this painter is the 'Dead Christ with the Virgin, St. Michael, and St. Andrew,' in the church of San Girolamo at Milan. Lanzi says he quitted his profession and turned to merchandise, in which

he did not succeed, and that he died in prison. He must have been quite old when he died, as Zani says he was living in 1664.

**BARABÉ**, —, a French architect and engraver, a native of Rouen, flourished about the year 1730 at Paris and Versailles. He engraved prints of architectural subjects, and was one of the first to work in aquatint.

**BARATTA**, **ANTONIO**, (or **BARATTI**), an Italian designer and engraver, was born at Florence about the year 1727. He engraved several plates for a volume of prints from pictures in the collection of the Marquis Gerini, published at Florence in 1759. He also engraved, among other portraits, that of the painter Giovanni Bettini Cignaroli, after Della Rosa.

**BARBALONGA**, **ANTONIO**, a member of the noble family of the Alberti, is often confused with Antonio Ricci. He was born at Messina in 1600, and was there instructed in painting by Simone Comandé. He went to Rome, where he became a disciple of Domenichino, whose style he imitated with great skill. He executed a great number of paintings for churches, his chief work being the 'Conversion of St. Paul,' in the convent church of St. Anna at Messina; others are to be met with at Rome, Palermo, and Madrid. He died at Messina in 1649.

**BARBALONGA**, **ANTONIO**. See **RICCI**, **ANTONIO**.

**BARBALONGA**, **JUAN DE**. See **VERMEIJEN**.

**BARBARELLI**, **GIORGIO**, (or **BARBARELLA**)—commonly called, from his handsome stature, **GIORGIONE**—was born about 1476, near Castelfranco (probably at the village of Vedelago), where he spent the early years of his life. His father, perceiving his inclination for art, placed him under the tuition of Giovanni Bellini, at Venice, where Titian soon after became his fellow-student. Giorgione was one of the first of the Venetian painters who broke through the timid and constrained style to which art had been confined, and introduced a freedom of outline, a boldness of handling, and a vigorous effect of chiaroscuro, which were before unknown. Rich and harmonious in his colouring, dignified in his characters, broad and simple in his arrangement of light and shadow, he was the first that practised the admirable blending of his tints, which forms so great a part of the beauty of Venetian colouring. He began by painting Scriptural subjects, but, before he left Bellini, he turned his attention toward genre painting and portraiture. He was the first amongst the Venetians to give—after the manner of Bellini—prominence to landscapes; and into them he introduced strange allegories, fables, and legends. His pictures became the admiration of Titian, who, if he did not actually study in the atelier of his former fellow-pupil, was influenced by his style, and became for a time an ardent disciple. On leaving Bellini, Giorgione—after paying a visit to Castelfranco, which town he occasionally visited during his life—settled in Venice, where he was much patronized and fully employed. His was a genius that was early developed, and there is scarcely an artist who enjoyed such fame as Giorgione did during the course of his short life. Even in his youth he was employed to paint the portraits of such famous personages as the Doges Agostino Barbarigo and Leonardo Loredano, Queen Catarina Cornaro of Cyprus, and Gonzalvo of Cordova. His easel-works are unfortunately very scarce, and this is perhaps to be accounted for by the par-

tiality he displayed for fresco decorations. In Castelfranco there are portions of frescoes attributed—with more or less correctness—to him; but it was at Venice that he chiefly laboured in that branch of art, though but little now remains, and even in Vasari's time some of his work was fast disappearing. He painted, amongst others, frescoes on the Soranzo Palace, and on his own house, in the Campo di San Silvestro; but most famous of all were the frescoes he executed, in 1506—1507, on the façade of the Fondaco de' Tedeschi (or Mart of the Germans), facing the Grand Canal, and although Carpaccio, Lazzaro Bastiani, and Vittore di Matteo valued it at no less than 150 ducats, Giorgione was much disgusted because Titian's work on another side of the building was preferred to his. Giorgione's frescoes represented on the upper part single individuals, and below trophies, men on horseback, &c., but all that remains of them now are the head, torso, and arms of a female figure, which even at the close of the 18th century were in a much damaged condition. Giorgione died in 1511 at Venice, Vasari says, of the plague. His remains were taken, in 1638, to Castelfranco, and buried in the church of San Liberale.

When the shortness of his life is taken into account, it is not to be wondered at that but few works by him are now known; and, moreover, few artists have had more pictures wrongly assigned to them than Giorgione. Amongst the number of painters whose works have been given him, may be mentioned, Sebastiano del Piombo; Palma; Cariani and Lotto of Bergamo; Pellegrino and other painters of the Friulian school; and Romanino, Moretto, Savoldo, Calisto da Lodi, and others of Brescia; Bonifazio, Andrea Schiavone, and others.

Of the works that are universally agreed to be by him we may notice the following:

- Castelfranco. *Church*. Virgin and Child between St. Francis and St. Liberale (*Painted about 1504: the St. Liberale is supposed to be a portrait of Matteo, a son of Tuzio Costanza, for whom the picture was executed*). There is an old copy of this work at Stafford House.
- Florence. *Pitti Pal.* A Concert (*considered one of his best works*); a copy is in the Palazzo Doria, Rome.
- " *Uffizi*. Judgment of Solomon. Miracle of the Little Moses.
- Kingston-Lacy (*near Wimborne*). Judgment of Solomon (*unfinished*).
- Leigh Court (*near Bristol*). Adoration of the Kings.
- London. *Nat. Gallery*. A Knight in Armour (*supposed to be the original study for the figure of St. Liberale at Castelfranco*).
- " *Beaumont Col.* Birth of Christ.
- Vicenza. *Casa Loschi*. Christ bearing the Cross.
- Vienna. *Belvedere*. Three Astrologers.

Amongst those works which tradition commonly ascribes to Giorgione, but of which the authenticity is doubted by numerous critics, we may notice the following:

#### DOUBTED WORKS.

- Dresden. *Gallery*. Meeting of Jacob and Rachel (*attributed to Giovanni de' Busi*).
- London. *Nat. Gallery*. Death of Peter Martyr (*said to be by a later Venetian or Ferrarese painter*).
- Madrid. *Museum*. David with the head of Goliath.

Paris. *Louvre*. Concert (doubted by Crowe and Cavalcaselle).  
 Holy Family.  
 "Venice. *Manfrini Gal*. The Horoscope.

For further information concerning Giorgione, see Crowe and Cavalcaselle's 'History of Painting in North Italy,' and Meyer's 'Künstler-Lexikon.'

BARBARINI, FRANZ, an Austrian artist of Italian origin, was born at Znaim in 1804. He excelled as a painter of landscapes and as an engraver. He studied at Vienna, under Jos. Kempel, a sculptor, but devoted himself afterwards to landscape painting, in oil and water-colour, in which branch he improved himself by visiting Salzburg, the Tyrol, and Switzerland. He died at Vienna in 1873. Among his etchings may be mentioned :

A Mountainous Region in Austria.  
 The Country-house.  
 On the Road to Schönbrunn. 1827.  
 The Must Waggon, 1827; after J. A. Klein.  
 The Saddled Horse; after the same.  
 The Country of the Bernese Oberland; after *Ville-neuve*.  
 A series of 17 landscapes; after *Rothmüller*.

BARBARJ, JACOPO DE', called also JACOB WALCH, and the 'Master of the Caduceus,' was born at Venice about 1450, and was working at the beginning of the 16th century. The history of this master has long been a matter of dispute among critics. It now seems satisfactorily established that Barbarj and Walch, who were formerly considered as two different artists, were really the names of the same master, who was simply called *Walch* (that is, a *foreigner*), in Germany, because of his Italian birth. The evidence for this birth rests chiefly on a statement made by Dürer in a MS. preface to his 'Book of Human Proportions,' preserved in the British Museum. He speaks in this of "a man named Jacobus, born at Venice, a delightful painter," who showed him, when he was quite young, a figure of a man and a woman, drawn to scale, which greatly delighted him, and "moved him to try to arrive at like results." When Dürer went to Venice in 1506 he mentions in one of his letters that Jacopo was not there, and indeed it is generally believed that in this year he accompanied Count Philip of Burgundy to the Netherlands, stopping on the way at Nuremberg. M. Emile Galichon, who was the first to throw light on the history of this master, supposes that he first went to Nuremberg at this date; but an earlier residence there of some length is more probable, considering that Walch is mentioned by Neudörffer, the historian of the Nuremberg artists, as belonging to that town. He says also that Hans von Kulmbach was his pupil. M. Ch. Ephrussi, in his recent monograph on Barbarj, considers that he resided in Nuremberg between the years 1494 and 1500, and even an earlier date may well be surmised. But some time before 1500 Barbarj must have been back in Venice, for at that date he executed an immense plan or bird's-eye view of that city, which was engraved on wood, and published by Anton Kolb, the head of the German merchants settled in Venice. After his journey to the Netherlands we lose sight of him, until his name appears in 1510 in the accounts of Margaret, Regent of the Netherlands. He is here called "Valet de chambre and Court-painter" to this princess, and it is recorded that a sum of seventy-

six livres and six deniers was paid to him in order that he might buy a velvet doublet and a robe lined with lamb's-skin. In 1511, also, a yearly pension was accorded to him "in consideration of his good, agreeable, and continual service," he being then "weak and old, and receiving no other wage." Before 1516 we know he must have died, for in that year he is spoken of in an inventory of the Archduchess Margaret's effects as "the late Master Jacopo." In 1521, when Dürer was travelling in the Netherlands, he saw a sketch-book by Jacopo, which he admired so much that he asked the archduchess to give it him, but she said she had already promised it to Bernhard van Orley.

Jacopo de' Barbarj's art forms a point of contact between the German and Italian schools, but his style is more that of a Germanized Italian than of an Italianized German. His subjects are chiefly chosen from classical mythology, and a classic grace and feeling are seen in his treatment of them, though in execution his prints are often entirely German.

Very few paintings can be with certainty ascribed to this master. One of these, a still-life subject, in the Augsburg Gallery, is signed *Jaco de barbarj. P. 1504*, with the Caduceus underneath on a conspicuous folded sheet of paper, painted in one corner of the picture. There seems, therefore, no doubt about the authenticity of this work, though it is a strange subject (a pair of gauntlets, and a bird, hanging against a wooden wall) to find painted by such a master. Other paintings ascribed to him are :

1. St. Jerome in his Cell; also ascribed to Van Eyck and Memling, and by Crowe and Cavalcaselle to Antonello da Messina. Now in the possession of Lord Northbrook.
  2. A bust figure of Christ, signed with the Caduceus and the initials I. A. D. B., in the Weimar Gallery.
  3. Virgin and Saints, formerly in the Galichon Collection, signed with the Caduceus and initials I. A. F. F.
  4. A Bust of Christ.
  5. St. Catharine.
  6. St. Barbara.
- } All in the Dresden Gallery.

But it is as an engraver that Jacopo de' Barbarj is chiefly known. Bartsch enumerates 24 copperplates by him, and more recent critics 29. These are :

#### MYTHOLOGICAL SUBJECTS.

1. Apollo and Diana.
2. Ariadne, also called Cleopatra.
3. Mars and Venus.
4. Venus.
5. The great Sacrifice to Priapus.
6. The little Sacrifice to Priapus.
7. The Guardian Angel.
8. Two Tritons caressing in the Sea.
9. A Fury carried off by a Triton.
10. Pegasus.
11. Fauns.
12. Family of Satyrs.
13. A Victory.
14. Victory and Fame, or Imperial Rome.
15. The Two Doctors.
16. The Two Centaurs.
17. Peasant and Family, called by Bartsch 'Adam and Eve.'
18. Three men bound (Les Suppliciés).

#### SACRED SUBJECTS.

19. Adoration of the Magi.
20. Jesus Christ.
21. Sebastian bound.
22. Holy Family, with St. Paul.
23. Another Holy Family (small square plate).

24. Holy Family, in an enclosed place.  
 25. Judith and Holofernes.  
 26. St. Catharine.  
 27. St. Jerome.  
 28. Hagar.

The supposition that Jacopo de' Barbarj was also a sculptor has not been proved. He signed usually with the Caduceus. But it has been supposed that the plates signed with *W.* which are generally attributed to Wolgemut are also by him. (See article by Dr. Anton Springer, *Zeitschrift für bildende Kunst*, October 1876.) Dr. Springer is of opinion that though he signed with the Caduceus in Italy, he adopted the *W.* in Germany in reference to his cognomen of Walch.



See article by Émile Galichon, in 'Gazette des Beaux-Arts,' September 1873; 'Notes Biographiques sur Jacopo de Barbarj,' by Charles Ephrussi, 1876. M. M. H.

BARBASAN, LOUIS, was, according to Florent le Comte, a monk of the Abbey of Premontre, and engraved the plan and perspective view of that monastery, from a design of F. Bayette, another ecclesiastic of the same order.

BARBATELLI, BERNARDINO, called POCETTI, also BERNARDINO 'DALLE GROTTESCHE,' 'DALLE FACCIATE,' or 'DALLE MUSE,' was born at Florence in 1542 or 1548. He was a scholar of Michele di Ridolfo Ghirlandajo. After quitting the school of Michele, he went to Rome and studied the works of Raphael and other great masters there. He subsequently returned to his native place, not only a pleasing and graceful figurist, but rich and learned in his compositions; hence he was enabled to adorn his historical subjects with beautiful landscapes, with sea views, with fruit and flowers, draperies and tapestries, which he imitated to admiration. He was more successful in fresco than in oil painting. Very few of his pictures on panel or canvas, but many of his frescoes, remain in Florence. He died at that city in 1612. The following are some of his best works:

Florence. <i>S. Annunziata.</i>	Scenes from the life of the founder of the Convent of the Servites.
„ <i>San Marco.</i>	Scenes from the Life of St. Anthony ( <i>fresco</i> ).
„ <i>Pitti Palace.</i>	Life of Cosimo I. ( <i>decoration of great Saloon</i> ).
„ <i>Certosa.</i>	Life of St. Bruno.

BARBAULT, JEAN, a French painter and engraver, who resided some time at Rome, was born about 1705. As a painter he is little known, but he etched a set of prints of 'Les plus beaux Monuments de Rome ancienne,' as well as two other series of archæological plates. He likewise executed a few engravings, amongst which are the 'Martyrdom of St. Peter,' after Sibleyras, and the 'Arrival of Columbus in America,' after Solimena. He died in Rome in 1765 or 1766.

BARBÉ, JAN BAPTISTA, a Flemish engraver, was born at Antwerp in 1578. In 1595 he entered the studio of Philippe Galle, and in 1610 he was received as a master into the Guild of St. Luke. He soon afterwards went to Italy to improve himself in drawing, which may account for his being more correct in his design than many of his countrymen. On his return to Antwerp he engraved several small and middle-sized plates, in a very

neat manner, and in a style very similar to that of Wiericx. He died at Antwerp in 1649. Van Dyck painted a portrait of this artist, which is engraved by Bolswert.

SUBJECTS FROM HIS OWN DESIGNS.

- The Annunciation; inscribed *Spiritus sanctus*.  
 The Nativity; inscribed *Peperit filium*.  
 The Virgin Mary and St. Joseph arriving at Bethlehem; inscribed *Et reclinavit eum, &c.*  
 The Virgin suckling the Infant Jesus in a Garland of Flowers; inscribed *Beatus venter, &c.*  
 Christ on the Mount of Olives; *In diebus, &c.*  
 Christ and the Disciples at Emmaus; *Et aperti sunt, &c.*  
 The Crucifixion; *Prohe filii, &c.*  
 St. Ignatius Loyola kneeling before an Altar.  
 Four Emblematical Subjects of the Christian Virtues.

AFTER VARIOUS MASTERS.

- The Repose in Egypt; St. Joseph presenting an Apple to the Infant; *after G. B. Paggi*.  
 The Holy Family, with the Infant Jesus embracing St. Joseph; *after Rubens*.  
 Twenty-four plates of the Life and Miracles of Father Gabriel Maria, founder of the Annunciades; with his Portrait; *after A. van Diepenbeek*.  
 The Virgin seated on a Throne, holding the Infant, with a Bird; *after Frans Franck, the elder*.

In Meyer's 'Künstler-Lexikon' there is a list of 148 of his engravings.

BARBELLA, GIOVANNI GIACOMO, was born at Cremona in 1590, and died in 1656. He is highly extolled by Pasta for his pictures in various churches at Bergamo; and particularly for an altar-piece in San Lazzaro, representing the titular Saint, remarkable for its dignity of character and decision of hand.

BARBER, CHARLES, was born in Birmingham, and early in life settled in Liverpool, where he became president of the Institute of Art in 1813. He afterwards exhibited landscapes with the Water-Colour Society. He was an occasional contributor to the Royal Academy, sending there—'A View of Dovedale,' 'Evening after Rain,' and other landscapes with figures. He died at Liverpool in 1854.

BARBER, CHRISTOPHER, who was born in 1736, was a celebrated miniature painter of his time, and was especially careful in the preparation of his colours. He was a member of the Incorporated Society of Artists, and an occasional contributor to the Royal Academy, where, in 1808, he exhibited a portrait of himself in his seventy-first year. He died in Marylebone in 1810.

BARBER, JOHN VINCENT, the son of an artist at Birmingham, made drawings for 'Graphic Illustrations of Warwickshire,' which was published in 1829, and exhibited landscapes at the Royal Academy from 1812 to 1830. It is believed that he died at Rome soon after the latter year.

BARBER, THOMAS, born in Nottingham about 1768, practised in the midland counties as a portrait painter for many years. In 1819, while residing at Derby, he exhibited at the Royal Academy a portrait of Mrs. Siddons. He died at Nottingham in 1843.

BARBER-BEAUMONT, JOHN THOMAS. See BEAUMONT.

BARBIANI, ANDREA. This painter was born at Ravenna about the year 1680, and is supposed by Lanzi to have studied under Cesare Pronti. He painted history in the style of that master, and there are several of his works in the churches and public edifices of Ravenna and Rimini, which

prove him to have been an artist of considerable ability. Among his most esteemed productions is 'The Four Evangelists,' in the cupola of the cathedral of Ravenna. He died at that city in 1754.

**BARBIANI, GIOVANNI BATTISTA**, was a native of Ravenna, and flourished about the year 1635. It is not said under whom he studied, but from his manner it is probable that he was a scholar of Bartolommeo Cesi. His chief works in oil are his 'St. Andrea' and 'St. Giuseppe,' in the church of the Franciscans, and his 'St. Peter' in Sant' Agata, at Ravenna. His best work in fresco is the 'Assumption of the Virgin,' in the cupola of the chapel of the Madonna del Sudore, in the cathedral at Ravenna, which Lanzi says may be looked at with pleasure, even after seeing the cupola, by Guido, in that city.

**BARBIÉ, JACQUES**, (or **BARBIER**,) an engraver, who worked in Paris from 1735 to 1779, and executed among others the following portraits:

Louis XVI. when Dauphin; bust in profile.  
Catharine II. of Russia; *after J. C. de Mailly*.  
Joseph II. of Austria. 1777.  
Charles III. of Spain.  
General Wolfe; *after Sir Joshua Reynolds*.

**BARBIER, JEAN JACQUES FRANÇOIS LE**. See **LEBARBIER**.

**BARBIER, NICHOLAS ALEXANDRE**, a French landscape painter, was born in Paris in 1789. He at first executed architectural subjects, but afterwards joined the realistic school of landscape painting, and exhibited a great number of works at the Paris Salons from 1824 to 1861. He died at Sceaux in 1864.

**BARBIER-WALBONNE, JACQUES LUC**, a French historical and portrait painter, was born at Nismes in 1769. He was a pupil of David, and painted several subjects from Roman history, and others of a less heroic kind; also portraits of the distinguished generals of France. In the Gallery of Versailles are portraits, by him, of Moreau and Monecy. He died at Passy in 1860.

**BARBIERE, ALESSANDRO DEL**. See **FEL**.

**BARBIERE, DOMENICO DEL**. See **DEL BARBIERE**.

**BARBIERI, FRANCESCO**, called **DA LEGNANO**, was born in a fortress called Legnano, in the vicinity of Brescia, in 1623. He was first intended for the profession of arms, but having evinced a great desire of becoming a painter, he was placed under Bernardino Gandini. He did not long continue with that master, but became a scholar of Pietro Ricchi, who had studied under Guido Reni. He painted history and landscapes, both in oil and in fresco; and in all his works showed a ready invention, and a wonderful facility of execution. He died at Verona, according to Orlandi, in 1698.

**BARBIERI, GIOVANNI FRANCESCO**, (called **GUERCINO**, *quint-eyed*,) was born of humble parentage at the small town of Cento, in the Ferrarese territory, in 1591. Such was the early indication he gave of uncommon genius, that before he was ten years old he painted a figure of the Virgin on the façade of his father's house, which would have been considered as a very extraordinary production, even at a more mature age. He was a pupil of Zagnoni at Cento, and of Cremonini and Gennari at Bologna. But he was, in a great measure, the disciple of his own genius and of nature. It is probable that he derived some advantage from studying the celebrated picture by Lodovico Carracci, at the Capuchins at Cento, of

which he always spoke in terms of the highest admiration. The works of Guercino are distinguished by three different styles, which he followed at different periods of his life. In his early works he seems to have been seduced into a violent and daring contrast of light and shadow, from the extraordinary estimation in which the pictures of Caravaggio were at that time held; and though he is always superior to that master in design and dignity of character, his first productions were infected with the vitiated principles, and something of the vulgarity, of that painter. After having visited Bologna, Venice, and Ferrara, and having made a stay of some duration in Rome, he changed his manner; and his second style is distinguished by a grander and more elevated taste of design, more amenity and sweetness in his colouring, a fine expression in his heads, and an extraordinary relief, without the aid of harsh and violent contrast. Such is his masterpiece, the celebrated picture of 'St. Petronilla,' in the Gallery of the Capitol, Rome: it was formerly in a chapel in St. Peter's, and is now represented by a copy in mosaic; such are also the 'Aurora,' which he painted in fresco in the casino of the Villa Ludovisi, Rome, his 'St. William of Aquitaine assuming the garb of a Monk,' in the Bologna Gallery, his 'Dido' in the Spada Gallery, Rome; and to his best time also belong his 'Angels weeping over the Dead Body of Christ,' in the National Gallery, and a 'St. Peter raising Tabitha,' in the Pitti Palace. On the death of his patron, Gregory XV., in 1623, Guercino left Rome, and removed to Cento, where he spent nearly 20 years. In 1626 he undertook his immense work of the Duomo at Piacenza, where he has carried fresco-painting to the highest perfection, in the beauty and force of his colouring, the boldness of his foreshortening, and the magic of his relief. The cupola is divided into eight compartments, in the upper part of which he has represented the Prophets, accompanied by Angels; and in the lower, the Sibyls, and subjects from the New Testament. These admirable performances caused Guercino's powers to rank among those of the greatest artists of his time. In 1642, after the death of Guido, he went to Bologna. Towards the latter part of his life, the celebrity which that painter had acquired by the beauty and suavity of his style, induced Guercino once more to alter his manner. He endeavoured to imitate the grace and elegance of Guido's forms, and the silvery sweetness of his colouring; but in attempting delicacy, he fell into feebleness and languor, and lost sight of the energy and vigour by which his best works are distinguished. Of the pictures painted in his last and weakest manner, are most of those in the churches at Bologna, the 'Prodigal Son,' in the Turin Gallery, the 'Hagar and Ishmael,' in the Milan Gallery, and several paintings in the Louvre, which gallery contains no less than twelve works by Guercino. He died at Bologna in 1666. He was the head of a numerous school of painters, amongst whom we may notice Benedetto Gennari the younger, and G. Bonatti. In Guercino's best works even, we look in vain for the graces of ideal beauty, or the purest choice of selected nature. His figures are distinguished neither by dignity of form nor nobleness of air; and there is generally something to be wished for in the expression of his heads; but he subdues us by the vigour of his colouring: he is brilliant in his lights, tender in



his demi-tints, and always energetic in his shadows. His drawing is bold, and often correct, and his execution is of the most prompt and daring facility. Of this we have a convincing proof in the surprising number of important works he accomplished. Malvasia gives a list of them, by which it appears that he painted 106 altar-pieces for churches, 144 large historical pictures, besides his great fresco works, and his numerous Madonnas, portraits, and landscapes, in private collections. The following is a list of several of his best works:

Bologna.	<i>Pinacoteca.</i>	The Duke of Aquitaine receiving the cloak of St. Felix.
"	"	St. Bruno and his companion in the desert.
"	"	Apollo and Marsyas. <i>And others.</i>
Brussels.	<i>Museum.</i>	A young man placed under the protection of the Virgin by his patron Saints, Nicholas, Francis, and Joseph.
Dresden.	<i>Gallery.</i>	Venus finding the body of Adonis. 1647.
"	"	Cephalus and the body of Procris. 1644.
"	"	Diana.
"	"	Semiramis. <i>And ten others.</i>
Dulwich.	<i>College.</i>	The Woman taken in Adultery.
Florence.	<i>Pitti Pal.</i>	St. Sebastian.
"	"	Madonna della Rondinella ( <i>with the Swallow</i> ). <i>Six others.</i>
"	<i>Uffizi.</i>	St. Peter.
"	"	His own Portrait.
"	"	The Samian Sibyl.
"	"	Endymion Asleep.
Genoa.	<i>Pal. Brignoli.</i>	Cleopatra.
"	"	Death of Cato.
London.	<i>Nat. Gall.</i>	Angels weeping over the dead body of Christ.
Madrid.	<i>Museum.</i>	Susannah at the Bath. Diana.
Milan.	<i>Brera.</i>	Abraham dismissing Hagar.
Modena.	<i>Gall. Estense.</i>	Marriage of St. Catharine.
Naples.	<i>Museum.</i>	Magdalene.
Paris.	<i>Louvre.</i>	Lot and his Daughters. Virgin and Child. The Resurrection of Lazarus. Salome with the Head of John the Baptist. The Patron Saints of Modena. Circe. His own Portrait. St. Cecilia. <i>And others.</i>
Petersburg.	<i>Hermitage.</i>	St. Anne, the Virgin, and the Infant Christ.
"	"	Assumption of the Virgin.
"	"	Martyrdom of St. Catharine.
"	"	St. Jerome.
Rome.	<i>Borghese.</i>	Mater Dolorosa. Return of the Prodigal Son.
"	<i>Capitol Mus.</i>	The Persian Sibyl.
"	"	St. Petronilla raised from the tomb.
"	"	St. John the Baptist.
"	"	Cleopatra and Octavius.
"	<i>Corsini Pal.</i>	Ecce Homo. Christ at the Well.
"	<i>V. Ludovisi.</i>	Aurora driving away Night ( <i>fresco</i> ). Fame with Force and Virtue ( <i>fresco</i> ).
"	<i>Spada Pal.</i>	The Death of Dido.
"	<i>Vatican.</i>	Incredulity of St. Thomas. St. Margaret of Cortona.
Vienna	<i>Belvedere.</i>	Return of the Prodigal Son.

This laborious artist left an incredible number of admirable drawings, which are highly esteemed; many of them were engraved by Bartolozzi. We

have a few etchings by Guercino, executed with great freedom and spirit; they are as follow:

- St. Anthony of Padua; half-length; *Joan Fr. Cent*
- St. John; *the same mark.*
- St. Peter; *Joan F. Barbieri, f.*
- St. Jerome, with a Crucifix; *the same mark.*
- Bust of a Man with a cap and a beard.
- Bust of a Woman.
- Bust of a Man, in an Oriental costume.

A life of Guercino, by J. A. Calvi, was published at Bologna in 1808.

**BARBIERI, LUCA.** According to Malvasia, this painter was a native of Bologna, and a scholar of Alessandro Tiarini. He painted architectural views and landscapes, and, in conjunction with Francesco Carbone (who painted the figures), executed some extensive works for the palaces and public edifices at Bologna. He flourished at the end of the 16th and the beginning of the 17th century. He is not to be confuted with LODOVICO BARBIERI, a painter of Bologna of the same period.

**BARBIERI, PAOLO ANTONIO.** This painter was the brother of Giovanni Francesco Barbieri, called Guercino. He was born at Cento, a village near Bologna, in 1603. The subjects of his pictures are flowers, fruit, and game, but he particularly excelled in painting fish, which he represented with astonishing fidelity. He died in 1649.

**BARBOR, LUCIUS,** a miniature painter, worked chiefly in enamel, and exhibited at the exhibitions in Spring Gardens, London. He died in 1767.

**BARBUDO, EL.** See VERMEIJEN.

**BARCA, Cavaliere GIAMBATTISTA, (or BARCHI,)** was a native of Mantua, but became a citizen of Verona. He flourished about 1650. He is mentioned by Lanzi and Zani as an artist of great ability. It is uncertain whether he was instructed by D. Feti, for his style was varied, but abounding with pictorial grace and beauty.

**BARCA, VICENTE CALDERON DE LA.** See CALDERON.

**BARCLAY, HUGH,** born in London in 1797, practised as a miniature painter, and was likewise celebrated for his copies of the Italian Masters in the Louvre. He died in 1859.

**BARCO, DEL.** See DEL BARCO.

**BARDIN, JEAN,** a French historical painter, born at Monthar in 1732, was a pupil of Lagrénée, the elder; and afterwards studied at Rome. He became a popular artist in France, and was admitted into the Academy in 1779. He was made director of the art school at Orleans in 1788. His subjects are partly historical, partly poetical, and sometimes religious. He was the instructor, in the elements of art, of David and Regnault. He died at Orleans in 1809.

**BARDON, MICHEL FRANÇOIS D'ANDRÉ.** See ANDRÉ-BARDON.

**BARDUCCI, V.** The name of this engraver is affixed to a portrait of Pascal Paoli, the Corsican General. It is dated 1768.

**BARDWELL, THOMAS,** was an English portrait painter, who died about the year 1780. He painted some portraits of the principal characters of his time, and published, in 1756, 'The Practice of Painting and Perspective made easy.'

**BAREN, JAN ANTON VAN DER.** See VAN DER BAREN.

**BAREND VAN BRÜSSEL.** See ORLEY.

**BARENGER, JAMES,** a nephew of William Woollett, the celebrated engraver, was born in 1780; and was well known as a painter of race-

horses, deer, dogs, and other animals. It is believed that he died soon after 1831, the last year of his exhibiting at the Royal Academy.

**BARENTSEN, DIRK**, was born at Amsterdam, in 1534. He was the son of an artist of little celebrity (perhaps Barent de Dowe, called *Il Sordo*), who taught him the rudiments of drawing. When twenty-one years of age he went to Italy and visited Venice, where he had the good fortune to be admitted into the school of Titian, who conceived for him a particular regard, and bestowed on him many marks of friendship. After passing seven years under that great master, he returned to Holland, and met with great success as a portrait painter. The style he had acquired by a minute study of the works of Titian was peculiarly favourable to him in his portraits; and in that branch of art he was reputed the ablest artist of his country at the time in which he lived. One of his principal historical works was an altar-piece, representing the 'Fall of Lucifer,' which he painted for the great church at Amsterdam. This picture was destroyed during the religious troubles of his country. He died at Amsterdam in 1592. A portrait of the Duke of Alva by him is in the Gallery of that city.

**BARENTZEN, EMILIUS DITLEV**, was born at Copenhagen in 1799. He first studied jurisprudence, and then spent five years in the West Indies. In 1821 he entered the Academy at Copenhagen, and studied under Eckersberg. In 1831 and 1832 he visited Paris and Munich; but settling in his native city, he soon rose to great reputation as a portrait painter, and there executed no less than two thousand works. He died in 1868.

**BARGAS, A. F.**, a Flemish draughtsman and engraver, who lived at the beginning of the 18th century. He etched a set of six landscapes, from his own designs, and a set of four landscapes, after Pieter Bout, which are sometimes with-  
**A**

**BARGONE, GIACOMO**, was a native of Genoa, and studied under Andrea and Ottavio Semini. He became one of the most promising artists of his country. His drawing was remarkably correct, his execution free and prompt, and the contour of his figures extremely graceful. The possession of such talents excited the jealousy of a contemporary artist, Lazzaro Calvi, who, as Soprani relates, after inviting him to a repast, mixed a stupefying drug in a goblet of wine, from the effects of which the unfortunate victim perished in the prime of life. He flourished in the 16th century.

**BARKER, BENJAMIN**, a brother of 'Barker of Bath,' was born in 1776, and became a landscape painter of some note. He exhibited both at the Royal Academy and at the Water-Colour Society, from 1800 to 1821, and occasionally at the British Institution. He died at Totnes in 1838.

**BARKER, CHARLES**, was a native of Birmingham, who during forty years, at the early part of the 19th century, resided at Liverpool, where he ranked high as a teacher of art. He was elected president of the Liverpool Academy, to which he was a regular contributor. He occasionally also exhibited at the Royal Academy in London; his last works exhibited there were, in 1849, 'Evening after Rain,' 'A Luggage Train preparing to Shunt,' and 'The Dawn of Day, a Foraging-Party Returning.' He died in 1854.

**BARKER, HENRY ASTON**, who was born at Glasgow in 1774, assisted his father, Robert Barker, in his panoramas, and in time became known for those which he executed by himself. He worked at Constantinople, Paris, Palermo, Copenhagen, Malta, and Venice. He died at Bilton, near Bristol, in 1856, having retired from his profession as early as 1826. The 'Coronation Procession of George IV.' was his last work.

**BARKER, ROBERT**, inventor and painter of Panoramic Views, was born at Kells, county Meath, in 1739. The first panorama he painted was a 'View of Edinburgh,' exhibited by him in that city in 1788, and in London in 1789. This picturesque mode of exhibiting on a large scale soon became popular; and Views of London, Dublin, Athens, Lisbon, and other places, quickly followed, until Barker's Panoramas became celebrated among the fashionable exhibitions of the day. He died at Lambeth in 1806, leaving two sons, who carried on similar exhibitions for many years in the house built in 1793 by their father in Leicester Square.

**BARKER, SAMUEL**, was a cousin of John Vanderbank, by whom he was instructed in portrait painting; but having a talent for painting fruit and flowers, he imitated Jean Baptiste, and would probably have excelled in that branch of art, had he not died young, in 1727.

**BARKER, THOMAS**, (called 'Barker of Bath,') a painter of landscape and rural life, was born in the year 1769, near the village of Pontypool, in Monmouthshire. His father, the son of a barrister, having run through a considerable property, commenced practice as an artist, but never attempted more than the portraits of horses. Young Barker early showed a remarkable genius for drawing figures and designing landscapes; and on the removal of his family to Bath, the liberal encouragement of Mr. Spackman, an opulent coach-builder of that city, afforded him the means of following up the bent of his inclination. During the first four years he employed himself in copying the works of the old Dutch and Flemish masters, which he imitated very successfully. At the age of twenty-one he was sent to Rome, with ample funds to maintain his position there as a gentleman. While in that city he painted but little, contenting himself with storing his mind with such knowledge as might be applied usefully hereafter. In drawing or painting he never took a lesson; he was entirely self-taught. Barker was an occasional exhibitor at the Royal Academy and the British Institution for nearly half a century, during which period he sent nearly one hundred pictures. His numerous productions embraced almost the entire range of pictorial subjects, and have the marks of true genius stamped upon them. Few pictures of the English school are more generally known and appreciated than 'The Woodman,' of which it appears two were painted, both of them from nature, and of life size: the first was sold to Mr. Macklin for 500 guineas; the second, which realized the same sum, became the property of Lord W. Paulet. In 1821 he painted the 'Trial of Queen Caroline,' in which he introduced portraits of many celebrated men; but perhaps the noblest effort of Barker's pencil was the magnificent fresco, 30 feet in length, and 12 feet in height, representing 'The Inroad of the Turks upon Scio, in April, 1822,' painted on the wall of his residence, Sion Hill, Bath, and possessing merits of the highest order, in compo-

sition, colour, and effect. While Barker's talents were in full vigour, no artist of his time had a greater hold on popular favour; his pictures of 'The Woodman,' 'Old Tom' (painted before he was seventeen years of age), and gipsy groups and rustic figures, were copied upon almost every available material which would admit of decoration: Staffordshire pottery, Worcester china, Manchester cottons, and Glasgow linens. At one time he amassed considerable property by the sale of his works, and expended a large sum in erecting a mansion for his residence, enriching it with sculpture and other choice productions of art. He died at Bath in 1847. There are two pictures by Barker in the National Gallery: 'A Woodman and his Dog in a Storm,' and a Landscape, perhaps on the Somerset Downs.

BARLOW, FRANCIS, an English painter and engraver, born in Lincolnshire in 1626, was the pupil of William Shephard, a portrait painter. He excelled in representing animals, birds, fish, &c., which he drew with great accuracy; and if his colour and touch had been equal to his drawing, he would have ranked amongst the most eminent painters of those subjects. The landscapes he introduced into his pictures are very pleasing. Hollar engraved in 1671 a set of thirteen plates, after his own designs, entitled 'Several ways of Hunting, Hawking, and Fishing, invented by Francis Barlow.' Some of the plates for Edward Benlowe's divine poems, called 'Theophilus,' published in 1652, were engraved by Barlow. He published a translation of 'Æsop's Fables,' in 1665, with 110 plates, etched from his own designs. He also painted ceilings, and designed monuments for Westminster Abbey. He frequently signed his plates *F. B.*, sometimes enclosed in a circle. He died in 1702.

BARLOW, J., practised as an engraver in London at the end of the 18th century. He engraved some of the illustrations to Ireland's 'Hogarth,' published in 1791, and for 'Rees's Cyclopædia.'

BARNA (or BERNA), of Siena, flourished in the latter half of the 14th century. He painted at Siena, Cortona, Arezzo, and at San Gimignano, where a much damaged series of frescoes still exists. These frescoes, which are almost all that remain to testify to Barna's art, represent the 'Passion of our Lord,' and are executed somewhat after the manner of Simone Martini. Vasari tells us that Barna died in 1381, from injuries received by a fall from a scaffold, while painting in the church of San Gimignano.

BARNABA DA MODENA. See MODENA.

BARNABEI, TOMMASO, known as MASO PAPA-CELLO, was a pupil of Luca Signorelli, and aided Giulio Romano at Rome. At about 1523-4 he assisted Giambattista Carporali at the villa of Cardinal Passerini, near Cortona. He painted three pictures, representing the 'Annunciation,' the 'Conception,' and the 'Adoration of the Magi,' in the church of Santa Maria del Calcinaio, near Cortona, and finally settled at Perugia, where he died in 1559.

BARNARD, WILLIAM, who was born in 1774, was a mezzotint engraver. Among his most successful plates were 'Summer' and 'Winter,' both after Morland, and a portrait of Nelson. He died in 1849, having held for some years the post of Keeper of the British Institution.

BARNEY, JOSEPH. There are engravings

executed in stipple by this artist, after the paintings of Bassano, W. Hamilton, and others, which were published at the end of the 18th century.

BARNEY, JOSEPH, a fruit and flower painter, was born at Wolverhampton in 1751. He came to London in early life, and studied under Zucchi and Angelica Kauffmann, and in 1774 received a premium from the Society of Arts. He exhibited historical or poetical subjects, or flower pieces, at the Royal Academy from 1786 until 1827, and, in 1815, received an appointment as flower painter to the Prince Regent. Barney left two sons who followed in his footsteps—JOSEPH BARNEY, a flower painter, who lived chiefly at Southampton, and exhibited occasionally at the Water-Colour Society (1815—1818); and William Whiston Barney.

BARNEY, WILLIAM WHISTON, a mezzotint engraver, was a pupil of Samuel William Reynolds. He is best known by his portraits of Sir Arthur Wellesley, after Hoppner, and the Marquis of Blandford, after Cosway, and by various reproductions of Reinagle's sporting subjects. About 1805 he bought a commission in the army, and served with credit during the Peninsular war.

BARNUEVO, SEBASTIANO DE HERRERA. See HERRERA BARNUEVO.

BAROCCI, AMBROGIO, the father of Federigo, was a sculptor of some note in the 15th century. His portrait, painted by himself, is in the Uffizi at Florence.

BAROCCI, FEDERIGO, (or BAROCCIO)—sometimes called FIORE—was born at Urbino in 1528. He was the son (?) of Ambrogio Barocci, a sculptor of some eminence, and was placed—after he had received instruction in design from his father—under Battista Franco, with whom he studied until that painter left Urbino. Barocci then went with his uncle, Bartolommeo Genga, the architect, to Pesaro, where he copied some works by Titian. In 1548 he went to Rome, and studied the works of Raphael. He was favoured with the protection of the Cardinal della Rovere, who received him into his palace, where he painted some pictures in fresco, and the portrait of his patron. After passing four years at Rome, he returned to his native city, where his first work was a picture of 'St. Margaret,' executed for the Confraternity of the Holy Sacrament. This work gained him great celebrity; and he was invited by Pope Pius IV. to assist in the decoration of the Belvedere Palace at Rome, where he painted the 'Virgin Mary and Infant Saviour, with several Saints,' and a ceiling in fresco, representing the 'Annunciation.' While working in the Vatican he was nearly killed by poison, and though he did not actually lose his life, he was unable to work for four years, and even after that time he could paint no longer than about two hours each day. Having finished these and other works, he returned to Urbino, where he painted a fine picture for the cathedral of San Lorenzo, at Perugia, of the 'Descent from the Cross.' He again visited Rome during the pontificate of Gregory XIII., when he painted two admirable pictures for the Chiesa Nuova, representing the 'Visitation of the Virgin Mary to Elisabeth,' and the 'Presentation in the Temple,' which are considered his best productions, and for the Chiesa della Minerva, a fine picture of the 'Last Supper.' Barocci spent nearly all the remaining years of his life at his native Urbino, where he died in 1612, aged 84 years. He was buried in the church of San

Francesco, with much honour. In the works of Barocci we admire an elegant taste, and there is great amenity and harmony in his colouring. He seems to have adopted the manner of Correggio as the model for his imitation; and although he has succeeded in giving a graceful air to his figures, his style must be allowed to partake of something approaching to affectation, and can never be put in competition with the beautiful and touching simplicity of that inimitable painter. He was a better draughtsman than many of his contemporaries, but his colouring was not good. Mengs remarks that his pictures lacked yellow tints; and Bellori says that he used too much vermilion and ultramarine. Among his pictures in public galleries are:

Dresden. <i>Gallery.</i>	Hagar in the Desert.
"	Madonna and two Saints.
Florence. <i>Uffizi.</i>	Virgin pleading for the poor.
"	Noli me tangere.
"	Portrait of the Duke of Urbino.
London. <i>Nat. Gallery.</i>	Holy Family, del Gatto.
Milan. <i>Brera.</i>	Martyrdom of St. Vitale (dated 1583).
Munich. <i>Pinakothek.</i>	Saviour appearing to the Magdalene (dated 1590).
Paris. <i>Louvre.</i>	The Circumcision (signed and dated 1580).
"	Madonna in glory, with Saints.
Petersburg. <i>Hermitage.</i>	Holy Family.
"	Portrait of a Man.
Rome. <i>Borghese Pal.</i>	Burning of Troy.
"	Noli me tangere.
"	<i>Corsini Pal.</i>
"	The Annunciation.
"	The Ecstasy of St. Michelina.
"	Madonna.
"	Male portrait.
Windsor. <i>Castle.</i>	Nativity.

We are indebted to Barocci for some engravings, which, although not very commendable for the delicacy of their execution, possess the higher qualifications of correctness of design and beauty of expression. He has left us the following plates:

- The Virgin and our Saviour appearing to St. Francis; a large plate, arched. *His principal plate.*
- The Virgin holding the Infant Saviour; a small plate, of which the lower part is left unfinished.
- The Virgin in the Clouds, with the Infant Jesus; marked *F. B. V. F.*
- The Annunciation; on the left of the print a Cat sleeping; *fine.*
- St. Francis receiving the Stigmata.

BARON, BERNARD, an eminent French engraver, was born in Paris about the year 1700. He was instructed in engraving by Nicolas-Henri Tardieu, whose style he followed. He engraved several plates for the Crozat Collection, and afterwards came to England, where he resided the remainder of his life, and died in London in 1766. Many of his engravings are in the Boydell Collection: they are executed in a coarse manner, but are not without considerable merit. The following are his principal works:

#### PORTRAITS.

- King Charles I. on Horseback, with the Duke d'Épernon; *after Van Dyck.*
- Charles I. and Queen, with their two Sons; *after the same.*
- The Nassau Family; from Earl Cowper's picture; *after the same.*
- The Pembroke Family; from the picture at Wilton; *after the same.*
- Henry VIII. granting the Charter to the Barber-Surgeons' Company; *after Holbein.*
- The Family of Van Dyck; *after Van Dyck*; in the Earl of Pembroke's picture.

- Robert, Earl of Carnarvon; *after Van Dyck*; in the same collection.
- Anna Sophia, Countess of Carnarvon; *after the same*; in the same collection.
- George, Prince of Wales, on Horseback; *after Adolph.*
- Cornelis van Tromp, Vice-Admiral of Holland; *after J. Vanderbank.*
- Dr. Mead; *after A. Ramsay.*
- The Lord Chancellor Hardwick; *after the same.*
- The Lord Chief Justice Reve; *after J. Amiconi.*
- The Cornaro Family; *after Titian*; the picture is in the possession of the Duke of Northumberland.
- Benjamin Hoadly, Bishop of Winchester; *after Hogarth.*

#### SUBJECTS AFTER VARIOUS MASTERS.

- Nine plates of the Life of Achilles, with the titles; *after Rubens.*
- Belisarius; incorrectly called *after Van Dyck.*
- Charles I. escaping from Hampton Court; *after J. d'Angelis.*
- Jupiter and Antiope; *after Titian*; for the Crozat Collection. This is considered his *chef-d'œuvre.*
- Pan and Syrinx; *after Nic. Bertin.*
- The Card-players; *after D. Teniers.*
- The Temptation of St. Anthony; *after the same.*
- The Italian Comedians; *after Watteau.*
- The Companion; *after the same.*
- The Two Cousins; *after the same.*
- Soldiers plundering a Village; *after the same.*
- The Peasants revenged; *after the same.*
- St. Cecilia; *after Carlo Dolci.*
- Moses exposed on the Nile; *after Le Sueur.*
- Marriage-à-la-mode; *after Hogarth* (two of the plates).

BARON, JEAN, (or BARONIUS,) a French engraver, who is sometimes called 'Tolosano,' from his birthplace, was born at Toulouse in 1631. He resided the greater part of his life at Rome, where he worked in union with C. Bloemaert, and engraved several plates of historical subjects and portraits. They are executed entirely with the graver in a neat but dry manner, and are not very well drawn. The following are his best works:

#### PORTRAITS.

- Jean Plantavit, Sieur de la Pause, Bishop of Lodève.
- Cardinal Aquaviva.
- Leonardo Alberti, architect.
- Vito de Bramante, architect.
- Giovanni Francesco Rustici, sculptor.
- Marc Antonio Raimondi, engraver.
- Raphael d'Urbino.
- Leonardo da Vinci.

#### SUBJECTS AFTER VARIOUS MASTERS.

- Judith with the head of Holofernes; *after Domenichino.*
- The Stoning of St. Stephen; *after Niccolò dell' Abbate.*
- The Martyrdom of St. Andrew; *after the same.*
- St. Peter and St. Paul in the Clouds; *after Ann. Carracci.*
- The Virgin in Adoration; *after Guido Reni.*
- The Virgin; a small plate; *after Bernini.*
- St. Romualdus, and Monks; *after Andrea Sacchi.*
- The Plague at Ashdod; *after N. Poussin.*

BARONI, GIUSEPPE, was an Italian engraver, who resided at Venice about the year 1720. He engraved some large plates from the paintings of the Venetian masters; among which is a print representing the 'Crucifixion, with Angels in the air, and St. John and St. Mary Magdalene at the foot of the Cross.' It is executed in a coarse, unpleasing style, and the drawing is very incorrect.

BARONI-CAVALCABO, KASPAR ANTON VON, a Tyrolese historical painter, was born at Sacco in 1682. He was instructed in the art by Giovanni Baroni, a kinsman, and by Antonio Balestra at Verona. He then went to Venice and Rome, where he studied in the school of Carlo Maratti. He devoted his talents chiefly to biblical and re-

religious subjects, and he presented many of his pictures to the churches of Sacco, Trent, and Roveredo. During the greater part of his life he lived in Sacco, where he died in 1759. Many of his drawings are in the Library at Innsbruck.

**BAROZZI.** See **BAROCCI.**

**BARRA, JOHAN.** See **BARA.**

**BARRABAND, PIERRE PAUL,** a French painter of flowers, birds, and other subjects in natural history, was born at Aubsoussin in 1767. He studied under Malaine, the designer of the tapestry manufactory of the Gobelins. Le Vaillant, the celebrated traveller, employed him to paint the birds of Africa, parrots, and birds of paradise for his works. He also supplied the illustrations for the edition of Buffon published by Sonnini; for the 'History of Insects,' by Latreille, and for the great work of the Institute on Egypt. He was professor at the School of Design at Lyons; and he executed numerous designs for Sèvres porcelain, and decorated the dining-room at St. Cloud. He died at Lyons in 1809.

**BARRALET, JOHN JAMES,** of French extraction, was born in Ireland; he was in early life a drawing-master in Dublin, but came to London and practised water-colour painting. He exhibited three landscapes at the Royal Academy in 1770, and occasionally exhibited in succeeding years. He was employed in illustrating books on Irish Antiquities. In 1795 he emigrated to America, where he died in 1812. His brother, **J. MELCHIOR BARRALET,** was a teacher in the Royal Academy School, and occasionally, between the years 1775 and 1789, sent tinted drawings to the Academy Exhibitions.

**BARRANCO, BERNARDO MARTINEZ DEL.** See **MARTINEZ DEL BARRANCO.**

**BARRAS, SÉBASTIEN,** a painter and engraver, was born at Aix, in Provence, in 1653. He was a pupil of Boyer d'Aguilles, and studied for some time in Rome. He died at Aix in 1703. The first edition of the Boyer d'Aguilles Collection, published in 1709, contained twenty-seven plates in mezzotint, scraped by this master; they were replaced in the second edition by plates engraved by Coelemans. The former have become very scarce. He also engraved a portrait of Lazarus Maharkysus, a physician of Antwerp, after Van Dyck.

**BARRAUD, HENRY,** a younger brother of William Barraud, was born in 1812. He excelled as an animal painter, and in his later life exhibited pictures which were engraved and became very popular. The most important of these were, 'We praise thee, O God' (three choir boys in their surplices), 'The London Season' (a scene in Hyde Park), and 'Lord's Cricket Ground.' He died in 1874.

**BARRAUD, WILLIAM,** an animal painter, was born in 1810. The family of this artist came over to England from France at the time of the Revocation of the Edict of Nantes; his father held an appointment in the Custom-house, and his grandfather was a well-known chronometer-maker in Cornhill. His taste for painting was most probably inherited from his maternal grandfather, an excellent miniature painter; but it was not fostered very early in life, for, on leaving school, he took a situation in the Customs, where he remained but a short time; he quitted it to follow the profession most in unison with his feelings, under the guidance of Abraham Cooper, R.A., with whom he studied for a considerable time. Without attaining to the highest rank in his peculiar department, that of a

painter of horses and dogs, for to these he chiefly confined his practice, he was always correct in his style of work; while the subject pictures which he painted, in conjunction with his brother Henry, were far above mediocrity, both in conception and treatment. The two brothers were for many years joint exhibitors at the Royal Academy and the British Institution. William Barraud died in 1850.

**BARRE, DE LA.** See **BARA.**

**BARRERA, FRANCISCO,** a Spanish fresco-painter, is best known by his eloquent and successful appeal on behalf of his fellow-artists, upon whom in 1640 the Government wished to impose the taxes levied upon trade corporations. No details of his life are known.

**BARRERA, JACOBO DE,** was a Spanish historical painter, many of whose works, dated 1522, are in the cathedral of Seville. He was a friend and fellow-worker of Covarrubias, and died insane, but in what year is not known.

**BARRET, GEORGE,** an eminent painter of landscapes, was born in Dublin in 1728 (or 1732), and received his first education in art in the Drawing Academy of Mr. West, in that city. Having been introduced by his patron, Mr. Burke, to the Earl of Powerscourt, he passed a great part of his youth in studying and drawing the charming scenery around Powerscourt Park; and he soon after gained the premium offered by the Dublin Society for the best landscape. Barret came to England in 1762, and two years afterwards gained the fifty pounds premium given by the Society of Arts. He had the honour of contributing to the establishment of the Royal Academy, of which he was one of the earliest members. He was a chaste and faithful delineator of English landscape, which he viewed with the eye of an artist, and selected with the feeling of a man of taste. His colouring is excellent, and there is a freshness and dewy brightness in his verdure which is only to be met with in English scenery, and which he has perfectly represented. The landscapes of this artist are to be found in several of the collections of the nobility; but his principal works are in the possession of the Dukes of Portland and Buccleuch. His decoration of the great room at Norbury Park, near Leatherhead, will ever rank among his most celebrated productions. He died at Paddington in 1784.

There are a few spirited and picturesque etchings by him as follow:

A View of the Dargles, near Dublin.

A set of six Views of Cottages near London.

A large landscape, with Cottages.

A View of Hawarden Castle; dated 1773.

**BARRET, GEORGE,** 'the younger,' a son of the artist of the same name, was born about 1774, and was one of the first members of the Water-Colour Society, on its foundation in 1804, and an exhibitor in its Gallery for many years. In 1840 he published a series of Letters on the 'Theory and Practice of Water-Colour Painting.' He died in 1842, after a long illness. There are several drawings by him in the South Kensington Museum. His brother, **J. BARRET,** and his sister, **M. BARRET,** were also painters in water-colours, and occasionally exhibited their works. Miss Barret died in 1836.

**BARRET, RANELAGH.** This artist is mentioned by Lord Orford as a noted copyist, who made duplicates of several pictures in Sir Robert Walpole's collection, and of others in the galleries of the Duke of Devonshire and Dr. Meade. He

succeeded especially in reproducing the works of Rubens. He died in 1768.

**BARRI, GIACOMO**, a Venetian painter and engraver, flourished about the year 1670. He etched some plates from his own designs, and in 1671 published a book of some reputation, entitled 'Viaggio pittoresco d'Italia.' He died about 1690. There is a slight free etching by him of the 'Nativity,' after Paolo Veronese.

**BARRIERE, DOMINIQUE**, a French painter and engraver, was born at Marseilles about the year 1622. He chiefly resided at Rome, where he engraved a considerable number of plates, in a very agreeable style, after Claude and other landscape painters, as well as other subjects. They are neatly etched in the manner of Stefano della Bella. He died in Rome in 1678. He sometimes signed his plates with his name, *Dominicus Barriere Massiliensis*, and sometimes with the cipher which is the mark used by Domenico del Barbieri, and thus mistakes frequently arise, although their styles are extremely different. Among **B** others we have the following by him :

Portrait of Jean de la Valette; marked *D. B.*; scarce.

A set of six Landscapes.

A set of twelve Landscapes; dedicated to *Lelio Orsini*. 1651.

Seven Views of the Villa Aldobrandini. 1649.

A Landscape, with the Zodiac; inscribed *Vim profert ubi, &c.*

A View of Frascati.

*Pontana maggiore nel Giardino di Tivoli*, with his cipher.

Eighty-four Views and Statues of the Villa Pamphili.

Four; entitled *Catafalco e apparato nella chiesa, &c.*

Sepulchral Monument of N. L. Plumbini; *Dominicus Barriere Gallus, in. ex. del. et scul.*

Hercules, after a basso-relievo in the Medicean Garden. A large Plate; entitled *Circum Urbis Agonalibus, &c.* with many Figures. 1650.

Several plates of the History of Apollo; after the pictures by *Domenichino* and *Viola*.

**BARRON, HUGH**, the son of an apothecary in Soho, was born about 1746, and became a pupil of Sir Joshua Reynolds. From the year 1766 to 1786 he exhibited many portraits, which were but poor in comparison with the works of his celebrated instructor. He died in 1791.

**BARRON, WILLIAM AUGUSTUS**, a younger brother of Hugh Barron, was a pupil of William Tomkins, A.R.A. He gained a Society of Arts premium in 1766, and started in life as a teacher of drawing. From 1774 to 1777 he exhibited landscape views at the Academy, some of which were engraved and published. On receiving a Government appointment he relinquished his art.

**BARROSO, MIGUEL**, a Spanish painter, born at Consuegra in 1538. According to Palomino, he was a scholar of Gasparo Becerra, and distinguished himself as an architect, as well as a painter. He was employed by Philip II. in the Escorial, where he painted, in the principal cloister, the 'Resurrection,' 'Christ appearing to the Apostles,' the 'Descent of the Holy Ghost,' and 'St. Paul preaching.' In 1589 he was made painter to the king. His compositions are copious, and his design correct. Cean Bermudez and Quillet say that he failed sometimes in vigour and knowledge of chiaroscuro; but that his colour was that of Barocci, and his forms those of Correggio. He died at the Escorial in 1590.

**BARRY, HENDRIK**. See **BARY**.

**BARRY, J.**, was a miniature painter, who exhibited

at the Royal Academy at intervals from 1784 to 1819—amongst others the 'Four Seasons,' and various fancy portraits.

**BARRY, JAMES**. This eminent artist was born at Cork in 1741. He was the son of a ship-master who traded from Cork to England, and was intended by his father to succeed him in that calling; but his decided inclination for drawing induced his parents to permit him to follow the bent of his genius; and he was educated at the Academy of Mr. West at Dublin, where, at the age of twenty-two, he gained the premium for the best historical work, by his picture of 'St. Patrick baptizing the King of Cashel.' His merit procured him the patronage of Mr. Burke, by whose kindness he was enabled to travel, and to visit Italy, where he remained four years. During his residence abroad he was made a member of the Clementine Academy at Bologna, on which occasion he painted for his diploma picture 'Philoctetes in the Isle of Lemnos.' He returned to England in 1770, and the year afterwards exhibited at the Royal Academy his picture of 'Adam and Eve' (now in the possession of the Society of Arts), and the following year produced his 'Venus Anadyomene,' a picture which gained his election as Associate of the Royal Academy. In 1773 he became a Royal Academician. In 1775 Barry published a reply to the Abbé Winckelmann, who had asserted that the English are incapable of attaining any great excellence in art, on account of their natural deficiency of genius, and the unfavourable temperature of their climate; it was considered a triumphant answer. He soon afterwards made his proposal to the Society for the Encouragement of Arts to paint gratuitously a series of six pictures, allegorically illustrating the 'Culture and Progress of Human Knowledge,' which now decorate the great room of the Society. This immense work he accomplished, without assistance, in the short space of three years, and it is sufficient to prove the capacious stretch of his mind and the abundance of his invention. The most important of the series is a view of Elysium (42 feet long), in which the artist painted the portraits of the great and good of all nations. A young lady, after looking at it earnestly, said to Barry, "The ladies, I see, have not yet arrived in this Paradise of yours." "Oh, but they have, madam," replied the painter; "they reached Elysium some time ago; they are beyond that very luminous cloud, and very happy they are, I assure you." On the resignation of Edward Penny, in 1783, he was elected Professor of Painting to the Royal Academy. It is to be regretted that this artist's undoubted genius and loftiness of mind were accompanied by a fiery and turbulent nature, which frequently hurried him into the most imprudent and outrageous intemperance of conduct. This unfortunate disposition produced many unpleasant dissensions with his brother Academicians, and finally occasioned his expulsion from the Academy in 1799. He died in London in 1806; his body lay in state in the great room of the Society of Arts, and was buried in the crypt of St. Paul's Cathedral.

The principal works of Barry are his pictures at the Society of Arts, in the Adelphi, his 'Venus Anadyomene,' 'Birth of Pandora,' and 'King Lear,' for Boydell's 'Shakespeare Gallery.' His engravings of many of his works may be regarded as the productions of a painter inattentive to that beauty and delicacy of execution which are looked for in the

productions of a professional engraver. "Barry," says Allan Cunningham, "was the greatest enthusiast in art which this country ever produced; his passion amounted to madness." He was a bigoted Roman Catholic, cared little for the society of his fellow-men, and lived alone in a wretched house in Castle Street, Oxford Market, where Burke once helped to cook a steak for their dinner, while Barry went out to fetch a pint of porter! Barry's 'Lectures on Painting' have been frequently reprinted.

BARTH, CARL, who was born at Eisfeld in 1782, studied the art of engraving under J. E. von Müller at Stuttgart, and thence went to Munich in 1814, and three years later to Rome, for the improvement of his art. On his return to Germany he was made director of the Herder Art Institution at Freiburg; thence he went to Frankfort. He subsequently visited Hildburghausen and Darmstadt, where first appeared evidences of the derangement of mind which caused his death. He died at Guntershausen near Cassel in 1853. Besides his engravings, Barth left a number of portraits, both drawings and paintings. The following are his chief plates:

Charity; *after Vogel.*

Christ and the Virgin; *after Holbein.*

The Seven Years of Famine; *after Overbeck.*

BARTHÉLEMY, ANTOINE, (or BERTHÉLMY,) a historical and portrait painter, was born at Fontainebleau about the year 1633. He was received into the Academy in 1663, and died at Paris in 1669. Another ANTOINE BARTHELEMY, likewise a painter, died at Paris in 1649. There was also JOSIAS BARTHELEMY, living in 1631, and JEAN BARTHELEMY, mentioned by the Abbé de Marolles, either of whom might have been the instructor of Sébastien Bourdon.

BARTHOLOMEW, ANNE CHARLOTTE, miniature and flower painter, whose parental name was Fayermann, was born at Loddon, in Norfolk, in 1800. In 1827 she married Mr. Turnbull, the composer of several popular melodies, who died in 1838; and in 1840 she married Valentine Bartholomew, who had acquired considerable reputation as a flower painter. She died in 1862. Her works were chiefly miniature portraits, and occasionally fruit and flowers.

BARTHOLOMEW, VALENTINE, who was born in 1799, was an early member of the Society of Painters in Water Colours, which he joined in 1835. He had a special talent for flower painting, a branch of art which he pursued with much success, his works being chiefly remarkable for the great care and the large scale on which they were carried out. 'Azaleas' and 'Camellias' are in the South Kensington Museum. Bartholomew held for many years the post of Flower Painter in Ordinary to the Queen. He died in 1879.

BARTLETT, WILLIAM HENRY, a topographical landscape painter, was born at Kentish Town in 1809. In 1823 he was articulated to John Britton, the architect, and the author of several well-known illustrated works on topography. Here—as the latter in a biographical sketch informs us—Bartlett in the course of the year surpassed his associates in accuracy, style, and rapidity. Appreciating his pupil's talent, Britton sent him successively into Essex, Kent, Bedfordshire, Wiltshire, and other parts of England, to sketch and study from nature. He went next, in a similar way, to Bristol, Gloucester,

and Hereford, and executed a series of elaborate drawings of the sacred edifices there for Britton's 'Cathedral Antiquities of England.' He afterwards made similar sketches for the work entitled 'Picturesque Antiquities of English Cities.' But Bartlett's artistic tours were not confined to the British Empire alone; they extended to all the four quarters of the globe. Previous to going abroad, he travelled over many parts of England, Wales, Scotland, and Ireland, and next visited France, Spain, Germany, Switzerland, Holland, and Belgium; the United States and Canada; Constantinople, Asia Minor, Syria, Italy, Greece, and the Grecian Archipelago; Palestine, Egypt, Sinai, Petra, and the Arabian deserts. He thrice explored the East, first in the years 1834 and 1835, again in 1842—1845, and a third time in 1853. He made four voyages to America, between the years 1836 and 1852. No less than nineteen large volumes in quarto, containing more than 1000 engravings from his drawings, are devoted to those countries and districts, nearly the whole of which contain copious and interesting letter-press from the pen of Dr. Beattie, who accompanied the artist in some of his voyages and travels. In addition to these works, Bartlett showed, in the following publications, that he could exercise a skilful pen, as well as a rapid pencil:

Walks about Jerusalem. 1845.

Forty Days in the Desert. 1848.

The Nile-Boat, or Glimpses of Egypt. 1849.

The Overland Route. 1850.

Footsteps of Our Lord and his Apostles in Syria, Greece, and Italy. 1851.

Pictures from Sicily. 1852.

The Pilgrim Fathers. 1853.

A new volume, on 'Scripture Sites and Scenes,' was in the press, when the artist died, on board the steamer 'Egyptus' on its passage homeward between Malta and Marseilles, in 1854.

BARTOLI, DOMENICO. See GHEZZI.

BARTOLI, PIETRO SANTI. See SANTI.

BARTOLI, TADDEO (or TADDEO DI BARTOLO), was born at Siena about 1363. The earliest specimen of his art is an altar-piece, representing 'St. Peter,' painted for San Paolo of Pisa, and dated 1390: it is now in the Louvre. In 1395 he finished an altar-piece of the 'Virgin and Child with Saints,' for a chapel in San Francesco, Pisa, which is now in Vienna; he afterwards adorned the entire chapel with frescoes of the figures of Saints, and the 'Life of the Virgin.' In 1400—1401 Taddeo painted in the Palazzo Pubblico and other buildings in Siena; but of the works he executed then only nine small panels, representing nine sentences of the Creed, exist. They are in the cathedral. Soon afterwards he decorated the cathedral with frescoes representing Paradise and Hell. There are preserved in the hall of the Palazzo Pubblico, of the same city, two paintings that were formerly in the cathedral; the first is an altar-piece representing St. Gimignano, with a model of the town in his hand, giving the benediction; its side panels contain four subjects drawn from that Saint's life; the second is a panel with a 'Madonna and Child and four Saints.' In 1403 he painted, at Perugia, an altar-piece representing the 'Virgin and Child, with St. Bernard and two Angels,' which is now in the Academy of that city. A 'Descent of the Holy Ghost,' also painted in 1403, in the church of Sant' Agostino at Perugia, where it may still be seen, is especially to be admired. In 1404 Taddeo had again returned

to Siena, and recommenced his works at the cathedral, at his former salary of twelve and a half florins a month. These frescoes have all likewise disappeared. In that same year he was appointed an 'Executore di Gabella,' and executed the 'Nativity,' still kept in the church of the Servi at Siena. In 1405 Bartoli executed four frescoes behind the high altar, painted the organ-doors, and filled a window in the choir of the cathedral with the 'Ascension of the Virgin.' In the years 1406 and 1407 he was occupied at the renewal of the decorations in the chapel of the Palazzo Pubblico, Siena, as also in the passage leading from the Hall of Peace to the Hall of Council, in the same building; and he adorned the Gallery with figures of Ancient Romans whose characters symbolized best the virtues of Magnanimity and Justice; beneath these effigies ran a sentence exhorting the beholders to imitate these virtues. In 1409 Taddeo painted the 'Annunciation,' between SS. Cosmo and Damian, now in the Academy of Siena. In 1410 he went to Volterra, where he worked for the church, and for the Company of San Francesco. Of these labours, all that now remains is an altar-piece, with the 'Virgin, Child, and four Saints,' in the Cappella San Carlo of the cathedral of Volterra. In the years 1412, 1416, and 1420 he was again promoted to the Supreme Council of Siena, and he died in 1436(?). Taddeo Bartoli upheld the Siennese school by the excellence of his painting, but he did not raise it above the style of his predecessors. The chief merit of his work lies in the dignity and originality of the invention. Some of his small pictures do him still greater honour than his larger works, and show an imitation of Ambrogio Lorenzetti, his great prototype, and also the subdued and agreeable style of the Siennese school.

**BARTOLINI, GIOSEFFO MARIA**, was born at Imola in 1657, and studied at Bologna under Lorenzo Pasinelli. There are several of his works in the public edifices at Imola, which are highly esteemed, particularly a picture representing a 'Miracle wrought by St. Biagio,' in the church of San Domenico. He died in 1725.

**BARTOLO DI FREDI** was born at Siena about 1330, and was registered in the Guild of that city in 1355; he had several children, who all died before him, with the exception of Andrea Bartoli. He was the companion of Andrea Vanni from 1353, and was employed in the decorations of the Hall of Council, at Siena, in 1361. In 1362 he went to San Gimignano, where, according to Vasari, he had already in 1356 painted the entire side of the left aisle of the Pieve with scenes drawn from the Old Testament. In 1366 the Council of the city of Gimignano ordered of him a painting, representing 'Two Monks of the Augustine Order,' to be placed in the Palazzo Pubblico, in order to commemorate the settlement of some disputes which had long existed between that order and the city. In the early part of 1367 he returned to Siena, and was employed with Giacomo di Mino in the decorations of the cathedral. In 1372 he rose to a position in the government of the city, and was sent to welcome the new Podestà, on his approach to Siena. In 1381 he was himself made a member of the Council, and in 1382 he executed the 'Descent from the Cross,' now in the Sacristy of San Francesco, Montalcino. The same church also possesses panels painted by him containing the 'Baptism of Christ,' figures of SS. Peter, Paul, and Francis, and five scenes from the life of St. Philip of Montalcino.

In 1388 he completed an immense altar-piece for the same church, which was originally in the resemblance of the front of a cathedral, with a central and two side gables, flanked by two towers. The centre gable is still in the church, and represents the 'Coronation of the Virgin;' the remaining portions, with scenes from her life, are all in the Academy of Siena. The same gallery also possesses an 'Adoration of the Magi,' by this artist. In 1389 Bartolo, assisted by Luca Thomé, painted the altar-piece for the Shoemakers' Company, in the cathedral, and continued from that year until his death to furnish altar-pieces for the cathedral and other churches of Siena, which have now all disappeared. His death occurred in 1409.

In the Louvre at Paris there is a 'Presentation in the Temple,' by him.

**BARTOLOMÉ**. See **BREENBERGH**.

**BARTOLOMMEO DELLA GATTA**. See **DELLA GATTA**.

**BARTOLOMMEO DI PAGHOLO DEL FATTORINO**—commonly known as **FRA BARTOLOMMEO**, or **BACCIO** (the shortened form of Bartolommeo)—was also called **DELLA PORTA**, because he resided near the gate of San Pier Gattolini (now the Porta Romana), in Florence. He was born at the village of Soffignano, near Prato, in 1475; and in 1484 entered the studio of Cosimo Rosselli, at Florence, where he had for a fellow-pupil Albertinelli, with whom he commenced a friendship which lasted until the bonds were broken, in 1515, by the death of Albertinelli. After passing some years under Rosselli, Baccio applied himself to an assiduous study of the works of Leonardo da Vinci, whose grandeur of relief, and admirable chiaroscuro, were the particular objects of his admiration. In company with his friend, Mariotto Albertinelli, he modelled and copied from the ancient bassi-relievi, by which he acquired a breadth of light and shade, which is one of the most striking characteristics of his style. His first works were of a small size, and very highly finished, gracefully composed and designed. A romantic event in his youth induced him to adopt the monastic life. Whilst still a pupil of Cosimo Rosselli, he listened eagerly to the preaching of the fiery Dominican, Fra Girolamo Savonarola, and became one of his most ardent disciples. He even burnt his studies in the kind of *auto-da-fé* made by the people on the Shrove Tuesday of the year 1489, in the square before the convent of St. Mark. When, after a reign of three years over Florence, the Italian Luther was obliged to shut himself up in the convent of which he was the prior, and to undergo a siege, Bartolommeo was at his side, and, in the heat of the combat, made a vow to adopt the monastic life if he escaped the danger, and he took the vows in that same convent of the Dominicans of San Marco, in 1500. Hence his name of 'Il Frate.' He remained four whole years without touching a pencil, and when he yielded at length to the solicitations of his friends, his fellow-monks and his superiors, it was on condition that the convent should receive all the produce of his labours.

In 1498 and 1499 Fra Bartolommeo had painted the celebrated fresco of the 'Last Judgment,' in Santa Maria Novella, the lower part of which was finished by his friend Albertinelli; and in 1509 he entered into a partnership with that painter. When Raphael visited Florence, about 1506, he formed a friendship with Fra Bartolommeo, from whom he received some instruction in the principles of



colouring and the folding of draperies, and in return taught the Frate the rules of perspective. About 1514 Fra Bartolommeo went to Rome, where he painted the figure of St. Paul and part of that of St. Peter, which he was obliged to leave to his friend Raphael to finish—it is supposed, on account of ill-health. These two figures are now in the Quirinal. On his return to Florence, Fra Bartolommeo executed a few works of great merit, and died there in 1517.

His design approached to that of Raphael in grace and grandeur, and he surpassed him in the boldness of his relief, and the rich impasto of his colouring. His compositions, like those of his contemporaries, usually represented the subjects then mostly in demand for churches and convents, as the 'Virgin with the Infant, surrounded with Saints;' but he diversified the formality of these objects by embellishing them with magnificent architecture and groups of angels, or celestial choristers, composed and designed with elegance and taste. Some of his rivals had accused him of being incapable of designing the figure on a large scale, and he refuted the calumny by painting his masterpiece, the celebrated figure of 'St. Mark,' in the Florentine Gallery, regarded as a prodigy of art, and which occasioned a learned traveller to remark, that it appeared to him a large Grecian statue metamorphosed into a painting. The jealousy of his opponents charged him with being ignorant of the anatomy of the human body, until he painted a picture of St. Sebastian, so correctly designed, and of so perfect a form, that it excited universal admiration, and was judged by the monks to be too beautiful a figure to be publicly exposed in their church.

The following is a list of some of Fra Bartolommeo's principal works:

Berlin.	<i>Museum.</i>	The Assumption ( <i>part by Albertinelli</i> ).
Florence.	<i>Pitti Palace.</i>	Marriage of St. Catharine, 1512 ( <i>part by Albertinelli</i> ).
"	"	Entombment.
"	"	Pietà.
"	"	St. Mark.
"	<i>Uffizi.</i>	Patron Saints of Florence ( <i>part by Albertinelli</i> ).
"	"	Virgin enthroned with Saints ( <i>his last work</i> ).
"	<i>Hospital opposite S. M. Nuova.</i>	The Last Judgment. <i>Fresco.</i>
Lucca.	<i>S. Romano.</i>	God, the Father, adored by St. Catharine of Siena, and Mary Magdalene ( <i>Painted in 1509 for San Pietro Martire, Murano</i> ).
"	"	Madonna della Misericordia. 1515.
Nottingh.	<i>S. Mary's Church.</i>	Madonna ( <i>formerly in the Certani Gallery, Florence</i> ).
Panshanger.	<i>(Lord Cowper)</i>	Holy Family. 1509.
Paris.	<i>Lowre.</i>	The Virgin and Saints, presiding at the Marriage of St. Catharine. 1511 ( <i>originally in San Marco, Florence</i> ).
"	"	The Annunciation ( <i>signed and dated 1515</i> ).
Petersburg.	<i>Hermitage.</i>	Madonna with Angels.
Rome.	<i>Corsini Pal.</i>	Holy Family ( <i>dated 1516</i> ).
Vienna.	<i>Belvedere.</i>	Presentation in the Temple.

BARTOLOMMEO DI TOMMASO was a painter who flourished in the early part of the 15th century, and was of Umbro-Sienese education. He painted a 'Virgin and Saints,' in 1430, for the church of San Salvatore, at Foligno. There also exist other paintings by him in the churches of that city.

BARTOLOMMEO, NERROCCIO DI. See DE' LANDI.  
BARTOLOMMEO VENEZIANO. See VENEZIANO, BARTOLOMEO.

BARTOLOZZI, FRANCESCO, a celebrated engraver, was the son of a goldsmith of Florence, where he was born in 1725. He was instructed in drawing by Ferretti at Florence, and learned the art of engraving from Joseph Wagner at Venice. His first productions were some plates after Marco Ricci, Zuccarelli, and others, engraved whilst he was in the employment of Wagner. But the theatre destined for the display of his talents was England, where he arrived in 1764. Soon after, he was appointed engraver to the king with a salary of £300 a year, and in 1768 he was made a Royal Academician. Few artists have reached so distinguished a rank in their profession as Bartolozzi, and that in every species of engraving. His etchings, in imitation of the drawings of the most eminent painters, admirably represent the spirit of the originals, and he was not less successful in the exquisitely finished plates he produced in the various styles he practised. In 1802 Bartolozzi accepted the post of director of the National Academy of Lisbon, where he died in 1815. Indefatigable in the exercise of his art, Bartolozzi has left us a prodigious number of plates, and the only embarrassment we experience is in selecting as copious a list of his works as our limits will permit, without omitting many others quite worthy of notice.

PLATES WITHOUT THE NAME OF THE PAINTER,  
SOME FROM HIS OWN DESIGNS.

Abraham and the Angels; an etching.  
The Miracle of the Manna; an etching.  
Job abandoned by his Friends.  
Charity, an oval; inscribed *Ipse feci*.  
The Origin of Painting. 1787.  
The Virgin and Infant; circular.

PLATES AFTER VARIOUS MASTERS.

St. Francis of Sales triumphing over Heresy; *after Amiconi*.  
St. Luke painting the Portrait of the Virgin; *after Cantarini*.  
The Adulteress before Christ; *after Agostino Carracci*.  
Roland and Olympia; *after Annibale Carracci*.  
Clytie; circular; *after the same*.  
A set of six plates; after original drawings by the Carracci; in the Royal Collection, in imitation of the drawings.  
A set of eight subjects; *after Castiglione*.  
The Parting of Achilles and Briseis; *after Cipriani*.  
Hector taking leave of Andromache; *after the same*.  
Chryseis restored to her Father; *after the same*.  
The Death of Dido; *after the same*.  
Jupiter and Juno on Mount Ida; *after the same*.  
Venus presenting the Cestus to Juno; *after the same*.  
Venus attired by the Graces; *after the same*.  
Tancred and Herminia; *after the same*.  
Tancred and Clorinda; *after the same*.  
Shakespeare crowned by Immortality; *after the same*.  
Rachel hiding the Idols of her Father; *after Pietro da Cortona*.  
Laocoon attacked by the Serpents; *after the same*.  
The Death of Lord Chatham; *after Copley*.  
The Virgin and Infant; *after Carlo Dolci*.  
A set of thirteen plates from the paintings by Domenico; in the cloister of Grotta Ferrata.  
Twenty-three plates, making a part of eighty-one, from drawings by Guercino; in the Royal Collection.  
A set of Portraits of Illustrious Persons of the time of Henry VIII.; *after drawings by Holbein*; in the Royal Collection.  
Two Portraits of Henry and Charles Brandon, sons of the Dukes of Suffolk; after two miniatures by Holbein, executed in colours; very fine.  
Socrates in Prison; *after Angelica Kauffmann*.



**BASAITI, MARCO**, a native of Friuli, was born, according to some authorities, of Greek parents, and flourished from about 1503—the date of his earliest known work—to 1520. He was a rival of Giovanni Bellini, and if he did not equal that master in every respect, there are some points in which he surpassed him. He was happier in his composition, and understood better how to unite his grounds with his figures. His pictures are signed **M. BAXIT, MARCUS BAXAITI, or MARCUS BASAITI**. The following are his best works:

Berlin.	<i>Museum.</i>	Pietà. St. Sebastian.
London.	<i>Nat. Gall.</i>	St. Jerome reading. Infant Christ asleep on the lap of the Virgin ( <i>doubtful</i> ).
Rovigo.	<i>Museum.</i>	Christ carrying the Cross ( <i>probably painted in 1517</i> ).
Venice.	<i>Academy.</i>	Christ praying in the Garden ( <i>dated 1510</i> ).
"	"	Calling of St. James and St. John ( <i>painted in 1510</i> ).
"	"	A Dead Christ with Two Angels. <i>And others.</i>
"	<i>Manfrini G.</i>	A Madonna and Child.
"	<i>S. Pietro d. Castello.</i>	St. George and the Dragon ( <i>dated 1520</i> ).
Vienna.	<i>Belvedere.</i>	Calling of St. James and St. John ( <i>dated 1515</i> ).

**BASAN, PIERRE FRANÇOIS**, a French engraver, born in Paris in 1723. He was a pupil of Etienne Fessard and Jean Daullé. He was principally occupied as a printseller, and published a 'Dictionnaire des Graveurs' in 1767. He died in 1797. He engraved the following plates:

The Gothic Songster; *after A. Both.*  
An Ecce Homo; *after Caravaggio.*  
Christ breaking the Bread; *after Carlo Dolci.*  
St. Maurice; *after Luca Giordano.*  
Bacchus and Ariadne; *after Jorduens.*  
Christophe Lemué de St. Philibert; *after Le Fèvre.*  
Louis XV., with Diogenes; *after Le Moine.*  
The Female Gardener; *after Frans Mieris.*  
The Card-players; *after Teniers.*  
An Incantation; *after the same.*  
Carle Vanloo.  
Armand Gaston de Rohan, called the Cardinal de Soubise.

He also executed several copies after the scarce etchings of Rembrandt.

**BASCHENIS, EVARISTO**, a native of Bergamo, born in 1607, or 1617 (for authorities differ), was a painter of the Venetian school. He was among the first to introduce in Italy what is now termed painting of still-life. He painted musical instruments with much effect, arranging them on tables covered with the most beautiful tapestries, and mingled with various other objects. From these materials he produced pictures with so much skill as quite to deceive the spectator. He died in 1677.

**BASILETTI, LUIGI**, who was born at Brescia in 1780, and died in 1860, is the author of a 'Cascade at Tivoli,' in the Brera at Milan.

**BASILI, PIETRO ANGILO**, was born at Gubbio about 1550. He was first a scholar of Felice Damiani, but afterwards studied under Cristofano Roncalli, whose manner he followed, though in a more delicate style. His fresco paintings in the cloister of Sant' Ubaldo in Gubbio are much esteemed; and in the church of San Marziale is a picture in oil of 'Our Saviour preaching,' with a great number of figures. Basili died in 1604.

**BASILICATA, PIETRO DELLA**. See **AFESA**.

**BASIRE, JAMES**, a son of Isaac Basire, an engraver of maps, was born in London in 1730. Early in life he went with a patron to Rome and copied the works of Raphael. In 1760 he became engraver to the Society of Antiquaries, and ten years afterwards to the Royal Society. He assisted in the production of Stuart's 'Athens,' and engraved several good portraits of eminent men. He died in London in 1802. Among his other works were:

Captain Cook; *after Hodges.*  
Lady Stanhope, as the Fair Penitent; *after B. Wilson.*  
Lord Camden; *after Reynolds.*  
Orestes and Pylades before Iphigenia; *after West.*  
The Field of the Cloth of Gold: the Interview between Henry VIII. and Francis I.; *after the picture at Hampton Court.*

**BASIRE, JAMES**, a son of the elder painter of the same name, was born in 1769, and followed his father's profession. He engraved many of the architectural plates in John Carter's works on 'The English Cathedrals.' He was engraver to the Royal Society and the Society of Antiquaries. He died at Chigwell Wells in 1822. His son, **JAMES BASIRE**, born in 1796, was likewise engraver to the Society of Antiquaries, and assisted in many of Richard Gough's architectural works. He died in London in 1869.

**BASSANO**. See **PONTE**.

**BASSANO, CESARE**, a painter and engraver, was born at Milan about the year 1584. We have no account of his works as a painter, but he engraved the following plates:

Portrait of Gaspar Assellius.  
A Funeral Frontispiece of Francesco Piccolomini.  
The Nativity.

**BASSE, MARTIN**. See **BAS**.

**BASSELLI, DANIELLO**, is mentioned by Strutt as the engraver of a print representing 'Daniel in the Lions' Den,' after P. Caton. It is etched and retouched with the graver in a very slight style.

**BASSEN, BARTELMES VAN**, painter and architect, flourished from 1613 to 1650. He painted at Delft, at the Hague, and in England. Neither the date of his birth nor that of his death is recorded. He was a Flemish painter of the interiors of churches and other public buildings, which he executed in a very skilful manner, both with regard to perspective and lively colouring. The figures in his pictures were frequently executed by eminent painters of his day, to whom he returned the compliment by supplying their architectural wants. Among his works are:

Berlin.	<i>Museum.</i>	Interior of a Church; <i>signed B. VAN BASSEN, 1624, and underneath F. FRANCK FIGURAVIT.</i>
"	"	Interior of a room— <i>with figures.</i>
Copenhagen.	<i>Gallery.</i>	View of a Church, <b>B. VAN BASSEN, 1623.</b>
"	"	An Interior.
Darmstadt.	<i>Gallery.</i>	Interior of a Room with figures, <b>B. V. BASSEN.</b>
Hague.	<i>Museum.</i>	Interior of a Church; <i>signed B. VAN BASSEN, 1626.</i>

**BASSEPORTE, MADELEINE FRANÇOISE**, the daughter of a wine-merchant, was born in Paris in 1701. She was a pupil of Paul Ponce Antoine Robert, and afterwards of Charles Aubriet, whom she succeeded in 1741 as miniature painter to the king. She taught the daughters of Louis XV., and executed a large number of water-colour drawings of animals, plants, and flowers, many of which are in the library of the Jardin des

Plantés. She engraved some plates for the Crozat Collection and others. We have by her :

The Martyrdom of St. Fidelio de Sigmaringa; *after P. P. Robert de Serì.*

Diana and Endymion; *after a design of Sebastiano Conca.*

There are also three books of flowers, drawn from nature, by her, and engraved by Avril. Mlle. Basseporte died at the Jardin du Roi in Paris in 1780.

BASSETTI, MARCO ANTONIO, was born at Verona in 1588, and was a scholar of Felice Ricci. He afterwards visited Venice, and studied the works of the excellent colourists of that school, particularly Tintoretto, whose style he preferred. On leaving Venice he went to Rome, where he remained for a considerable time. On his return to Verona he was employed in painting some pictures for the public edifices in that city. For the church of San Tommaso he painted a picture of 'St. Peter and other Saints,' and for Sant' Anastasia, the 'Coronation of the Virgin.' By these and other works, particularly specified by Ridolfi, he acquired reputation as an eminent historical painter, but he was cut off in the prime of life by the plague which visited Verona in 1630. His works were highly prized, but he left very few, as his maxim was, that painting ought not to be pursued by journeymen as a mechanic art, but with the leisure that is bestowed on literature for the sake of the pleasure it affords. In the Munich Gallery there is a 'Martyrdom of St. Vitus,' by him.

BASSI, ANTONIO. Several of the works of this painter are mentioned in descriptions of the pictures and sculpture of Ferrara, of which city he was a native. In the church of San Giovanni Battista were two pictures by him, one representing the 'Holy Family reposing in Egypt,' the other, 'Our Saviour and the Samaritan Woman;' and in the church of San Clemente was the 'Virgin Mary, St. Anne, and St. Joachim.' He died in 1782.

BASSI, FRANCESCO, was born at Bologna in 1652 (?), and was, it is said, a scholar of Lorenzo Pasinelli. According to other authorities he was a scholar of Cesare Gennari and of Guercino. He painted numerous pictures in the public edifices at Bologna, and also worked at Florence. He died in 1732 (?). He was distinguished as a copyist and imitator of Guercino.

BASSI, FRANCESCO MARIA, 'the elder,' was born at Cremona in 1642. He acquired the name of 'Il Cremonese dei Paesi,' from his eminence in painting landscapes, which he touched with great spirit, and at the same time sufficiently finished. He decorated them with figures and animals, tolerably drawn, and neatly painted. The private collections at Venice possess many of his pictures. He died about the year 1700. His nephew, FRANCESCO MARIA, 'the younger,' who studied under him, was a painter of no great note. He worked till 1750.

BAST, DOMINIQUE DE, born at Ghent in 1782, was an amateur painter of landscapes and cattle, and also of marine subjects, in which he was considered to excel, in consequence of his having made many voyages by sea as a merchant. His pictures are chiefly to be seen in Ghent in private collections.

BASTARD, a painter, executed about the end of the 17th century a large picture, not without merit, of 'Our Lord served by Angels in the Desert,' for the Jesuits' College of Palma, the

capital of the island of Majorca. No other record of his work or life has been preserved.

BASTARO, GIUSEPPE DEL. See PUGLIA.

BASTARUOLO, IL. See MAZZUOLI, GIUSEPPE.

BASTIANI, LAZZARO, a Venetian artist, lived in the latter half of the 15th century. His early pictures show his Paduan education. He was an imitator of Vivarini. In 1470, he was an honoured member of the College of San Girolamo, Venice; and in 1508 was chosen by Bellini to value Giorgione's frescoes; he also received the commission to paint the Portraits of the Doges, in the Hall of the Twenty. The dates of Bastiani's birth and death are unknown. He did not paint much after 1490. The following are some of his best works:

Bergamo. *Lochis Car-* } Coronation of the Virgin (*Painted*  
*rara Gal.* } in 1490).

Venice. *Academy.* } The Nativity (*Painted in 1490*).

" " } St. Cenofrio on his tree (*Painted in 1490*).

" " } Gift of the Relic (*Painted for the*  
*scuola of San Giovanni Evangel-*  
*ista*).

" *Correr Mus.* } The Annunciation.

" *Sant' Antonio.* } The Entombment (*his earliest*  
*known work*).

Vienna. *Belvedere.* } The Glorification of St. Venaranda  
(*much damaged*).

BASTIANINO. See FILIPPI.

BASTIER DE BEZ, JEAN JOSEPH, French landscape painter, was born at Le Vigan (Gard) in 1780. He commenced life as a money-changer, but afterwards became a pupil of Watelet, and painted a large number of views in Italy and France. He died about 1845.

BASTON, THOMAS, an English painter of seapieces and shipping, flourished about the year 1721. Several of his pictures were engraved by Kirkall, Harris, and others. He etched a few plates from his own designs; among them is a print representing the 'Royal Anne,' with other ships.

BATEMAN, JAMES, was born in London in 1814, and at first starting in life was placed with a painter on glass. Though very fond of art, this branch was not to his taste. He soon gave it up, and accepted a situation as clerk, which he held till 1837, in which year he received an offer from two gentlemen, who agreed to take all the pictures he produced in the first year, at the same time allowing him £100. He usually painted animals and domestic subjects, with much humour. He first exhibited at the British Institution in 1840, and at the Royal Academy in the following year, continuing to do so until his death, in March 1849.

BATHÈM. See BATTEM.

BATLEY, an English engraver in mezzotint, flourished about the year 1770. He was chiefly employed in engraving portraits.

BATONI, POMPEO GIROLAMO, (or BATTONI), who was born at Lucca in 1708, at first followed the profession of his father, who was a goldsmith; he was afterwards sent to Rome to study painting under Conca and Masucci, but his chief lessons in art were derived from study of the works of Raphael. A peculiar grace and agreeableness, particularly about his heads, rendered his pictures exceedingly popular, and his works were held in considerable estimation all over Europe. It was fortunate for the reputation and success of Batonì, that he lived at a period when the arts had fallen to a very low ebb in Italy. Mengs, his only

rival, and his superior, was chiefly employed in Spain; Batoni was thus the only painter of his time at Rome that possessed the least pretension to merit, and he consequently met with great employment. He was more occupied in painting portraits than historical works, although there are several of his pictures in the public edifices at Rome. He painted the portraits of no less than twenty-two sovereigns. Batoni died at Rome in 1787. The following are among his best works:

Berlin.	Museum.	Cupid and Psyche (signed and dated 1756).
Dresden.	Gallery.	Penitent Magdalene (copied, in 1757, by Dietrich for Frederick II., King of Prussia).
		And others.
Florence.	Uffizi.	Education of Achilles.
"	"	Achilles at the Court of Lycomedes.
"	"	His own Portrait.
Frankfort.	Städel.	The five Arts (signed and dated 1740).
Milan.	Brera.	Madonna and Saints.
Paris.	Louvre.	The Virgin.
Rome.	Corsini Pal.	Nativity.
"	S. Maria Mag.	Annunciation.
"	S. Maria d' } Angeli. }	Fall of Simon Magus.
Vienna.	Belvedere.	Return of the Prodigal Son.
"	"	Portrait of Joseph II.

A Life of Batoni, by Boni, was published at Rome in 1787.

**BATTAGLIE, MICHELANGELO DELLE.** See CERQUOZZI.

**BATTEM, GERHARD VAN, (or BATHEM),** a Dutch landscape painter, who flourished about the year 1650, and died at Amsterdam in 1690. It is supposed that he was a pupil of Rembrandt, as some of his pictures bear a resemblance to that master's manner. His subjects are mountainous landscapes with banditti, travellers, and stag-hunts.

**BATTISTELLO.** See CARACCILO.

**BATTY, Lieutenant-Colonel ROBERT,** the son of Dr. Batty of Hastings, was born about 1789. He was at one time in the Grenadier Guards, with which regiment he served in the campaign of the Western Pyrenees, and at Waterloo. He was an amateur artist of considerable merit. He published in 1822 'French Scenery;' in 1823 'German Scenery' and 'Welsh Scenery;' in 1826 'Scenery of the Rhine, Belgium, and Holland,' all of which have been much esteemed; in 1828 'Hanoverian, Saxon, and Danish Scenery;' and in 1832 'Select Views of the principal Cities of Europe.' He died in London in 1848.

**BAUDESSEON, NICOLAS,** a French flower painter, was born about 1611, and received into the Academy in 1671. He died at Paris in 1680, leaving a son, JEAN FRANÇOIS BAUDESSEON, born in Paris in 1640, who was also a painter of flowers and fruit. He became a member of the Academy in 1689, and died in Paris in 1713.

**BAUDET, ETIENNE,** an eminent French engraver, was born at Vineuil, in the department of Loir-et-Cher, about 1636. He was a pupil of Sébastien Bourdon and Cornelis Bloemaert, and afterwards went to Rome, and appears to have adopted the manner of Cornelis Bloemaert in his earliest plates, which are executed entirely with the graver. He afterwards on his return to Paris altered his manner, and calling in the assistance of the point, he executed his best prints, which bear a strong resemblance to the manner of Jean Baptiste Poilly. He made an excellent choice in the subjects of his plates, which are from the works

of some of the most distinguished masters of Italy and France. He was a member of the Royal Academy of Paris, in which city he died in 1711. The following are his principal works:

#### PORTRAITS.

Pope Clement IX.

Charles Perrault; after C. Le Brun.

Louisa, Duchess of Portsmouth, as Venus, caressing a Dove; after H. Gascar.

Bust of the Emperor Adrian, from the antique.

Bust of a Roman Lady.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Virgin teaching the Infant Jesus to read; after Albani.

The Woman of Samaria; after the same.

Four plates of the Loves of Venus and Adonis; after the same; engraved at Rome in 1672.

Four circular prints of the Four Elements; after the same; dated 1695.

The Nativity; after J. Blanchard.

The Holy Family; after S. Bourdon; round.

Six Landscapes; after the same.

The dead Christ on the Knees of the Virgin Mary; after Annibale Carracci.

The Stoning of Stephen; after the same. 1677.

Adam and Eve; after Domenichino; very fine.

Six—Of the great Staircase at Versailles; after Le Brun; that of the ceiling is engraved by C. Simonneau.

The Communion of the Primitive Christians; after C. de la Fosse.

Moses treading on the Crown of Pharaoh; after N. Poussin.

Moses striking the Rock; after the same.

The Worshipping of the Golden Calf; after the same.

The Holy Family; after the same.

Venus reposing; after the same; dated 1666.

Four Grand Landscapes; after the same; dedicated to the Prince of Condé. Dated 1684.

Four other Grand Landscapes; after the same; dedicated to the King of France.

The Tribute Money; after Valentin.

**BAUDITZ (or BAUDIES).** See PAUDITZ.

**BAUDOUIN, PIERRE ANTOINE,** the son of MICHEL BAUDOUIN, an engraver of little note (who died in 1754), was born in Paris in 1723. He was a pupil and imitator of Boucher, whose younger daughter he married in 1758, and through whose influence he was elected an Academician in 1763, as a miniature painter, on which occasion he presented his drawing of 'Hyperides pleading the cause of Phryne before the Areopagus,' now in the Louvre. Baudouin executed idyllic and erotic subjects in water-colours and crayons, but painted but seldom in oil. He died in Paris in 1769.

**BAUDOUIN, SIMON RENÉ.** This amateur engraver, who was born in 1723, was an officer in the French Guards, and amused himself with the point. He etched a set of plates from his own designs, representing the military exercise of the French infantry. He also engraved some prints of battles, after the pictures of Charles Parrocel, and a set of small landscapes, after Michau and others.

**BAUDOUIN, ANTON FRANS.** See BOUDEWYNS.

**BAUER, FERDINAND LUCAS,** who was born at Feldsburg, in Austria, in 1760, came to England in 1800, and obtained celebrity as a draughtsman for the Royal Botanical Society, and for various botanical publications. On a journey round the world he stayed some time at Botany Bay, and made many valuable drawings. He returned to Austria in 1812, and died at Hietzing, near Vienna, in 1826. A large collection of his drawings may be consulted in the British Museum.

**BAUER, JOH. WILH.** See BAUR.

BAUGIN, J., a French engraver, who flourished about the year 1660. He engraved several portraits, among which is that of H. de la Mothe.

BAUGIN, LUBIN, was born at Pithiviers (Loiret) about 1610. He was a member of the Corporation of Master-Painters, and was admitted into the Royal Academy of Painting in 1651. He executed many designs for tapestry. He studied and imitated Parmigiano and Guido. His contemporaries called him 'Le petit Guide.' The 'Holy Family,' by him, in the Louvre, has been engraved by F. de Poilly. He died in Paris in 1663.

BAUMANN, ADOLPH, who was born in 1829, painted historical pictures in oil and fresco at Munich, where he died in 1865. A 'Madonna and Child,' by him, is in the Pinakothek.

BAUMGARTNER, JOHANN, known by the name of PATER NORBERT, was born about the year 1717. He executed a number of pen-and-ink drawings, as well as historical paintings. He was a member of the Academy of Vienna, in which city he died in 1773. P. Campana engraved his picture at Rome of 'St. Dominic kissing the hand of the Child Jesus.' There also exist by him :

- Bologna. *Capuchin Mon.* The Magdalene.
  - Presburg. *Academy.* Holy Family.
  - Vienna. *Capuchin Mon.* Mary when a Child before the High Priest.
- " " Death of St. Joseph.

BAUR, JOHANN WILHELM, (or BAUER,) a painter and engraver, was born at Strasburg in 1600. He studied painting under Friedrich Brentel, and it was not long before he surpassed his instructor. On leaving that master he went to Italy, and spent some years at Rome, where he painted views of that city and environs, with small figures, neatly touched, which were greatly admired. The Prince Giustiniani favoured him with his protection; and he was also patronized by the Duke of Bracciano, who allotted him apartments in his palace. In 1637 Baur left Rome, and went to Venice, where his works were equally admired. He afterwards visited Vienna, and was taken into the employment of the Emperor Ferdinand III., in whose service he died, at Vienna, in 1642. His pencil is very neat and spirited, and his colouring warm and glowing. It is to be regretted that he was not more correct in his design. As an engraver, he acquired considerable celebrity, and executed a great number of plates from his own designs, the best of which are those taken from the 'Metamorphoses' of Ovid. They are slightly etched, and finished with the graver. They are very spirited, and resemble the manner of Callot. He marked his plates sometimes with his **WB** name, and sometimes with the cipher annexed. The following are his principal works :

- Portrait of Don Paolo Giordano II., Orsino, Duca di Bracciano; oval; dated 1636; scarce.
- A set of Habilliments of different Nations, with his Portrait; eighteen prints.
- A set of Battles; entitled *Caprici di varie battaglie*; fifteen prints.
- Another set of Battles; fourteen prints, with the title.
- A set of Landscapes, among which are the Four Elements; twelve prints.
- Twenty of Battles, for Strada's History of the Belgic War.
- The Metamorphoses of Ovid; one hundred and fifty prints, published at Vienna, in 1641.

BAUR, NICOLAAS, who was born at Harlingen in 1767, was the son of HENDRICUS ANTONIUS BAUR, a portrait painter (born 1736, died 1817). He

painted landscapes and views of cities, and many houses in Holland are embellished by his works. He also painted moonlight and winter scenes; and was particularly successful in marine subjects. He is considered one of the best of the later Dutch marine painters. He died at Harlingen in 1820.

BAUSA, GREGORINO, a Spanish painter, born at Mallorca, a town in the vicinity of Valencia, in 1596. He was a scholar of Francisco Ribalta, and was a reputable painter of history. The principal altar-piece in the church of St. Philip of the Carmelites at Valencia, representing the Martyrdom of that Saint, is by Bausa. There are also several pictures by him in the monastery of Los Trinitarios Calzados in that city. He died in 1656.

BAUSE, JOHANN FRIEDRICH, a German engraver, was born at Halle, in Saxony, in 1738. He is stated to have learned the art of engraving without the instruction of a master, and to have formed his manner by an imitation of the admirable prints of J. G. Wille. He died at Weimar in 1814. His works, which are very numerous, are chiefly executed with the graver, which he handled with great purity and firmness. The following are his principal plates, except his portraits, which are chiefly of German characters of little celebrity :

- Damon and Musidora, subject from Thomson; after *Bach*.
- A Moonlight Scene; after the same.
- The Magdalene; from a drawing by *Bach*, after *Batoni*.
- Three Apostles; after *Caravaggio*; etching.
- Venus and Cupid; after *Carlo Cignani*.
- Michael Ehrlich; after *B. Denner*; a mezzotint.
- The Repentance of St. Peter; after *Dietrich*.
- The Good Housewife; after *G. Dou*.
- Bust of a Girl; after *Greuze*.
- Artemisia; after *Guido*.
- The Head of Christ; after the same.
- The Old Confidante; after *Kupetsky*.
- Cupid feeling the Point of an Arrow; after *Mengs*.
- Bust of a Girl, with a Basket of Roses; after *Netscher*.
- The Sacrifice of Abraham; after *Oeser*.
- La petite Rusée; after *Reynolds*.

A list of his works may be found in Nagler and Heineken. See also Dr. G. Keil's 'Katalog des Kupferstichwerkes von Johann Friedrich Bause,' Leipzig, 1849. His daughter, JULIANE WILHELMINE BAUSE, etched, with talent, a number of landscapes after Kobell, Both, and other artists. She was born in 1768, and died in 1837.

BAVARESE. See OEFFELE.

BAXAITI. See BASAITI.

BAXTER, CHARLES, an English portrait and subject painter, was born in London in 1809. He commenced life as a bookbinder, but afterwards studied under Clint. He exhibited at the Royal Academy, where his first picture appeared in 1834, and at the Society of British Artists, of which he became a member in 1842. His first works were miniatures and portraits in oil, but his greatest success was in fancy portraits. He died at Lewisham in 1879. Amongst his works are :

- The Dream of Love.
- Olivia and Sophia (London Exhibition, 1862).
- Peasant Girl of Chioggia. 1869.
- Rich and rare were the gems she wore. 1872.

BAXTER, GEORGE, a wood-engraver, who was born at Lewes in 1806, went in 1825 to London, where he became celebrated for a method of printing in oil-colours which he invented. His best works were a copy of 'The Descent from the Cross,' by Rubens; 'The Opening of the First Parliament of Queen Victoria,' for which he was awarded the Austrian gold medal; the 'Queen's

Coronation,' and a miniature of 'The Baptism of the Prince of Wales.' He was for many years a frequent contributor to the Royal Academy Exhibitions. He died at Sydenham in 1867.

**BAXTER, THOMAS**, a native of Worcester, born in 1782, excelled in fruit and flower pieces, which he painted in water-colours. He also assisted John Britton in his work on Salisbury Cathedral. He died in London in 1821.

**BAY.** See **DEBAY**.

**BAYER, AUGUST VON**, who was born at Rorschach in 1804, first studied architecture under Weinbrenner, at Carlsruhe. He visited Munich and Paris, and subsequently devoted himself to painting interiors of churches, chapels, cloisters, halls, &c., in which he produced very happy effects. In 1853 he was appointed conservator of the monuments and antiquities in the Grand Duchy of Baden, and died at Carlsruhe in 1873 (or 1875). Among his best works are :

The interior of the Frauenkirche at Munich.

A portion of the Cathedral at Chur.

The Convent of Maulbronn.

The Organ Player (*lithographed by Fr. Hohe*).

An interior of a Cloister (*lithographed by Fr. Hohe*).

There are four works by him in the Pinakothek at Munich.

**BAYER, HIERONYMUS VON**, born at Bauris, Salzburg, in 1792, was an excellent etcher, a master of the University at Landshut in 1809, and subsequently a professor, and a member of Council at the University of Munich. He etched a large number of landscapes of great finish.

**BAYER, JOSEF**, who was born at Vienna in 1804, became a painter of merit, but died there when still young, in 1831. In the Belvedere there are two works by him—a 'Portrait of a Boy,' signed and dated 1829, and 'The Flight into Egypt,' signed and dated 1830.

**BAYEU Y SUBIAS, FRANCISCO**, was born at Saragossa in 1734. He was first instructed by Luzan, in Tarragona, and having gained the premium at the Academy, he was allowed a pension, to enable him to visit Madrid, where he entered the school of Gonzales Velazquez. His merit attracted the notice of Raphael Mengs, who recommended him to the protection of Charles III., and that monarch employed him in the Pardo, and in the palaces at Aranjuez and Madrid, where he also painted several pictures for the churches. In 1765 he was received into the Academy at Madrid, and in 1788 was made painter to the king. He died at Madrid in 1795. He etched a few plates. The following are a few of his best paintings :

Madrid.	<i>New Palace.</i>	The Conquest of Granada.
"	"	Apotheosis of Hercules.
"	"	The Fall of the Giants.
"	"	<i>And others.</i>
"	<i>Museum.</i>	Sacred and Genre pictures (28).

Works by him are to be seen in the Carthusians Madrid,—the 'Life of St. Bruno,'—and frescoes in the churches of Toledo and Saragossa.

**BAYEU Y SUBIAS, RAMON**, was born at Saragossa in 1746, and was instructed in art by his brother Francisco. He is principally to be noticed as an assistant to his brother in his fresco works. He died at Aranjuez in 1793.

**BAYNES, JAMES**, a water-colour painter, was born at Kirkby Lonsdale in 1766, and early in life became a student of the Royal Academy. In after years he exhibited views in North Wales, and in

Norfolk and other English counties, frequently introducing cattle. He died in 1837.

**BAYUCO, JUAN BAUTISTA**, was a painter of some repute at Valencia, where he was born in 1664. His best works were his pictures in the cloister of the convent of St. Sebastian, illustrative of the 'Life of San Francisco de Paula.'

**BAZAN, MARIANA SILVA.** See **SILVA BAZAN.**

**BAZICALUVE, ERCOLE**, (or **BAZZICALUVE**), an eminent engraver of Pisa, and pupil of G. Parigi, flourished about the year 1640, and became castellan of the castle of Leghorn. Bartsch describes seven of his prints, and Brulliot others which had escaped the notice of that writer. Of his works may be mentioned a 'Triumphal Procession,' and twelve landscapes.

**BAZIN, CHARLES LOUIS**, a French painter, sculptor, engraver, and lithographer, was born in Paris in 1802, where he died in 1859. He was a pupil of Girodet-Trioson and of Gérard, after the latter of whom he engraved a portrait of Albertine de Staël, Duchesse de Broglie.

**BAZIN, NICOLAS**, a French engraver, was born at Troyes, in Champagne, in 1633, where he died in 1710. He was a pupil of Claude Mellan, and established himself in Paris as an engraver and print-seller. He worked principally with the graver, in rather a stiff, dry manner, and published several plates, executed by himself and others, chiefly engraved by the young artists he employed. His plates are portraits and historical subjects, of which the following are the principal :

#### PORTRAITS.

Madame Helyot, an abbess; *after his own design.*

Madame Guyon, a celebrated visionary.

Jean du Houssay de Chaillot, a hermit.

Father Emanuel Magnan.

Father Anthony Verjus, a Jesuit; *after J. P. de Cany.*

Jean Crasset, a Jesuit; *after Du Mée.*

St. Francis Xavier.

St. Ignatius de Loyola, founder of the Jesuits.

Louis XIV., on horseback. 1682.

Maria Theresa of Austria, wife of Louis XIV.; *after Le Febvre.* 1681.

Louis, Dauphin of France; *after Martin.* 1686.

François Barrême, arithmetician.

#### VARIOUS SUBJECTS.

St. Francis receiving the Stigmata; *after Barocci.*

St. Isabella, foundress of the Abbey of Longchamps;

*after Philippe de Champagne.*

The Virgin Mary suckling the Infant Saviour; *after Correggio.*

Two Ladies, one going into a Bath; *after J. Dieu.*

St. Anne teaching St. Elisabeth to read; *after Le Brun.*

St. Mary, of Egypt, and St. Zozima; *after the same.*

St. Jerome and St. Peter, two plates; *after Lichery.*

The Holy Virgin.

The Annunciation.

Christ crowned with Thorns.

The Crucifixion.

**BAZZANI, GIUSEPPE**, was born at Reggio in 1701 (or 1690), and was a scholar of Giovanni Canti. According to Lanzi, he studied the works and imitated the style in which Rubens had painted in Italy; at Mantua and in the neighbouring convents he executed many frescoes with great spirit and freedom. He was director of the Academy at Mantua, in which city he died in 1769.

**BAZZI, GIOVANNI ANTONIO**, or **DI BAZZI** (mis-called **RAZZI**), called 'Il Sodoma,' was born at Vercelli, in the Piedmontese, in 1473 (or 1477). He was the son of a cobbler, and when 13 years of age he entered the studio of Martino de Spanzotis,

an unknown artist, with whom he remained for many years. He also seems to have studied the works of Leonardo's school, his later pictures showing that decided Leonardesque style peculiar to Bernardino Luini, Andrea Solario, and Cesare da Sesto. A 'Madonna,' in the Morelli Collection at Milan, is the only one of his early works that still exists. We find him at Siena in 1501, where he painted, probably soon after his arrival, a 'Deposition from the Cross.' This picture is now at the Academy in Siena, and is decidedly the finest altar-piece ever painted in that town. In the year 1503 he was commissioned to adorn the refectory of the convent of St. Anna in Creta, near Rienza, with frescoes representing the miracle of the loaves and fishes. In 1505 he began at the monastery of Mont Oliveto, near Buonconvento, the 24 fresco-paintings representing the History of St. Benedict. These are very unequal in execution. Some are painted with the greatest care, and are full of life and grace; others, however, are more hastily done; and it was for this reason that the artist was called by the monks 'Mattaccio' (scatter-brained). Between the years 1507 and 1508 he visited Rome, where he was employed in the Vatican by Pope Julius II. But very little remains of these frescoes, which were eventually destroyed to make room for the works undertaken by Raphael. In 1510 Bazzi returned to Siena for three years, but was again at Rome from 1513 to 1515, when he was engaged by Agostino Chigi to paint in the Villa Farnesina two large fresco-paintings, 'The Marriage of Alexander and Roxana,' and 'The Family of Darius.' The former is generally considered to be one of the most enchanting pictures of the whole Renaissance. Bazzi here rivals Raphael. In the Oratorio of San Bernardino, at Siena, he began to paint, *al fresco*, Four Saints, and other historical subjects, in 1515; but they were not completed until 1532. His picture on canvas, representing San Sebastian, probably the finest of all Sebastians that exist, was executed in 1515. It is now in the Uffizi Gallery. Another superior specimen of his art is the decoration of the Chapel of St. Catherine of Siena, in the Church of San Domenico, at Siena, painted in 1527. Amongst the scenes from the life of the Saint he there represents the ecstasy of the Saint with best success. Between the years 1529 and 1534 he painted, in the town-hall in the Sala delle Calestre, some isolated figures of Saints (SS. Vittorio, Ansano, and Bernardo Tolomei), and a beautiful 'Holy Family' in the Chapel. 'The Adoration of the Magi,' in the Church of St. Agostino, was painted in 1536. From 1515 to this year he resided permanently at Siena, with the exception of a period of seven years (1518—1526), during which his whereabouts is not known. He betook himself to the court of Giacomo V., Prince of Piombino, in 1536; worked at Volterra in 1540; and proceeded thence to Pisa, where he was commissioned to execute two pictures for the duomo, and a 'Madonna with Saints,' for the church of Santa Maria della Spina. After having also visited Lucca he returned to Siena, where he died in 1549.

Bazzi was the founder of a new school of painters at Siena, where before him every artist had painted in the antiquated manner of Duccio's Gothic or Byzantine conceptions. His chief imitators are Pacchiarotto, Beccafumi, and Girolamo del Pacchia. His figures are distinguished by vague forms and tender expressions, but his compositions are often

crowded and too compact. He became influenced by Raphael in his later works, which are dull and flimsy in style. Most of them are at Vienna. Vasari does not do full justice to the artist, whose rakish life, which gave him the nick-name 'Il Sodoma,' he describes minutely, while he depreciates intentionally nearly all his works. Besides the works mentioned in the text, the following are worthy of mention:

Berlin.	<i>Museum.</i>	Holy Family
Florence.	<i>Pitti Palace.</i>	Ecce Homo.
Hanover.	<i>Hausman Coll.</i>	Lucrezia.
London.	<i>Grosvenor Ho.</i>	Virgin and Child.
Richmond.	<i>Cook Coll.</i>	St. George on Horseback.
Rome.	<i>Borghese Palace.</i>	Virgin and Child.
"	<i>Chigi Palace.</i>	Marriage of St. Catharine.
Turin.	<i>Gallery.</i>	Two Madonnas.
"	"	Lucrezia.

J. P. R.

BEACH, THOMAS, was born at Milton Abbas, in Dorsetshire, in 1738. He was a pupil of Reynolds, and became distinguished as a portrait painter. He lived for many years at Bath, and sent his pictures to the exhibitions of the Incorporated Society of Artists, and afterwards to the Royal Academy. Three of his works were included in the Exhibition of National Portraits, 1867. His picture of 'John Kemble and Mrs. Siddons, in "Macbeth,"' is his most celebrated production. He died at Dorchester in 1806.

BEALE, MARY, an eminent portrait painter, was born in Suffolk in 1632. She was the daughter of the Rev. J. Cradock of Walton-on-Thames, and having shown a great inclination for art, she was placed under Sir Peter Lely, and soon became proficient. By copying several paintings by Van Dyck, she acquired a purity and sweetness of colouring for which her portraits are distinguished. Of an estimable character, and very amiable manners, she was patronized and employed by many of the most distinguished persons of her time. Her husband was also a painter, but of no celebrity. Mrs. Beale died in London in 1697. In the National Portrait Gallery, London, there are by her two portraits—one of Charles II., and the other of Abraham Cowley. (See Walpole's 'Anecdotes.')

BEARD, THOMAS. This engraver was a native of Ireland, and flourished about the year 1728. He worked in mezzotint, and engraved principally portraits; among which are the following:

The Archbishop of Armagh; *after P. Ashton.*  
The Countess of Clarendon; *after Kneller.*  
John Sterne, Bishop of Clogher; *after Carlton.*

BÉATRIZET, NICOLAS, (BEAUTRIZET, or BEATRIZETTO,) a French engraver, was born at Lunéville in or before 1520. From his style it has been conjectured that he was a scholar of Ghisi, and of Agostino Veneziano de Musis. From 1540 to 1560 he engraved under the direction of Michelangelo. He died at Rome after 1560. His works are more indebted, for the estimation in which they are held, to the subjects he has selected, than to the merit of their execution. He usually marked his plates with the letters *N. B. L. F.* Their number is considerable, but most of them are comprised in the following list: **NB NBL**

## PORTRAITS.

Bust of Pius III.  
Pope Paul III., an oval.  
Pope Paul IV.; dated 1558.  
Henry II., King of France; *N. B. F. Lot. f. 1558.*



Another Portrait of Henry II.; dated 1556.  
 Hippolita Gonzaga.  
 Juan Valverdu, Spaniard.  
 Antonio Salamanca, engraver and dealer in prints.  
 Don Juan of Austria, an oval, on a monument; inscribed *Generale della Legha*.  
 The Genealogy of the first twelve Emperors and Empresses, with their Portraits, from medals; two sheets.  
 The Kings of Poland, in medallions; inscribed *Reges Poloniae*.

SUBJECTS OF SACRED HISTORY.

Cain killing Abel; inscribed *Fratricida Abelis, A. S. ex.* 1540.  
 Joseph explaining the Dream; after Raphael; marked *N. B. F.*, and his name; one of his best plates.  
 The Nativity of the Virgin; after *Baccio Bandinelli*; inscribed *Nicolaus Beatrixius restituit et formis suis ex.*  
 The Annunciation; with the names of *Michelangelo* and *Beatrixi*.  
 The Adoration of the Magi; after *Parmigiano, N. B. L. F.*  
 The Holy Family, with St. John; *Jerom. Mutian, pinx., Nicolaus Beatrixius Lotaringus, incidit, &c.*  
 The Good Samaritan; *Michelangelo, inv.*  
 Christ on the Mount of Olives; after *Titian*; marked *N. B. F.*  
 The Crucifixion, with the Virgin, Magdalene, and St. John; with the Sun and Moon on each side; *Mucianus Brixianus, inv., Nicolaus Beatrixius, &c. exc.*  
 The Mater Dolorosa; after *Michelangelo*; *N. B. Romæ.* 1547.  
 The taking down from the Cross; after *Circignani*; marked *B. Romæ.*  
 Christ delivering the Souls from Purgatory; with the names of *Raphael* and *Beatrixi*.  
 The Ascension; after *Raphael*, with his cipher. 1541.  
 The Conversion of St. Paul; *Michelangelo, pinx., &c.*; marked *N. B.*  
 St. Michael overcoming the Evil Spirit; after *Raphael*; marked *N. B. L.*  
 The Virgin seated on a Throne, distributing Rosaries; inscribed *Nicolaus Beatrixius, &c. exc.*, oval.  
 The Cross worshipped all over the world; arched plate, marked *N. B. F.*, and inscribed *Cruz illustris, &c. MDLVII.*  
 The prophet Jeremiah; after *Michelangelo*.  
 St. Jerome kneeling before a Crucifix; after *Titian*; marked *N. B. L. F.*  
 St. Elizabeth, Queen of Hungary, relieving the distressed; after *Mutiano*.  
 The Last Judgment; after *Michelangelo*. Dated 1562. In nine sheets.

SUBJECTS OF PROFANE HISTORY.

The Sacrifice of Iphigenia; on the altar is inscribed *Iphigenia*; it is marked *N. B. L. F.*  
 Ganymede; after *Michelangelo*; inscribed *Ganimedes juvenis, &c.*  
 The Fall of Phaëton; after *Michelangelo*; retouched by *Beatrixi*.  
 Tityus devoured by a Vulture; after the same; *Ant. Salamanca, ex.*  
 Silenus carried by Children; after the same; *N. Beatrixe, fec.*  
 The Dream of Human Life, emblematical subject; after the same.  
 Shooting at a Target; after the same.  
 Vertumnus and Pomona; after *Pontormo*.  
 Reason combating Love; after *B. Bandinelli*; with his cipher.  
 A Combat between five Men and five Wild Beasts; after *Giulio Romano*. 1532.  
 The Battle of the Amazons; after a basso-rilievo; inscribed *Amazonum pugna, &c.* 1559.  
 The Battle of the Daci; after the basso-rilievo of the Arch of Constantine; marked *N. B.* and inscribed *Tabula Marmoræ, &c.*  
 The Emperor Trajan triumphant; after a basso-rilievo. 1560.  
 The Pantheon of M. Agrippa; marked *N. B. F.*  
 The Temple of Fortune; after a drawing by *Raphael*; marked *N. B. F.*

The great Circus; marked *N. Beatrixot Lotaringia*; two sheets.  
 The Front of the Farnese Palace; after the design of *Michelangelo*. 1548.  
 Statue of Moses; after *Michelangelo*; inscribed *Moyasis ingens, &c.*  
 Statue of Jesus Christ; after *Michelangelo*; with his name.  
 Equestrian Statue of M. Aurelius. 1558.  
 Statue of a Philosopher reading; inscribed *Anaximenes, &c.*: the plate was afterwards retouched, and the Philosopher changed into St. Paul.  
 The Castle of St. Angelo.  
 The Siege and Taking of Luneville; *Nic. Beatrixot Lotaringus, incidit.* 1558.

BEAU, PIERRE ADRIEN LE. See LE BEAU.

BEAUBRUN, HENRI, a French portrait painter to the king, and a member of the Royal Academy of Painting in 1648, was born at Amboise about 1603; he died in 1677. CHARLES BEAUBRUN, his cousin and fellow-worker, also a portrait painter, was born at Amboise in 1604, received into the Academy in 1651, and died in Paris in 1692. Works by them are in the Madrid Gallery. MATHIEU BEAUBRUN, the father of Charles and brother of Louis, was likewise a painter. He died in Paris in 1642. LOUIS BEAUBRUN, a portrait painter of the 16th century, an imitator of the Pourbus, was uncle of Charles and Henri, and died in Paris in 1627. In 1616, on the occasion of the entry of Louis XIII. and Anne of Austria into Paris after their marriage, Louis Beaubrun executed a large allegorical painting for the decoration of the Porte St. Jacques, which he himself engraved.

BEAUCLEERK, Lady DIANA, a daughter of Charles Spencer, second Duke of Marlborough, was born in 1734, and became an amateur artist of some celebrity. She married, in 1757, Frederick, second Viscount Bolingbroke, from whom she was divorced in 1768. Two days after she married the celebrated wit, Topham Beauclerk, by whom she was left a widow in 1780. Her illustrations of Burger's 'Leonora' (1796), and Dryden's 'Fables' (1797), are well known to book collectors. She also designed groups of young Bacchanals, and other bas-reliefs for Wedgwood. She died in 1808.

BEAUMEZ, JEAN DE, is recorded to have been "painter and valet" to Philip the Hardy, for whom he painted numerous works, and decorated, among other chapels, that of the Castle of Argilli, in Burgundy. Jean de Beaumez was employed by his patron from about 1375 to 1395.

BEAUMONT, Cavaliere CLAUDIO, was born at Turin in 1694. After studying some time in his native city, he went to Rome, and applied himself to copying the works of Raphael, the Carracci, and Guido. He appears to have had little respect for the Roman painters of his time, except Trevisani, whose manner he imitated in the vigour of his tints. On his return to Turin, he was employed in decorating the royal palace, where he also painted in fresco, in the library, various symbolical subjects, relative to the Royal Family of Sardinia; and in the other apartments he represented the 'Rape of Helen,' and the 'Judgment of Paris.' In the Chiesa della Croce is a fine picture of the 'Descent from the Cross.' The King of Sardinia conferred on him the order of knighthood in 1766.

BEAUMONT, Sir GEORGE HOWLAND, Baronet, an amateur painter, was born at Dunmow, in Essex, in 1753. He was a liberal patron of artists, and very fond of their society. He was a great

admirer of Claude and of Wilson; and painted in a respectable manner scenes at Coleorton and the groves at Charnwood. In 1826 he presented sixteen pictures to the National Gallery, which collection he greatly helped to establish. The Gallery also possesses two landscapes by him, presented after his death by his widow. He died at Coleorton, Leicestershire, in 1827.

BEAUMONT, JEAN FRANÇOIS ALBANIS DE. See ALBANIS DE BEAUMONT.

BEAUMONT, JOHN THOMAS BARBER, who was born in London in 1774, was in early life a miniature painter; and from 1794 to 1806 exhibited his works under his original name, Barber, at the Royal Academy. He subsequently adopted the name Beaumont in addition to Barber. He is best known as the originator and manager of the County Fire Office and of the Provident Life Office. He died in London in 1841.

BEAUMONT, PIERRE FRANÇOIS, a French engraver, was born in Paris about the year 1720. He executed some plates, chiefly after Jan Brueghel and Ph. Wouwerman.

Three Views in Flanders; after *Brueghel*.

Four Hunting Pieces; after *N. N. Coppel*.

The Angel appearing to the Shepherds; after *Wouwerman*.

The Thirsty Traveller; after the same.

Running at the Ring; after the same.

The Swimmers; after the same.

Cavalry defiling; after the same.

Halt of Cavalry; after the same.

The Blacksmith; after the same.

BEAUNEVEU, ANDRÉ, a painter of miniatures, was employed in the early part of the 15th century in illustrating for the Duke Jean de Berry a Psalter, now in the National Library at Paris; which for its beauty of conception and careful execution will bear favourable comparison with the works of Meister Wilhelm. The miniatures in a Prayer Book of this duke, now in the Royal Library at Brussels, are also attributed to Beauneveu.

BEAUTRIZET. See BÉATRIZET.

BEAUVAIS, DAUPHIN DE. See DAUPHIN DE BEAUVAIS.

BEAUVARLET, JACQUES FIRMIN, a celebrated engraver, was born at Abbeville in 1731. He went to Paris when young, and was instructed in the art by Charles Dupuis and Laurent Cars. His first manner was bold and free, and his plates in that style are preferred by some to the more finished and highly-wrought prints that he afterwards produced, although it must be confessed that the latter are executed with great neatness and delicacy. Beauvarlet married, in 1761, Catherine Jeanne Françoise Deschamps, a young lady who possessed some skill in engraving, but who died in 1769 at the age of thirty-one. He married again in 1770, but became for a second time a widower in 1779. Eight years later, in 1787, he married Marie Catherine Riollet, who, like his first wife, was an engraver. She was born in Paris in 1755, and is said to have died in 1788. Beauvarlet himself died in Paris in 1797. The following are his principal works:

#### PORTRAITS.

Marie Adelaide, daughter of Louis XV.; after *Nattier*.

Louis Joseph Xavier, Duke of Burgundy; after *Fredou*.

Marie Clairon, actress; after *Van Loo*; by Laurent Cars and Beauvarlet.

The Abbé Nollet; after *La Tour*.

Edme Bouchardon, sculptor; after *Drouais*. 1776.

Jean Baptiste-Poquelin de Molière; after *S. Bourdon*.  
The Marquis de Bomballes; after *Roslin and Vernet*.  
Catharine, Princess Galizin; medallion.  
Ferdinand, Duke of Brunswick.  
Madame du Barry; after *Drouais*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Lot and his Daughters; after *Luca Giordano*.

Susannah and the Elders; after the same.

Perseus, combating Phineus, shows the Head of Medusa; after the same.

Acis and Galatea; after the same.

The Judgment of Paris; after the same.

The Rape of Europa; after the same.

The Rape of the Sabines; after the same.

Susannah and the Elders; after *Guido Canlassi*.

The Sewers; after *Guido Reni*; very highly finished.

The Incredulity of Thomas; after *Calabrese*.

Venus lamenting the Death of Adonis; after *A. Turchi*.

La Rusée; after *C. Vega*.

The Double Surprise; after *Ger. Dou*.

The Fisherman; after *H. Carré*.

The Tric-trac Players; after *Veniers*.

The Bagpiper; after the same.

The Burgomaster; after *Ostade*.

Diana and Actæon; after *Rottenhammer*.

The Bathers; after *Boucher*.

The Trap; after the same.

Cupid chained by the Graces; after the same.

The Children of the Count de Béthune; after *Drouais*.

Le Colin Maillard; after *Fragonard*.

The Chastity of Joseph; after *Nattier*.

Susannah and the Elders; after *Vien*.

The Offering to Venus; after the same.

The Offering to Ceres; after the same.

Cupid holding his Bow; after *C. van Loo*.

La Confidence; after the same.

The Sultana; after the same.

Lecture Espagnole; after the same.

Conversation Espagnole; after the same.

Telemachus in the Island of Calypso; after *Raoux*.

The Toilet, and the Return from the Ball; two companions; after *De Troy*.

Seven prints of the History of Esther; after *J. F. de Troy*.

A Subject from an Antique Painting at Herculeum.

A catalogue of his works was published at Abbeville in 1860 by l'Abbé Dairaine.

BECCAFUMI, DOMENICO, called IL MECARINO, distinguished himself as a painter, a sculptor, a mosaicist, and an engraver. His father's name was Giacomo di Pace. He was born at Cortine, near Siena, in 1486, and when a boy was employed in watching sheep. Having discovered some disposition for the art, he was taken by his patron, Lorenzo Beccafumi, whose name he adopted, from that humble situation, and placed under the tuition of an indifferent painter, Tozzo, called Capanna. He then studied under Giovanni Antonio Vercelli, after which he went to Rome, where he applied himself with great assiduity to the study of the works of Michelangelo and Raphael. On his return to Siena, he produced several works, both in sculpture and painting, which gained him great reputation; and commenced his celebrated work executed in graffito in marble, the pavement of the cathedral at Siena, which has been engraved by Andrea Andreani. He also painted several pictures for the decoration of houses and churches, both in oil and distemper. Amongst the works by him may be mentioned:

Berlin. *Museum*. Madonna and Child.

Florence. *Pitti Pal*. Holy Family.


Munich. *Pinakothek*. Holy Family.

Rome. *Doria P*. Marriage of St. Catharine.

Siena. *Academy*. Madonna and Saints.

„ „ St. Catharine receiving the Stigmata.

„ „ *Pal. Pub*. Frescoes (on ceiling).

As an engraver, we have by him some excellent woodcuts; and he engraved some plates, both etched and with the graver only, which show the hand of a great master, although they may not be so pleasing to those who are accustomed to look for neatness of handling. He sometimes marked his prints with his name, *Micarino fe.*, and sometimes with a B, divided in the middle, thus . He died at Siena in 1551. We have the following prints by him:

Paulus III. Pontifex Maximus; without a name. 1515.  
An Old Man standing, and a Young Man lying down;  
*Micarino, fec.*

Three Academy Figures; without a name.

The Nativity; *after Titian*; a woodcut, fine.

The Virgin embracing the Infant Jesus; a woodcut, three tints.

St. Peter holding a Book and the Keys; a woodcut, in *chiaroscuro*.

St. Philip holding a Book and a Cross; *the same*.

St. Andrew, with his Cross; *the same*.

A Philosopher, with a Cloak, sitting; *the same*.

St. Jerome kneeling before a Crucifix; a woodcut.

Ten subjects of Alchemy, on the first is inscribed *Mecarivus de Siniis inventor*.

BECCARUZZI, FRANCESCO, was born at Conegliano, in the Friuli, and was a disciple of Pordenone, whose manner he followed: he painted with considerable reputation, both in oil and in fresco. Many of his works, in the churches and convents at Treviso, are described by Ridolfi. One of his best performances, according to that author, was the picture he painted for the church of the Franciscans, at Conegliano, representing St. Francis receiving the Stigmata, with several Saints. Beccaruzzi flourished in the 16th century.

BECERRA, GASPARO, a Spanish artist of great celebrity, was born at Baeza, in Andalusia, in 1520. He excelled as a painter, a sculptor, and an architect. The patronage bestowed on the arts by Charles V. induced Becerra to visit Rome for improvement; he went at a time when Michelangelo was in the zenith of his fame; and it is said by Palomino, that he had the advantage of studying under that great master. He was much influenced by the works of Raphael and of Daniele da Volterra. On his return, in 1556, he was taken under the protection of Philip II., and executed some works in fresco, in the palace at Madrid, which attracted general admiration. In 1563 he was appointed painter to the Court. He was one of the first reformers of the Spanish school, by introducing a superior style, founded on that of Buonarroti. Many of his works are in the public edifices at Madrid, Valladolid, Astorga, and Zamora. He died at Madrid in 1570. The designs of Becerra are very rare, and are much esteemed for the great care he bestowed on them; for he justly considered design as the foundation of painting. [For a full account of his works in the public buildings, see Bermudez's 'Diccionario historico.']

BECHÓN, J., a native of France, who flourished about the year 1670, engraved several plates of landscapes, executed in a clear, neat style.

BECK, AUGUST, a designer and painter, born at Basle, in Switzerland, in 1823, studied art at Dusseldorf; his works chiefly represent horses and battle scenes. From 1859 up to 1871 he drew for the illustrated paper of Leipsic. He died at Thun in 1872.

BECK, DAVID, was born at Arnheim (or Delft) in 1621. He had the advantage of being a scholar of Van Dyck, and became one of his ablest disciples. He was at least the most successful. King Charles

I. favoured him with his patronage, and he was appointed to instruct the Prince of Wales and Duke of York in drawing. Beck is said to have painted with unusual promptitude and facility, which, being remarked by the king when sitting to him, occasioned that monarch to tell him pleasantly that he believed he could paint if he were riding post. After passing some years in England, he visited Sweden, where he was received with distinction by Queen Christina, who appointed him her principal painter and chamberlain. Notwithstanding the flattering protection he received from the queen, his desire to revisit his native country prompted him to solicit permission to return to Holland, which he with difficulty obtained, under a promise to return. His attachment to his country prevented his fulfilling his engagement, and he died at the Hague in 1656.

BECKENKAMP, CASPAR BENEDICT, who was born, in 1747, in the valley of Ehrenbreitstein, near Coblenz, studied under his father and Jan Zick, at Coblenz. At first he devoted himself to painting landscapes, after C. G. Schütz; but afterwards changed to portraiture. He settled at Cologne, and imitated with success the style of painting of the old German masters. He died in that town in 1828. Several portraits by him are in the Wallraf Museum, Cologne. For the church of Santa Maria in Littore, Cologne, he painted a copy of a Pietà—once in that church, and now in the Städel Gallery—formerly ascribed to Schoreel, but now given to Mabuse.

BECKER, FERDINAND, was born at Gousenheim in 1846. He entered the studio of Steinle, at Frankfort, in 1868, and afterwards removed to Mayence, where he painted his most celebrated work, 'Juden im Dom.' He also illustrated the German 'Märchen.' He died in 1877.

BECKER, JAKOB, born at Dittelsheim, near Worms, in 1810, learned the rudiments of painting in his native town. He went to Dusseldorf in 1833, and painted under Schirmer first landscapes, afterwards romantic pieces, and finally genre, in which latter branch he especially excelled. In 1840 he became Professor at the Städel Institute at Frankfort, and was subsequently elected a member of the Academies of Berlin and Brussels. He died at Frankfort in 1872. Amongst his best works may be mentioned:

A Farmer's family praying for the sick mother.

Evening at the Well in the Westerwald.

The Warrior returning home.

The Wounded Poacher (*in possession of the Count Raczynski, Berlin*).

A Shepherd killed by lightning (*painted in 1844. Städel Institute*).

The returning home from the harvest-field (*engraved by Steifensand*).

BECKER, LOUIS HUGO, a painter and etcher, born at Wesel in 1834, studied landscape painting under Schirmer and Gude, at Dusseldorf, about 1852. He afterwards visited Westphalia, the Upper Rhine, the Moselle, Switzerland, Normandy, and the neighbourhood of the Baltic. In 1861 he obtained a medal at Metz. He died at Dusseldorf in 1868. Among his landscapes the most important are:

The Sacrifice of the Old Germans (*in possession of Gl. v. Gröben*).

The Passing Storm.

Sunday Morning.

The Shepherd on the Pasture.

Christmas Eve.

The Vine-crop on the Moselle.

**BECKER, PHILIPP JAKOB**, a German painter, was born at Pforzheim in 1763. At seventeen years of age he went to Rome, where he studied and formed his style under Raphael Mengs and Maron. In 1785 he returned to Carlsruhe, having acquired in Italy a high degree of skill in every technical requirement of his art. But he was wanting in poetic fancy, and did not succeed in any remarkable manner in oil-painting. He died at Erlenbad in 1829. He left a large number of drawings in crayons and sepia, many of them copies, but all admirable for the taste and finish displayed in their execution. He was for many years Director of all the collections of paintings and engravings of the Grand Duke of Baden.

**BECKET, ISAAC**. This artist was one of the earliest mezzotint engravers in England. He was born in Kent in 1653, and was bred to the business of a calico-printer; but becoming acquainted with Lutterel, who had made some progress in the art of mezzotint engraving, he learned from him the process, and executed in that way several plates, of which some are portraits. We have the following by him :

## PORTRAITS.

Sir Godfrey Kneller; from a picture by Kneller.  
Charles II.; after Kneller.  
James, Duke of York; after the same.  
Henry, Duke of Grafton; after T. Hawker.  
The Duchess of Grafton; after Wissing.  
Charles Melford; after the same.  
Sir Peter Lely; *Seipse, pinx.*  
George, Prince of Denmark; after Riley.  
Henry Compton, Bishop of London; after the same.  
Christopher, Earl of Albemarle; after Murray.  
George, Duke of Buckingham; after Verhelst.  
John Maitland, Duke of Lauderdale; after Riley.  
Henry, Duke of Norfolk.  
Thomas Cartwright, Bishop of Chester; very scarce.  
Lady Williams; full length.  
Adrian Beverland, drawn from a statue.

## SUBJECTS AFTER VARIOUS MASTERS.

The Virgin Mary and St. Joseph, with the Infant Jesus asleep, with two Angels; without name of painter.  
Time cutting the Wings of Love.  
A Landscape, with a Shepherd and Shepherds.  
The Dutch Schoolmaster; after Heemskerk.  
The Village Barber Surgeon; after J. Lingelbach.

**BECKMANN, KARL**, landscape and architectural painter, was born in 1799, at Berlin. He received his art education chiefly in the studio of Wach. During 1824 he spent a short time in Paris; and passed the period between the summer of 1828 and the spring of 1833 in Italy. He was afterwards appointed Professor of Architecture and Perspective to the Royal Academy of Berlin. For his pure art-tendency, although he was engaged in other departments, he was indebted to Wach, and his residence in Italy increased his powerful combination of form and colour, which give to those pictures of his, which treat chiefly of architectural subjects, such a solid vigorous stamp. He died at Berlin, in 1859. A 'View of the cloister of San Benedetto, near Subiaco, by him, is in the National Gallery at Berlin.

**BECKWITH, THOMAS**, a native of Yorkshire, was first apprenticed to a house-painter at Wakefield, but soon displayed talents as a portrait painter; he also made many drawings of the churches in the neighbourhood. He latterly resided at York, where he died in 1786. He published 'A Walk in and about the City of York.'

**BEDAFF, ANTONIE ALOISIUS EMANUEL VAN**, an

historical and portrait painter, was born at Antwerp in 1787. Three of his works, 'The first Meeting of the Estates at Dordrecht,' 'The Last Interview between the Prince of Orange and Count Egmont,' and 'The Confederation of the Nobles,' are in the Gallery at Haarlem. He died at Brussels in 1829.

**BEDUSCHI, ANTONIO**, a native of Cremona, born in 1576, was a scholar of Campi, whose manner he imitated. He is mentioned by P. Carasi, and two pictures, painted by him in his 26th year, are commended for the promise they give of future excellence: one is the 'Martyrdom of St. Stephen,' and the other a 'Pietà,' for San Sepolcro in Piacenza. The time of his death is not stated, but he was living in 1607.

**BEECHEY, GEORGE D.**, a son of Sir William Beechey, followed his father's profession. From the year 1817, he was a frequent exhibitor at the Royal Academy. About 1830, he went to India, where he attained great celebrity, and was made portrait painter and Controller of the Household to the King of Oude. A portrait of Hinda, an Indian lady whom he married, was exhibited in the Royal Academy, London, and created a great sensation at the time; but he died early, in India, about 1856.

**BEECHEY, SIR WILLIAM**, an English portrait painter, born in 1753, was a native of Burford in Oxfordshire. In early life he was placed with a solicitor at Stow, but becoming acquainted with some of the painters of the day, he took a fancy to art, and began the practice of portrait painting. In this he distinguished himself so much that he was patronized by George the Third, and was made portrait painter to Queen Charlotte, and lived much at Windsor as instructor to the princesses, who entertained the strongest regard for him to the end of his life. He was elected an Associate of the Royal Academy in 1793, and an Academician in 1798. He painted, in 1798, a 'Review of the Horse Guards,' in which the portraits of George the Third, the Prince of Wales, and the Duke of York, were introduced, and for which he was knighted. This picture is now at Hampton Court. He at one time attempted fancy subjects, and 'The Morning Star' and 'The Evening Star,' the portraits of his daughter Lady Grantley as Hebe, of Lady Georgina Bathurst as Adoration, are beautiful examples of his skill in this direction; but finding the painting of good likenesses was more profitable, he confined himself latterly to that style. He died at Hampstead, in 1839. In sixty-four years he sent no less than 362 portraits to the exhibitions of the Royal Academy.

Dulwich. *Gallery.* Portrait of Charles Small Pybus, M.P.  
" " Portrait of John Philip Kemble.  
" " Portrait of Sir P. F. Bourgeois, R.A.  
Hampton Court. } A Review of the Horse Guards  
Palace.  
London. *Nat. Gall.* Portrait of Joseph Nollekens, R.A., the sculptor.

The portraits of Sir William Beechey, which still adorn the public halls and family residences of the country, are celebrated for their truth to nature, and for the freshness of colour which they still retain.

**BEECK, JAN**, was born at Looz, and was a monk of the convent of St. Lawrence, near Liege, of which he became the abbot in 1509. He is considered, after the brothers Van Eyck, to be the most distinguished among the ancient painters of

Liege. He painted the greater number of the pictures in the church of his convent, and died in 1516.

**BEECQ, JEAN CHARLES DOMINIQUE**, a Dutch marine painter, who was born at Amsterdam about 1640, established himself in Paris about 1680, and became a member of the Academy in 1681. He died, probably in Holland, in 1722. Some of his sea-pieces have been engraved by Fouard.

**BEEKE, A. VAN**, who lived in the middle of the 17th century at Bodegraven, in Holland, was an excellent painter of fruit-pieces, dead birds, &c. In the Royal Gallery at Vienna is a still-life subject.

**BEELEDMAKER, FRANS**, the son of Jan Beeldemaker, was born at the Hague, in 1669, and was first instructed by his father; he then studied under Willem Doudyns, an historical painter of some celebrity. After passing some years in Italy, he returned to Holland, where he was employed in painting historical subjects and portraits. He was admitted a member of the Academy at the Hague. In 1717 he left the Hague and went to live near Rotterdam, where he died at a very advanced age.

**BEELEDMAKER, JAN**, a Dutch painter, was born at the Hague in 1630, and died in 1680. It is not said by whom he was instructed, but he excelled in painting boar and stag hunts. They are chiefly of small dimensions, and are frequently seen in England.

**BEERINGS, GREGORIUS**, was born at Malines about 1500, and died in 1570. He studied in Italy, and produced some good pictures of landscapes with architectural ruins; but being of dissipated habits, his talents were never fully developed.

**BEERSKI, Count de**, miniature painter, was a Russian nobleman, the owner of an estate near Moscow, who, on the accession of the Emperor Nicholas, was obliged to leave Russia on account of his liberal views. Being entirely ruined by his enforced exile, and having a taste for drawing, he took to miniature painting, residing in Paris, Hamburg, and London. At the Great Exhibition in 1851, some of his paintings were exhibited and obtained first-class honours. He emigrated to America in 1859, and died at Rochester, U.S., in 1869.

**BEERESTRAATEN, ALEXANDER**, is the name given to the author of three paintings, signed A. Beerstraaten, in the Galleries of Berlin, St. Petersburg, and Copenhagen. M. Havard denies his existence, and considers the Berlin and St. Petersburg pictures to be by the hand of Jan Beerstraaten, of whom Alexander is supposed to have been a brother.

**BEERESTRAATEN, JAN**, was born at Amsterdam in 1622, and was christened on the 31st of May in the old parish church. His father, Abraham Jans, a cooper, assumed the name of Beerstraaten, probably because he resided in the Beerenstraat. In 1642 Jan married Magdalena van Bronckhorst, who bore him five children. He finally died at Amsterdam, it is supposed, in 1687. Jan Beerstraaten is essentially an Amsterdam painter. He was born, painted, and died in that city; and it is in Amsterdam that his best works must be sought to this day. His pictures consist of coast-scenes and views in towns, with figures.

Amsterdam. *Gallery*. The Boatmen's House. I BEERESTRAATEN.  
 " " Ruins of the Old Town-Hall at Amsterdam. I BEERESTRAATEN.  
 " " Sea fight between English and Dutch. I BEERESTRAATEN.  
 " *Town Hall*. View of the Dam, Amsterdam. J. BEERESTRAATEN ET.

Amsterdam. *Town Hall*. View of Amsterdam taken from the Y. JOAN BEERSTRAATEN.  
 " *Six Coll.* The Chapel of St. Olof at Amsterdam. BEERSTRAET.  
 " *V. d. Hoop Coll.* Winter View. J. BEERSTRATEN. 1659.  
 Berlin. *Museum*. Winter Landscape. J. BEERSTRAATEN. 1664.  
 Paris. *Louvre*. The Old Port of Genoa. JOHANNES BEERSTRAATEN FECIT.  
 Rotterdam. *Museum*. The Old Town-Hall of Amsterdam (with figures, probably by *Lingelbach*).

(For further information, see 'L'Art et les Artistes Hollandais,' by Henry Havard, part iii., 1880.)

**BEESTEN, A. H. VAN**, a Dutch painter of portraits and bassi-rilievi, in which it is said that he excelled; but being a man of great modesty, he suffered others to turn his talents to their profit. He lived in the middle of the 18th century.

**BEGA, ABR. CORN.** See BEGEIJN.

**BEGA, CORNELIS PIETERSZ**, who was born at Haarlem in 1620, was the son of a sculptor called Peter Begijn (or Beggijn), and Houbraken tells us that he changed his family name to Bega, on account of some irregularities of conduct, which had occasioned his father to disown him. This is doubted by recent writers, who think that perhaps Bega is only another form of Begijn. Bega was a scholar of Adrian van Ostade; and though his pictures are not equal to the admirable productions of that master, they have sufficient merit to rank him amongst the most interesting artists of his country. His pictures, like those of Van Ostade, represent Dutch peasants regaling and amusing themselves, and the interiors of Dutch cottages. He treated those subjects with a most humorous delineation of character; and his pictures are deservedly placed in the choicest collections. He became a member of the Guild of St. Luke in 1654; and died at Haarlem in 1664, of the plague, caught while attending a lady suffering from that disease, to whom he was to have been married. The following are some of his best works:

Amsterdam. *Museum*. The Philosopher.  
 " Peasants' concert.  
 " *V. Hoop C.* An Interior.  
 Berlin. *Gallery*. Lady playing the lute.  
 " " Peasant Family.  
 " Alehouse.  
 Cassel. *Gallery*. Interior.  
 " The Chemist (signed and dated 1661).  
 Dresden. *Gallery*. Peasants dancing (signed).  
 Florence. *Uffizi*. Groups of players.  
 " " A man playing the lute.  
 " " A woman playing the lute.  
 Frankfurt. *Städel*. Interiors (three).  
 Munich. *Pinakoth.* Interior.  
 Paris. *Louvre*. Interior (signed and dated 1652).  
 Petersburg. *Hermilage*. Interiors.

He left about thirty-seven etchings, among which are the following:

An interior of an Alehouse, with three Peasants, one with a Goblet in his Hand.  
 A Sketch of two Peasants and a Boy.  
 The interior of a Dutch Cottage, a Man with a Pitcher, another Peasant with a woman and a Child.  
 A Man leaning on a Table, and his Wife suckling a Child.  
 A Company of five Men and Women regaling.  
 Company regaling, a Woman pouring out Wine.  
 Eight Peasants, two are playing Cards; very scarce.

**BEGARELLI, ANTONIO** (called by Vasari, BEGARINO). This artist is not introduced here as a painter, but rather as a designer and modeller,

whose works may rank with those of contemporary painters, with whom he seems to have been in close connection. He was born at Modena, about the year 1498, and is said to have been instructed by Giovanni dell' Abbate, the father of the painter Niccolò. Begarelli worked chiefly at Modena, where many churches are decorated with his plastic compositions in terra-cotta; and in his later years also at Parma. These are free standing figures, nearly life-size, grouped together above altars in the chapels, and apparently intended to replace pictures. This peculiar adaptation of plastic works was first used at Modena by Guido Mazzoni (died 1518), called Il Modanino, a highly-gifted artist of realistic tendencies. They form a speciality of Modenese art. The assertion that Begarelli was associated with Correggio seems to be incorrect. It has been supposed (by Vidriani, 1652), that Begarelli made the models from which Correggio painted many of his floating figures, and even instructed his friend in the art of modelling. Begarelli's figures have a far closer resemblance to those of the Ferrarese painter Garofalo than to those of Correggio. They have the same types as the former used, and his draperies are similarly arranged. Whilst Mazzoni's terra-cotta figures are painted in variegated colours, Begarelli painted them entirely in white. Vasari relates that "Michelangelo, when passing through Modena, saw many beautiful figures which the Modenese sculptor, Maestro Antonio Begarino, had made of terra-cotta, coloured to look like marble, which appeared to him to be most excellent productions; and, as that sculptor did not know how to work in marble, he said, 'If this earth were to become marble, woe to the antiques.'" Begarelli died in 1565.

J. P. R.

**BEGAS, KARL**, a German painter of historical subjects, genre, and portraits, was born at Heinsberg, near Aix-la-Chapelle, in 1794. Whilst yet a boy he evinced a talent for painting, in which he received some instruction from Philippart, whilst pursuing the usual course of study at the University of Bonn. In 1812 he went to Paris, where he passed eight months in the atelier of Gros. The King of Prussia, when in Paris in 1814 and 1815, appreciated the talents of Begas, and made him an allowance, which enabled him to visit Italy to study the works of the great masters. In 1825 he went to Berlin, where he fixed his residence, and became a member and professor of the Academy of Arts. He died there in 1854. His principal paintings are:

- Job and his Friends. 1816.
- Christ on the Mount of Olives. 1818. *In the Garrison Church at Berlin.*
- The Descent of the Holy Ghost. 1820. *In the Cathedral, Berlin.*
- Tobias and the Angel. 1826 (*engraved by Berger*).
- The Resurrection. 1827 (*engraved by Fischer*).
- Tobias and the Angel. 1827. *In the National Gallery, Berlin.*
- Lorelei. 1835 (*engraved by Mandel*).
- The Sermon on the Mount. 1842. *In the church of Landsberg.*
- The Transfiguration.
- Christ carrying his Cross.
- Henry IV. at the Castle of Canossa.
- Young Girl under an Oak Tree.

PORTRAITS.

- Himself, *in the Wallraf Museum, Cologne.*
- His Parents.
- Thorwaldsen, *in the "Berlin" Gallery.*
- Queen of Bavaria. Meyerbeer.

Cornelius.  
Ritter.  
Schadow.  
Humboldt.

Schelling.  
Bach.  
Bauch.  
Radowitz.

**BEGEIJN, ABRAHAM CORNELISZ, (OR BEGA)**, a native of Holland, born in 1650, painted landscapes and cattle, in the style of Berchem, and his pictures of those subjects are very justly admired. His pencil is light and free, and his colouring is very agreeable. His principal residence was at Berlin, where his works were highly esteemed, and, according to Houbraken, he was principal painter to the Elector of Brandenburg, afterwards King of Prussia. He also worked at the Hague. In several of the collections in Holland, the pictures of this master are placed among the most admired painters, and they are held in considerable estimation in this country. Many Continental galleries contain examples of his art; there are three in the Copenhagen Gallery; two in the Hermitage, St. Petersburg; the Dresden Gallery and the Louvre have each a 'Landscape with goats,' and the Berlin Gallery an 'Italian Landscape with cattle.' Unfortunately for Begeijn's reputation in England, his best works are here ascribed to Berchem, and are frequently altered to give a nearer approximation to that painter's manner. Begeijn died suddenly with the palette in his hand in 1697, at Berlin. Various forms of spelling his name occur.

**BEGER, LAURENTIUS**. According to Professor Christ, this artist was the nephew of Laurentius Beger, the celebrated German antiquary, who was librarian to Frederick William, Elector of Brandenburg. He engraved a set of twelve anatomical plates, taken from the designs in the book on Anatomy by Vesalius. He is also believed to have executed the greater part of the plates of antiquities, published by his uncle, entitled *The-saurus Brandenburgicus*. He flourished towards the close of the 17th century.

**BEHAM, BARTHEL, (BEHAIM, OR BEHEM)**, a German painter, and very eminent engraver, born at Nuremberg in 1502. He was the younger brother of the celebrated Hans Sebald Beham, and, according to Sandrart, resided chiefly in Italy, whither he had been sent by Duke William of Bavaria, to whom he had gone on being expelled from Nuremberg for his heretical opinions. He died in Italy, about 1540. The following are the pictures attributed to him by Rosenberg:

- Adoration of the Magi; an altar-piece with wings, painted with different subjects.
- Christ on the Cross, with Mary and John, and the Magdalene kneeling.
- The Virgin with the holy Child, standing on the Half-Moon, two angels crowning her; formerly an altar-piece with wings, painted with different subjects.
- Virgin with the holy Child at her breast, and St. Anna with two wings, painted with saints.
- Four small pictures, formerly wings of an altar-piece, SS. Afra, Paul the hermit, Antony of Padua, and Jacobus the elder.

[All these are at Donaueschingen, in the Royal Gallery.]

- Berlin. Christ on the Mount of Olives.
- " SS. Catharine, Paul, and Agnes, on a gold ground.
- " SS. Crispin and Crispianus, also on a gold ground.
- Carlsruhe. The Flagellation, with wings; painted with saints.
- Nuremberg. Christ bearing His cross.
- Stuttgart. The Entombment.
- " St. Bruno.
- Cologne. St. Jerome in Cardinal's habit.

- Prague. Portrait of the Duke of Bavaria and his wife.  
 Augsburg. Portrait of Duke Otto Henry.  
 Sigmaringen. Wings of an altar-piece; painted with whole-length figures of saints.  
 Wurtsburg. SS. Christopher and Andrew.

Waagen mentions two more, the principal being a Trinity with Mary, Andrew, and angels, and at Schleissheim are the portraits of all the princes and princesses of the reigning family; fifteen in number. We believe some of these works mentioned above are doubtful.

He is, however, more a designer in engraving than a painter, and may be considered as having been one of the most excellent draughtsmen and skilful engravers of the German school. Many of the plates by this master being without any designating mark, has led occasionally to some difficulty and mistake. The prints that bear his signature are marked *BB.* sometimes, and are dated from 1520 to 1533. The following list gives his engravings on the best authority, that of Herr Rosenberg already quoted:

## PORTRAITS.

- Louis, Duke of Pavia.  
 Bust of Erasmus Baldernan. 1535.  
 Bust of Leonard van Eck.  
 The Emperor Charles V.; marked *BB.*  
 Ferdinand I.; same mark.

## VARIOUS SUBJECTS.

1. Adam and Eve. Adam holds a flaming sword in his right hand, and takes the apple from Eve with his left.
- 2, 3, 4. Three small prints.
5. Mary with the holy Child. A skull at the right.
6. " " " " at a window A vase with flowers.
7. " " " " a parrot in the Child's hand.
8. " suckling the Child at an open window. This and some others of the above not certainly meant for the Madonna.
9. Mary with the Child sitting on a rock.
10. Head of Christ with the crown of thorns.
11. St. Christopher.
12. St. Chrysostom's penance: the Mother and Child in the background.
13. St. Severinus, with crosier.
14. Apollo and Daphne.
15. Hercules.
16. A naked man, possibly Neptune.
17. " " with a sword.
18. Triumph car, of Mars and Venus (?), with other figures.
19. Cupid partially clothed, riding on a dolphin.
20. " " " " a globe, over a landscape.
21. Flora.
22. A Nereid riding on a Triton, towards the left.
23. " " " " towards the right.
24. Fight of water-gods.
25. A Sibyl with book; before her a child with a torch; after *Raphael.*
26. The Judgment of Paris.
27. The Rape of Helen; a compo. of thirteen figures.
28. Lucretia.
- 29, 30. Also Lucretia.
31. Cimon nourished by his daughter.
32. Cleopatra with the snake at her breast.
33. Fight of naked men; thirty-four figures; on a label "Titus Gracchus."
34. " " " " eighteen figures.
35. " " " " twenty-two figures. These three prints are in the form of frieses. They are the master-work of Barthel Beham, and may be considered the most excellent works in point of drawing of the early German school.

## ALLEGORIES, &amp;C.

36. A naked woman sitting on a shirt of mail. (Valour?)
37. A sitting female figure; inscribed, 'Cognitio Dei.'
- 38, 39, 40. A child sleeping, with one, three, and four death's heads. 'Mors Omnia Æquat' on the last.
41. A naked woman sitting on the ground, looking at a dead child. A naked man standing on the left; very curious. A long inscription from Eccles.
42. Woman with hands and feet tied, with a child; inscribed 'Der Welt Lauf.'
43. Death surprising a woman on a bed.

Thirteen other allegoric miniatures, or of subjects taken from actual life, peasants or soldiers. Also thirty-one representing genii, ornaments, and heraldic matters. Altogether, with the portraits, ninety-two copper engravings. No woodcuts. W. B. S.

BEHAM, HANS SEBALD, a distinguished German engraver, was born at Nuremberg in 1500. He was the elder brother of Barthel Beham, and is also classed by the collectors among what they denominate the Little Masters on account of their prints being generally small. Hans Sebald Beham engraved on copper, drew on wood, and some few etchings have been attributed to him. He possessed considerable genius, and a ready invention. His drawing of the figure is generally correct, and the airs of his heads and turn of his figures, though rather clumsy, have great style. His copper-plates are executed entirely with the graver, in a wonderfully neat and delicate manner; and his woodcuts are remarkably free and spirited. In the early part of his life, he lived at Nuremberg, during which time he marked his plates with a cipher, composed of the three letters, *H. S. P.*, and dated from 1519 to 1530. He was expelled for heresy, and afterwards resided at Frankfort, when he changed his mark to a cipher composed of *H. S. B.*, and dated from 1531 to 1549. He died in 1550, at Frankfort. **ISB** Examples of his works as a painter are very scarce. In the Louvre, Paris, there is a table with four scenes from the Life of David, and there are five miniatures by him in the prayer-book of the Cardinal Albrecht of Brandenburg, in the Library of Aschaffenburg. His works on copper are very numerous; the following list is as detailed as the necessary limit of this work will permit:

## PLATES WITHOUT THE CIPHER,

- Engraved at Nuremberg, and dated from 1510 to 1530.*  
 Adam and Eve in several designs; five small plates. 1519.  
 St. Jerome, with a Cardinal's Hat and the Lion. 1519.  
 The Virgin suckling the Infant Jesus. 1520.  
 The Virgin, with a Glory, standing, holding the Infant Jesus. 1520. Six of the Virgin in all.  
 The Death of Dido; *Regina Didonis imago.* 1520.  
 St. Anthony, Hermit, writing. 1521.  
 St. Sebald seated between two trunks of trees, and holding in his right hand the model of a church. 1521.  
 Two Peasants playing on the flute and bagpipe; very small.  
 Two Peasants, Man and Woman, dancing. 1522; very small.  
 A Triton carrying a Nereid on his shoulders. 1523; very small.  
 A Woman sitting on a Lion. 1524.  
 A Young Man and Woman embracing. 1526.  
 The Death of Cleopatra. 1529.  
 Combat of the Greeks and Trojans; very small, friese.  
 Combat of Achilles and Hector; same.  
 Judith with the head of Holofernes; her maid beside her.

## PLATES WITH THE CIPHER.

*Engraved at Frankfort, and dated from 1531 to 1549.*

- Adam and Eve, behind them a stag. 1536.  
 Adam and Eve in Paradise, with the Serpent presenting the apple. 1543; very fine.  
 The Emperor Trajan, with his army, listening to the complaint of a woman against his son. 1537.  
 Melancholy; inscribed *Melencolia*. 1539; in emulation of *Albrecht Dürer*.  
 Patience; inscribed *Patientia*; on a tablet is written, *Sebaldis Beham Noricus faciebat*. 1540.  
 Fortuna; a woman holding a palm and a wheel. 1541.  
 Infortunium; a woman stopped by an evil genius with a lobster. 1541.  
 A Young Woman, with a buffoon, presenting fruit; an etching. 1540.  
 Four very small plates of the Four Evangelists, with wings. 1541.  
 Twelve small plates of the Labours of Hercules; inscribed *Ærumna Herculis*; dated from 1542 to 1548.  
 An Ensign and a Drummer. 1544.  
 The Roman Charity, with a German inscription. 1544; fine.  
 The Arms of Beham. 1544.  
 Bust of Domitia Calvilla, with the Emperor Trajan; after *Antique Medals*. 1546.  
 The Twelve Months of the Year, each represented by a Man and Woman dancing; two Months on one plate; six small plates. 1545. Added to these are four Village Merry-makings, and many peasant subjects; very small.  
 The twelve Apostles. Very small set of twelve.  
 Days of the week with their planets. Eight pieces.  
 The Liberal Arts. Set of seven allegorical figures.  
 Two couples making love and a buffoon. Very small, little more than two inches long. This is said by Bartsch, No. 212, to be one of his most beautiful miniature engravings. The two shields of arms, one with a cock, the other an eagle, are also among his finest in execution.  
 The Judgment of Paris; *Judicium Paridis*. 1546; fine.  
 Death walking with a lady; inscribed *Omnem in homine*, &c. 1547; fine.  
 A Man trying to pull up a tree; inscribed *Impossibile*, 1549.  
 The Virgin holding the Infant Jesus in her arms, with a parrot and an apple; *S. Maria*. 1549. This and a good many others he copied from his brother Barthel, the sale for whose works must have been enormous.

## WOODCUTS,

*Which are sometimes marked with the one and sometimes with the other of his two ciphers. These are of all sizes, from two inches to four feet long, four or more sheets being put together.*

- Public controversy between Luther and a Roman theologian: many people listening.  
 The Fountain of Youth; a superb composition of great length; one of his finest inventions.  
 The Cavalier and nine wives.  
 The Bath: many women and children bathing (round).  
 Military fête in honour of Charles V. at Munich. Very large.  
 The Patriarchs with their wives and children; ten prints.  
 Fourteen Cæsars, busts, on three sheets.  
 An immense series of the costumes of monks.  
 A Village Fair, with a steeple and a clock; large friese; very scarce.  
 A March of Soldiers; large friese, in four sheets; very scarce.  
 Another, same size; full of figures.  
*Biblicæ Historiæ*—Comprising three hundred and forty-eight prints, of which the greater part have figures on both sides.  
 For a full account of his works see Bartsch, tom. viii. Also Adolf Rosenberg. Sebald and Barthel Beham, Leipsic, 1875.

W. B. S.

BEICH, JOACHIM FRANZ, was born at Ravensburg, Wurtemberg, in 1666. He was the son of Wilhelm Beich, a painter of little celebrity, from whom he received his instruction in the art.

He excelled in painting landscapes and battles. His best works are in the palaces of the Elector of Bavaria, in whose employment he was for several years; among these are several large pictures of the battles fought in Hungary by the Elector Maximilian Emmanuel. With the permission of his patron, he visited Italy, and made many drawings from the beautiful views in that country. His landscapes exhibit very pleasing scenery, and he appears to have imitated, in the arrangement of his pictures, the tasteful style of Gaspar Poussin. He died at Munich, in 1748. The Vienna Gallery has two landscapes by him, and the Munich Gallery has four. The latter gallery also possesses his portrait by Des Marées—"painted in 1744, when he was 78 years old." As an engraver, he has contributed several charming etchings to the portfolios of collectors. We have by him four sets of landscapes, with figures and buildings (amounting together to twenty-six plates), etched with great spirit and facility.

BEIJER, J. DE. See DE BEIJER.

BEIJEREN, ABRAHAM VAN, a painter of still-life, flourished at the Hague from about 1650 to 1670. His favourite subjects are fish, but he also adorns his pictures with flowers and fruit, and gold and silver vessels. The Galleries of Berlin, Dresden, the Hague, Rotterdam, and Amsterdam have each a work of this nature, each signed A. V. B. - He is by some called Albert van Beijeren; but this is asserted by Kramm to be an error.

BEIN, JEAN, a French engraver, born at Strasbourg in 1789, was a pupil of David and of Regnault, and entered the *École des Beaux-Arts* in 1812. He engraved the Niccolini Madonna after Raphael, the original of which is in the collection of Earl Cowper at Panshanger, 'The Marriage of the Virgin,' after Vanloo, for the Musée Royal, and plates for the Coronation of Charles X., and Gavard's *Galleries de Versailles*. Bein died in Paris in 1857.

BEINASCHI. See BENASCHI.

BEISSON, FRANÇOIS JOSEPH ETIENNE, a French engraver, born at Aix, was a scholar of Wille. He engraved several subjects after the Italian masters for the *Galerie du Musée*, and 'Susannah at the Bath,' after Santerre. He died in Paris in 1820.

BETTLER, MATTHIAS. See BETTLER.

BELBRULE, T., a French engraver on wood, flourished about the year 1580. *Papillon* mentions some cuts of ornamental flowers very delicately executed by him.

BELIN DE FONTENAY, JEAN BAPTISTE (mis-called BLAIN de FONTENAY), a French artist, born at Caen in 1654, was the son of a painter named Louis Belin, and a pupil of Monnoyer, better known as Baptiste, whose daughter he married in 1687, in which year he was received into the Academy. He painted flowers and fruit in the manner of his master. He had a delicate pencil and a good eye for colour; he painted insects with great exactness, and finished all his pictures carefully. He was employed by Louis XIV.—who gave him lodgings in the Louvre and a pension of 400 livres—at Fontainebleau, Versailles, and at the Gobelins. Belin de Fontenay died in Paris in 1715. Two flower-pieces by him are in the Louvre. His son, JEAN BAPTISTE BELIN DE FONTENAY, who was born in Paris in 1688, and died there in 1730, also painted flowers with much success.

BELJAMBE, PIERRE GUILLAUME ALEXANDRE, a French engraver, was born at Rouen in 1759, and



died about 1820. He engraved some plates of fancy subjects, from the contemporary painters of his country, and a few prints for the collection of the Palais Royal; among others the following:

Portrait of Pilatre de Rosier.

Portrait of Jean Sylvain Bailly, Mayor of Paris; after C. Monet.

Cupid reposing on the breast of Psyche; after J. B. Regnault.

La petite Jeannette; after J. B. Greuze.

The Circumcision; after Gio. Bellini; for the Orleans Collection.

The Adoration of the Magi; after Carlo Cagliari; for the same.

The Holy Family; after Michelangelo; for the same.

BELKAMP, JAN VAN, a Dutch artist, who passed the greater part of his artistic life in England, where he was much employed in copying the pictures in the Royal Collection, and died in 1653. Some are still in the Royal Collection; and at Drayton there were formerly portraits of Henry VII. and Henry VIII., copied from a large picture by Holbein, which was burnt at Whitehall.

BELL, Lady, the sister of William Hamilton, R.A., received instruction from her brother and from Sir Joshua Reynolds. She delighted in copying the pictures of the latter, and was happy in her transcripts. She also copied pictures by Rubens in Carlton House, among which was a 'Holy Family' which was much praised. She married Sir Thomas Bell, Sheriff of London, whose portrait she painted, and died in 1825.

BELL, ROBERT CHARLES, an engraver, was born at Edinburgh in 1806. He was a pupil of John Bengho, and at the same time attended the classes at the Trustees' Academy, Edinburgh, then under Sir William Allan, R.A., P.R.S.A. Among several pictures for the Royal Scottish Association, he engraved 'The Widow,' after Sir W. Allan, and 'The Expected Penny,' after A. Fraser; he also executed a number of engravings after Mulready, Wilkie, Leslie, Faed, and other well-known artists, for the 'Art Journal.' His last work was a large plate after Sir W. Allan's picture, 'The Battle of Preston Pans,' which he completed only a short time before his death. In his earlier days he executed a considerable number of vignette portraits, of which those of Professor Wilson and Dr. L. Brunton were among the best. He died in his native city in 1872.

BELL, WILLIAM, who was born at Newcastle-upon-Tyne, about 1740, came to London about the year 1768, and was among the first who entered as students in the Royal Academy. In 1771 he obtained the gold medal, for a picture representing 'Venus soliciting Vulcan to forge arms for Æneas.' He was much patronized by Lord Delaval, for whom he painted two 'Views of Seaton Delaval,' and several portraits of the family. He died at Newcastle, about 1804.

BELLA, STEFANO DELLA. See DELLA BELLA.

BELLANGE, JACQUES, a French painter and engraver, was born at Nancy, in 1594. He first studied under Claude Henriot, and afterwards went to Paris, where he became a scholar of Simon Vouet. He painted, amongst other works, a 'Conception' for Notre-Dame at Nancy, where he died in 1638. As an engraver, he has certainly been treated with unmerited severity by Basan, who says "that he was a bad painter, and a worse engraver." Although he cannot be classed among the ablest artists of his country, yet his plates, though executed in rather a singular style, possess con-

siderable merit, particularly for their general effect. His point is free and masterly, and he arranged his masses of light and shadow with more than usual intelligence. His drawing is not very correct, and there is an appearance of affectation in the turn of his figures, which is not unfrequently discernible in the works of his countrymen. The following are his principal plates:

The Annunciation.

The Holy Family, with St. Catharine and St. John.

The Adoration of the Magi.

The Resurrection of Lazarus.

Christ bearing his Cross.

The dead Saviour lying on the knees of the Virgin Mary.

The Three Marys going to the sepulchre.

The Magdalene, half-length.

St. John the Baptist in the wilderness.

The Martyrdom of St. Lucia.

The Death of Virginia.

Adonis carrying Diana on his Shoulders.

BELLANGÉ, JOSEPH LOUIS HIPPOLYTE, a French battle painter, was born in Paris in 1800. His art was influenced by the wars of the first Napoleon, and while a youth, he produced several military drawings in lithography. He afterwards pursued his systematic studies under Gros, and with the exception of some portraits, devoted himself exclusively to battle-pieces. In 1824, he received a second class medal for an historical picture, and in 1834 the decoration of the Legion of Honour, of which Order he was made an officer in 1861. He also gained a prize at the Paris Universal Exhibition of 1855. He died in Paris in 1866. Amongst his works are:

The Entry of the French into Mons.

The Day after the Battle of Jemappes.

The Passage of the Mincio.

The Battle of Fleurus (at Versailles).

A Duel in the Time of Richelieu.

The Battle of Wagram (at Versailles).

The Taking of Tenia de Muzaia (in Salon of 1841, and now at Versailles).

Taking Russian Ambuscades (1857).

Episode of the Taking of the Malakoff (1859).

The Two Friends—Sebastopol, 1855 (exhibited in Salon of 1861, at London in 1862, and at Paris in 1867).

The Soldier's Farewell (in Leipsic Museum).

The Soldier's Return (in Leipsic Museum).

The Return of Napoleon from Elba (in Salon of 1864, and Paris Exhibition, 1867).

The Cuirassiers at Waterloo (in Salon of 1865, and Paris Exhibition, 1867).

The Guard dies (in Salon of 1866, and Paris Exhibition, 1867—his last work).

BELLANGER, J. A. Basan mentions this amateur engraver as having etched some plates from his own designs with considerable taste, intelligence, and correctness, and a few plates after Raphael, among which are the 'Miracle of the Loaves and Fishes,' and the 'School of Athens.'

BELLAVIA, MARC ANTONIO, was a painter and engraver. About 1600, he executed several plates after the manner of Annibale Carracci, which have been attributed to that artist. The most important are:

The Adoration of the Magi.

A Rest in Egypt.

Romulus and Remus.

BELLE, ALEXIS SIMON, a French portrait painter, was born in Paris in 1674, and was a pupil of François de Troy. He died in Paris in 1734.

BELLE, CLÉMENT LOUIS MARIE ANNE, a French historical painter, and son of Alexis Simon Belle, was born in Paris in 1722. He studied under Marie Nicole Hortemels, his step-mother, and Fran-

çois Lemoine, and in 1761 was received into the Academy, of which he became professor in 1765 and rector in 1790. He was likewise inspector at the tapestry manufactory of the Gobelins, where he died in 1806.

BELLE, LA. See LA BELLE.

BELLECHOSE, HENRI, 'de Brabant,' is recorded to have been a painter and valet, to Jean 'sans peur,' in 1415, and in the same year he was employed by the Chartreuse of Dijon to paint two pictures—the 'Life of St. Denis,' and the 'Death of the Virgin.'

BELLEGGAMBE, JEHAN, is a painter who has remained, until recently, in obscurity. What we now know concerning him is due to the research of M. Wauters, Dr. Escallier, and others. Bellegambe was born, apparently at Douai, about the year 1470. He studied art, it is supposed, under one Jean Gossuin. He is recorded to have resided in Douai from the year 1504 to 1531, and furthermore to have executed works for the churches of St. Amé and of the Dominicans, as well as for the town. The only authentic work by him is a polyptych in the church of Notre Dame at Douai. It was formerly in the abbey church of Anchin, and subsequently came, in parts, into the possession of Dr. Escallier, who presented it, as a whole, to the church of Notre Dame. This work, which is a very interesting example of Flemish art of that period, was formerly ascribed to Memling. It represents the Trinity, the Virgin, St. John the Baptist, and numerous saints; and on the exterior, the abbot, the prior, and several monks, together with SS. Charlemagne and Benedict. Bellegambe is mentioned by Vasari in a list of important painters of the Low Countries.

BELLERS, WILLIAM, an English landscape painter, was a frequent contributor of 'Sunsets,' &c., to the exhibitions at the Society of Arts; and in 1774 published with Boydell a series of views of the 'Cumberland Lakes.' Some of his landscapes were etched by Canot and other French engravers.

BELLEVOIS, H., (or BELVOË,) was a painter of marine subjects, seaports, and storms at sea. It is not mentioned by whom he was instructed, but his style of painting indicates that W. van de Velde and Backhuisen were his models. He resided at Hamburg, where he died in 1684.

BELLI, JACQUES. See BELLY.

BELLI, MARCO, a follower of the Bellini, lived in the early part of the 16th century: of his life or death nothing certain is known, excepting that he is the painter of a 'Circumcision' in the Rovigo Gallery.

BELLIER, JEAN FRANÇOIS MARIE, portrait painter to Marie Antoinette, Queen of France, was born in Paris in 1745. He painted the panels of the carriage for the coronation of Louis XVI., and worked with Barthélemy upon the ceilings of the Louvre. He died in Paris in 1836.

BELLINI, BELLINI. See BELLINIANO.

BELLINI, FILIPPO, was a native of Urbino, and flourished about the year 1594. Almost unnoticed in the history of art, he is stated by Lanzi to have possessed uncommon capacity. He was a follower of the style of Federigo Baroccio, and one of the most successful of his imitators, as appears in his picture of the 'Circumcision,' in the Basilica of Loretto, and in the 'Marriage of the Virgin,' in the cathedral at Ancona. Amongst his most important works are fourteen pictures of the works of 'Charity,' in the Chiesa della Carità at Fabriano,

and the 'Martyrdom of St. Gaudenzio,' in the Conventuali di M. Alboddo.

BELLINI, GENTILE, the eldest son of Jacopo Bellini, was probably born at Venice about 1427, but no register of his birth has been found. He learned his art from his father, and is supposed to have settled in Venice as early as 1460. His first known picture painted there is of 1464, when he received the commission to paint the doors of the great organ at San Marco, still to be seen in a gallery leading from San Marco to the Ducal Palace. Of a similar date are the four gigantic figures of SS. Mark, Theodore, Jerome, and Francis d'Assisi, painted in tempera in San Marco. In 1465, Gentile finished the 'Apotheosis of Lorenzo Giustiniani, first Patriarch of Venice,' for Santa Maria dell' Orto, and now in the Academy of that city. In 1474, he was appointed to decorate the Great Hall of Council, but all his paintings there, as well as those of his brother Giovanni, perished in the fire of 1577. Some pictures by Gentile Bellini, having been carried to Constantinople by some Turkish merchants, were shown to the Sultan Mahomet II., who applied to the senate of Venice to permit the painter to visit his court, where, in 1479, he was received with particular favour, and painted the portraits of the Sultan and Sultana, which were regarded as prodigies by the Turks. He was honoured with the order of knighthood, and presented with a gold chain and medal. On his departure to return to Venice, the Sultan gave him letters to the Republic expressive of his satisfaction, and the senate bestowed on him an honorary stipend for life. At some period of his career he visited Rome, and brought back with him volumes of various designs, which he afterwards bequeathed to his pupils Ventura and Girolamo. He died in 1507. Of his works the following may be noticed:

- Milan. *Brera.* The Sermon of St. Mark (1507) (finished after Gentile's death by his brother Giovanni).  
 Paris. *Louvre.* Portraits of two men (in one frame), formerly supposed to be those of Giovanni and Gentile Bellini.  
 Venice. *Academy.* The Procession in the Square of St. Mark (1496).  
 " " The Miracle of the Holy Cross (1500).  
 " *Correr Mus.* Portrait of the Doge Foscarini (early work).  
 " *Sir A. H.* Portrait of the Sultan Mahomet II. *Layard.* } (1480).

BELLINI, Cavaliere GIACINTO, born at Bologna, in the early part of the 17th century, was a scholar of Francesco Albani. On leaving the school of that master, he was taken under the protection of the Count Odoardo Pepoli, by whom he was sent to Rome with Francesco Carracci, for the advantage of study. He was not long at Rome before he discovered an ability that recommended him to the patronage of Cardinal Tonti, who was so satisfied with his performances, that he procured him the knighthood of the order of Loretto. He painted in the manner of Albani, and his pictures possess much of the graceful style of that esteemed master. He was living in 1660.

BELLINI, GIOVANNI, was the younger son of Jacopo and the younger brother of Gentile Bellini. "Nothing is known of the birth-place or birth-day of this great painter."—*J. A. Crowe.* The Berlin Gallery Catalogue says, he was born "at Rome or Venice, in 1426-27." He first learned his art from his father, and up to 1472 continued to paint in

tempera: his early works show his father's influence, but his later productions evince a Mantegnaesque feeling. His earliest known picture was executed, it is said, in 1464. Soon after 1472 Giovanni painted in tempera the *chef-d'œuvre* of the 'Virgin and Child, with SS. Thomas Aquinas, Gregory, Jerome, Catharine of Siena, Mary Magdalene, and other Saints, with three figures of boys singing from a book,' for the church of SS. Giovanni e Paolo, Venice, said by Vasari "to be one of the best creations up to this time in Venice." This painting was formerly in the Cappella del Sacramento, by the side of Titian's 'Peter Martyr,' but both these masterpieces most unfortunately perished by fire in 1867. Soon afterwards he executed the immense altar-piece of the church of San Domenico, Pesaro, of which the centre panel represents the 'Coronation of the Virgin,' with life-sized figures of 'Christ crowning His Mother, who is accompanied by SS. Peter, Paul, Jerome, and Francis.' In pilaster niches on each side of the above, are eight figures of saints, each two feet in height, and these rest on a predella with seven subjects, viz., the 'Conversion of St. Paul;' the 'Martyrdom of St. Peter;' the 'Nativity;' 'St. Jerome penitent;' 'St. Francis receiving the Stigmata;' and two subjects taken from the life of St. George. Giovanni had laboured for many years to perfect himself in the use of the new medium of oil, before he produced, about 1476, for a chapel in San Giobbe, the splendid 'Virgin and Child, with SS. John the Baptist, Francis, Job, Louis, Sebastian, and Domenick;' which is said by Sansovino to have been the first masterpiece in oil Giovanni publicly exhibited in Venice, and which is now in the Academy of that city. In 1479 Giovanni was named by the State to take the place of his brother Gentile in the decoration of the Great Hall of Council, at Venice; and in 1483 he was appointed Painter to the Government, and in this capacity painted the portrait of the Doge Giovanni Mocenigo, which is now in the Correr Collection, Venice. Although in the service of the State, he yet found time to execute the 'Resurrection of Christ,' for the cathedral of Vicenza, in 1483; and other works. Giovanni Bellini was now at the height of his fame, and laboured most energetically both at his public and private commissions. In the year 1488 he commenced the seven designs which he furnished for the Hall of Council, and which represented different episodes in the history of Venice and of her Doges. In that same year he finished the great altar-piece given by the Doge Agostino Barbarigo to the nuns of Santa Maria degli Angeli, at Murano, and now in the church of San Pietro Martire, representing the kneeling Doge, in full ducal robes, being presented to the Madonna and Child, by SS. Mark and Augustine. In 1483 the Council of Ten had conferred upon Giovanni the title of 'Pittore del Domino,' and had granted him an exemption from the dues of his guild, hoping thus to increase his zeal for the completion of his frescoes in the Hall of Council; but finding that he did not advance as quickly as had been hoped, in 1488 they gave him Luigi Vivarini as a rival; this not proving sufficient incentive, he was threatened by the Council in 1494 with the competition of Perugino. In 1490 Giovanni painted the frescoes for the tomb of the Senator Onigo, in San Niccolò, Treviso, which were assigned to Antonello, by Ridolfi; and in about 1501 he produced the 'Baptism of Christ,' in the church of Santa

Corona, Vicenza. The life-size 'Virgin and Child, with Saints,' in Santa Zaccaria, Venice, where the artist left the traditional treatment of this subject, and produced something more allied to the modern school, was painted in 1505. It was about this date that Albrecht Dürer came to Venice, and met with a cordial welcome from Bellini, who even asked for some picture from his hand, and in his letters to Pirkheimer, Dürer cannot sufficiently praise the kindness and attentions he received from the famous Venetian painter, who was then so universally praised and sought after by the greatest personages of the period. Amongst many others, Isabella of Mantua had begged him for a picture, which he consented to furnish, though it is now doubtful what was its subject, and where it at present exists. As a portrait painter Giovanni has gained great fame, and produced many specimens of his skill. The Uffizi Gallery possesses a portrait which is said to be his own, although it differs from that in the gallery of the Capitol, at Rome, which most resembles the medal of the artist engraved by Camelio. In 1507 he finished his dead brother Gentile's picture of the 'Sermon of St. Mark,' in the school of the same name, which had been expressly bequeathed to his care by Gentile. From this last-named year until the close of his career, Giovanni continued to produce the numerous pictures now met with in nearly all the larger English and Continental Galleries: they were executed either by himself or with the aid of his numerous pupils, amongst whom can be named Titian, Giorgione, Carpaccio, Cima, Basaiti, Luigi Vivarini, Previtali, Sebastiano del Piombo, and Antonello da Messina. In November, 1516, Giovanni Bellini died, and was buried by the side of his brother Gentile, in the church of SS. Giovanni e Paolo, Venice. The following is a list of his most important works:

Alwick. <i>Castle.</i>	Feast of the gods, <i>Painted in 1514.</i>
Bergamo. <i>Carrara.</i>	} Madonna.
Academy. }	
Berlin. <i>Gallery.</i>	Pietà
" "	Pietà (No. 4).
" "	Pietà (formerly ascribed to Mantegna), (No. 28).
" "	Madonna and Child (No. 10).
" "	Madonna and Child (signed JOHANNES BELLINUS), (No. 11).
Castle Howard.	Circumcision.
Dresden. <i>Gallery.</i>	Portrait of the Doge Loredano (Crown and Cavalcaselle ascribe this to Catena).
Florence. <i>Uffizi.</i>	Portrait of an old man.
" "	Portrait of himself.
" "	Dead Christ.
London. <i>Nat. Gall.</i>	The Doge Leonardo Loredano (signed).
" "	Madonna and Child (signed).
" "	The Agony in the Garden (early work).
" "	St. Peter Martyr (signed).
" "	Landscape with the death of St. Peter Martyr (signed).
" "	Madonna and Child.
Madrid. <i>Eastlake Coll. Museum.</i>	Madonna and Child with St. Ursula and the Magdalene.
Milan. <i>Brera.</i>	Madonna (dated 1510).
" "	Pietà.
Naples. <i>Museum.</i>	Transfiguration (Painted after 1472, one of his earliest oil-paintings).
Paris. <i>Louvre.</i>	Holy Family (signed).
Rome. <i>Barberini P.</i>	Madonna ('probably by Pasqualino' —Crown and Cavalcaselle).
" "	Borghese P. Madonna.
" "	Capitol. Portrait of himself.
Petersburg. <i>Hermitage.</i>	Madonna and Saints.

Vienna.	<i>Belvedere.</i>	A young woman with a looking-glass, called a Venus ( <i>painted in 1515</i> ).
"	"	Presentation of Christ in the Temple.
Venice.	<i>Academy.</i>	Madonna with Six Saints ( <i>ab. 1476</i> ).
"	"	Madonna ( <i>dated 1487</i> ).
"	"	Madonna — 'of the Admiralty Magistrate' ( <i>retouched</i> ).
"	"	Allegories.
"	"	Madonna and the Sleeping Christ.
"	"	Madonna and SS. Paul and George.
"	"	Madonna with the Magdalene and St. Catharine.
"	<i>Correr Mus.</i>	Portrait of Doge Giovanni Mocenigo.

BELLINI, JACOPO, or GIACOMO, who was born at Venice about 1400, was a pupil of Gentile da Fabriano, whom he accompanied to Florence in 1422; and who stood godfather to his first child. Whilst in that city, in 1423, he had an altercation and fight with one Bernardo di Ser Silvestri, son of a notary, and to avoid any private revenge being taken on him, he left Florence for about a year; of this absence, however, his adversary took a cowardly advantage, and procured a judgment against him, so that on Bellini's return he had to purge himself of contempt of court by a fine and public penance, which he performed in 1425. Soon after this he returned to Venice. He resided in Verona from 1430 to 1436: but the frescoes he, with the assistance of his two sons, Gentile and Giovanni, executed there for the Brotherhood of St. John the Evangelist, representing the 'Life of Christ and the Virgin,' have perished. After again returning to Venice, he left for Padua, where he and his sons opened a workshop, and all painted together. From that city he married his daughter Nicholisia to Andrea Mantegna, and he seems to have lived there from 1444 to 1460, but the exact date of his death is uncertain. Only two—much injured—panel-pictures by Jacopo remain to us. They both represent the 'Madonna and Child;' one is in the collection of Count Tadini at Lovere, near Bergamo, the other is in the Academy at Venice. There are frescoes by him still extant in Verona; a 'Crucifixion' is in the Archiepiscopal Palace. He excelled in portrait painting, and among those who sat to him were Lusignano, king of Cyprus, and the Doge Cornaro. Jacopo's fame as an artist rests chiefly on his sketch-book, which is now in the British Museum. It is signed and dated 'Venice 1430.' In this sketch-book are many subjects from the Old and New Testament, intermingled with studies of mythology and scenes from country-life: they are executed with the pencil and tinted with *terra verde*, but, unfortunately, are not well preserved. Though an excellent painter, he is chiefly known as the father of the renowned Gentile and Giovanni Bellini, and as the father-in-law of the celebrated Mantegna.

BELLINIANO, VITTORE, who is considered to be identical with Bellini Bellini and Vittore di Matteo, was a native of Venice, and, according to Ridolfi, flourished about the year 1526. He painted historical subjects, and several of his pictures are in the Confraternity of St. Mark at Venice, and in the churches of the neighbouring towns.

BELLIVERT. See BILIVERT.

BELLOC, JEAN HILAIRE, who was born at Nantes in 1786, studied under Regnault and Gros, in Paris, and at first painted historical subjects; but he abandoned these for portraiture, in which branch of art he admirably succeeded. His por-

traits include those of the Duchess of Berri and other noted persons. He became Director of the Free School of Design in Paris, where he died in 1866.

BELLOTTI, PIETRO, was born at Bolzano, in 1625. He was a scholar of Girolamo Ferrabosco, under whom he became an excellent colourist. He painted some historical subjects; but was more employed in portraits, in which he was very successful. He was a good copyist of other painters. He died at Venice, in 1700.

BELLOTTO, BERNARDO, who was born at Venice, in 1724 or 1720, was the nephew of Antonio Canal, called Canaletto, the celebrated painter of the views in Venice, whose name he adopted, and by whom he was instructed in art. In imitation of his uncle, he also painted architectural and perspective views, in a very picturesque and spirited manner. He resided in Italy, in Germany—especially in Dresden—and in Poland. He died at Warsaw in 1780. The following are some of his best works:

Berlin.	<i>Gallery.</i>	View of Doge's Palace, Venice ( <i>from the Suermondt Coll.</i> ).
Cassel.	<i>Gallery.</i>	Views in Venice.
Darmstdt.	<i>Gallery.</i>	Venetian scene; and others.
Dresden.	<i>Gallery.</i>	Views of Dresden.
"	"	Views of Pirna.
"	"	Views in Poland.
"	"	Views in Italy.
"	"	( <i>In all thirty-eight works.</i> )
London.	<i>Nat. Gallery.</i>	View in Venice.
Milan.	<i>Brera.</i>	Landscapes.
Munich.	<i>Pinakothek.</i>	View of Munich.
Petsbrg.	<i>Hermitage.</i>	View of the Rialto, Venice.
Turin.	<i>Pinacoteca.</i>	Views of Turin.
Vienna.	<i>Liechtenstein G.</i>	View in Pirna.

He has etched, from his own designs, several views in Dresden, Warsaw, and Vienna, and other subjects, as follow:

- A set of six Landscapes and Views.
- A set of twelve architectural Ruins.
- Fifteen Views in Dresden.
- Eight Views in the environs of Dresden.
- Three Views in Warsaw.

BELLUCCI, ANTONIO. See BELUCCI.

BELLUNELLO. See BERTHOLOTTI, ANDREA DI.

BELLY, JACQUES, a French painter and engraver, was a native of Chartres; he was born in 1609, and died at Chartres in 1674. He was a pupil of Simon Vouet, and resided for many years in Rome, where he executed his best known work, 'La Gallerie du Palais Farnaise de la ville de Rome,' a series of engravings after the frescoes of Annibale and Agostino Carracci, published in 1641.

BELLY, LÉON AUGUSTE ADOLPHE, a French landscape painter, was born at St. Omer, in 1827. He studied under Troyon and Rousseau. He spent much of the latter part of his life in the East, which furnished him with many subjects. He died in 1877. His best works are:

- Twilight in November.
- Fishers at Equilles.
- The Desert of Nassoub. 1857.
- The Plain of Djyseh.
- Pilgrims going to Mecca. 1861. (*In the Luxembourg Gallery.*)
- The Banks of the Nile.
- Approach to an Egyptian Village.
- The Dead Sea. 1866.
- The Nile—near Rosetta.
- Montauban in Sologne. 1877. (*In the Luxembourg Gallery.*)

BELMONTE Y VACAS, MARIANO. This landscape painter was a native of Cordova, and a pro-

fessor of Fine Arts at Cadiz and at Valencia. He exhibited his works in the Spanish Exhibitions in 1858, 1860, and 1862, and obtained several prizes. He died at Valencia in 1864. Among his best paintings are :

- A view of the Casa de Campo at Madrid.
- The Cavern of Palomas at Valencia.

**BELSKY, ALEXEI**, a pupil of Girolamo Bon, worked in the second half of the 18th century. In the Hermitage at St. Petersburg there is an architectural piece by him, signed and dated 1789.

**BELTRAFFIO, GIOVANNI ANTONIO**, (or **BOLTRAFFIO**), a nobleman who was born at Milan in 1467, and studied art under Leonardo da Vinci; but he painted only as an amateur. He died at Milan in 1516. Of his works, which are rather scarce, the following may be mentioned :

- |            |                    |   |
|------------|--------------------|---|
| Bellaggio. | <i>Frizzoni C.</i> | Madonna and Child.  |
| Berlin.    | <i>Gallery.</i>    | St. Barbara.  |
| "          | "                  | Madonna and Child.  |
| "          | "                  | Portrait of a man ( <i>perhaps of Antonio Bentivoglio</i> ).  |
| London.    | <i>Nat. Gall.</i>  | Madonna and Child.  |
| Milan.     | <i>Foldi Coll.</i> | Madonna and Child.  |
| Naples.    | <i>Museum.</i>     | Infant Christ and St. John ( <i>after Leonardo da Vinci</i> ).  |
| Paris.     | <i>Louvre.</i>     | A Virgin and Child, adored by the Casio Family ( <i>once in the church of the Misericordia, at Bologna</i> ). |

**BELTRANO, AGOSTINO**, and his wife, **ANIELLA** (called **ANIELLA BELTRANO-ROSA** and **ANNA DI ROSA**), were Neapolitan painters and scholars of Massimo Stanzione, of whom Aniella was the niece. They are mentioned together, as they painted alike, and jointly prepared many pictures which their master afterwards finished. They were both painters of no common merit, as is shown by many altarpieces and cabinet pictures in oil. Some, however, belong to Aniella alone, and are highly extolled; her uncle is suspected of having had a considerable share in them, as Guido had in those of Gentileschi. She was murdered by her husband in a fit of jealousy, in the year 1649, at the age of 36: he survived until the year 1665.

**BELUCCI, ANTONIO**, (or **BELLUCCI**), who was born at Soligo, near Venice, in 1654, was a scholar of Domenico Tintoretto, and according to Orlandi painted several altarpieces for the churches at Venice and Verona. He painted in Vienna, for Charles VI.; at the court of the Elector Palatine; and in London, at Buckingham House and elsewhere. He returned to his native country, and died at Soligo in 1726. In the church of the Ascension at Venice, is a fine picture by him of the 'Nativity.' In the Munich Gallery are a 'Psyche and the sleeping Cupid,' and a 'Venus and Cupid, riding on the waves;' and in the Dresden Gallery are a 'Venus, attended by Cupid, feeding a dove,' and a 'Madonna and Child.' Several of the landscapes of Tempesta are enriched with figures by Belucci.

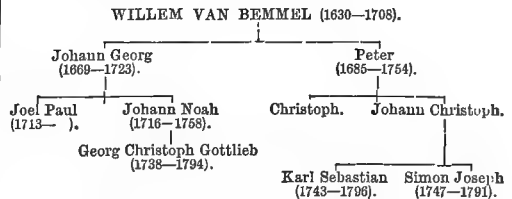
**BELVEDERE, Abate ANDREA**, born at Naples in 1646, was, it is said, a scholar of Ruoppoli, and excelled in painting fruit and flowers. He was one of the artists employed by Charles II. of Spain; and in conjunction with Luca Giordano (who painted the figures), he executed several of the ornaments of the Escorial. His touch was firm and free, and was peculiarly adapted to the imitation of the still-life he represented, whilst his knowledge of chiaroscuro enabled him to give his works a natural and pleasing effect. He quitted painting for the study

of literature, and died in 1732—according to some authors at Venice, to others at Florence.

**BEMBO, BONIFAZIO**, of Cremona, flourished from about 1455 to 1478. He was employed by Francesco Sforza at Milan and Padua, but after his patron's death he removed to Cremona. He painted there, in Sant' Agostino, full-length portraits, in fresco, of Francesco Sforza and his wife, Bianca, which have been much damaged by restoration. Pictures by him also remain in the cloister of La Colomba, at Cremona. Bembo was an able artist, spirited in his attitudes, magnificent in his draperies, and glowing in his colours.

**BEMBO, GIANFRANCESCO**, who was either younger brother or son of Bonifazio, flourished at Cremona till 1524. He is supposed to have visited Rome, and is thought to be identical with a painter who was there known as **VETRIARIO**. His works are seen in Cremona, in the cathedral of which city are an 'Adoration of the Kings,' and a 'Presentation in the Temple;' in San Niccolò is a 'St. Nicholas with the Virgin;' and in San Pietro is a 'Madonna,' dated 1524, his last known work. Bembo's pictures contain very slight traces of the antique: he resembles Fra Bartolomeo in point of colouring, but is inferior to him in the dignity of his figures and in his drapery. Rosini has given a print of a votive picture by him, the design of which has much of the grace and dignity of Raphael.

**BEMMEL, VAN**. A family of landscape painters of this name flourished, during the 17th and 18th centuries, at Nuremberg and elsewhere. Those whose biographies are given were the most noteworthy members of this numerous but somewhat unimportant family. The accompanying genealogical table is appended, in order to illustrate, in as short a space as possible, the relationships of these artists.



**BEMMEL, PETER VON**, the second son and pupil of Willem van Bemmel, was born at Nuremberg in 1685. He painted landscapes; and was especially successful in representing thunder-storms and winter-scenes. His works are seen in the galleries of Brunswick and his native city. He etched six plates of landscapes, and died at Ratisbon in 1754. His sons, **CHRISTOPH** and **JOHANN CHRISTOPH VON BEMMEL**, followed the art of their father.

**BEMMEL, WILLEM VAN**, a Dutch landscape painter, was born at Utrecht in 1630. He was the scholar of Herman Saftleven, and, like his instructor, excelled in painting landscapes. Not satisfied with the scenery of his native country, he went to Italy, and passed some years in making drawings of the most picturesque views in the environs of Rome. On leaving Italy he travelled through Germany, and settled at Nuremberg in 1662, where he met with great encouragement, and became the founder of a numerous family of artists. The studies he had brought with him from Italy were an excellent resource to him in the composition of his pictures, which were frequently enriched with figures by

Roos and others. His landscapes have rarely found their way to England, but may be seen in the galleries of Vienna, Dresden, Augsburg, Frankfort, and Nuremberg. He etched six plates of landscapes which are dated 1654, and show the hand of a master. He died at Wöhrd, near Nuremberg, in 1708.

**BENAGLIO, FRANCESCO**, was a follower of Girolamo Benaglio, and is said to have painted a fresco at Santa Maria della Scala in 1476. There are still existing several frescoes by him in different churches in Verona. The dates of his birth and death are unknown.

**BENAGLIO, GIROLAMO**, a painter of Verona, flourished in the 15th century. An altar-piece, of the 'Madonna and Saints,' dated 1487, and several panels by him, are in the Verona Gallery.

**BENARD, J. F.**, a French engraver, who resided at Paris about the year 1672, engraved several architectural and ornamental subjects for the work published at Paris by Jean Berain.

**BENASCHI, GIOVANNI BATTISTA**, Cavaliere, (or **BENASCHI**), a Piedmontese painter, was born at Turin, in 1636. He was instructed in the rudiments of art by Spirito, and then went to Rome, where he became the scholar of Pietro del Po; but afterwards formed his style from an imitation of the pictures of Lanfranco. The principal works of this artist are at Naples, where he painted several ceilings, and other works in fresco. He possessed an inventive genius, and was an able designer. He died in 1688. There is an etching by this painter of a 'Holy Family,' after Giovanni Domenico Cerrini, who was his intimate friend.

**BENAVIDES, VINCENTE DE**, a Spanish painter, born at Oran in 1637. He was a scholar of Francisco Rizi, at Madrid; he afterwards became a good painter in fresco, and was much employed in theatrical decorations. He was appointed painter to Charles II. in 1691, and died in 1703.

**BENAZECH, CHARLES**, a son of Peter Paul Benazech, was born in London in 1767. He studied under Greuze, and in Rome; he was in Paris during the Revolution, and is best known by his four pictures of 'Events in the Life of Louis XVI,' which were engraved by Luigi Schiavonetti. He usually painted portraits, some of which he himself engraved. He died in 1794, in London.

**BENAZECH, PETER PAUL**, an engraver, who is said to have been born in London about the year 1744. He was a pupil of Vivares, and, according to Basan, worked some time at Paris, but returned to England. We have several plates by him of landscapes and other subjects, of which the following are the principal:

Peasants playing at Bowls; *after A. van Ostade.*

Fishermen; *after Vernet.*

Return from fishing; *after the same.*

A Calm at Sea; *after the same.*

Morning; *after the same.*

Four large landscapes; *after Dietrich*; engraved in 1770 and 1771. These are his finest prints.

**BENCOVICH, FEDERIGO**, called 'Il Federighetto di Dalmatia,' was a native of Dalmatia, but was educated at Bologna; he flourished about the year 1753. He appears to have studied the style of Carlo Cignani, to whose firmness of design he approached more nearly than he did to the amenity of his colouring. He produced several estimable works at Bologna, Milan, and Venice, and in the church of the Madonna del Piombo at Bologna is an altar-piece by him of the 'Crucifixion of St.

Andrew.' He was more employed in painting easel pictures than large works; many of the former are in Germany, where he resided some years.

**BENDEL, HANS SIGMUND**, of Schaffhausen, in Switzerland, was an historical painter and lithographer, and attended the Academy of Munich, under Kaulbach. He commenced to paint a series of cartoons with scenes from Swiss history, but unfortunately died, in 1853, before they were completed. Among his other works are the illustrations for Goethe, for Pestalozzi's 'Lienhard und Gertrud,' for Hebel's 'Poems,' and for the 'Nüny Glöckly' (the Nine o'clock Bell) at Schaffhausen.

**BENDZ, WILHELM FERDINAND**, who was born at Odense, in the island of Funen, in 1804, studied under Eckersberg in Copenhagen, and became a good painter of portraits and genre pieces. In 1831 he went by way of Munich to Italy, and died at Vicenza, in 1832. Of his works we may mention:

Portrait of the Pastor Hornsyld. 1825.

A Painter in his Studio. 1826. (*In the Copenhagen Gallery.*)

Interior of an Art Academy. 1826. (*In the Copenhagen Gallery.*)

A Sculptor in his Studio. 1827. (*In the Copenhagen Gallery.*)

Christian IV. at the Battle of Femern. 1828.

**BENEDETTI, MATTIA**, was a native of Reggio, and a scholar of Orazio Talmi. According to Averoldi, he flourished about the year 1700, and was esteemed as a fresco painter. One of his best works was the ceiling of the church of Sant' Antonio at Brescia.

**BENEDETTI, TOMMASO**, who was born in London in 1797, went early to Vienna, where he spent the greater part of his life, and died in 1863. Amongst his best engravings are the following:

Portrait of the Emperor Francis I.; *after Ammerling.*

Portrait of the Emperor Francis I.; *after Kupelwieser.*

Portrait of the Duke of Reichstadt; *after Daffinger.*

Portrait of the Archduke Charles of Austria; *after Kriehuber.*

The Entombment; *after Titian.*

Madonna with the Cherries; *after Titian.*

**BENEDETTI, DOMENICO DE**. This artist was born in Piedimonte d'Alise about the year 1610. He was sent when young to Naples, where he was placed under the tuition of Fabrizio Santafede, and after studying some time under that master, he went to Rome, where he had the advantage of becoming a scholar of Guido, whose graceful and elegant manner he imitated with success. On his return to Naples, he was favoured with the protection of the king, whose palace he ornamented with several pictures; he also painted some works for the churches. Dominici mentions, as his best work, the ceiling of the church of Santa Maria Donna Regina, where he has represented, in the different compartments, subjects from the life of the Virgin Mary, entirely in the manner of Guido. He died in 1678.

**BENEDETTO, IL**. See CASTIGLIONE.

**BENEDETTO, Fra.** See FIESOLE, BENEDETTO DA.

**BENEDICTO, ROQUE**, an historical painter of Valencia, and scholar of Gaspar de la Huerta, for whose works the pictures of Benedicto are often mistaken. He was a better colourist than designer. His most distinguished picture is the 'Miracle of St. Francis de Paul feeding 3000 persons with a small quantity of bread.' He died at Valencia in 1735.

**BENEFIAL**, Cavaliere MARCO, was born at Rome in 1684. Several of his works in that city prove him to have possessed very considerable ability. In the Academy of St. Luke is a fine picture of 'Christ and the Samaritan Woman;' and in the church of the 'Stimulate,' the 'Flagellation.' In the Palazzo Spada there is a saloon entirely painted by him, which is considered one of the finest productions of his time: and there are also preserved the cartoons for his great fresco work of the dome of the cathedral at Viterbo. He died in 1764.

**BENET**, GERONIMO, painted portraits, figures of the Virgin and Christ, to which he gave considerable expression. He died at Valladolid in 1700.

**BENEVIDES**. See RAMIREZ.

**BENFATTO**, LUIGI, who was born at Verona in 1551, was the nephew and scholar of Paolo Veronese, under whom he acquired a bold and vigorous style of painting. According to Ridolfi, he maintained for some time after the death of Paolo the celebrity of the school, and the splendid system of colouring established by that great master. He distinguished himself by many admirable works in public buildings at Venice. In the church of St. Nicholas is a grand composition by him, representing the Ascension of that saint to heaven, attended by a choir of angels, and figures emblematical of the virtues of Faith, Hope, and Charity, and in the Chiesa di Santa Marta are several pictures of the life of that saint. Many other works of Benfatto are mentioned by Ridolfi. He died in 1611.

**BENING**, LEVINA, was the eldest daughter of Simon Bening, a miniature painter of Bruges, and was instructed in miniature painting by her father. She married Georg Teerling of Blankenberghe, who came with her to England, where her remarkable talents recommended her to the notice of Henry VIII., Edward VI., and the queens Mary and Elizabeth; with the last of whom she was in great favour as late as 1570, but the time of her death is not recorded. She was also known in England as 'Levina of Bruges.'

**BENING**, SIMON, a Flemish illuminator and miniature painter, was probably a native of Ghent, where his father, Alexander Bening, exercised the calling of a draughtsman and illuminator. Simon worked in Ghent, Antwerp, Brussels, and London, and died at Bruges in 1561. There is in the Manuscript Department of the British Museum a splendid example of his work, 'Arbre généalogique de la Maison souveraine de Portugal,' executed between the years 1530 and 1534.

**BENINI**, SIGISMONDO, was born at Cremona, about the year 1675, and studied under Angelo Massarotti. He excelled in painting landscapes, in which the gradation in the distances was well observed, and the effects of light managed with great skill. His pictures are highly finished and very agreeably coloured. His talent was, however, confined to landscape, and when he attempted to introduce figures of his own, it always diminished the value of his works.

**BENNETT**, CHARLES H., was a designer on wood, whose first sketches appeared in 'Diogenes.' He also produced many illustrated children's books, as well as illustrations to the 'Pilgrim's Progress,' and sketches in 'Punch.' He died in 1867, aged 37.

**BENNETT**, WILLIAM, a water-colour painter,

was born in 1811. It is believed that he received his first lessons in art from David Cox. In 1848 he was made a member of the New Water-Colour Society, and contributed landscapes, chiefly of English scenery, to their exhibitions, until his death in 1871.

**BENNETT**, WILLIAM JAMES, a water-colour painter, was one of the 'Associated Artists' in 1808, and twelve years afterwards was elected an Associate of the Water-Colour Society. He painted views near Naples, and on the coast of Barbary. His last exhibited drawings were published in 1825.

**BENNETT**, WILLIAM MINEARD, born at Exeter in 1778, was a pupil of Sir Thomas Lawrence, and obtained some celebrity as a painter of portraits and miniatures—exhibiting at various times at the Academy. About 1835 he went to Paris, where he was patronized and decorated by Louis Philippe. In his later years he returned to Exeter, where he died in 1858.

**BENOIST**, ANTOINE, (called DU CERCLE,) a French portrait painter, was born at Joigny (Yonne) in 1632. He became painter in ordinary and first sculptor in wax to Louis XIV., and was received into the Academy in 1681. There is at Versailles a remarkable medallion of Louis XIV. executed by him in coloured wax. He died in Paris in 1717.

**BENOIST**, ANTOINE, a French engraver, was born at Soissons in 1721, and died in London in 1770. He engraved, after Blackey, a portrait of Louis XV., King of France.

**BENOIST**, GUILLAUME PHILIPPE, a French line-engraver, was born near Coutances, in Normandy, in 1725. He engraved, in a neat style, some portraits, and a few other subjects. He resided during the latter part of his life in London, where he died in 1770. The following plates are by him :

#### PORTRAITS.

Galileo Galilei; *after F. Villamena*.  
The President de Montesquieu  
Alexander Pope.  
Rosen de Rosenstein, physician.  
Sir Isaac Newton.  
Blaise Pascal.  
Albert Haller.  
Mlle. Clairon, actress.  
Jacques André Joseph Aved, painter; *after Aved*.

#### SUBJECTS.

Jupiter and Juno; *after Giuliano di Parma*.  
Bathsheba bathing; *after Bonniou*.

**BENOITS**, Madame MARIE GUILHELMINE, whose maiden name was Laville-Leroux, and to whom Demoustier addressed his 'Lettres à Emilie sur la Mythologie,' was born in Paris in 1768. She painted many familiar subjects, and the portraits of several distinguished persons, among which are those of the Emperor Napoleon, and his wife, Maria Louisa. A portrait of a negress by her is in the Louvre. She died in 1826, in Paris.

**BENOUVILLE**, FRANÇOIS LÉON, an historical painter, who was born in Paris in 1821, and studied under Picot. His earliest exhibited works were, 'Mercury and Argus' (1839); 'The Hermit and the Slothful Knights' (1841), taken from an incident in Sir Walter Scott's 'Ivanhoe'; 'Judith' (1844); 'Esther' (1845). In 1845 he obtained the great prize of Rome, in history, with his picture of 'Jesus in the Judgment Hall.' In 1853 he exhibited a large picture of 'St. Francis of Assisi dying, blessing his native city,' which was

purchased for the Luxembourg Gallery, and at once placed him in a distinguished rank in his art; it is now in the Louvre. To the Universal Exhibition of 1855 Bénéville sent 'Christian Martyrs entering the Amphitheatre,' and 'A Prophet of the Tribe of Judah killed by a Lion;' works more remarkable for their composition than their execution. In 1857 he exhibited 'The Two Pigeons,' 'Raphael seeing the Fornarina for the first time,' and 'Poussin on the banks of the Tiber.' About this time he painted the decoration of the interior of the Hôtel de Ville. Early in 1859 he completed two pictures, 'St. Clair receiving the body of St. Francis of Assisi,' and 'Joan of Arc,' which were exhibited in the Salon of that year. He also painted portraits. He received two second class medals in 1852 and 1855 respectively; a first class medal in 1853; and the decoration of the Legion of Honour in 1855. He died suddenly, in Paris, in 1859.

**BENSHEIMER, JOHANN**, a German engraver, medallist, and designer, by whom we have a set of portraits of the Electors of Saxony. He worked at Dantzic, Berlin, and Dresden, where he lived from 1670 to 1700. He marked his plates with the initials of his name, *J. B.*

**BENSON, GIULIO**, who was born at Genoa, about the year 1601, was a scholar of Giovanni Battista Paggi. Soprano says that he was also an eminent architect. He painted history and perspective, was patronized by the Doria family, and executed some ornamental works in their palace. His most esteemed work is the 'Coronation of the Virgin,' painted in fresco in the church of the Nunziata. There are several of his oil paintings in the churches at Genoa; that of St. Domenico is much admired. He died in 1668.

**BENT, JOHANNES VAN DER.** See **VAN DER BENT.**

**BENTLEY, CHARLES**, a painter of coast and river scenery, in water-colours, was born in 1806. He was elected an associate of the Water-Colour Society in 1834, and a full member in 1844, and constantly contributed to their annual exhibitions. His subjects are views in France, Holland, and Italy, as well as on the shores of his native country. He died of cholera in 1854.

**BENTLEY, JOSEPH CLAYTON**, a line-engraver, was born at Bradford in 1809. His first attempt in art was landscape painting; but coming to London in 1832, he commenced to study engraving under R. Brandard. Some of his best plates were engraved for the Vernon Gallery, after Gainsborough, Callcott, and Linnell. Always of a weak constitution, his health entirely gave way under too persistent exertion, and he died in 1851.

**BENTLEY, RICHARD**, the only son of the eminent classical scholar Dr. Bentley, master of Trinity College, Cambridge, was an amateur artist of some celebrity towards the end of the last century. He is best known by his illustrations of the edition of Gray's works which Horace Walpole printed at Strawberry Hill. He died in 1782.

**BENTUM, JUSTUS VAN**, a pupil of Godefried Schalken, was born at Leyden in 1670, and died in 1727. He painted in the manner of his master. A picture by him of a 'Cake-seller' is in the Belvedere at Vienna.

**BENVENUTI, DE'.** See **Bologna, Simone da.**

**BENVENUTO, GIOVANNI BATTISTA**, called **DELL'ORTOLANO**, because his father, Francesco di Benvenuto, was a gardener, was born at Ferrara about

the year 1490. By some writers his birth is placed as early as 1467. After studying some time in his native city, he went to Bologna, where, in 1512-13, he was influenced in his painting by the works of Raphael and Bagnacavallo. He painted in the style of Dosso Dossi. Barotti mentions several of the works of Benvenuto in his description of Ferrara, where they are highly esteemed. In the church of San Niccolò he painted, in 1520, the 'Virgin Mary and Infant Jesus,' with several Saints; in Santa Maria de' Servi the 'Nativity,' and in San Lorenzo the 'Adoration of the Magi.' From 1512 to 1524 he worked at Ferrara. He is supposed to have died, while still young, in 1525. His best work is a 'St. Sebastian, St. Roch, and St. Demetrius,' in the National Gallery—formerly in the parochial church of Bondeno, near Ferrara. In the Ferrara Gallery there are a 'Nativity' and a 'Christ in the Garden' by him.

**BENVENUTO, PIETRO**, who was born at Arezzo in 1769, studied the works of Andrea del Sarto at Florence, and those of Raphael at Rome. He was also much influenced by the style of J. L. David, and was considered one of the leading painters of the modern Tuscan school. His style is noble and elevated, although somewhat chargeable with coldness, his design pure and correct, and his colour often brilliant. He painted 'The Saloon of Hercules,' in the Pitti Palace, and the cupola of the chapel of the Medici. The last-named is one of the most important of his works; in it are represented eight grand subjects, taken from the Old and the New Testament, the four Prophets and the four Evangelists. It was under the superintendence of this artist that Carlo Lassinio engraved the subjects in the famous Riccardi Gallery, painted by Luca Giordano. He died at Florence in 1844, while holding the post of Director of the Academy. Amongst his best works may be mentioned the following:

- Arezzo. *Cathedral.* Judith displaying the head of Holofernes to the assembled people (*engraved by Ricciani*).
- Florence. *Pal. Corsini.* Pyrrhus killing Priam, after the taking of Troy (*engraved by the same*).
- " *S. Lorenzo.* Scenes from the Old and New Testament—on the ceiling of the Choir chapel (*fresco*).
- " *Uffizi.* His own Portrait.
- Ravenna. *Cathedral.* The death of St. Chrysologus.

**BENVENUTO DA GAROFALO.** See **TISI.**

**BENVENUTO (DI GIOVANNI) DEL GUASTA.** See **DEL GUASTA, BENVENUTO.**

**BENWELL, JOHN HODGES**, born at Blenheim in 1764, studied in the Royal Academy Schools, and in 1782 gained a silver medal. Some of his works, such as his 'Auld Robin Gray,' 'Children in the Wood,' &c., were engraved. He used water-colours and crayons in an effective manner. He died in 1785, and was buried in Old St. Pancras churchyard.

**BENWELL, MARY**, a painter of portraits in crayons and in miniatures, exhibited her works at the Incorporated Artists' Society and the Royal Academy between 1760 and 1782. Her portrait of 'Queen Charlotte' was engraved by Richard Houston. Late in life she married a Mr. Code, and resided at Paddington, where it is believed she died soon after 1800.

**BENZONO, ANTONIO**, was a Veronese painter of the 16th century, and a disciple of Francesco



Carota. The Gallery at Verona possesses a 'Virgin and Child, between St. Jerome and St. George,' signed and dated by him in 1531. No dates are given of his birth or death.

BER, JACOB, (commonly called JACOBBER,) was born at Blicscastel, in Bavaria, about 1806, and studied under Gerard van Spaendonck. He held for a long time the post of flower and fruit painter at the porcelain factory at Sèvres. Ber received numerous medals for his fruit and flower paintings, and the cross of the Legion of Honour. He died in 1864.

BÉRAIL, FRANÇOIS, a French painter and geographer, was born in 1665 at Châteaudun, where he died in 1732. There is a view of the Royal Abbey of the Magdalen at Châteaudun, engraved after him by J. B. Scotin.

BÉRAIN, JEAN, 'the elder,' a French painter, was born in Paris about the year 1638. He was appointed in 1674 "dessinateur de la Chambre et du Cabinet du Roi," in which capacity it was his duty to design the scenery and costume for the court fêtes and ballets. He died in Paris in 1711.

BÉRAIN, JEAN, 'the younger,' who was born in 1674, and died in 1726, succeeded his father, Jean Bérain the elder, as draughtsman to the king, and etched several plates, mostly from his own designs, in very neat manner, though rather stiff and formal; among others are the following:

Twelve plates—Of the ornaments of painting and sculpture, which are in the gallery of Apollo in the Louvre.

The Mausoleum for the Funeral of Maria Anna Christina Victoria of Bavaria.

Devices for a Funeral Ceremony.

BÉRANGER, CHARLES, a French painter of animals and fruit, was born at Sèvres in 1816. He was a pupil of Paul Delaroche, and died in Paris in 1853.

BERARDI, FABIO, an Italian engraver, born at Siena in 1728. He went to Venice when young and learned the art of engraving under Joseph Wagner. He has engraved several plates of historical and other subjects, chiefly after later Venetian painters:

St. Seraphinus worshipping the Cross, half length; frontispiece. 1767.

A Woman sleeping, surprised by a Sportsman; after Piazzetta.

Four Pastoral Subjects; after the same.

Isaac blessing Jacob; after J. B. Pittoni.

The Sacrifice of Gideon; after the same.

Jacob and Rachel; after J. Varotti.

Hagar and Ishmael in the Desert; after J. Varana.

Six Views in Venice; after Canaletto; engraved by Berardi and Wagner. 1742.

BERCH, VAN PLATTEN. See PLATTEN-BERCH. BERCHEM. NICOLAAS (or CLAAS, the shortened form) PIETERSZ is commonly known as BERCHEM or BERGHEM. By several writers this has been assumed to be a mere nickname, and various reasons have been given for its origin. But inasmuch as he is entered in the town-records as Berchem, and that he adopted it for the signature on his works, it may to all intents and purposes be considered a surname. He was born at Haarlem in 1620. His father, whose name was Pieter Claasz, was known as Pieter Claasz van Haarlem, and it was from him that Nicolaas received his first instruction in art. He afterwards studied under Jan van Goijen, N. Moeijaert, De Grebber, with Jan Wils, whose daughter he married, and with Weeninx. The pictures he painted in the early part of his life have

some resemblance to the works of Weeninx, although touched with more delicacy; and, like the pictures of that master, they represent seaports and embarkations. He afterwards formed for himself a different and a more interesting manner, representing landscapes of most delightful scenery, enriched with architectural ruins, and decorated with charming groups of figures and cattle. His pictures of those subjects are superior to any painter of his country, except his contemporary Jan Both, and there appears to have been some degree of rivalry between these celebrated artists. It is related that a great encourager of art, a burgomaster of Dordrecht—Van der Hulk by name—engaged Berchem and Both to paint each a picture, for which they were to receive remuneration, and the one whose work should be thought the better was to have a certain sum, in addition, as premium. The two painters did their best, and on showing their work to their patron he assured them that their admirable performances had deprived him of the capability of preference, and that, as they had both reached the perfection of the art, they were both entitled to the premium, the prize of fame. Berchem's painting is No. 1076 in the Hermitage, St. Petersburg. Descamps considered it his masterpiece. From the subjects and the manner of many of his paintings it has been concluded that Berchem made a journey to Italy, though no precise information on the subject is to be obtained. He died at Amsterdam in 1683. The following is a list of his best paintings, in the public collections of Europe: they are not uncommonly seen in the private galleries of England:

Amsterdam. <i>Museum.</i>	Winter Landscape ( <i>dated</i> 1647)
" "	The three flocks of Sheep.
" "	Cattle crossing a Ford ( <i>dated</i> 1656).
" "	The Ferry-boat.
" "	Landscape and Figures ( <i>executed in conjunction with Van der Hagen</i> ).
" "	<i>V. d. Hoop.</i> Italian Landscape.
" "	<i>Six Coll.</i> Several examples.
Berlin. <i>Museum.</i>	Winter landscape (BERCHEM F).
" "	Mythological scene in a Landscape (BERCHEM F).
" "	The Halt at the Inn (BERCHEM F).
" "	The Halt at the Forge (BERCHEM).
" "	Female Head ( <i>a study</i> ).
Brunswick. <i>Gallery.</i>	Pomona and Vertumnus.
Brussels. <i>Museum.</i>	Landscape with Ruins.
" "	Repose in the Meadow.
Cassel. <i>Gallery.</i>	A Forge (BERCHEM).
Darmstadt. <i>Gallery.</i>	Herdsman and Cattle.
Dresden. <i>Gallery.</i>	Angels appearing to the Shepherds ( <i>signed</i> BERIGHEM, 1649).
" "	A Sunset (BERCHEM).
" "	Landscapes ( <i>eleven</i> ).
Dulwich. <i>Gallery.</i>	Landscape with Figures.
" "	Wood Scene.
" "	Landscape ( <i>called</i> 'Le Soir').
" "	Landscape ( <i>called</i> 'Le Midi').
Hague. <i>Museum.</i>	Landscape (BERIGHEM, 1648).
" "	The Boar Hunt (BERCHEM, 1659).
" "	Italian Ford (BERCHEM, 1661).
" "	Attack on a Convoy in the Mountains (BERCHEM).
London. <i>Nat. Gall.</i>	Crossing the Ford (BERCHEM PINXT)
" "	Landscape with Ruin (BERCHEM).
" "	Italian Landscape (BERCHEM).
" "	Ploughing (BERCHEM).
" "	Landscape (BERCHEM, 165—).
Munich. <i>Pinakothek.</i>	Landscapes.
" "	<i>And others; in all, eight works.</i>
Paris. <i>Louvre.</i>	View near Nice (C. BERGHEM).
" "	Landscapes with Animals (C. BERGHEM F. 1653).
" "	The Ford (BERCHEM F. 1650).

Paris.	<i>Louvre.</i>	<i>Eight other Landscapes with Animals.</i>
Petersburg.	<i>Hermitage</i>	Angels appearing to the Shepherds (BERCHEM).
"	"	The Repose in Egypt (BERCHEM).
"	"	The Rape of Europa (BERCHEM, 1649).
"	"	Autumn (N. BERCHEM).
"	"	Halt of Huntsmen (BERCHEM. No. 1076; one of his best works).
"	"	Italian Scenes.
"	"	<i>And others; in all, sixteen works.</i>
Vienna.	<i>Belvedere.</i>	Landscapes with Figures and Herds (five).
"	<i>Czernin Gal.</i>	Landscapes.
"	<i>Liechtenstein Gal.</i>	Death of Dido.
"	"	Judgment of Paris.
"	"	Landscapes (and others).

Berchem sometimes signed his name C. Berchem, the C standing for Claas, and also, in early life, Berighem, or Berrighem. He occasionally painted animals in the works of other masters, as Ruissdael, Hobbema, Jan Wils, and others. The style of Berchem is excellent; he painted with surprising facility, yet his pictures have all the finish that could be wished. Extremely happy in the choice and arrangement of his compositions, he has given a singular grace and beauty to his figures, without departing from the propriety of costume. The distribution of his masses, and his arrangement of light and shade, are masterly and intelligent; and the delicate gradation of his aerial perspective, the light floating of his skies, and the transparency of the water, have never been surpassed by any painter of his country.

This celebrated artist has also amply contributed to the portfolios of the collector, by the numerous exquisite drawings and etchings he has left us, of which the latter are executed in a much more finished manner than we are led to expect from the point of a painter. There is a descriptive catalogue of the etchings of Berchem, by Hendrik de Winter, published at Amsterdam in 1767. The following list comprises his principal plates:

*B. N. B.*

SETS OF PRINTS ETCHED BY BERCHEM.

- Six plates of Cows, with the title, called the Milkmaid *C. Berghem, fec. et exc. 1634 to 1644.*
- Six of Sheep; in the title print, a woman sitting on a stone.
- Six of Goats; in the title print, a man sitting with a dog.
- Eight of Sheep; in the title print, a woman standing near a rock.
- Eight of Sheep and Goats; in the title print, a man.
- Five larger plates upright, one dated 1652; all marked *Berghem, fec.*
- Four smaller plates of different animals, lengthways; marked *N. B.*
- Six of the Heads of Sheep, Goats, &c.; small; scarce.

SINGLE PRINTS ETCHED BY BERCHEM.

- A Cow drinking; *Berchem, fec. 1680.*
- A Cow watering; *C. P. Berghem, inv. et fec.; fine and rare.*
- A Landscape, with two Cows lying, and one standing; *Berghem, fec.*
- A Landscape, with Cows, and a man riding on an Ass; *N. Berghem, fec.*
- A Landscape, with a Woman bathing her feet in a Brook, and a Man behind leaning on a Stick, with Animals and Figures, and a Ruin in the distance.
- A Boy riding on an Ass, speaking to another Boy, who is playing on the Bagpipes. Called 'The Bagpiper;' fine.
- A Landscape, with a Man playing on the Flute, and a Woman sitting; without a mark; scarce.
- A Landscape, with a Man standing, and a Woman seated suckling a child; without a mark; very scarce.

BERCHET, PIERRE, a French painter, born in 1659. He was a scholar of Charles de la Fosse, under whom he studied till he was found capable of undertaking some works in the palaces in France. He came to England in 1681, and met with employment in ornamenting the houses of some of the nobility. His best work is the ceiling of the chapel of Trinity College, Oxford, where he has represented the 'Ascension.' He died in London in 1720.

BERCK - HEIJDE, GERRIT, (BERKHEYDEN, or BERKEYDON,) the younger brother of Job Berck-Heijde, was born at Haarlem in 1638. The success of his brother encouraged him to become a painter, and he was assisted by his instruction. He entered the guild of St. Luke in 1660. These artists appear to have been bound to each other by the most affectionate attachment; their pursuit of the same profession, instead of producing jealousy or ill-will, seems only to have inspired them with a laudable emulation, and a desire of contributing to each other's celebrity. It is said that they resided together with their sister Aechje. Gerrit painted at Cologne, Heidelberg, Haarlem, and Amsterdam. He died at Haarlem in 1698. The pictures of Gerrit Berck-Heijde are faithful representations of the principal towns in Holland and Germany, painted with great neatness, and well coloured. They are sometimes ornamented with figures by Job, who surpassed his brother in that branch of art.

- Amsterdam. *Museum.* View of Dam at Amsterdam (signed and dated 1677).
- " *T. d. Hoop.* Street Views.
- Antwerp. *Museum.* View of Amsterdam (signed GERRIT BERCK HEIJDE, HAERLEM, 1668).
- Berlin. *Museum.* View of the Hague (signed G. BERCK-HEYDE).
- Dresden. " A public place, with antique buildings and figures (signed).
- " " A Hawking Party (signed).
- Frankfort. *Stüdel.* The Stadhuis, Amsterdam (signed).
- " " View of Amsterdam, showing the two Synagogues (signed).
- Paris. *Louvre.* View of the Trajan Column.
- Rotterdam. *Museum.* View of Cologne (signed and dated 1673).
- Petersburg. *Hermitage.* Houses on the canal, Haarlem.
- " " Hunting party (signed).

BERCK-HEIJDE, JOB, (BERKHEYDEN, or BERKEYDON,) was born at Haarlem in 1630. He studied under a painter, Jacob Willemsz de Wet, but by a natural inclination for art, he employed himself, when young, in making sketches of the environs of Haarlem, and the commendation bestowed on his first essays encouraged him to adopt art as a profession, and he entered the guild of St. Luke in 1654. His genius led him to paint landscapes and views of the Rhine, which he represented in a very pleasing manner, and his attentive observance of nature enabled him to give an appearance of air and sunshine to his pictures, which produces a very agreeable effect. He decorated his landscapes with small figures, tolerably correctly drawn, and very neatly touched. He sometimes painted village feasts and merry-makings, which are not without considerable merit. In company with his brother Gerrit, he travelled through Germany, and was for some time in the employment of the Elector Palatine, for whom he painted several pictures, and by whom he was presented with a gold chain and medal. He returned with his brother to Holland, where

he met with great encouragement. He died at Haarlem in 1693. The following are some of his best works :

- Amsterdam. *Museum*. View of Haarlem (signed).  
 „ *V. d. Hoop*. Church interior.  
 Berlin. *Museum*. Winter Landscape (signed J. BERCK HEYDE).  
 Brussels. *Aremberg Col.* View of the Old Bank at Amsterdam. 1678.  
 Dresden. *Gallery*. View of the Town-hall at Amsterdam (signed J. BERCK HEYDE).  
 „ „ Interior of the Cathedral of Haarlem (signed and dated 1665).  
 Rotterdam. *Museum*. The old Exchange at Amsterdam (signed).  
 Petersburg. *Hermitage*. Views in Amsterdam (signed).

BERDELLÉ, JOHANN BAPTIST, born at Mentz in 1814, studied first at Düsseldorf, under Schadow, and showed a great talent for portrait painting. When visiting Munich, in 1840, he was persuaded by Genelli to devote himself entirely to historical painting. He became a follower of C. Rahl, and painted in the manner of the Venetian artists of the 16th century. He executed some frescoes in the Polytechnikum at Munich, where he died by suicide in 1876.

BERENGUER, Fra RAMON, Prior of the Chartrouse of Scala Dei, in Catalonia, painted, about the middle of the 17th century, a series of small pictures for the cloister, from the History of St. Bruno and the Order, for which he is said to have made copies at Parma from the celebrated works of Carducho, whose style he imitated with tolerable success.

BERETTINI. See BERRETTINI.

BERG, MAGNUS, who was born in Norway in 1666, was a painter and sculptor. He was instructed by Andersen, court painter in Denmark.

BERG, NICOLAAS VAN DER. See VAN DER BERG.

BERG, VAN DEN. See VAN DEN BERG.

BERGAMASCO, IL. See CASTELLI, GIOVANNI BATTISTA.

BERGAMO, ANDREA DA. See CORDELLE AGI.

BERGE, AUGUSTE CHARLES DE LA. See DE LA BERGE.

BERGE, P. VAN DER. See VAN DER BERGE.

BERGEN, DIRK VAN DEN, (OR BERGHEN). See VAN DEN BERGEN.

BERGEN, NICOLAAS VAN, who was born at Breda in 1670, imitated the manner of Rembrandt; he painted subjects of history, interiors, and conversation-pieces. He died at Breda at the age of 29.

BERGER, DANIEL, an engraver, was born at Berlin in 1744. He was instructed in the art by his father, who did not attain great celebrity: he also studied under G. F. Schmidt. He engraved several portraits of the Royal Family of Prussia and other distinguished personages, and many historical and other subjects, principally after the painters of his country. In 1787 he was appointed rector and professor of engraving of the Academy at Berlin. He died in 1824. Among others we have by him the following plates :

The Death of Major de Kleist; after D. Chodowiecky.

The Virgin and Child; after Correggio.

A Bust of a Man with a gold chain; after G. van den Eckhout.

The Death of General Schwerin; after J. C. Frisch.

The Virgin Mary; after Raphael.

Servius Tullius; after Angelica Kauffmann.

BERGERET, PIERRE NOLASQUE, a French historical, landscape, and portrait painter, who was

born at Bordeaux in 1780, was a pupil of the elder Lacour, of Vincent, and of David. His subjects are of the most interesting kind, whether taken from national histories or particular facts relating to individuals. Many of his pictures have been placed in the Luxembourg and other royal palaces. The bas-reliefs on the column of the Place Vendôme were designed by him; he painted four of the portraits for the hall of the chancellors, and made designs for the medals struck at the Mint. Many of his pictures have been engraved; and some serve as illustrations to editions of Boileau, La Fontaine, and other French classics. Bergeret died at Paris in 1863.

BERGHE, VAN DEN. See VAN DEN BERGHE.

BERGHEM. See BERCHEM.

BERGLER, JOSEPH, was born in 1753, at Salzburg. He was Director of the Prague Academy, and author of numerous etchings; during his sojourn in Rome he made a particular study of the works of Raphael. He was patronized by Cardinal Auersperg and Count Thun. His paintings had little transparency, and were wanting in reality of colour, but he made some good portraits. He died at Prague in 1829.

BERGMANN, GEORG, who was born at Celle, near Hanover, in 1821, studied at the Düsseldorf Academy from 1843 to 1847; and became a painter of historical and biblical subjects. He died in 1870. He executed amongst others :

Madonna and Child. 1847.

Madonna and Child. 1850.

The Death of Charles V. 1851. (*Purchased by the King of Hanover.*)

BERGMANN, IGNAZ, born at Munich in 1797, studied painting under Langer at the Academy of that city. He painted portraits in oil, but is better known as a lithographer.

BERGMÜLLER, JOHANN GEORG, was born at Türkheim, near Augsburg, in 1688, and studied under Andreas Wolf. He painted history and portraits after the manner of Carlo Maratti. Some of his works are to be seen in the churches and houses of Augsburg, where he resided, and where he died in 1765. He is chiefly known by the engravings which he made from his own designs. Among others we have the following :

Four—the Baptism of Christ, the Transfiguration, the Resurrection, and the Ascension.

The Conception.

The Virgin Mary caressing the Infant Christ.

The Death of St. Joseph; inscribed *S. Joseph moriens*.

Christ on the Mount of Olives.

Sancta Catherina Victrix.

St. Sebastian, Martyr.

The Virgin and Infant Jesus presenting the Rosary to St. Dominick.

St. Francis kissing the Foot of the Infant Jesus.

An emblematical subject on the Misfortunes of the Times; inscribed *Tumultum adduxit tempus*.

Justice and Peace; *Justitia et Pax, &c.*

The Four Seasons. 1730.

Four of the Signs of the Zodiac; *I. G. B. 1730*.

Five figures of Women, emblematical of the Virtues.

BERGUNZONI, LORENZO, who was born at Bologna in 1646, was first a scholar of Giovanni Battista Bolognini, but afterwards studied under Guercino. His first attempts were in historical subjects, in which he had some success; but having painted the portraits of some persons of distinction at Bologna, he met with such encouragement, that he devoted himself entirely to that department of the art in which he excelled.

**BERJOT, ANTOINE**, a French flower and miniature painter, was born at Lyons in 1753, and died there in 1843. The Musée of that city possesses many of his works.

**BERKHEYDEN**. See **BERCK-HEIJDE**.

**BERKMANS, HENDRIK**, a Dutch painter, born at Klundert, near Willemstad, in 1629. His first master was Thomas Willebort, under whom he studied some time. He afterwards became a scholar of J. Jordaens. On leaving that master, he painted some historical pictures which gained him reputation, but the encouragement he met with in painting portraits induced him to forsake a path which promised to lead him to celebrity. Such was the desire of possessing his portraits, that it was with difficulty he could fulfil his engagements. He painted the Count of Nassau, the Admiral de Ruyter, and many of the most distinguished personages of his country. His best work is a large picture of the 'Company of Archers,' in the town-hall at Middelburg, where he died in 1690.

**BERLINGHIERI, BARONE**, was the son of Berlingherus, a Milanese, who was still living in 1250. He executed several painted crucifixes; amongst others one for the Pieve of Casabasciano, in 1254; and another in 1284 for Sant' Alessandro Maggiore, at Lucca. He had two brothers. **BONAVENTURA BERLINGHIERI** is known to have painted several panels and wall-paintings, at Lucca, in 1235 and 1244, as well as a 'St. Francis of Assisi,' painted in 1235 for the church of San Francesco, of Pescia. **MAURO BERLINGHIERI**, known as a miniature painter, executed an Illuminated Bible, finished in 1250.

**BERLINGHIERI, CAMILLO**, was born at Ferrara in 1596. He was the scholar of Carlo Bononi, and proved himself a very reputable painter of history. His works are chiefly at Ferrara and at Venice, where he was called 'Il Ferraresino.' In the church of San Niccolò, at Ferrara, is a fine picture, by him, of the 'Miracle of the Manna,' and in Sant' Antonio Abate, the 'Annunciation.' He died at Ferrara in 1635.

**BERNA**. See **BARNA**.

**BERNABEI, PIER ANTONIO**, called **DELLA CASA**, a native of Parma, flourished about the year 1550. He was not a scholar of Parmigiano, as has been asserted, but was rather a follower of the style of Correggio. Although Orlandi contents himself with styling this excellent artist *Pittor non ignobile*, his great work of the cupola of La Madonna del Quartiere proves him to have been one of the ablest fresco painters of his time in Lombardy. It represents a 'Multitude of the Blessed,' a grand composition, copious without confusion; the figures designed in a Correggiansque style, with great relief, and a vigour of colouring which has still preserved its original freshness. There are other considerable works by this master at the Carmelites, and in other public places at Parma.

**BERNAERD, NICAISE**, a Flemish painter of animals and flowers, was born at Antwerp in 1608, and was a scholar of Frans Snyders. The subjects of his pictures bear a great resemblance to those of his master, and it is certain that they have been sold as the genuine productions of Snyders. He went to Italy, and on his return settled in Paris, where his works were much appreciated. He was admitted into the Academy in 1663, and died in 1678. There are two paintings by him in the Louvre, where he is called **NICASIVS**. Zani places his birth in 1593, and his death in 1663.

**BERNAERTS, BALHAZAR**, (or **BERNARD**). The

name of this engraver is affixed to several plates of biblical subjects, engraved from the designs of Bernard Picart, published at Amsterdam in 1720. They are executed in a very indifferent style.

**BERNARD**, —, a Neapolitan painter, born in 1680, was a scholar of Solimena, whose manner he studiously followed. He died in 1734.

**BERNARD, JAN**, a copyist of Paul Potter and Berchem, born in 1765, died in 1833. He was a member of the Institute, and of the Academy of Fine Arts at Amsterdam.

**BERNARD, L.**, a French engraver who flourished towards the close of the 17th century, has left us amongst others the following plates:

Portrait of Louis XIV.; *after Poerson.*

Portrait of Sébastien le Prestre de Vauban; *after De Troy.*

Shepherd with his flock; *after J. Forest.*

**BERNARD, SAMUEL**, a miniature painter and engraver, the son of Noel Bernard, a painter, was born in Paris in 1615. He was a scholar of Simon Vouet and of Louis du Guernier, and made some attempts at fresco painting, but not succeeding to his expectation, he for some time painted miniatures, but finally devoted himself entirely to engraving. He became Professor of the Academy, and died in Paris in 1687. He engraved several plates, both in line and in mezzotint, of which the following are the principal:

Charles Louis, Duke of Bavaria; *after Van Dyck.*

Louis du Guernier, miniature painter.

Philip, Count of Bethune.

Anne Tristan de la Beaume de Luze, Archbishop of Paris; *after De Troy.*

The Apparition of St. Peter and St. Paul to Attila; *after Raphael. His best work.*

The Young Ashtanax discovered by Ulysses in the Tomb of Hector; *after Bourdon.*

The Crucifixion; *after Ph. de Champagne.*

The Virgin Mary, with the dead Christ; *after the same.*

The Ascension; *after the same.*

An allegorical subject of Concord.

The Flight into Egypt; *after Guido.*

#### MEZZOTINTS.

The Portrait of Louis XIV.; *oval.*

Sébastien, le Prestre de Vauban; *after F. de Troy.*

The Nativity; *after Rembrandt.*

A Herdsman driving Cattle.

An Ox Market; *after E. Castiglione.*

The Repose; *called La Zingara; after Correggio.*

**BERNARD, THE LITTLE**. See **SALOMON**.

**BERNARD OF BRUSSELS**. See **OBLEY**.

**BERNARDI, FRANCESCO**, called **BIGOLARO**, was a native of Verona, and a disciple of Domenico Feti. He painted historical subjects in the first half of the 17th century.

**BERNARDINO DA TREVIGLIO**. See **ZENALE**.

**BERNARDINO DI BETTO**. See **BIAGIO**.

**BERNARDINO DI GIROLAMO** was a Friulan, who lived at Udine in the 16th century, and decorated the churches at Lestizza and Cormons with frescoes in 1511 and 1518. At the Town-hall of Udine, is a 'Coronation of the Virgin,' by him. No records remain to show the dates of his birth or death.

**BERNARDUS DE FLORENTIA**. See **FLORENTIA**, **BERNARDUS DE**.

**BERNASCONI, LAURA**, or **LUCIA**, a Roman lady, who was a scholar and imitator of Mario Nuzzi, better known as Mario de' Fiori. Her works, like those of her preceptor, have lost much of their original beauty, owing to the use of some

seductive, but treacherous, vehicle that gave brilliancy at first, but in the lapse of years has changed to opacity, giving them a black and squalid appearance. The dates of her birth and death are not exactly stated, but she was living in 1674.

**BERNATZ, MARTIN**, who was born at Speyer in 1802, commenced to study art somewhat late in life, in the Academy at Vienna. He journeyed with Dr. Schubert to Palestine, Abyssinia, and elsewhere, and made many valuable views of the scenery, which he afterwards published in lithography. He settled as a landscape painter at Munich, where he died in 1878.

**BERNAZZANO, CESARE**, a Milanese painter, who flourished about the year 1536. He painted landscapes, animals, and fruit, in which he excelled, particularly as a colourist. The figures in his landscapes are generally painted by Cesare da Sesto, a scholar of Leonardo da Vinci, under whom Bernazzano himself is said to have studied. Wonderful things are related of this artist, parallel with the stories told of Zeuxis, Protogenes, Apelles, and other painters of antiquity.

**BERNETZ, CHRISTIAN**, who was born at Hamburg in 1658, and died in 1722, was a painter of still-life subjects. A picture by him is in the Cassel Gallery.

**BERNIERI, ANTONIO**, who was born at Correggio in 1516, was first instructed by Allegri; on the death of that master he went to Venice, and attended Titian's school. He visited Rome, and returning to Venice worked there until 1563. He died at Correggio in 1565. Bernieri was an eminent painter of miniatures. He is sometimes called 'Antonio da Correggio.'

**BERNINGROTH, JOHANN MARTIN**, the son and pupil of Martin Berningroth, was born at Leipsic in 1713. He engraved several plates for the booksellers, but he is best known as an engraver of portraits, neatly executed in the style of his father. He died at Leipsic in 1767. His principal works are:

Frederick Augustus III. King of Poland.  
Frederick Christian, Prince Reg. Pol.  
John Adolphus, Duke of Saxe-Weissenfeld. 1745.  
*This is considered his best plate.*  
Sebastian Felix, Baron von Schwannenberg.  
Christianus, Prince of Denmark.  
John Gottfried Richter, Antiquary.

**BERNINGROTH, MARTIN**, a German engraver, born at Ramelsburg in the county of Mansfelden, in 1670. He resided at Leipsic, where he engraved a great number of portraits in a tolerably neat manner, among which are:

Prince Leopold of Anhalt-Dessau, on horseback.  
Frederick Augustus II. King of Poland.

He died at Leipsic in 1738.

**BERNINI, GIOVANNI LORENZO**, the sculptor and architect, was the son of Pietro Bernini, a Florentine painter and sculptor. He was born at Naples in 1598; and occasionally practised the art of painting. His own portrait painted by himself is in the Uffizi at Florence. He died at Rome in 1680. Milizia, in his *Vite degli Architetti*, gives a list of his works in sculpture and architecture. In France he is called 'Le Cavalier Bernin.'

**BERNUIS, BARTOLOME DEL RIO**, a Spanish painter, was a scholar of Gaspar Becerra. He chiefly practised his art at Toledo, where he held, for the last twenty years of his life, 1607-1627, the post of painter to the Chapter.

**BERNYNCKEL, JOHANN**, an engraver, whose

works are little known. There is a small oval print by him of the 'Adoration of the Shepherds,' after Johann von Aachen, which is not without merit.

**BERRAIN, JEAN**. See **BERAIN**.

**BERRÉ, JEAN BAPTISTE**, born at Antwerp in 1777, painted subjects in the manner of Weenix. He afterwards settled in Paris, where his pictures are esteemed for their great finish and fine execution. He died in Paris in 1828.

**BERRESTYN, C. V.**, a German engraver, who flourished about the year 1650. He engraved some plates of landscapes, among which is one representing a woody scene, signed with his name and the above date. It is very scarce.

**BERRETTINI, PIETRO**, (or **BERETTINI**), commonly called **PIETRO DA CORTONA**, was born at Cortona in 1596. He was first instructed by Filippo Berrettini, his uncle, and afterwards by Andrea Comodi, whom he accompanied to Florence, and there entered the atelier of Baccio Ciarpi, where he devoted himself to the study of the antique, the reliefs of Trajan's column, and the works of Raphael and Michelangelo. He resided for many years in Rome. The first productions of Berrettini that excited attention, were two pictures, painted whilst he was yet very young, for the Cardinal Sacchetti, representing the 'Rape of the Sabines,' and the 'Battles of Alexander.' They attracted the notice of Pope Urban VIII., who commissioned him to paint a chapel in the church of Santa Bibiena, where Ciampelli, an artist of reputation, was at that time employed, and who regarded with contempt the audacity of so young a man venturing on so important a public undertaking; but Berrettini had no sooner commenced the work than Ciampelli was convinced of his ability. The success of that performance procured for him the commission for his celebrated work of the ceiling of the grand saloon in the Palazzo Barberini. It represents an 'Allegory of the History of the Barberini Family.' The richness of the composition, the perfection of the chiaroscuro, the harmony of the colour, and the splendour of the style, render it one of the most perfect specimens of decoration. It has been observed, that the drawing is not the most correct, and that the draperies have not the appearance of nature; but the acknowledged beauties of this great work are so agreeable and seductive, that it is impossible to contemplate it without admiration. After having finished the cartoons for some oil paintings for the mosaics of the dome of St. Peter's, Berrettini travelled through Lombardy, visited Venice, and returned to Rome, by way of Florence, where he was engaged by the Grand Duke Ferdinand II. to paint the saloon and four apartments in the Palazzo Pitti; here he represented the 'Clemency of Alexander to the Family of Darius;' the 'Continence of Cyrus;' the 'Firmness of Porsenna;' the 'History of Masinissa;' and other subjects. He did not entirely finish the works he had projected for the Grand Duke. Disgusted by the intrigues of some artists who were jealous of his reputation, he left Florence abruptly, and could never be prevailed on to return. His frescoes were finished by Ciro Ferri. On his arrival at Rome he continued to be loaded with commissions, and was employed by Alexander VII., who conferred on him the order of the Golden Spur. The works of Berrettini exhibit a most fertile invention and an uncommon facility of operation. His figures are not designed with scrupulous cor-

rectness, nor are the heads of his females strictly beautiful; but they have always a grace and loveliness that charm in spite of those deficiencies. If his colouring is not always chaste, it is agreeable, and possesses much of what the Italians call *Vaghezza*. His powers were particularly adapted to the great works that require to be executed in fresco, to which he gave a brilliancy and force nearly approaching to oil painting. Berrettini died at Rome in 1669. His best disciples were Dandini, Ciro Ferri, Francesco Romanelli, Pietro Testa, Luca Giordano, and Jacques Bourguignon. He was also an architect.

The following is a list of his principal paintings:

Elenheim. <i>Gallery.</i>	Rape of the Sabines. ( <i>One of his best works.</i> )
Brussels. <i>Museum.</i>	Marriage of St. Catharine.
Cortona. <i>S. Agostino.</i>	Virgin and Saints.
Dresden. <i>Gallery.</i>	Mercury warning Æneas to hasten his departure from Carthage.
" "	A Roman General addressing the consuls.
Dulwich. <i>College.</i>	St. Martina triumphing over the idols.
Florence. <i>Uffizi.</i>	Portrait of himself.
" <i>Pitti Pal.</i>	Frescoes ( <i>see text</i> ).
Hague. <i>Gallery.</i>	Holy Family.
London. <i>Devonshire H.</i>	Landscape.
" <i>Northbrook Col.</i>	Magdalene with Angels.
Milan. <i>Brera.</i>	Virgin with Saints.
Munich. <i>Pinakothek.</i>	Woman taken in adultery.
Paris. <i>Louvre.</i>	Jacob and Laban.
" "	Birth of the Virgin.
" "	St. Martina before Alexander Severus.
" "	Virgin and Child & St. Martina.
" "	Romulus and Remus.
" "	Dido and Æneas.
Petersburg. <i>Hermitage.</i>	Holy Family.
" "	Christ and the Magdalene.
" "	Martyrdom of St. Stephen.
Rome. <i>Barberini Pal.</i>	Allegory—fresco.
" <i>Chiesa Nuova.</i>	Paintings on nave, dome, and tribune.
" <i>S. Maria dei Cappuccini.</i>	Conversion of St. Paul.
Vienna. <i>Belvedere.</i>	St. Paul and Ananias.
" "	Return of Hagar.
" "	Marriage of St. Catharine.
" <i>Schönborn Coll.</i>	Hercules.

**BERRETTONI, NICCOLÒ.** This painter was born at Montefeltro, near Macerata, in 1637. He was the ablest scholar of Carlo Maratti, and painted historical subjects with skill. He was also influenced by Guido Reni and Correggio. One of his best pictures is an altar-piece in the church of Santa Maria, in Monte Santo, in Rome, representing a subject from the life of St. Francis. He was received into the Academy of that city in 1675, and died in 1682.

**BERRIDGE, JOHN,** a pupil of Sir Joshua Reynolds, gained a prize at the Society of Arts in 1766, and exhibited portraits at the gallery of the Incorporated Society of Artists and at the Royal Academy between 1770 and 1785.

**BERRUGUETE, ALONSO,** an eminent Spanish painter, was born at Paredes de Nava, in Castile, in 1480. When he had made some progress in the art, the fame of Michelangelo induced him to visit Italy, and he had the advantage of studying under that sublime master. He was the contemporary and friend of Andrea del Sarto, and made such improvement during his stay in Italy—both at Florence and Rome—that he returned to Spain

eminently proficient both in painting and sculpture. He also excelled as an architect. He was the first artist who introduced the pure Italian style of the 16th century into Spain. The Emperor Charles V. took him under his immediate protection, appointed him one of his painters, and employed him in many considerable works at Madrid, in the palace of the Prado, and in the Alhambra of Granada. He was also patronized by Philip II. He died rich, at Alcala, in the year 1561, and was buried with the greatest magnificence at the expense of his sovereign.

**BERRUGUETE, PEDRO,** a native of Paredes de Nava, and painter to Philip I. In 1483 he was employed with Rincon, by the Chapter of Toledo, to paint the walls of the old 'Segrario' of the cathedral. He also painted the cloister in 1495, and the vestry in 1497. Cean Bermudez ranks him as a painter with Pietro Perugino. His earliest known works are supposed to be those which he painted in conjunction with one Santos Cruz for the high altar of the cathedral at Avila. Berruguete died at Madrid about 1500.

**BERSENEV, IVAN,** a Russian engraver, born in Siberia in 1762. He was a scholar of Guttenberg, and afterwards of Bervie, at Paris; he executed several excellent plates, and died in 1790.

St. John the Evangelist; *after Domenichino.* (Orleans Gallery.)

The Tempter; *after Titian.* (Orleans Gallery.)  
The portrait of Katharina Nicolaevna Orloff.

**BERTANO, GIOVANNI BATTISTA.** See GHISI.

**BERTAUD, MARIE ROSALIE,** a French engraver, was born in Paris in 1738. She was instructed in the art by St. Aubin and Choffard, and engraved several plates, the best of which are those after the pictures of Joseph Vernet, entitled:

Orange impétueux; *an oval plate.*

La Pêcheur à la ligne.

Le Rocher percé.

La Barque mise à flot.

La Pêche au clair de la Lune.

Les Pêcheurs Italiens.

**BERTAUX, JEAN DUPLESSIS.** See DUPLESSIS-BERTAUX.

**BERTELLI, CRISTOFANO,** an Italian engraver, a native of Rimini, in the Duchy of Modena, flourished about 1525. We have by him a few plates, executed with the graver in rather a stiff manner:

The Portrait of Ottavio Farnese, Duke of Parma.

The Conversion of St. Paul.

The Virgin and Child, with St. Augustine, St. Sebastian, and St. Helena, with St. Joseph sleeping.

The Virgin and Child, with St. George and other Saints.

The different Ages of Man.

The Virgin and Child, with St. Sebastian, St. Francis, and St. Roch; *after Correggio.*

**BERTELLI, FERRANDO,** an engraver, was born at Venice about the year 1525. He engraved some plates after Venetian and other painters. By him we have:

A print, entitled *Omnium fere gentium, &c. Ven.* 1569.

Christ curing the sick; *after Farinati.* 1566.

The Crucifixion; *after Giulio Romano.*

Venus and Cupid; *after Titian.* 1566.

Specchio della Vita Humana. 1566.

**BERTELLI, LUCA.** This engraver was probably a relation of Ferrando Bertelli. He has engraved several plates after the great Italian painters, and is said to have been a printseller. Some of his engravings are very scarce.

A Bust of Hippolita Gonzaga.

The Israelites tormented by Serpents; *after Michelangelo*.

The Baptism of Christ.

Christ washing his Disciples' feet; *Lucas, sc.*

The Flagellation.

The Crucifixion.

The Descent from the Cross; *fine.*

The Four Evangelists; *after Coxseyen.*

The Last Judgment; *after J. B. Fontana.*

A Woman and Children warming themselves by a Fire; *after Titian.*

BERTERHAM, JOHAN BAPTIST, is an engraver whom Strutt has noticed under the two names of Berterham and Bexterham. He was a native of the Netherlands, and resided at Brussels at the end of the 17th and beginning of the 18th century. His principal works are after paintings by J. de Roore, N. Cortens, C. Eykens, and others, representing the history of the Miraculous Host preserved in the church of St. Michael and St. Gudule at Brussels. They are executed with much freedom and skill.

BERTHÉLEMY, ANTOINE. See BARTHÉLEMY.

BERTHÉLEMY, JEAN SIMON, an historical painter, who was born at Laon in 1743, was a scholar of Noel Hallé. He visited Rome, and painted, in addition to some historical and poetical subjects, which have been engraved, the ceilings of the palace of Fontainebleau and the Luxembourg. He was a member of the Academy, and director of the School of Design. He died in Paris in 1811.

BERTHOLD, KARL FERDINAND, born at Meissen in 1799, was a designer and etcher. He attended the Academy at Dresden in 1811, and was a scholar of Kugelgen. One of his best productions is the engraving entitled, 'The good and bad effects of Wine.' He died in 1838.

BERTHOLOTTI, ANDREA DI, called BELLUNELLO, of Cividale, flourished in the 15th century, and was a master in the Guild of San Vito in 1462. He seems to have contracted for altar-pieces and mural decorations, at Udine, San Vito, and the surrounding towns, up to 1490. At the Palazzo Communale of Udine is a Crucifixion, with various Saints, dated by him in 1476. The sacristy of Santa Maria di Castello, San Vito, possesses by him a 'Virgin and Child, between SS. Peter and Paul,' dated 1488; and in Savorgnano is a 'Madonna,' signed and dated 1490. The dates of his birth and death are not known.

BERTHON, RENÉ THÉODORE, was born at Tours in 1776, and studied under David. He painted scriptural and historical subjects, and a large number of portraits, which, although of no great merit, gained him a certain reputation in the days of the first empire and the restoration. Among his portraits are those of Napoleon I. when First Consul, Pauline Bonaparte, Mlle. Duchesnois, and Lady Morgan. Several of his historical pictures are at Versailles. He died in Paris in 1859. His daughter, SIDONIE BERTHON, a miniature painter, was a pupil of her father and of Mme de Mirbel. She was born in Paris in 1817, and died in 1871.

BERTIN, FRANÇOIS EDOUARD, born in Paris in 1797, studied under Girodet-Trioson and Bidault. He represented the details and general character of a landscape with great skill, but was less successful in his colouring. He was inspector of the Beaux Arts, and from 1854 director of the 'Journal des Débats.' He died in Paris in 1871. The following are some of his best known works:

Cimabue meeting with Giotto.

A view on the Mount of Olives. 1837.

Christ on Olevano.

The old Tombs on the Nile.

The Forest of Fontainebleau.

View of an excavated Monastery near Viterbo.

BERTIN, JEAN VICTOR, a painter of historical landscapes, who was born in Paris in 1775, was a pupil of the celebrated Valenciennes, and was in turn the master of Michallon, Coignet, Boisselier, Corot, Enfantin, and others. Amongst his principal works may be cited:

The Festival of Pan.

The Offering to Venus.

Cicero's Return from Exile.

The Flight of Angelica.

The Festival of Bacchus.

Arrival of Napoleon at Ettlingen.

Many of his works will be found in the galleries at Versailles, and in other public collections. In the Louvre there is a 'View of the Island of Phœnos with the Temple of Minerva.' This artist is distinguished for the correctness of his design, the severity of his drawing, and his harmonious colouring; but his style is somewhat mannered and conventional. He died in Paris in 1842.

BERTIN, MARC. See DUVAL.

BERTIN, NICOLAS, a French painter, was born in Paris about 1668. His father, a sculptor, died when Nicolas was but four years of age, and he was placed under the tuition of Jean Jouvenet, and afterwards studied under Bon Boulogne. His progress was rapid, and at eighteen he gained the first prize at the Academy, and was sent to Italy for improvement, where he remained four years. On his return to Paris he distinguished himself by some historical works, and was made an Academician in 1703, and became professor in 1716. He was employed by Louis XIV. in the château of Trianon, where he painted 'Vertumnus and Pomona,' and other works, but he excelled in cabinet pictures. He died in Paris in 1736.

The following are his best works:

Amsterdam.	Museum.	Joseph and Potiphar's wife ( <i>signed</i> ).
		Susannah at the bath ( <i>signed</i> ).
Dresden.	Gallery.	The Acorn and the Pumpkin.
"	"	The Bear and the Amateur Gardener.
Paris.	St. Germain } St. Philip baptizing the Eunuch of des Prés. } Queen Candace ( <i>the sketch for this picture is in the Louvre</i> ).	
"	Louvre.	Hercules delivering Prometheus.

BERTO DI GIOVANNI, a pupil of Perugino, painted at Perugia from 1497 to 1525. He executed works for the magistrates, and was a member of the guild of that city. He painted with a predella, in the convent of Santa Maria di Monteluca at Perugia, the following subjects from the Life of Christ: 'The Nativity,' 'The Presentation,' and 'The Marriage' and 'Death of the Virgin.' These form part of a large work of the 'Coronation of the Virgin,' which Raphael was originally commissioned to paint, but which was subsequently executed by an artist whose name has not been recorded.

BERTOJA, JACOPO, incorrectly GIACINTO, (or BERTOGIA,) a native of Parma, painted historical pieces in the manner of Parmigiano; and his cabinet-pictures were, in his own time, much prized. He flourished in the later years of the 16th century. Zani tells us that he died in 1618, at a great age.

BERTOLOTTI, GIOVANNI LORENZO. According to Ratti, this painter was born at Genoa in 1640,

and was a scholar of Francesco Castiglione. He painted historical subjects with considerable skill; and his biographer speaks in very favourable terms of a picture painted by him in the church of La Visitazione, at Genoa, representing the 'Visitation of the Virgin Mary to St. Elizabeth.' He died in 1721.

**BERTRAM**, —, a Dutch engraver, who flourished about the year 1690. He engraved several plates, representing views and public buildings, which are executed in a very neat style.

**BERTRAND**, NOEL FRANÇOIS, a French engraver, who was born at Soisy-sous-Étiolles in 1784, was a pupil of the younger Moreau and of David. He engraved in the chalk manner a large number of figures taken from the works of Raphael, Titian, Rubens, Poussin, Le Brun, David, and other great masters, besides some portraits of sovereigns and other distinguished persons. He died at Saint-Ouen in 1852.

**BERTRY**, N. H. JEAURAT DE. See JEAURAT.

**BERTUCCI**, GIOVANNI BATTISTA. See FAENZA, G. B. DA.

**BERTUCCI**, JACOPO, who is not to be confounded with Giovanni Battista Bertucci, flourished at Faenza about 1530, and painted in the manner of Raphael. He is supposed to be the same as Jacopone da Faenza, who, Vasari tells us, painted in San Vitale at Ravenna.

**BERTUCCI-PINELLI**, ANTONIA, was, according to Malvasia, a native of Bologna, and was instructed in art by Lodovico Carracci. She painted some pictures for the churches; among others, the 'Guardian Angel,' in San Tommaso; and 'St. Philip and St. James,' in the church dedicated to those saints. But her most celebrated performance is her picture of 'St. John the Evangelist,' in the Annunziata, painted from a design of Lodovico Carracci. She died in 1640. Her maiden name was Pinelli, but she married Giambattista Bertucci (not Giovanni Battista da Faenza). Zani places her death, and that of her husband, in 1644.

**BERVIC**, CHARLES CLÉMENT, the most eminent of modern French engravers, was born in Paris on the 23rd of May, 1756. His family name was Balvay, but this he used only in legal documents, preferring to adopt as his usual signature that of Bervic, which was a surname of his father. His baptismal names were those of Charles Clément, which he bore in his youth and which are found on his earlier works, until, having need of his certificate of baptism, he was astonished to see himself named therein Jean Guillaume, and to find himself obliged to rectify formally all the documents which he had executed in his accustomed names. Upon examination, however, of the parish registers, which at this period were deposited at the Hôtel de Ville, it transpired that the duplicate copy sent to the Palais de Justice was in error, and that the names of Jean Guillaume assigned to Bervic in the latter were in reality those of the infant baptized before him. Nevertheless, through obstacles which arose in the rectification of his family papers, he never resumed his baptismal names. At a very early age young Bervic showed a decided taste for drawing: he amused himself by copying all the prints which fell into his hands, and, although entirely without instruction, he succeeded fairly well. This led to his entering the studio of Jean Baptiste le Prince, where his talent rapidly developed, and he grew ambitious of becoming a painter; but to this his father was averse, fearing

that he might not attain to eminence in the art. However, by way of compromise with a passion which could not be subdued, he was allowed in 1769 to become a pupil of Jean Georges Wille, one of the best line-engravers of the day. His earliest work is unknown, but the first plate to which he put his name was that of 'Le petit Turc,' after P. A. Wille, which he completed in 1774. This engraving bears evidence of being the work of an inexperienced although not unskilful hand, and has the metallic lustre and other defects of the school of Wille. Marked progress was shown in his engravings of 'La Demande acceptée' and 'Le Repos,' after Lépicié, and in his portrait of Sénac de Meilhan, after Duplessis, all of which were finished in 1783. The portrait of Sénac de Meilhan first revealed the power which Bervic possessed of freeing himself from the influences of his early education, and of rendering truthfully and characteristically the varied details of his subject. This talent soon met with its due reward, for in 1784 he was elected a member of the Academy, and requested to engrave for his reception a portrait of Count d'Angiviller; but commencing soon after the portrait of the King, that of the Count was laid aside, and he never became an academician.

The full-length portrait of Louis XVI. in his coronation robes, after the portrait by Callet at Versailles, established the reputation which Bervic had obtained by the wonderful brilliancy and softness with which he reproduced in black and white the diverse tones and textures indicated in painting by the aid of colour. Bervic kept pace with the revolutionary movement, and at one of the meetings of the 'Société populaire des Arts' broke the copper-plate of the king's portrait, and tore in halves all the proofs of it which he possessed. The plate has since been skilfully repaired by Chollet, and later impressions taken from it. His next works of importance were 'The Education of Achilles by the centaur Chiron,' after Regnault, and its pendant, 'The Rape of Deianeira by the centaur Nessus,' after Guido, the originals of both of which subjects are in the Louvre. The latter gained the decennial prize awarded by the French Institute for the best engraving executed between the years 1800 and 1810. But Bervic's masterpiece is undoubtedly his plate of the renowned antique group of the 'Death of Laocoon and his two Sons,' engraved for the Musée Français, in which he appears to have endeavoured to rival the 'suffering marble,' as it has been aptly termed, which the Rhodian sculptors Agesander, Polydorus, and Athenodorus seem to have animated with the breath of life. Yet such was his modesty, that when his task was done he complained of having been able but partially to realize his aims.

Sovereigns and nations hastened to do homage to Bervic's talents. Louis XVI. gave him, in 1787, the apartments in the Louvre which had been vacant since the death of the painter Lépicié. The order of the Reunion was conferred upon him in 1813, and the Legion of Honour in 1819. Most of the academies of Europe enrolled him among their members, and in 1803 he became a member of the Institute of France. Failing sight at length compelled him to lay down his graver, and the 'Testament of Eudamidas,' a bust of Napoleon, and a half-length portrait of Louis XVIII., of which but three proofs exist, remained unfinished at the



time of his death, which occurred in Paris on the 23rd of March, 1822. He was twice married: first, in 1788, to Mlle. Carreaux de Rozemont, a portrait painter and pupil of Madame Guyard, who died in the same year; secondly, in 1791, to Mlle. Bligny, who died in 1793. Bervic established a school of engraving, in which his constant aim was to warn his pupils against the baneful influence of servile imitation, and to guide each one according to the bent of his own individual genius. Toschi and Henriquel-Dupont are the most celebrated among his many scholars. The following are his most important works:

- St. John the Baptist in the Wilderness; *after Raphael.*  
(Florence Gallery.)  
The Education of Achilles; *after Regnault.*  
The Rape of Deianeira; *after Guido.*  
The Laocoon; *after a drawing by Pierre Bouillon, from the antique.* (Musée Français.)  
Innocence; *after Mérimée.*  
La Demande acceptée; *after Lépicidé.*  
Le Repos; *after the same.*  
Le petit Turc; *after P. A. Wille.*  
The Testament of Eudamidas; *after N. Poussin.* (This plate was finished by Toschi.)  
Louis XVI., whole-length; *after Callet.*  
Napoleon I., bust; *after a drawing by Robert Lefebvre.* (Never finished.)  
Louis XVIII.; *after Augustin.* (Never finished.)  
Charles Gravier, Comte de Vergennes; *after his own drawing.*  
Michel Letellier; *after the engraving by Nanteuil.*  
Carl von Linné; *after A. Roslin.*  
Prince Ignacy Jacob Massalski, Bishop of Wilna; *after Kymli.*  
Gabriel Sénac de Meilhan, Intendant of Hainault; *after J. S. Duplessis.*

R. E. G.

BESCHEY, BALTHASAR, (or BESSCHEY,) who was born at Antwerp in 1708, studied under Pieter Strick, an unimportant painter, but imitated the styles of Van Balen and of De Craeyer. In 1753 he was admitted as a freeman of the Guild of St. Luke, and two years later became one of the six directors of the Academy in the above town, and in the year following that was elected dean of St. Luke. He died in 1776, at Antwerp, while holding the post of professor in the Academy of that city. He painted landscapes at the commencement of his artistic career, but confined himself in after life to sacred history and portraiture. In the two latter branches of art he is well represented. His works display a taste for harmony, and are for the most part carefully executed, but are wanting in delicacy of colouring. The following may be mentioned:

- |             |            |  |
|-------------|------------|--|
| Antwerp.    | Museum.    | Joseph sold by his brethren<br>(signed and dated 1744).                                    |
| "           | "          | Joseph viceroy of Egypt (signed<br>and dated 1744).  |
| "           | "          | Portrait of himself (signed—<br>presented by him to the Aca-<br>demy of St. Luke in 1763). |
| "           | "          | Portrait of Martin Joseph Gee-<br>raerts.  |
| Paris.      | Louvre.    | A Flemish Family (signed and<br>dated 1721).   |
| Petersburg. | Hermitage. | The Five Senses. An allegory.<br>B. BESCHEIJ, 1733.  |
| "           | "          | The Five Senses. An allegory.<br>B. BESCHEIJ.  |

It has been recorded that Beschey had a son who was a painter, but this is a mistake. He had, however, three younger brothers who followed his profession, under his instruction, and one elder

brother, who was a pupil of Goovaert's. This last mentioned was CAREL BESCHEY, who was born at Antwerp in 1706. Then, after BALTHASAR, came JACOB ANDREAS BESCHEY, born at Antwerp in 1710, and still living in 1773. He also was 'doyen' of St. Luke. Next came JOSEPH HENDRIK BESCHEY, who was born at Antwerp in 1714; and lastly, JAN FRANÇOIS BESCHEY, who was born in 1717, at Antwerp, where he established himself as a picture dealer, and became celebrated for the copies he made of the works of Rubens, Van Dyck, Teniers, Pijnacker, Moucheron, and other great masters. He was dean of the Guild of St. Luke in 1767.

BESENZI, PAOLO EMILIO, was born at Reggio in 1624. He distinguished himself as a painter, a sculptor, and an architect. Although the friend and companion of Lionello Spada, he differed from his style, preferring the graceful manner of Albani. His principal pictures, which establish his reputation as a painter, are in the church of San Pietro. He died in 1666.

BESOET, JAN, a Dutch engraver, was born early in the 18th century, and died about 1769. He engraved a large plate of the fireworks at the Hague in 1748, and many portraits, book-plates, and title-pages.

BESOZZI, AMBROGIO, a painter and engraver, born at Milan in 1648. He was first a scholar of Gioseffo Danedi, and afterwards studied under Ciro Ferri. He excelled in painting architectural views, friezes, basso-relievos, and other works of decoration. He died at Milan in 1706. Works by him are in the galleries and churches of Milan, Turin, and Parma. He etched two plates:

The Portrait of Correggio.

The Apotheosis of a Princess; in which the portrait was by Bonacina, and the other part of the plate by Besozzi; *after Cesare Fiori.*

BESSA, PANCRACE, a flower painter, was born in Paris in 1772. He was a pupil of G. van Spaendonck and of Redouté, and was flower painter to the Duchess de Berri, to whom he gave lessons, and to the Museum of Natural History at the Jardin des Plantes. He died at Ecouen about the year 1835.

BÉSSON, CHARLES JEAN BAPTISTE, a French fresco painter and Dominican, was born near Besançon in 1816. He was at first a pupil of Souchon, but upon going to Rome in 1835 he entered the studio of Delaroche. In 1839 he became connected with the celebrated Lacordaire, and in the following year entered the Dominican order, taking the name of Hyacinthe, but did not entirely abandon the practice of his art. He died at the convent of Mar-Yacub, near Mosul, in 1861.

BEST, JEAN, a French wood-engraver, was born at Toul in 1808. He contributed largely to the success of the 'Illustration,' as well as of the 'Magasin pittoresque,' of which he was one of the proprietors. He was decorated with the Legion of Honour, and died in 1879.

BESTARD (or BASTARD), a painter of Majorca, lived at Palma about the end of the 17th century. He painted for the convent of Monte Sion there a superb picture, measuring 24 palms in length, and 15 in height, representing 'Christ in the Desert attended by angels;' it is considered as one of the marvels of the city. He also ornamented several other public buildings at Palma.

BETTELINI, PIETRO, an eminent Italian engraver, was born at Lugano in 1763, and applied

at an early age to the study of the art. He received instructions from Gandolfi and Bartolozzi; but in his subsequent works he inclined more to the style of Raphael Morghen. He died at Rome in 1828. He is particularly happy in his transcripts of light and elegant forms, and enters with much taste and spirit into the subject he copies. He does not aim at producing brilliant effects, but exercises his graver with care and delicacy, corresponding with the style of the original picture. In those of a sombre or forcible character he is not equally successful. He was held in high estimation by Thorwaldsen, who employed him to engrave some of his finest works, both figures and bassi-relievi. His engraving of the 'Entombment,' by Andrea del Sarto, in the Florence Gallery, exhibits all the beauties of the original, and may be quoted, not only as his masterpiece, but also among the finest examples of art. The following are a portion of his justly esteemed productions:

Entombment; *after Andrea del Sarto.*  
Madonna col devoto; *after the painting by Correggio, in the possession of the King of Bavaria.*  
Ecce Homo; *after Correggio.*  
St. John; *after Domenichino.*  
Sibylla Persica; *after Guercino.*  
Ascension of the Virgin; *after Guido.*  
Madonna and sleeping Infant; *after Raphael.*  
Judgment of Solomon; *after the same.*  
Magdalene; *after Schidone.*  
Maria div. Sapientiæ; *after Titian.*  
The Virgin Mary reading a book; *after the same.*  
Portrait of Galileo.  
Portrait of Macchiavelli.  
Portrait of Poliziano.

BETTÉS, JOHN, an eminent miniature painter in the reign of Queen Elizabeth, by whom he was patronized. He was a pupil of Nicholas Hilliard, and painted the Queen's portrait. He died about the year 1570. His brother, THOMAS BETTES, was also a miniature painter as well as an illuminator.

BETTI, BIAGIO. This painter was born at Carigliano in 1535, and was a disciple of Daniele da Volterra. He became, in 1557, a monk of the order of the 'Padri Teatini,' of San Silvestro, and his works are principally confined to the monastery of that order on the Quirinal at Rome. In the refectory he painted the 'Miracle of the Loaves and Fishes,' which was restored by Anesi in 1847; and in the library, 'Christ disputing with the Doctors.' He died in 1605.

BETTINI, DOMENICO. According to Orlandi, this painter was born at Florence in 1644. He was first a scholar of Jacopo Vignali, but afterwards went to Rome, and became a disciple of Mario Nuzzi. His pictures, which are well painted, represent, like those of his instructor, fruit, flowers, birds, and fish.

BETTINI, PIETRO, an Italian engraver of the 17th century, who etched a few plates in a slight manner. By him, among others, we have:

Christ appearing to Peter; *after Domenico Ciampelli.*  
The Martyrdom of St. Sebastian; *after Domenichino.*

BETTO, BERNARDINO DI (PINTURICCHIO). See BIAGIO.

BETTOLI, CAJETANO. The name of this artist is affixed to an etching representing the 'Death of St. Joseph,' after Marc Antonio Franceschini. It is executed in a free, spirited style, and appears to be the production of a painter.

BEUCKLAER (or BEUKELAAR). See BUECKELAER.

BEUERLEIN, HANS, an old painter of Nuremberg, highly praised by Neudorfer, painted a

Crucifixion, on the wall of the Prediger Kloster in Nuremberg, now destroyed. He died about 1500.

BEURS, WILLEM, was born at Dordrecht in 1656. He was a scholar of Willem van Drillemburg, and painted landscapes, portraits, and flowers with some dexterity and skill. He also published works upon art.

BEUSEKOM, FRANS VAN, a Dutch engraver, flourished from about 1640 to 1650. He was principally employed by the booksellers in engraving portraits. Among others, he engraved that of Ant. le Brun; after a picture painted by Anselmus van Hulle.

BEÜTLER, JAKOB, a German engraver, who, according to Professor Christ, was a native of Ravensburg, flourished about the year 1593. The prints he engraved are generally very small, on which account he is ranked among the artists distinguished by the name of the Little Masters. He usually marked his prints with the initials of his name, *I. B.* As this mark was occasionally used by other German engravers, particularly Jacob Binck and Hans Burckmair, who lived about the same period, it requires great attention to distinguish their works.

BEÜTLER, MATTHIAS. See BEYTLER.

BEVEREN, CHARLES VAN, born at Mechlin in 1809, was instructed in the rudiments of art in the academy of his native city and at Antwerp. He settled in Amsterdam in 1830, subsequently visiting Paris, Rome, and other cities of Italy, and distinguished himself as a painter of history, genre, and portraits. He died at Amsterdam in 1850. The best known of his works are:

The Confession of a Sick Girl (*in the Pinakothek at Munich*).

Male Figure. A study (*in the Rotterdam Museum*).

The Vision of St. Ignatius.

The Death of St. Anthony of Padua (*in the church of Moses and Aaron at Amsterdam. His chef-d'œuvre*).

BEVILACQUA. See SALIMBENI, VENTURA.

BEWICK, JOHN, a younger brother of Thomas Bewick, was born at Cherryburn, in the parish of Ovingham, in 1760, and in 1777 was apprenticed as a wood-engraver to his brother and Ralph Beilby, in Newcastle. He assisted in the cuts of 'Æsop's Fables,' and drew and engraved illustrations for Goldsmith's and Parnell's Poems, as well as for 'The Looking Glass for the Mind,' and 'Blossoms of Morality,' published in 1796. He also made the designs for 'Somerville's Chase,' but did not live to engrave them all. He died in 1795, at Ovingham. Though he was not so clever an artist as his more celebrated brother, many of the works of John Bewick deserve much praise.

BEWICK, THOMAS, the eminent restorer of the art of engraving on wood, was born at Cherryburn, in the parish of Ovingham, about twelve miles westward of Newcastle, in 1753. At the age of fourteen he was apprenticed to Ralph Beilby of Newcastle, a copper-plate engraver. He might have had a master of more eminence, but he could not have had one more anxious to encourage his talents, and to point out to him his peculiar line of excellence. It happened that Charles Hutton (afterwards the distinguished Dr. Hutton of Woolwich), then a schoolmaster at Newcastle, was preparing his great work on mensuration, and applied to Beilby to engrave on copper the figures for the work; he judiciously advised that they should be cut on wood, that each figure might accompany the proposition it was

intended to illustrate. The young apprentice was employed to execute many of these; and the beauty and accuracy with which they were finished led his master strongly to advise him to devote his attention to the improvement of this long-lost art. At the expiration of his apprenticeship, Bewick spent a short time in London and in Scotland, and on his return to Newcastle, entered into partnership with Beilby. About this time, Thomas Saint, a printer of Newcastle, was at work on an edition of 'Gay's Fables,' and Bewick was engaged to furnish the cuts. One of these, the 'Old Hound,' obtained the premium offered by the Society of Arts for the best specimen of wood-engraving, in the year 1775; but the work was not published until 1779. His success in this and an edition of 'Select Fables' by the same printer, induced Bewick to project the 'History of Quadrupeds.' This work, after several years of preparation and labour, was published in 1790. In the preparation he was encouraged and patronized by Marmaduke Tonstal of Wycliffe, whose museum of animals, both winged and quadruped, living and dead, was very extensive. In the intervals of collecting materials for this work, Bewick was employed in engraving on copper the plates of natural history for a small quarto volume, entitled 'A Tour through Sweden, Lapland, &c., by Matthew Consett, the companion of Sir G. H. Liddell;' 'The Whitley large Ox' (bred in Mull). From the moment of the publication of the 'History of Quadrupeds,' which passed through three editions in three years, Thomas Bewick's fame was established. He subsequently, in conjunction with his brother John, supplied the woodcuts for the elegant edition of 'Goldsmith's Traveller and Deserted Village,' and for 'Parnell's Hermit,' both printed by Bulmer. These appeared in 1795, and were allowed to excel everything of the kind that had before been produced. In 1797 was published the first volume of 'British Birds,' for which Beilby furnished the written descriptions; the second volume, on 'British Water Birds,' devolved on Bewick alone, who was assisted in the literary corrections by the Rev. Henry Cotes, vicar of Bedlington. These were followed by numerous illustrations of publications of the day, in which he availed himself of the talents of the several pupils whom he had instructed, and who have since so eminently distinguished themselves in the same line of engraving; among these were Nesbitt, Harvey, Robert Johnson, Luke Clennell, Ransom, and Hole. Bewick was indefatigable, and the number of engravings he executed is almost inconceivable. One volume, edited by the Rev. T. Hugo, and published in 1870, contains impressions of upwards of 2000 woodcuts. He was an early riser; fond of indulging in rustic and athletic sports, which are so prevalent in the north; was warm in his attachments, and had some humorous peculiarities. He died, as he had lived, a truly honest man, near the Windmill Hills, at Gateshead, in 1828. There are several memoirs of his life, the best of which is, perhaps, that which is included in the 'History of Wood Engraving,' by John Jackson, who devoted to Bewick fifty pages of his book, illustrated with thirty engravings.

BĒWICK, WILLIAM, born at Harworth, Durham, in 1795, came to London in early life, and became a pupil of Haydon, at whose request he made drawings of the Elgin Marbles for Goethe. In 1822 he sent a large picture of 'The meeting

of Jacob and Rachel to the British Institution. A few years afterwards Sir Thomas Lawrence gave him a commission to copy Michelangelo's frescoes in the Sistine Chapel, and for three or four years he resided in Italy. He then settled in London for a few years as a portrait painter, until ill-health compelled him to retire into the country. In 1843 he was one of the competitors for the decorations of the Houses of Parliament, and sent up a cartoon of 'The Triumph of David.' He died in 1866. (See 'Life of William Bewick,' by Thomas Landseer, 1871.)

BEXTERHAM. See BERTERHAM.

BEYER, JAN DE. See DE BEIJER.

BEYEREN. See BEIJEREN.

BEYLBROECK, M., a Flemish engraver, who resided in England about the year 1713. He engraved a plate representing the 'Death of Dido,' after Sébastien Bourdon, which is neatly executed, but stiff and formal, and without much effect.

BEYTLER, MATTHIAS, (BEITLER or BEUTLER,) was born at Augsburg about 1550. About 1582 he was living at Anspach, where he distinguished himself as an engraver. The following works by this artist are now in existence:

A little Book of Animals. 1582.

Twelve plates, mostly representing Animals.

A little Book of Roses, &c. 1582.

Eleven plates with different figures.

Christ on the Cross.

BEZ. See BASTIER DE BEZ.

BEZZUOLI, GIUSEPPE, historical painter, was born at Florence in 1784. His principal works are found in his native town; at St. Remi, 'The Baptism of Clovis;' in the Villani mansion, 'A Madonna' in fresco; in the Pitti Palace, 'The Entry of Charles VIII. into Florence.' His own portrait is in the Uffizi. In the Borghese Palace at Rome are two ceilings, representing 'The Toilet of Venus,' and 'Venus carrying off Ascanius.' He died in 1855.

BIAGIO, BERNARDINO (DI BETTO) DI, is commonly known as PINTURICCHIO (the 'little painter,' a name he acquired from the smallness of his stature, and which he, to some extent, adopted in order that he might be distinguished from a Bernardino of Perugia, a painter of no great merit); he was also called SORDICCHIO, either because of deafness, or of his corpulency. His father's name was Benedetto Biagio, and hence he was sometimes called Bernardino di Betto. He was born at Perugia in 1454. He was an assistant, and probably also the pupil, of Pietro Perugino, with whom, according to Vasari, he worked in the Sistine Chapel. Amongst his earliest paintings were some frescoes in Santa Maria del Popolo, executed for Cardinal della Rovere. He was employed by Innocent VIII. to paint frescoes in the castle of Sant' Angelo, and the walls in the Belvedere (now known as the Museo Clementino), and by Alexander VI. to decorate the Appartamento Borgia in the Vatican. He decorated six rooms, in one of which the frescoes were destroyed by Leo X. to make way for works by Giovanni da Udine and Perino del Vaga. The other five, however, remain intact. Pinturicchio also painted frescoes representing the 'Life of St. Bernard of Siena' in the Cappella Bufalini in Santa Maria Ara Cœli, and various frescoes in Santa Maria del Popolo. While at Rome, in 1491, he was called to Orvieto to decorate the cathedral of that town, but of the works

which he then executed only much-damaged fragments remain. In 1496 Pinturicchio went from Rome to Perugia and executed many good works. In 1500—1501 he painted frescoes, representing the 'Annunciation of the Virgin,' and 'Christ disputing with the Doctors,' in the cathedral at Spello. He next painted ten subjects from the 'Life of Enea Silvio Piccolomini' (afterwards Pius II.)—his best and most famous work—in the library of the cathedral of Siena. In these frescoes he is supposed to have received assistance from Raphael in the general design and the outline; this work occupied him, with various interruptions, from 1502 till 1507. The last known work by this master is the 'Christ bearing the Cross,' in the Casa Borromeo, at Milan, painted in 1513; in which year Pinturicchio died at Siena of starvation and neglect, deserted, it is said, in his illness by his heartless wife Grania. Pinturicchio was a very prolific artist, and left many works, all executed in the old-fashioned tempera, for he never mastered the art of oil painting. He was fond of landscape backgrounds, but they are overcrowded, and his paintings are loaded with too much gilding and architectural ornamentation to be in good taste; with all these faults, he was one of the best masters of the Umbrian school.

To the above-mentioned works may be added the following:

Berlin. <i>Museum.</i>	St. Augustine, St. Benedict, and St. Bernard (formerly ascribed to Perugino).
" "	Virgin and Child.
London. <i>Nat. Gall.</i>	St. Catharine of Alexandria.
" "	The Madonna and Child.
" "	The return of Ulysses to Penelope. (A fresco transferred to canvas; formerly in the Petrucci Palace, Siena, painted about 1509.)
" "	The Story of Griselda. (i) Her Marriage. (ii) Her Divorce. (iii) Her Re-instatement. (doubted).
Naples. <i>Studj Gall.</i>	The Assumption of the Virgin.
Paris. <i>Louvre.</i>	Madonna and Child between St. Gregory and another Saint.
Perugia. <i>Accademia.</i>	The Virgin between SS. Jerome and Augustin (painted in 1498 for the convent of Santa Anna, Perugia).
Rome. <i>Vatican.</i>	Coronation of the Virgin (painted about 1500).
Siena. <i>Academy.</i>	Virgin enthroned with Saints (painted about 1501).

BIAGIO, MARTINO (DI BARTOLOMMEO) DI, was the son of Bartolommeo di Biagio, a goldsmith of Siena, and a contemporary of Taddeo Bartoli. His name appears in the roll of the Guild of the Sieneſe painters, in 1389, but his first known work is in a church at Cascina, which is now desecrated. There will be found a series of frescoes representing the 'Virgin and Child,' between SS. Catharine and Agatha, life-sized figures of the Saints, colossal figures of the Virtues, and scenes drawn from the life of the Virgin, with a 'Crucifixion,' that is dated 1396. He seems to have remained in Pisa up to 1404, having painted in 1403 a 'Virgin and Child, between Saints,' that is now in the Hospital of Santa Chiara, in that city. In 1405 and 1406 Martino decorated the three chapels of San Crescenzo, San Savino, and San Niccolò, in the Duomo of Siena. In 1407 he aided Spinello to decorate the Sala di Balia, Siena, where his part was the ornamentation of the ceiling with allegorical half-figures of the Virtues. He was appointed umpire in the valuation of Taddeo Bartoli's paintings in

the Chapel of the Palace of Siena, and seems to have filled several offices in the government of the city between the years 1410 and 1428. His death probably occurred in 1433.

Asciano. *Boniche Coll.* Madonna and Child. Signed in 1408.

Pisa. *Academy.* Marriage of St. Catharine. 1403.  
Siena. *Academy.* Madonna with Saints (three).

BIAGIO, VINCENZO DI, commonly called CATENA, possibly from a partiality for jewellery, was born probably at Treviso, and flourished towards the close of the 15th and the beginning of the 16th century. He was a painter of no great originality; he studied at Venice under Bellini, whose influence is perceptible in his works; and he was also an imitator of Giorgione. Catena painted portraits with skill, and was also much esteemed for his easel pictures of historical subjects; he was employed in decorating the churches of Venice, some of which still contain works by his hand. His will, dated 1531, proves him to have been alive in that year, but we have no later record of him. The following are a few of his works:

Berlin. <i>Museum.</i>	Madonna and Saints and donor.
" "	Portrait of Count Raimund Fugger (one of his best works).
Dresden. <i>Gallery.</i>	Madonna with Saints.
" "	Portrait of Doge Loredano (ascribed to him by Crowe and Cavalcaselle; in catalogue to Giovanni Bellini).
Liverpool. <i>Institution.</i>	Madonna and donator (ascribed to him by Crowe and Cavalcaselle).
London. <i>Nat. Gall.</i>	Warrior adoring the Infant Christ (ascribed to Catena: catalogued as of the school of Giovanni Bellini; formerly given to Giorgione).
" "	St. Jerome in his study (given to him by J. A. Crowe; in Catalogue 'ascribed to Giovanni Bellini').
Padua. <i>Com. Gal.</i>	Presentation in the Temple.
Petersbrg. <i>Hermitage.</i>	Virgin and Child with SS. Peter and John the Baptist.
Venice. <i>Ducal Pal.</i>	Madonna and Saints.
" <i>S. Simeone.</i>	The Holy Trinity.
" <i>Academy.</i>	SS. Augustine and Jerome.

BIANCHI, BALDASSARE, was born at Bologna in 1614. He was first a scholar of Giovanni Paderna, but afterwards studied under Agostino Mitelli, with whom he painted prospective pieces at Sassuolo. He passed the greater part of his life in the employment of the dukes of Modena and Mantua, whose palaces he ornamented with a large number of his paintings. He also decorated the theatres of Modena and Mantua. He died at Modena in 1679. Orlandi states, that he had a daughter, LUCREZIA BIANCHI, who also distinguished herself in the art.

BIANCHI, FEDERIGO, a Milanese, was a scholar, and subsequently son-in-law, of Giulio Cesare Procaccini. Orlandi reports that at the early age of seventeen he painted three works in fresco, in the cloister of the monastery of the Padri Zoccolanti, at Milan. Several other works by this master were in the churches of that city. He was greatly patronized by the duke of Savoy, who held his talents in high estimation, and honoured him with the title of 'Cavaliere,' and a gold chain and medal. He flourished in the 17th century.

BIANCHI, FRANCESCO, (or FRANCESCO DEL BRANCHO FERRARO,) called IL FRARÈ, was born, according to Vidriani, at Ferrara in 1447. Modena is also mentioned as the place of his birth. His works were much esteemed in his time, and are

said by Vidriani to have been gracefully designed, and painted with a fine impasto of colour. He also gives him the credit of having been the instructor of Correggio. He died in 1510. His works are now rarely seen. The Louvre possesses a 'Virgin and Child enthroned with two Saints,' and the Modena Gallery an 'Annunciation of the Virgin.'

BIANCHI, GIOV. PAOLO. See BLANCUS.

BIANCHI, ISIDORO, called 'da Campione,' was a native of Milan, and flourished about the year 1626. He studied under Pietro Francesco Mazzuchelli, and was one of the ablest followers of his style. He excelled in fresco painting more than in oil, as is evident in his works in the church of Sant' Ambrogio at Milan, and in different churches at Como. He was chosen by the Duke of Savoy to finish a grand saloon at Rivoli, which had been commenced by Mazzuchelli, and was left unfinished at his death. He was afterwards made painter to the Court, and was knighted in 1631.

BIANCHI, ORAZIO, was born at Rome, and, according to Abate Titi, was a painter of history of fair merit. His best work was the 'Marriage of St. Joseph and the Virgin Mary,' in the church of San Gioseffo at Rome.

BIANCHI, PAOLO, an artist chiefly employed in engraving portraits for the booksellers, flourished about the year 1670. His plates are neatly executed with the graver, but in a stiff, tasteless style. He engraved some of the portraits for Priorato's 'History of Leopold,' among which are :

Cardinal Flavio Chigi, nephew of Alexander VII., and Luigi de Benevides Carillio.

BIANCHI, PIETRO. This painter was born at Rome in 1694, and was a scholar of Benedetto Luti and Baciccio. He acquired considerable celebrity as a painter of history, portraits, landscapes, and animals. Among his most esteemed performances are a 'St. Clara,' at Gubbio, and a picture of the 'Conception,' in the church of Santa Maria degli Angeli, at Rome, of which a mosaic copy is in a chapel of St. Peter's. He died in 1740.

BIANCHI, SEBASTIANO, an Italian engraver, flourished about the year 1580. He produced some plates of devotional subjects, which are executed with the graver in a very indifferent style. Among others is a print representing the 'Emblems of our Saviour's Sufferings, with Angels,' &c.

BIANCO, BARTOLOMMEO, distinguished himself as an architect, engineer, and painter. He was born at Florence in 1604, and in 1612 he studied painting under Biliverti. In 1620 he visited Germany; on his return he decorated several houses, and painted for churches and theatres. In 1656 he went to Spain to paint scenes for theatres. He died at Madrid in the same year.

BIANCUCCI, PAOLO, was born at Lucca in 1583, and was, according to Lanzi, a distinguished scholar of Guido, whose graceful and delicate style he followed. His works bear a near resemblance to those of Sassoferrato. Of his best pictures may be noticed, a representation of 'Purgatory,' which he painted for the church of the Suffragio, and an altar-piece of several Saints for San Francesco. He died in 1653.

BIARD, PIERRE, born in Paris about 1559, was a sculptor, architect, painter, and etcher. He studied at Rome, and died in Paris in 1609. He etched amongst others a spirited plate with two eagles and foliage.

BIARD, PIERRE, 'the younger,' born in Paris between the years 1592 and 1594, was an architect, sculptor, painter, and engraver. He was the son of Pierre Biard, who is best known as a sculptor. He studied in Italy, and executed as an engraver 74 etchings, representing allegorical and mythological subjects, after Raphael, Michelangelo, and Giulio Romano. Though his design is deficient, he worked with a fine point. He died in Paris in 1661.

BIBIENA. See GALLI.

BICCI, FAMILY OF THE.

LORENZO DI BICCI is the eldest member of a family of painters at Florence, about whom Vasari is somewhat confused. To Lorenzo di Bicci he attributes many works which have since been proved to be by the hand of his son, Bicci di Lorenzo. Of Lorenzo di Bicci all we know is that he was a painter; and though his name occurs as such in records at intervals from 1370 to 1398, no authentic work by him is in existence.

BICCI DI LORENZO, painter and sculptor, the son of Lorenzo di Bicci, was born in 1373. He married in 1418, and in 1424 was registered in the Guild of Painters at Florence. He was constantly employed in decorating churches in that city and the neighbourhood, and we find his name recorded at frequent intervals from 1420 to 1452, in which year he died at Florence, and was buried in the Carmine. Vasari, who confuses the Bicci, ascribes to Lorenzo di Bicci those works which are now given on good authority to the son, Bicci di Lorenzo. Amongst Bicci's works may be mentioned 'SS. Cosmo and Damian,' in the Uffizi, and frescoes representing the 'Dedication of the Church by Pope Martin V.,' in Santa Maria Nuova (now Sant' Egidio), in which church he also executed some figures in terra cotta.

NERI DI BICCI, the son of Bicci di Lorenzo (and not, as Vasari says, of Lorenzo di Bicci), was a Florentine painter of no great merit, who flourished in the 15th century. He was a most indefatigable worker, and his pictures are seen in the galleries and churches of Florence. His masterpiece is 'St. Giovanni Gualberto enthroned, with ten Saints,' in the old church of San Pancrazio. (For further information concerning the Bicci, see Crowe and Cavalcaselle's 'History of Painting in North Italy.')

BICHARD, —, a French engraver, who flourished about the year 1760, engraved some plates representing tombs and buildings, from the designs of G. M. Dumont.

BICKART, JODOCUS, flourished at Mentz about 1650—1672. He was a painter, and one of the earliest engravers in mezzotint; but his works are very rare. The following are the best known:

A portrait of an old Man.

A portrait of John Philip, Elector of Mentz.

A portrait of an old Man reading.

BICKER. See MIEL.

BICKHAM, GEORGE, an English engraver, was chiefly employed in engraving plates of writing, in which he excelled. He died in 1769. We have a few portraits and copies of paintings by him, but indifferently executed—among others the following:

George Shelly, a writing-master; after his own design, 1709.

John Clarke, also a writing-master.

Robert More, another writing-master.

Sir Isaac Newton, with emblematical ornaments; *G. Bickham, senior, scul.* 1752. Sold by John Bickham, engraver.

Peace and War; *after Rubens.*

The Gold and Silver Age; *after Rubens.*

BICKHAM, GEORGE, 'the younger,' the son of the engraver of the same name, was not more distinguished in art than his father. He engraved many of the humorous plates published by Miss Bowles, as well as the portraits of his father and himself in a kind of frieze, representing a view of 'Newmarket Race-course.' He died in 1849.

BIDAULD, JEAN JOSEPH XAVIER, a French landscape painter, was born at Carpentras in 1758. He was educated by his brother, JEAN PIERRE XAVIER BIDAULD, a painter of landscapes and natural history, who was born at Carpentras in 1745, and died at Lyons in 1813. He obtained a medal at the Salon of 1812, and was named member of the Institute in the room of Prud'hon, 1823. He executed a great number of views of Italy, and exhibited during the years from 1791 to 1844. Three landscapes by him are in the Louvre. One is a view of Subiaco, another represents Avezano—both painted in 1789; the third bears date 1793. He died at Montmorency in 1846.

BIDERMANN, JOHANN JACOB, born at Winterthur, Switzerland, in 1762, was instructed by A. Graff, at Dresden. He travelled considerably, and eventually settled at Constance in 1804, and painted both in water-colour and oil, mostly small landscapes, with figures and cattle, and often views in Switzerland, as well as portraits and conversation-pieces. He etched eleven plates of Eglisau on the Rhine, in a most beautiful manner. He died at Constance in 1828.

BIE, DE. See DE BIE.

BIEVRE, — DE, an engraver who flourished about 1766, produced a few portraits, among which is that of Caroline Matilda, Queen of Denmark.

BIEZELINGEN, CHRISTIAAN JANS VAN, a Dutch portrait painter, was born at Delft in 1558. This artist painted from memory a portrait of William I., Prince of Orange, after his assassination by Gerards, as well as a portrait of the latter while in prison. He spent several years at the Spanish Court, where he was well employed. He died at Middelburg in 1600.

BIFFI, CARLO, a Milanese historical painter and etcher, born in 1605, was a pupil of C. Procaccini. He died in 1675.

BIFFIN, SARAH, was born at East Quantoxhead, near Bridgewater, Somerset, in 1784, without hands or feet. She was first instructed by an artist of the name of Duke, with whom she resided the greater part of her life. After some time the Earl of Morton made her acquaintance, and was so much interested in her, that he had her instructed by W. M. Craig, one of the best miniature painters of the day, under whose instruction she improved so rapidly that in the year 1821 she received a medal from the Society of Arts. She was patronized by George III., George IV., William IV., Queen Victoria, and several other distinguished personages. In her old age she was rather reduced in circumstances, but a small annuity was purchased for her, on which she was able to live comfortably till her death, which took place at Liverpool in 1850.

BIGARI, VITTORIO, was born in 1692, at Bologna, and his works are to be met with in almost every public edifice in that city. In the church of the Madonna del Soccorso is an admired picture by

him of the 'Virgin Mary and Infant Jesus, with St. Petronio and other Saints.' In the Palazzo Aldrovandi he painted a gallery, in which he represented the principal transactions of that noble family. His works are mentioned in favourable terms by Zanotti in the 'Pitture di Bologna.' He died in 1776. His sons, GIACOMO and ANGELO, were also painters.

BIGG, WILLIAM REDMORE, who was born in 1755, was admitted a student of the Royal Academy in 1778, became an associate in 1787, and an Academician in 1814. His pictures were generally of simple subjects, appealing to the domestic sympathies; they were painted with considerable power. His 'Shipwrecked Sailor Boy,' 'Boys relieving a Blind Man,' 'Black Monday,' and others of like character, have been engraved. He died in London in 1828.

BIGI, FRANCESCO (DI CRISTOFANO), commonly known as FRANCIABIGIO or FRANZIA BIGIO, was born at Florence in 1482. He studied first at the Brancacci Chapel, but in 1505 he became acquainted with Andrea del Sarto, and studied for some time with Albertinelli. He seems to have devoted much of his time to portrait painting, many examples of which can be seen in England, and on the continent. Frescoes by him, although now much injured by damp and the effects of time, are at San Giovanni Battista della Calza, and at Santa Maria de' Candeli, at Florence. In the court of the convent of the Servi there is a 'Marriage of the Virgin and St. Joseph,' of which the following story is told: The fresco was all but finished, and the screens were still around it, when a solemn feast day of the Order arrived, and some of the monks undertook to uncover it on their own responsibility. This so enraged Bigi, that he seized a mason's hammer and struck out the heads of the Virgin and of some of the other figures; nor could threats or entreaties prevail on either Bigi or any of his fellow-artists to replace them; and thus mutilated it still remains. Bigi died at Florence in 1525.

The following list contains a few of his most celebrated works:

- |           |               |   |
|-----------|---------------|---|
| Berlin.   | Museum.       | Portrait of a man (formerly ascribed to Sebastiano del Piombo).   |
| "         | "             | Portrait of a young man (with monogram, and inscribed "1522 a di 24 dottore").                              |
| "         | "             | Portrait of a young man.  |
| Dresden.  | Gallery.      | Bathsheba bathing (with monogram, and dated MDXIII).  |
| Florence. | Pitti Pal.    | Portrait of a youth (with monogram, and dated MDXIII).  |
| "         | Uffizi.       | Calumny of Apelles.   |
| "         | "             | Madonna del Pozzo.  |
| "         | "             | Temple of Hercules.   |
| London.   | Nat. Gal.     | Portrait of a young man (signed with the accompanying monogram, and inscribed TAR: VELLA: CHI: BIEN: EIMA). |
| "         | Yarborough C. | Half-length of a man at a window (dated MDXVI).   |
| Paris.    | Louvre.       | Portrait of a young man (ascribed in the catalogue to Raphael).   |
| Turin.    | Gallery.      | Annunciation.   |
| Windsor   | Castle.       | Portrait of the Factor of Pier Francesco de' Medici (also ascribed to Andrea del Sarto).                    |

BIGNON, FRANÇOIS, a French engraver, who was born in Paris about the year 1620. He was principally employed on portraits, which he generally executed with the graver, though he occasionally called in the assistance of the point. His



style is neat, but there is a want of harmony in the effect of his prints. Some of his portraits are ornamented with borders, with small emblematical figures, &c. We have by him :

St. Margaret; *after N. Poussin.*

Thirty-three Portraits of the Plenipotentiaries assembled at the Peace of Münster; *after Z. Heince.* Published in 1648.

Twenty-seven Portraits of illustrious Frenchmen; *after the pictures by Z. Heince* in the gallery of Cardinal Richelieu. Published in 1650.

#### BIGORDI FAMILY, THE.

##### TOMMASO BIGORDI.

Domenico di Tommaso (1449—1494). Davide di Tommaso (1452—1525). Benedetto di Tommaso (1458—1497).

Ridolfo di Domenico (1483—1561).

Michele di Ridolfo (fl. ab. 1568).

BIGORDI, BENEDETTO (DI TOMMASO), called also BENEDETTO DEL GHIRLANDAIO, was a brother and pupil of Domenico, and was born at Florence in 1458. He frequently assisted his brother in his works, and completed some which he left unfinished at his death. Benedetto was also known as a miniature painter. He died at Florence in 1497. The following are his principal works:

Berlin. *Museum.* Resurrection of Christ (*executed in conjunction with Davide, after the design of Domenico Bigordi*), part of an altar-piece painted for Santa Maria Novella, Florence.

Florence. *S. Maria N.* } St. Lucia.

Paris. *Louvre.* Christ bearing the Cross.

BIGORDI, DAVIDE (DI TOMMASO), or DAVIDE DEL GHIRLANDAIO, who was born at Florence in 1452, was chiefly employed in assisting his brother Domenico; and, with Benedetto, completed some of his unfinished works. Davide also practised as a mosaicist at Orvieto, Siena, and at Florence, where he died in 1525.

BIGORDI, DOMENICO, whose full name seems to have been Domenico di Tommaso Curradi di Doffo Bigordi, is generally called GHIRLANDAIO (or in the Florentine dialect GRILLANDAIO, in which manner he sometimes signed his works), or 'The Garlandmaker,' an epithet probably derived from his father's profession. He was the son of a goldsmith and broker in Florence, and was born there in 1449. In his early years he probably followed his father's business, but afterwards entered the studio of Alessio Baldovinetti, and became one of the most distinguished artists of his time—both as a mosaicist and a painter. His design was more correct and graceful than was usual in his time, and the expression of his heads is superior to that of any painter who had preceded him. His earliest remaining frescoes are those in the Church and Refectory of Ognissanti, which are dated 1480, and represent St. Jerome, and the 'Last Supper.' Soon afterwards he commenced his labours at the Palazzo Vecchio, Florence, in 1481, where a fresco of the 'Glory of St. Zanobius' and other subjects still remain. He was called to Rome by Sixtus IV. in 1483, to aid in the decoration of the Sistine Chapel, where he painted 'The Call of SS. Peter and Andrew,' which still remains; and 'The Resurrection,' which has perished. Previous to 1485 he decorated the Cappella San Fina in the Duomo of Gimignano with frescoes, representing different events in the life of that saint, which are remark-

able for their beauty and grandeur of treatment. In the year 1485 he completed the decorations of the Sassetti Chapel in the church of Santa Trinità, Florence: these consist of portraits of Francesco Sassetti and his wife Nera; a series of classical subjects, and six subjects from the life of St. Francis of Assisi. The altar-piece he finished for this chapel with the 'Adoration of the Shepherds,' is now in the Academy of Arts, Florence. His next, and his most important commission, was that given him by Giovanni Tornabuoni to adorn the choir of Santa Maria Novella. These frescoes, which are Bigordi's master-pieces, consist of four courses of designs on the three walls of the choir, and represent—'St. Francis before the Soldan,' and 'The Death of St. Peter, Martyr;' eight subjects drawn from the life of St. John the Baptist; and thirteen taken from the life of the Virgin. In these beautiful and wonderful designs will be found twenty-one portraits of members of the Sassetti and Medici families, his own portrait and those of his assistant Sebastiano Mainardi, and of Baldovinetti. After the completion of the above immense work, Domenico painted by order of Lorenzo de' Medici, the 'Christ in Glory, adored by SS. Romualdo, Benedict, Attinia, and Greciniana,' for the Badia of Volterra, where it still remains. In 1488 he finished the 'Adoration of the Magi,' for the church of the Innocenti, Florence, in which picture is his own portrait. The latest known picture by Ghirlandaio is the 'Visitation of the Virgin,' dated 1491, and now in the Louvre. He died at Florence in 1494. He was the founder of an eminent school, and will ever be remembered as the instructor of Michelangelo.

The following are some of his best works:

- Berlin. *Gallery.* Virgin and Child with Cherubim and four Saints (*executed with the assistance of pupils*).
- " " Virgin and Child with Saints (*executed in conjunction with Francesco Granacci*).
- Florence. *Academy.* Adoration of the Shepherds. 1485.
- " " Madonna with four Saints.
- " " *Innocenti.* Adoration of the Kings. 1488.
- " " *Ognissanti.* The Last Supper (*fresco*).
- " " St. Jerome (*fresco*). 1480.
- " " *Uffizi.* Adoration of the Magi. 1487.
- " " Madonna and Saints.
- Luca. *S. Martino.* Madonna and Saints.
- Munich. *Pinakothek.* (i) Madonna and Child with the two St. Johns, St. Dominick, and St. Michael. (ii) St. Catharine of Siena. (iii) St. Lawrence (*part of an altar-piece executed from designs by Domenico for Santa Maria Novella, Florence: the exterior wings, finished by Davide and Benedetto Bigordi and Francesco Granacci, after Domenico's death, are in the Berlin Museum*).
- Paris. *Louvre.* Visitation, MCCCCLXXXI.
- S. Gimignano. } *Church.* Annunciation (*fresco*).
- Volterra. *S. Francesco.* Christ adored by Saints.

BIGORDI, MICHELE (DI RIDOLFO), who painted at Florence about 1568, died at the age of 75. A 'Holy Family' by him is in the Pitti Palace.

BIGORDI, RIDOLFO (DI DOMENICO)—called GHIRLANDAIO—who was born at Florence in 1483, lost his father Domenico when he was still a child, and was taken under the protection of his uncle Davide. He afterwards studied under Cosimo Rosselli and Fra Bartolommeo, and had so far profited by the instruction of these masters, that when Raphael visited Florence, he was so satisfied of his

ability, that he entrusted him to finish a picture of the 'Virgin and Infant' he had commenced, for one of the churches at Siena. So highly did Raphael esteem Ridolfo's talents, that on his return to Rome he invited him to assist him in his great works in the Vatican. Unfortunately for his fame, Ridolfo refused the invitation of Raphael, for, if he had accepted it, he would probably have participated in the glory of that illustrious painter in an equal degree with Giulio Romano. He possessed an acute and vivacious imagination, with an elegance and taste in his forms that have a near affinity to the style of that master. In some of his first productions, in San Jacopo at Ripoli, and in San Girolamo at Florence, though there is something of the dryness of Pietro Perugino, they bear a great resemblance to the juvenile works of Raphael. He approaches nearer to the better time of that master in his two pictures of subjects from the Life of St. Zanobio, originally painted for the Academy at Florence, but afterwards placed in the Ducal Gallery. He died at Florence in 1561. The print of the 'Procession to Calvary' (plate 125 of Rosini) will give an idea of his style of composition and delineation of character; but it does not bear much of the impress of Fra Bartolomeo or Giulio Romano. The following are some of his most important pictures:

Berlin.	Museum.	Adoration of the Infant Christ.
Florence.	P. Vecchio.	Holy Trinity.
"	"	Annunciation. 1514.
"	Academy.	Magdalene and St. Francis at the foot of the Cross.
"	Uffizi.	St. Zanobio restoring a child to life.
"	"	Madonna del Pozzo (also ascribed to Raphael).
"	Pitti.	Holy Family.
Pistoja.	S. Pietro Mag.	Virgin adored by Saints.

**BIJE, DE.** See **DE BIJE.**

**BIJLAERT, JAN JACOB,** a Dutch painter, was born at Rotterdam in 1734. His paintings, some of which are at Cassel and Brunswick, mostly represent girls, and are weak in colouring. He sometimes worked for churches. He died at Leyden in 1809.

**BILCOY, MARIE MARC ANTOINE,** was born in Paris in 1755. He painted a number of genre subjects, and was received into the Academy in 1789. He died in Paris in 1838.

**BILFELDT, JEAN JOSEPH,** a French miniature painter, was born at Avignon in 1793. He studied under Raspay, and devoted himself chiefly to miniatures and portraits, some of which are at Versailles. He died in Paris about the year 1849.

**BILIVERT, JAN, (or BELLIVERT),** who was born at Maestricht in 1576, was brought up in the school of Lodovico Cardi, in Italy, where he was called Giovanni Biliverti. He completed some of the works left unfinished at the death of his instructor, to whose style he endeavoured to unite the expression of Santo di Titi, and something of the splendour of Paolo Veronese. He died at Florence in 1644. Amongst his best works may be mentioned:

Florence.	Pitti Pal.	Tobias and the Angel.
"	Uffizi.	Joseph and Potiphar's Wife.
Petersburg.	Hermitage.	Hagar in the Desert.
Vienna.	Belvedere.	Christ and the Woman of Samaria.

**BILLMARK, CARL JOHANN,** who was born at Stockholm in 1804, was a landscape painter; he visited Dalecarlia, St. Petersburg, and Paris, where he studied under Deroy. From 1828 to 1830 he pub-

lished 100 lithographic landscape studies, and in 1833, whilst in Paris, he produced 29 works, representing the scenery of his native country; and later on 24 plates of views on the Rhine, and also 100 plates in a work entitled, 'Journey from Stockholm to Naples.' He was a member of the Academy of Stockholm, and received the decoration of the Wasa order. He died in Paris in 1870.

**BILLONI, GIAMBATTISTA,** a painter of Padua, was born in 1576, and died in 1636. He painted landscapes and portraits, and sometimes attempted history; but his reputation is now confined to his portraits.

**BILLWILLER, JOHANN LORENZ JACOB,** born at St. Gallen, Switzerland, in 1780, etched the portraits of Füger, Maurer, Schmutzer, Fischer, and himself, and painted genre pieces after Kobell and J. Seelos. He committed suicide at Vienna in 1810.

**BILLY, NICCOLÒ and ANTONIO, (or BILLI,)** two Italian engravers, who flourished about the year 1734, engraved several portraits and historical subjects, executed with the graver in rather a stiff, dry manner. Niccolò engraved some plates for the Museum Florentinum.

Fredericus Zuccharus.

Hans Holbein; *se ipse pinx.*

Pietro Leone Ghezzi; *se ipse del.*

Giovanni Morandi; *se ipse del.*

Cardinal Pompeo Aldrovandi; *G. Berti pinx.*

Cardinal Spinelli; *Dom. Dupra pinx.*

The Infant Jesus sleeping; oval.

St. Philip Neri kneeling before the Virgin; *after S. Conca.*

The Holy Family; *after Carracci;* half-length figures.

The Flight into Egypt; *after Guido.*

**BILTIUS, JACOB.** See **VAN DER BILT, JACOB.**

**BIMBI, BARTOLOMMEO,** a Florentine artist, who was born in 1648, studied under Lorenzo Lippi, and after painting historical pieces for a short time, became an excellent painter of fruit and flowers; he was considered the Mario of his school. He died in 1725.

**BIMEL.** See **BUMEL.**

**BINCK.** See **BINK.**

**BINDER, JOSEPH,** who was born at Vienna in 1805, received his first art instruction in that city. From 1827 to 1834 he resided at Munich. Two years later he became teacher at the Stadel Institute, Frankfort; and in 1847 he returned to Vienna and was elected in the following year a member of the Academy, of which he was made a lecturer in 1851. He died in 1864. Binder at first painted portraits, but afterwards turned his attention to historical subjects, a branch of art in which he was very successful. Towards the close of his life he painted frescoes for churches. The following are some of his best works:

Portrait of the Emperor Albert II. (*In the Kaisersaal at Frankfort.*)

Madonna and Child.

The Conversion of the Robber Julian.

St. Catharine of Siena visiting a poor family.

St. Florian.

Conversion of St. Eustachius. (*In the Belvedere, Vienna.*)

**BINDON, FRANCIS,** who was born in Ireland at the beginning of the 18th century, painted portraits of Dean Swift, the Archbishop of Armagh, Dr. Sheridan, and other celebrated men of the time, some of which were engraved. He also practised as an architect, and built country mansions. He died in 1765.



**BINET, LOUIS**, a French engraver, was born in Paris in 1744. He was a pupil of Beauvarlet, and engraved several plates after the works of Greuze, Joseph Vernet, and other masters. He died in Paris about the year 1790.

**BING, EDWARD**, (or **BYNG**), was an assistant to Sir Godfrey Kneller, who, before his death, commissioned him to finish all his portraits which were then incomplete, and in return settled on him £100 a year. Bing died about the middle of the last century. His brother, **ROBERT BING**, was also employed by Kneller.

**BINK, JAKOB**, (or **BINCK**), an old German engraver and painter, was born at Cologne between 1490 and 1504. From the earliest accounts of Bink, we must consider it probable that he was a pupil of Dürer, but this is by no means certain, while his early residence in Italy throws a doubt upon the supposition. He is also said to have worked under Marc' Antonio in Rome. One of his largest plates is a rather feeble copy of the very popular 'Massacre of the Innocents' by Raphael. Previous to the year 1546 he was appointed painter to King Christian III. of Denmark, whose portrait and that of his wife Queen Dorothea, by him, are said to be at Copenhagen. He was also employed by Prince Albrecht of Brandenburg, who sent him in 1549 to the Netherlands, to erect a monument to the late Princess. Bink now received a fixed annual salary from the above-named prince, and removed his wife and family to Königsberg, where, about twenty years after, he died, in 1568 or 1569. Of his paintings none but portraits are known. In the Garderobe at Königsberg are those of 'Prince Albrecht' and his 'First Wife,' and his own portrait is in the Belvedere, Vienna. Bink's pictures are remarkable for correctness of drawing and general artistic taste. This artist holds a distinguished rank among the engravers denominated, on account of the small size of their prints, by the name of the 'Little Masters.' His style is very neat, sometimes resembling the works of H. Aldegrever, but his plates evince less mastery in the execution. His drawing is correct, and there is an agreeable taste in the turn of his figures. There has existed considerable confusion respecting the marks of the artists of this period, particularly those whose names commence with a *B*. The works of this master are generally marked with the cipher annexed, the *C* meaning Coloniensis. Several other engravers used the initials *I. B.*, one of whom, very skillful indeed, and possessed of much invention, is mistaken by Sandrart for Bink. The following are his principal prints:

- The Portrait of Jacob Bink, with a cap, a skull in his cloak, and a cup in his right hand.
- The Portrait of Lucas Gassel; *I. B.* 1529. Inscribed *Imago ab Jacob Binck ad vivum delineata.*
- Portrait of Francis I.; *Franciscus rex Francia.*
- Portrait of Claude, First Queen of Francis I. 1526.
- Christiernus II. Danorum Rex. 1525.
- Elisabetha Danorum Regina.
- Christian III., surrounded by nine shields of arms and six Cupids, is one of his most elaborate and excellent engravings. It is rare, and not in Bartsch's catalogue.
- St. Jerome, with the Lion.
- Twenty, representing the Divinities; copied after *Caralius*, who engraved these plates after *Il Rosso*.
- Adam holding the branch of a tree.
- Eve, with a branch with two apples.
- Lot and his Daughters; circular; marked twice.
- David, with the head of Goliath. 1526.

Judith, with the head of Holofernes.  
St. Michael vanquishing the Evil Spirit.  
The Virgin Mary adoring the Infant Jesus in the manger.

Virgin sitting on a bank.

Saints, various small prints, including SS. Anthony, the Virgin with Catharine and Barbary, Magdalene, George.

The Beheading of St. John.

The Soldier struggling with Death. A fine design. Many subjects from fable and allegory, including Cupid, Venus, Hercules and Nessus, Pride, Fortune, Justice.

The Massacre of the Innocents; copied after *Marc-antonio*; very scarce; an inferior print.

A Woman beating and driving away the Devil with her crutch. 1528.

A Soldier and a young woman.

A Peasant carrying a basket of eggs.

A Peasant and woman dancing.

A Vignette, four Cupids mounted on dolphins.

A Vase, ornamented with the heads of two unicorns.

With about fifteen other ornamental trifles. His prints amount in number to 140, but many of them are copies from Dürer, Sebald Beham, and others. He is therefore inferior in originality to some other Little Masters, his contemporaries.

W. B. S.

**BINNEMAN, WALTER**. This artist, who is supposed to have been a native of England, flourished about the year 1675. He engraved a few portraits, which are very indifferently executed; among them is that of Robert Chamberlaine, an arithmetician, prefixed to his 'Accountant's Guide.'

**BINOIT, PETER**, a flower painter of the 17th century, flourished in Cologne. In the Darmstadt Gallery there are two flower-pieces by him. One has his monogram and the date 1611, and the other is signed P. BINOIT. FRANCFORT 1620.

**BINYON, EDWARD**, was an English landscape painter in oil and water-colours. He lived many years in the isle of Capri, where he died in 1876, from the effects of bathing while heated. His works, which appeared at the Dudley Gallery and at the Royal Academy, evinced his power of colour and of portraying the effects of the sunny south. Amongst his contributions to the latter institution were:

Arch of Titus. 1859.

Capri. 1870.

Marina di Lacco, Ischia. 1873.

Coral Boat at Dawn, Bay of Naples. 1875.

Hidden Fires, Vesuvius from Capodimonte. 1876.

**BIONDI, FRANCESCO**, who was born at Milan in 1735, painted sacred subjects. He died in 1805. In the gallery of his native town there is a 'Madonna and Child,' by him.

**BIORD, PETER**. The name of this artist is affixed to an etching representing 'Cupid and Psyche.' It is executed in a bold, spirited style, and is apparently the production of a painter.

**BIRCH, HENRY**, an English engraver, practised in the latter part of the 18th century. He engraved after Stubbs and other contemporary painters.

**BIRCH, JOHN**, portrait and landscape painter, was born at Norton, Derbyshire, in 1807. As a boy he gave indication of a love for art, sketching the beautiful scenery of the neighbourhood. For some time he assisted his father in his business as a file-cutter, but afterwards went to a carver and gilder, with whom he remained seven years. He then determined to take up portrait painting as a profession, and went to London, where he studied under H. P. Briggs. Here he received several commissions to paint copies of the portraits by his master, in which he was so successful, that it was

sometimes difficult to distinguish the copy from the original. Amongst the original portraits which he painted were several of Ebenezer Elliott, the Corn Law Rhymers; one, a half-length, representing him amongst the rocks of Rivillin, was painted on the spot, when the poet and painter were on a ramble together. His landscapes consist of views of the magnificent scenery of Derbyshire: 'Dove-dale,' 'Millin's Dale,' 'Matlock High Tor,' 'Entrance to the Peak Cavern,' were favourite subjects of his pencil. Birch was a man of enlarged and liberal views, and of great conversational powers. For some years, towards the latter part of his life, he resided in London, making occasional visits to his native town, during the last of which it is said that he painted about forty portraits in nine months. He died at South Hackney in 1857.

**BIRCH, WILLIAM**, a miniature painter and engraver, was born at Warwick about 1760. He exhibited enamel portraits at the Royal Academy from 1781 to 1794, when he went to Philadelphia, where he died. As an engraver he is best known by his 'Délices de la Grande Bretagne,' consisting of thirty-six plates of ancient buildings in Norwich and elsewhere, published in 1791.

**BIRCK, PAUL**. Strutt mentions this artist as the engraver of four plates, exclusive of a title, representing the 'Four Elements,' in circles, surrounded with ornaments, which appear to be patterns for goldsmiths. They are executed with the graver in a style resembling that of J. T. de Bry. On the title is the following inscription: *Quatuor Mundi Elementa, elegantibus figuris seu imaginibus artificiosa expressa. Paulus Birck, f.*

**BIRCKAERT, ANTON**, (or **BIRCKART**), a German engraver, who was born at Augsburg in 1677, and resided some time at Prague, where he died in 1748. He engraved some large architectural plates with figures, which are executed with the graver in a stiff, formal style. Basan mentions a print by him representing the 'Martyrdom of Forty Portuguese Jesuits;' after Borgognone. Diabacz has given a numerous catalogue of his works.

**BIRCKENHOLZ, PAULUS**, was a native of Germany, and flourished about the year 1670. He was a print-seller as well as an engraver, and published a set of small plates, representing warlike trophies, with figures, &c. They are executed chiefly with the graver, in a neat, but formal style. The title to these plates is *Omnis generis instrumenta bellica*.

**BIRD, EDWARD**, an English painter, born at Wolverhampton in 1762 (or 1772), served an apprenticeship to a maker of tea-trays, and was employed to embellish them with fruit, flowers, and fanciful designs. At the expiration of his term of service he left Birmingham, and set up a school for drawing at Bristol. During the intervals of instruction he made sketches, designs, and compositions for pictures; and it would appear that his progress was due to his own observation and persevering industry. He painted humorous and pathetic subjects, which attracted much attention, and induced the members of the Royal Academy to enrol his name as an Associate in 1812, and as an Academician in 1815. His best pictures, as historical compositions, are 'The Battle of Chevy Chase,' and the 'Surrender of Calais.' His chief merit, as an artist, lay in natural and touching representations of homely and social subjects; history, both sacred and profane, required a spirit more imaginative than he possessed. He was a kind-hearted

man, much respected by his brother artists and all who knew him. He died at Bristol in 1819, and was buried in the cloisters of the cathedral. Among his best paintings are:

- Good News (*exhibited at the Academy in 1809*).
- Choristers Rehearsing (*purchased by the Prince Regent*).
- A Country Auction (*exhibited in 1812*).
- A Poacher's Career, in six subjects. 1812.
- Queen Philippa interceding for the Burghers of Calais. 1814.
- The Day after Chevy Chase (*purchased by the Duke of Sutherland for 300 guineas*).
- Death of Eli. (*This picture received a prize of 800 guineas from the British Institution, and was bought for 500 guineas by the Duke of Sutherland*).
- The Raffle for the Watch (*in the National Gallery*).
- Christ led to be Crucified (*exhibited in 1817*).
- The Death of Sapphira (*his last work*). 1818.

**BIRD, JOHN**, a landscape painter, was born in 1768. He made some of the drawings for Angus's 'Principal Seats of the Nobility' (1787), and other topographical works. He died at Whitby in 1829.

**BISCAINO, BARTOLOMMEO**, the son of Giovanni Andrea Biscaino, was born at Genoa in 1632. He was instructed by his father in the first rudiments of the art, and afterwards became a scholar of Valerio Castelli. From the early indications he gave of uncommon genius, great expectations were formed of his future eminence, and they were not disappointed. Before he had reached his twenty-fifth year he had painted many considerable works, but his career was cut short by the plague, which visited Genoa in 1657, to which his father and himself fell victims. The Dresden Gallery possesses three pictures by this artist, representing 'The Woman taken in Adultery,' 'The Adoration of the Magi,' and 'The Circumcision of Christ.' He etched several plates, in a free, bold style, resembling in some degree the works of Benedetto Castiglione, but in a more finished manner. His subjects are finely composed and elegantly drawn. He sometimes marked his plates *B. B.* The following are his most esteemed prints:

- Moses in the Bulrushes.
- Susannah and the Elders.
- The Nativity, with Angels.
- The Circumcision.
- The Wise Men's Offering.
- Herodias, with the Head of St. John.
- The Virgin Mary and Infant Jesus, with Angels.
- The Virgin suckling the Infant Jesus, with St. Joseph.
- The Virgin suckling the Infant, with St. Joseph, and St. John with his lamb.
- The Virgin adoring the Infant Jesus.
- The Virgin with the Infant Jesus on her knee, St. John kissing his foot, and St. Joseph behind.
- The Virgin with the Infant Jesus standing on her knee, stretching out His arm to St. Joseph; half-length figures.
- The Holy Family, with St. John holding a cross.
- The Repose in Egypt, with Angels in the clouds.
- The Infant Jesus reposing on the globe.
- St. Joseph, with the Infant Jesus; half-length.
- St. Christopher giving his hand to the Infant Jesus.
- St. Christopher, with the Infant Jesus.
- Mary Magdalene in the desert; dated 1656.

**BISCAINO, GIOVANNI ANDREA**, a native of Genoa, painted landscapes in a bold and spirited style; but, according to Soprani, the necessity he was under to paint with despatch, in order to support a numerous family, prevented his bestowing that care and attention which would have rendered his works more deserving of our esteem. He died at Genoa, of the plague, in 1657.

**BISCARRA, GIOVANNI**, an Italian historical

painter, of Turin, flourished in the first half of the 19th century. He died in 1851. His own portrait is in the Uffizi at Florence.

**BISCHOF, FRIEDRICH**, who was born at Anspach in 1819, was a painter of genre subjects. 'The First Snow,' by him, is in the Pinakothek at Munich. He died in 1873.

**BISCHOP, CORNELIS**, a Dutch painter, who was born at Dordrecht in 1630, was a scholar of Ferdinand Bol. He painted history and portraits, in the style of his master, but with very indifferent success. He died in 1674. His son, **ABRAHAM BISCHOP**, was eminent as a painter of birds.

**BISET, KAREL EMANUEL**, a Flemish painter, was born at Mechlin in 1633. It is not said by whom he was instructed, but he went to Paris when he was young, and met with great encouragement, his pictures, which represented gallant assemblies, balls, concerts, and what are called 'conversations,' being adapted to French taste. Notwithstanding his success, the love of his native country induced him to return to Antwerp, where he was appointed director of the Academy, in 1674. He designed his subjects with taste, but his colour is rather cold and grey. His chief work is a large picture in the Brussels Gallery, formerly in the hall of the Archers' Guild at Antwerp, representing 'William Tell preparing to shoot the Apple from the Head of his Son.' A 'Family Group' by him is in the Museum at Rotterdam. He died at Breda in 1680 (or 1685). His son **JAN BAPTIST BISET** was also a painter.

**BISI, Fra BONAVENTURA**, called 'Padre Pittorini,' was a monk of the order of St. Francis, at Bologna, where he was born in 1612 (or 1610). He had been instructed in drawing when young, by Lucio Massari, and was celebrated for his copies in miniature from the works of Correggio, Titian, Guido, &c., many of which were in the cabinet of Alfonso IV. of Modena, by whom he was employed. He also etched a few plates after Parmigiano, Guido, &c., and one after his own design of a 'Holy Family, with St. John and St. Elisabeth,' marked *F. B. B. F.* 1631. He died at Modena in 1662.

**BISI, MICHELE**, an Italian engraver and painter, who was born at Genoa about 1788, does honour to the schools of Bartolozzi, Rosaspina, and Longhi. He first distinguished himself by the publication of the 'Pinacoteca del Palazzo Reale delle Scienze e delle Arti di Milano,' in which he was aided by his wife, **ERNESTA BISI**, who was likewise a pupil of Longhi. In 1819 he undertook a series of engravings from the paintings of Andrea Appiani, in which he was assisted by some of the best scholars of Longhi. His engraving of 'Venus embracing Cupid' happily expresses the beauty of the original picture. Subsequently appeared 'The Virgin and Infant Christ enthroned, attended by St. Anthony and St. Barbara,' after Luini, which he has treated in a brilliant and delicate manner, preserving the beauty and grace peculiar to the master; 'Andromeda and Perseus,' after Guercino; an 'Adoration of the Virgin,' after Sassoferrato; and 'The Offering of the Magi,' after Gaudenzio di Ferrara. He also succeeded as a painter of landscapes.

**BISQUERT, ANTONIO**, was a Spanish historical painter, who was born at Valencia, and a scholar of Ribalta. He established himself at Teruel in 1620, and became renowned as a painter. He was a good colourist and designer, and infused much

sentiment into his pictures, which are chiefly subjects from Romish legends. He also copied Sebastiano del Piombo's 'Dead Christ in the arms of the Virgin, attended by the Marys and St. John.' He died in 1646.

**BISSCHOP, JAN DE**. See **DE BISSCHOP**.

**BISSET, JAMES**, born in 1760, first practised as a miniature painter at Newmarket. He afterwards went to Birmingham, where he engraved the emblematic plates to his 'Poetical Survey round Birmingham' (1800). In 1814 he published a 'Descriptive Guide to Leamington Priors.' He died at Leamington in 1832.

**BISSOLO, PIER FRANCESCO**, was, it is believed, a native of Treviso, and was brought up in the school of the Bellini at Venice. He flourished from about 1492 to 1530. His paintings are now very rarely to be met with. Some of his works at Murano, and in the cathedral of Treviso, were compared by Lanzi with those of Palma Vecchio.

Berlin. *Gallery*. Resurrection of Christ.  
Castel-Franco. *Floriano*. Altar-piece (signed and dated MDXXVIII).

London. *Nat. Gall.* Portrait of a lady.  
Venice. *Academy*. Christ exchanging the crown of thorns of St. Catharine of Siena for a crown of gold. (Signed FRACISCUS BISSOLO) —formerly in San Pietro Martire, Murano (generally considered his masterpiece).

Francesco Bissolo is thought by Crowe and Cavalcaselle to be possibly identical with Pietro de' Ingannati, the author of a 'Madonna and Child,' in the Berlin Gallery—signed **PETRUS DE INGANATUS P.**

**BISSONI, GIOVANNI BATTISTA**, was born at Padua in 1576; and, according to Ridolfi, was first a scholar of Francesco Appollodoro, called Il Porcia, a portrait painter, and afterwards of Dario Varotari. Bissoni painted several pictures for the churches and convents at Padua and Ravenna. He died in 1636.

**BISUCCIO, LEONARDO DI**, of Milan, is a painter whose name has been handed down to posterity by the reputation of one work only. It is the decoration of the chapel of Sergiani Carracciolo, in the church of San Giovanni a Carbonara, in Naples. The subjects are scenes from the life of the Virgin, in which several portraits of members of the Carracciolo family have been introduced. In general treatment the work resembles the style of Giotto, but the heads partake of the beauty of Fra Angelico. Bisuccio lived about the middle of the 15th century.

**BITTERLICH, EDUARD**, was born at Stupnicka, in Galicia, where his father had established himself. Whilst Eduard was still young his parents moved to Vienna, with the intention of educating him for the civil service, but against their will he entered Waldmüller's studio, and devoted himself to miniature painting. In 1855 he went to Venice in order to copy the works of the old masters. His enthusiasm was so great that he would scarcely allow himself the time to eat and drink. Upon his return he married Marie Singer von Wyssogurski, and immediately afterwards put himself under the direction of Rahl, whom he never afterwards left until his death. For this master he designed many fresco paintings, and sketched an immense number of small compositions, amongst them the 20 sheets for the 'Wanderings of the Argonauts,' and the

coloured sketches for the Duke of Oldenburg. After Rahl's death, Bitterlich's principal work—executed in conjunction with Griepenkerl—was the design for the new Opera House; and of his earlier productions we may name, The Pompeian figures in the Ypsilanti Palace, and the 20 Lunettes in the Banqueting-hall of the Grand Hotel of Vienna, together with the pictures for the restored castle of Duke Leopold in Hörnstein. He died at Pressbaum, near Vienna, in 1872.

**BITTHEUSER, JOHANN PLEICKARD**, an engraver, born at Bütthard in 1774, was instructed by J. G. von Müller; he was professor at Würzburg, and died there in 1859. The following engravings are some of his best works:

The Last Supper; *after Leonardò da Vinci*. 1805.

The meeting of Augustus and Cleopatra; *after R. Mengs*.

The Wife of Domenichino coming out of the bath; *after Domenichino*.

**BIZAMANUS** was the name of a family of painters who belonged to a school at Otranto, in Apuleia, and flourished a short time before the 15th century. Their paintings are executed in the Byzantine style, with landscapes in the backgrounds. The painting in the Museo Cristiano of the Vatican, of 'Christ, risen from the dead, and Mary Magdalene,' is attributed to Donatus Bizamanus; and that in the Museum at Berlin, of 'The Descent from the Cross,' to Angelus Bizamanus.

**BIZEMONT-PRUNELÉ, ANDRÉ GASPARD PARFAIT**, Comte de, French draughtsman and engraver, was born at the château of Tignonville, near Étampes, in 1752. He was a pupil of E. Gaucher, and etched and engraved on wood a considerable number of works. He was for some years director of the Museum at Orleans, and died there in 1837. Among his etchings may be mentioned:

Hagar and Ishmael; *after Guercino*.

Cephalus and Procris; *after the same*.

Virgin and Child; *after Guido*.

La Pietà; *after Ribera*.

La Nourrice; *after Natoire*.

An Allegory upon the death of Louis XVI. and of Marie Antoinette.

**BIZZELLI, GIOVANNI**, a Florentine painter, born in 1556. He was a scholar of Alessandro Allori, called Bronzino. He afterwards went to Rome, where he painted some pictures for the churches. On his return to Florence he executed several works for the public edifices, which are described by Borghini in his account of the painters and sculptors of Florence. He died in 1612. His own Portrait and an 'Annunciation' by him are in the Uffizi.

**BLACEO, BERNARDINO**. Ridolfi describes several works of this painter in the churches at Udine, in the Friuli—among them, the principal altar-piece of the church of Santa Lucia, representing the 'Virgin and Infant Saviour, with a group of Angels, and St. Lucia and St. Agatha;' and in Porta Nuova, the 'Virgin and Infant Christ, with St. Peter and St. John.' Blaceo appears to have flourished about 1550.

**BLACKLOCK, W. J.**, a landscape painter, was born in 1816. His views of scenery in the North of England were much admired at the Royal Academy Exhibition of 1853 and the two following years. He died at Brampton, Cumberland, in 1858.

**BLACKMORE, JOHN**, a mezzotint engraver,

was born in London about the year 1740. We have by him some well-scraped plates, chiefly portraits after Sir Joshua Reynolds, among which are the following:

Samuel Foote; *after Sir Joshua Reynolds*. 1771.

W. H. Bunbury, caricaturist; *after the same*.

Henry Bunbury; *after the same*.

Innocence. 1770.

He also engraved plates after Frans Hals and other Flemish artists. He died about 1780.

**BLACKWELL, ELIZABETH**, the daughter of a London merchant, is known as the author of 'A Curious Herbal, containing 500 cuts of the most useful plants which are now used in the practice of physic, engraved on copper-plates after drawings taken from the life, published in 1737 and 1739. This celebrated botanical work was issued at Nuremberg in 1757, with German and Latin text, and 600 coloured plates, and at Leipsic in 1794. Mrs. Blackwell was the wife of Dr. Blackwell, who for many years was physician to the King of Sweden, and was involved in a State prosecution for treason, and beheaded in 1747. His widow lived till 1774.

**BLAGRAVE, JOHN**, an eminent mathematician, a native of Berkshire, published among other works, in 1585, 'The Mathematical Jewel,' illustrated with woodcuts, executed by himself, in a neat style. He died in 1611.

**BLAIN DE FONTENAY, JEAN BAPTISTE**. A mistake for BELIN DE FONTENAY, which see.

**BLAIZE, CANDIDE**, a French miniature painter, was born at Nancy in 1795, and died in Paris about 1855.

**BLAKE, B.**, a painter of still-life, birds, fish, and other objects of that kind. His works, when carefully painted, are very pleasing, but his circumstances, and his mode of living, obliged him to hurry his pictures, and too frequently to repeat them. As they were to a certain degree popular in his day, the dealers held him in thrall, and injured his reputation by employing others to copy his works. He was also compelled by necessity to make, for these patrons, copies of the works of Dutch painters, in which he was sometimes so successful as to enable his employers to mislead their customers. Little of his history is known. He exhibited 'Views of Dunford, near Salisbury,' more than once at the Academy; and 'Dead Game' frequently with the Society of British Artists, of which he was a foundation member. He died about the year 1830.

**BLAKE, NICHOLAS**, a draughtsman and engraver, who illustrated Hanway's 'Travels in Russia and Persia,' published in 1753, an edition of 'Pope's Poems,' and other works. He was a native of Ireland, and lived for many years in Paris, where it is believed he died at the end of the last century.

**BLAKE, WILLIAM**, an artist of high poetic genius, and fervent, but uncontrolled, imagination, was the son of a worthy hosier, who had carried on business for many years at 28, Broad Street, Golden Square, London, where his second son, William, was born on the 28th November, 1757. The boy, though set in the most prosaic surroundings, soon showed a love for art and poetry. He drew designs on his father's bills, made sketches on the counter, and was fond of wandering dreamily in the fields, where, he records, he saw his first vision when a boy of eight or ten years of age. At this early age, in truth, he was already an artist and poet, for some

of his poems in his first published volume, entitled 'Poetical Sketches, by W. B.,' a thin octavo volume now very rare, are stated to have been written in his twelfth year, and no doubt he had begun before this. At ten years of age he was sent to a school in the Strand, kept by Pars, to learn drawing; and at fourteen his father, who was not rich enough to give him a regular education in art, did the best for him he could, by apprenticing him to James Basire the engraver, second of the name, who employed him in making drawings in Westminster Abbey and other churches, thereby awaking probably that love for Gothic beauty which is manifest in many of his works. One of his mystic engravings, called 'Joseph of Arimathæa among the Rocks of Albion,' is dated 1773, and therefore belongs to this early apprentice period. When this was over, in 1778, he began to engrave a little for the publishers, and also attended the antique school of the Royal Academy. In 1780 he exhibited a picture at the Royal Academy—'The Death of Earl Godwin'—probably executed in water-colours; but he did not continue to send his works regularly to the Academy, only seven in all having ever been exhibited there. In 1782 this erratic genius, who though always at work considered it his business "not to gather gold, but to make glorious shapes, expressing God-like sentiments," married, and opened a printseller's shop in Broad Street. His wife, Katherine Boucher by name, was a young woman of no education, not even being able to read or write, but she proved a noble and wise helpmate, indulging him in all his harmless vagaries, and yielding him the most loving and untiring service.

In 1787 Blake issued his 'Songs of Innocence,' a small volume of simple poems, set in beautiful and fanciful design. His wife aided him in taking off the impressions from the plates, which were engraved in a peculiar manner, that Blake believed had been revealed to him by the spirit of his brother Robert. The 'Songs of Innocence' was followed, in 1793, by the 'Gates of Paradise.' This also was printed in the same extraordinary fashion, the letter-press as well as the designs being drawn on the copper with the impervious fluid he considered had been revealed to him, but which was probably the ordinary stopping-out varnish of engravers; and then the rest of the plate eaten away with aquafortis, so that the letters and design remained in relief as in stereotype.

Next came 'The Songs of Experience,' a sort of continuation of 'The Songs of Innocence,' and afterwards published with it, forming a charming little volume, and then several prophetic books, beginning with 'Urizen,' a work Allan Cunningham rightly characterizes as having "the merit or fault of surpassing all human comprehension." The same may be said of 'The Book of Thel,' and 'The Marriage of Heaven and Hell,' though the latter is said by Swinburne to "give us the high-water-mark of Blake's intellect." Other works of a like allegorical or prophetic signification are—'Visions of the Daughters of Albion,' 'America,' and 'Europe,' intricate and wild allegories; 'The French Revolution, a poem in seven books,' Book I. only being published; 'The Song of Los, or Time,' resembling Urizen in its fitful bursts of poetry, but just as mystical and extravagant in expression; and 'The Book of Ahania,' published in 1795.

In 1797 he was employed by the bookseller

Edwards to illustrate an edition of Young's 'Night Thoughts.' Great force of imagination is displayed in this work, as also in his edition of 'Blair's Grave,' for which he designed twelve 'Inventions,' that are amongst the most powerful creations of his art. His design of 'The Old Man at Death's Door' is well known. For these wonderful 'Inventions,' published in 1805, he only received £21.

In 1800 Blake, who had always hitherto lived in poor lodgings in Soho or Lambeth, was persuaded by the poet Hayley to remove to a cottage near his residence at Felpham in Sussex. Here he lived for three years, holding 'high converse' with the mighty spirits of the past, not merely by means of their works, but, as he believed, by actual intercourse with their spirits. For this poet-artist, who had been whipped by his father when he was a young boy for asserting he had seen an angel on Peckham Rye, was now a confirmed visionary, and talked of Homer and Moses, William Wallace, Edward I., and even of the great Arch-fiend, as if they had sat in person to him for their likenesses.

Early in 1804 Blake returned to London, and settled at 17, South Molton Street, where he continued to live for seventeen years. Here he published his mystical book, 'Jerusalem,' which he considered his greatest work, charging for a set of re-tinted engravings twenty-five guineas; also the 'Giant Albion,' and 'Milton,' a poem in two books, though why called Milton it is difficult to understand.

Among Blake's paintings, most of which were executed by a process he termed 'fresco,' must be mentioned his picture of the 'Canterbury Pilgrimage,' the painting of which, through the double-dealing of a print-seller named Cromek, caused a deep feeling of resentment in his breast against the guileless Stothard, whose celebrated 'Pilgrimage,' painted at the same time for Cromek, quickly became popular. Blake exhibited his, with some other of his paintings, in the old shop in Broad Street, now belonging to his brother, but, as might be expected, the exhibition attracted no visitors.

Blake's last work, and perhaps his greatest, was his series of 'Twenty-one Inventions for the Book of Job.' These he painted in water-colour in the first instance, for his kind friend, Mr. Butts, but in 1826 he issued the volume of Job prints, which are among the best known of his works, and, according to Cunningham, "ought to be in the portfolios of all who are lovers of nature and imagination."

At this time he was living in poverty, though not, it may be hoped, in actual want, in two upper rooms at No. 3, Fountain Court, Strand. He had several kind friends who helped him a little, and his faithful Kate was still by his side. Here he lived happy and contented, working with the graver by day and seeing visions by night, and here he died on the 12th of August, 1827, chanting songs of his own composing to the very last, and "singing of the things he saw in heaven."

It is difficult to form any just estimate of the art of this remarkable artist, for its strength and its weakness are at times strangely intermingled. At the present day its value is probably exaggerated, a sort of Blake *culte* having been instituted, which it is only given to the initiated to understand; but even when this shall have burnt itself out, Blake, it may be believed, will still retain his position as one of the most creative and most imaginative of our British artists, one in whom the wisdom of the

sage, the simplicity of the child, and the uncontrolled imagination of the madman were strangely allied. Bibliography: 'Life,' in Allan Cunningham's 'British Painters,' new edition, 1879. 'Life,' by Gilchrist, two vols., 1863. 'Critical Essay,' by A. C. Swinburne, 1868. 'Blake's Poetical Works, with Memoir,' by W. M. Rossetti, 1875. Catalogue with Introductory Remarks of the Exhibition of Blake's Works at the Burlington Fine Arts Club, 1876. M. M. II.

BLANC, HORACE LE. See LE BLANC.

BLANCHARD, AUGUSTE JEAN BAPTISTE MARIE, a French line-engraver, was born in Paris in 1792, and died there in 1849. He was the pupil of his father, Auguste Blanchard, and engraved, among other works:

Madonna and Child with St. John; *after Batoni*. (Aguado Gallery.)

The Oath of the Horatii; *after David*.

Daphnis and Chloe; *after Albrici*.

The Entry of Henry IV. into Paris; *after Gérard*.

Elizabeth of Bourbon, Queen of Spain; *after Rubens*.

Joséphine, Empress of the French; *after Prud'hon*.

BLANCHARD, EDOUARD THÉOPHILE, a French subject and portrait painter, was born in Paris in 1844. He studied under Picot and Cabanel, and obtained the Prix de Rome in 1868. With his friend Regnault he became a volunteer in 1870, and fought against the Germans. His works were awarded medals in 1872 and 1874. He died in 1879. The following are amongst his works:

A Courtesan. 1872.

Hylas and the Nymphs. 1874.

Herodias. 1874.

Cortigiana. 1875.

The Buffoon. 1878.

BLANCHARD, GABRIEL, known as 'BLANCHARD LE NEVEU,' the only son of Jacques Blanchard, was born in Paris in 1630, and studied under his uncle, Jean Baptiste Blanchard. He was, in 1663, elected Academician on the merits of an allegorical painting of the 'Birth of Louis XIV.,' now at Versailles; but his most successful work was a picture of 'St. Andrew,' which he painted for the Goldsmiths' Guild. He became keeper of the royal collection, and successively assistant-professor, professor, and, in 1699, treasurer of the Academy. He died in 1704. Two of his sons, NICOLAS and PHILIPPE THOMAS, were likewise painters.

BLANCHARD, HENRI PIERRE LÉON PHAROMOND, an historical and landscape painter, was born at La Guillotière, a suburb of Lyons, in 1805. He studied under Baron Gros, travelled in many distant countries, and went with the French expedition to Mexico in the years 1858 and 1859. In 1856 he was in Russia, and was present at the coronation of Alexander II. He died in Paris in 1873. The following are some of his principal works:

Bull-Hunting.

The Smugglers. 1836.

The Disarmament of Vera Cruz. 1840. (*At Versailles*.)

The Street of El Alari at Tangiers.

San Isidoro Labrador, the Patron Saint of Madrid.

Vasco Nuñez de Balboa discovering the South Sea.

(*Paris Univ. Exhib. 1855*.)

The Valley of Jehoshaphat. (*Paris Univ. Exhib. 1855*.)

The Arrival of the French at Plan-del-Rio. 1865.

Farm Yard at Chatou.

The Djiguetofka.

An American Glade.

He also contributed largely to the 'Illustration,' and in 1855 published 'L'Itinéraire Historique et Descriptif de Paris à Constantinople' (12 plates).

BLANCHARD, JACQUES, an eminent French painter, was born in Paris in 1600. His first instructor in the art was Nicolas Ballery, his maternal uncle; but when about twenty years of age he spent four years at Lyons, studying under Horace le Blanc, and then went to Italy, and passed two years at Rome. He returned by way of Venice, and was so struck with the beautiful colouring of the great Venetian masters, especially Titian, that he was induced to remain two years in that city. On his return to Paris he executed, as a reception picture into the Guild of St. Luke, a 'St. John on the Isle of Patmos,' which, with others of his works, was greatly admired. He was the first to establish a true and natural style of colouring, in which the artists of his country were very deficient, though he scarcely merited the name of the 'French Titian,' which was given to him by his contemporaries. His chief works at Paris were the two pictures he painted for Notre-Dame, one representing 'St. Andrew kneeling before the Cross,' the other the 'Descent of the Holy Ghost,' executed in 1634; in the gallery of the Hôtel de Bouillon, now fallen into ruin, he painted thirteen large pictures of subjects from Ovid. The Louvre contains four works of his—two of the 'Holy Family,' a 'Charity,' and a 'St. Paul in Meditation,' but they are all of small size: it has not one of the large pictures which established his fame as a colourist. Although now almost forgotten, his reputation was great, and in many respects well deserved. He died in Paris in 1638.

Blanchard etched some plates from his own designs and those of others, among which are the following:

The Holy Family; without his name; *Chez Huart*.

The Holy Family, with St. Catharine and St. John; *Chez Ciartres*.

St. Agnes adoring the Infant Jesus in the arms of the Virgin Mary; *after Lodovico Carracci*; without name.

BLANCHARD, JEAN BAPTISTE, known as 'BLANCHARD L'ONCLE,' an historical painter, was born in Paris in 1595. He studied under Nicolas Ballery, his maternal uncle, and in 1624 accompanied his brother Jacques to Rome. He became an Academician in 1663, and died in Paris in 1665. No record of his works exists.

BLANCHARD, LAURENT, a French historical and portrait painter, was born at Valence, in the department of Drôme, and died in Paris in 1819. He exhibited, amongst other works:

The Marriage of Hercules with Hebe. 1804.

Telemachus on the Island of Calypso. 1812.

Venus complaining to Jupiter. 1812.

St. John preaching in the Wilderness. 1812.

A Holy Family. 1819.

BLANCHERI, VITTORIO. See BLANSERI.

BLANCHET, THOMAS, a French historical and portrait painter, was born in Paris in 1617, according to D'Argenville, although the registers of the Academy would place his birth in 1629. His genius at first directed him to sculpture, but after studying that art for some time under Sarrassin, he was advised to abandon it, on account of the delicacy of his constitution, and to apply himself to painting. After receiving lessons from Poussin, whose friend he became, he went to Rome, and frequented the studio of Albani, without adopting his style. He had also the advantage of studying under Andrea Sacchi, by whose instruction he much benefited. After passing some years in

Italy, one of his friends took him to Lyons, where he settled; but he often visited Paris, where he painted, in 1662, for the cathedral of Notre-Dame, 'The Ecstasy of St. Philip,' now in the Louvre. He executed for the Hôtel de Ville of Lyons some considerable works, which established his reputation as one of the ablest historical painters of his country, but these were almost entirely destroyed by fire in 1674. He was admitted into the Academy as a portrait painter in 1676, and as an historical painter in 1682, on which occasion he painted for his picture of reception 'Cadmus killing the Dragon,' now in the Louvre. He founded the Academy at Lyons in 1681, and died in that city in 1689.

BLANCUS, CHRISTOPH, an engraver, supposed to be a native of Germany, flourished about the year 1600. He engraved a few plates in the manner of Jan Müller, but with not much success. We have by him:

A Holy Family, accompanied by Angels; half-length; after *Spranger*. 1595.

The Portrait of Michelangelo Buonarroti. 1612.

BLANCUS, JOHANNES PAULUS, (or BIANCHI,) according to Heineken, flourished about the year 1682. We have some etchings by him, which are executed in a heavy, indifferent style. Among others are an emblematical print, after C. Stores, inscribed, *Io. Paul. Blancus incid.*, and 'Christ praying in the Garden,' without the name of the painter, dated 1682.

BLANES, BENITO RODRIGUEZ. See RODRIGUEZ BLANES.

BLANKERHOF, JAN TEUNISZ, called also JAN MAAT, a Dutch painter of sea-pieces, was born at Alkmaar in 1628. He learned the first rudiments of the art from Arnold Teerlink, a painter of no reputation, and became afterwards a scholar of Cesar van Everdingen. On leaving that master he went to Italy, and passed some time at Rome, where the Flemish Society of Painters conferred on him the name of Maat (or comrade). He also spent some time in Candia. He was living in 1674, but the date of his death is not known. His best pictures, in which he combined the truth and nature of the Dutch school with the grand scenery of Italy, represent storms on the coast of the Mediterranean. The Brussels Museum and the Schleissheim Gallery contain each a good specimen of his art.

BLANSERI, VITTORIO, (or BLANCHERI,) was born at Venice, about 1735, and was educated in the school of the Cavaliere Claudio Beaumont. He is considered his ablest scholar, and succeeded him in the service of the court of Turin, in which city are his principal works. Three of his pictures are in the church of San Pelagio, one of which, representing 'St. Louis fainting, supported by an angel,' is particularly admired. He died in 1775.

BLARENBERGHE, HENRI DESIRÉ VAN, a French painter in water-colours, born at Lille in 1734, was the son of JACQUES GUILLAUME VAN BLARENBERGHE, a painter, who died in 1742. His works are distinguished by the charm of their composition and the delicacy of their execution, and are much sought after by collectors. He excelled in subjects in miniature painted upon snuff-boxes, bonbonnières, and rings, many of which have realized high prices when sold by public auction. At the Demidoff sale in 1863, a snuff-box in gold, painted with a view of the château of Bellevue, sold for 11,000 francs. There are drawings by him in the

Louvre, and some views of European capitals painted in oil at Versailles. Blarenberghe died in Paris in 1812. He had a son, LOUIS NICOLAS, who imitated his style so well that it is impossible to distinguish their unsigned works. The dates of his birth and death are unknown.

BLASCO, MATIAS, was a painter of merit at Valladolid early in the reign of Philip IV. His style was simple and natural, and his colouring pleasing. He painted for the church of San Lorenzo at Valladolid a 'Martyrdom of St. Lawrence' which bears his signature and the date 1621. He also painted four pictures of miracles wrought by a favourite Virgin of the same church.

BLEAVIT, —. This artist is mentioned by Strutt as an engraver of portraits. Among others, he engraved that of René Descartes, the philosopher.

BLECHEN, KARL EDUARD FERDINAND, landscape painter, was born at Kottbus in 1798. Although his inclination for art developed itself very early, he first, in 1812, entered a banker's business. He next occupied himself as a decorative painter. In the easel-pieces of his earlier period the influence of the Dutch painters manifests itself in a powerful observation of nature in his technical treatment; in his conception, however, an uncommon fantastic disposition is noticeable—at times inclining to the melancholy, at times to the romantic. A journey now undertaken to Italy disclosed to him his taste for pure art, and now at length he displayed in his pictures and sketches a keen insight, astonishing for his time, into the true characteristic of light and atmosphere in Italian landscape. At this period of his painting his former phantastic nature is only occasionally noticeable. In 1830 he was made teacher of the landscape class at the Berlin Academy, and he may be looked upon as the founder of the modern Berlin school of landscape, in virtue especially of his more important Italian pictures. He died in 1840 at Berlin. In the Museum there is a 'View of Tivoli;' and the majority of his water-colour drawings and sketches are now in the Royal Collection of engravings there.

BLEECK, PIETER VAN, a Dutch portrait painter, and the son of Richard van Bleek, painter of portraits, was born at the Hague in 1695. He went to London in 1723, was much employed, and died there in 1764. He engraved several plates in mezzotint, which, without any superior excellence, are clearly scraped, and have considerable merit. He sometimes marked his plates with the annexed monogram. We have by him: **RB**

Richard van Bleek, painter; *se ipse pinx.* P. van Bleek junior, *fec.* 1735.

Rembrandt van Rijn; *se ipse pinx.* Van Bleek. 1727; with the cipher.

François du Quesnoy, called Flamingo, Sculptor; A. van Dyck *pinx.* P. V. B. I. f. 1751.

Nell Gwyn; *after Lely.*

Mrs. Clive, in the character of Phillida; P. van Bleek *fec.* 1735.

Mrs. Cibber, in the character of Cordelia; *the same.*

Griffin and Johnson, in the characters of Tribulation and Ananias; *the same.*

The Virgin Mary and Infant; *after A. van der Werf.* 1748.

BLEECKER. Several painters of this name flourished at Haarlem during the 17th century. The name is found in various forms—Bleeker, Bleeker, Bleecker, Blieker, Blecker, and Bliker. The following are the most important:

BLEECKER, DIRK, was a native of Haarlem, and flourished in the 17th century. In the Gallery at Brunswick is an excellent portrait, which is supposed to be his own, painted by himself, and dated 1617. He lived as late as 1652, the date of a painting by him of 'Mary Magdalene.'

BLEECKER, GERRIT CLAESZ, who died at Haarlem in 1656, distinguished himself there as a painter of landscapes and figures.

BLEECKER, JAN GASPAR, was born at Haarlem in 1608. He was a painter, but is more especially known by his engravings, which are rather scarce. The Brunswick Gallery has a painting of 'St. Paul and St. Barnabas' by him. He etched several plates, both from his own designs and after other masters, executed in a slight and spirited style, of which the following are the principal :

SUBJECTS FROM HIS OWN DESIGNS.

- A Landscape, with Jacob and Rachel.
- A Landscape, with Rebekah and the servant of Abraham.
- A Peasant and a Woman riding in a waggon.
- A similar subject.
- A Landscape, with a carriage at the door of an inn. 1643.
- A Landscape, with a woman milking a cow, and a peasant. 1643.
- A Landscape, with cattle.
- A Landscape, with a woman on horseback.
- A Landscape, with figures on horseback.
- A Landscape, with a shepherd watching his flock.

SUBJECTS FROM CORNELIS POELENBURG, IN THE STYLE OF REMBRANDT.

- Jacob and Laban dividing their flocks; *J. G. Bleeker. aq. fort.* 1638.
- The Lystrians wishing to sacrifice to Paul and Barnabas; *same mark.* 1638.
- The Crucifixion; *C. P. pinx. I. C. B.*

BLEEK, PIETER VAN. See BLEECK.

BLEKERS, NORBERT, a Dutch painter, was born at Haarlem about 1635. He painted history, and was patronized by the Prince of Orange, for whom he painted one of his best pictures, representing the 'Triumph of Venus.' Vondel, a poet of his country, has celebrated the works of this painter. He died at Haarlem in 1682.

BLES, HENDRIK, commonly called HERRI MET DE BLES (with the forelock), was born at Bouvignes about 1480. He imitated the style of Joachim Patenier, under whom he is supposed to have studied at Antwerp, and painted in the stiff and dry manner of his time. He generally introduced into his landscapes scriptural subjects, with a number of neatly drawn figures. Instead of marking his works with his name, he usually painted an owl in one of the corners, for which reason the Italians nicknamed him 'Civetta.' He died at Liège about 1550 (the Berlin Gallery Catalogue says "after 1521"). His pictures are very curious, and much esteemed. We note the following :

Berlin.	<i>Museum.</i>	Portrait of a Young Man.
Florence.	<i>Uffizi.</i>	Landscape with ruin.
London.	<i>Nat. Gall.</i>	Christ on the Cross.
"	"	The Magdalen.
Modena.	<i>S. Pietro.</i>	Pietà.
Munich.	<i>Pinakothek.</i>	Adoration of the Kings.
Venice.	<i>Accademia.</i>	Tower of Babel.

BLESENDORF, CONSTANTIN FRIEDRICH, the brother of Samuel Blesendorf, was born at Berlin in 1675. He was a miniature painter in water-colour and oil, and an engraver, and worked chiefly for the booksellers. He died in 1754. We have by him :

- A Frontispiece for *Julian's Opera*; *S. Blesendorf inv. C. F. Blesendorf fec.*

Frontispiece for *Beyer's Thesaurus Antiquitatum*; *F. C. Blesendorf fec.*

Portrait of Frederick William, Elector of Brandenburg. 1688.

BLESENDORF, SAMUEL, a Prussian enamel painter and engraver, was born at Berlin in 1670. He designed and engraved several portraits for Puffendorf's 'History of Sweden.' He worked chiefly with the graver, and his plates are very neatly finished. He died in 1706. Among others we have by him :

Charles XI., King of Sweden.

Charles XII.

Frederick Rudolph Louis, Baron of Canitz.

Samuel, Baron of Puffendorf.

Frederick III., Elector of Brandenburg. 1696.

Frederick William, Prince Electoral.

Frederick William; *after Adam de Clerc.*

The Portraits of John Frederick of Brandenburg, Margrave of Anspach, and the Margravine, in a garden; *after Gasp. Netscher.* 1682; very fine.

BLEYSWYCK, F. VAN, a Dutch engraver, who flourished at Leyden from about 1720 to 1746. He engraved many portraits for the publications of his time, which are highly finished, but without much taste. Among these are some of the plates for Hofman's 'Portraits historiques des Hommes illustres de Danemark,' dated 1746. He also engraved some small landscapes, in which the point and the graver are handled with great delicacy.

BLICKE. See BLIEK.

BLIECKER (or BLIEKER). See BLEECKER.

BLIEK, DANIEL VAN, (or BLICKE,) was a good painter of interiors and exteriors of churches and other public buildings; he lived at Middelburg from about 1650 to 1661. His manner of painting resembles that of Van Vliet. The Berlin Museum has the Interior of a Church, by him, signed and dated 1653.

BLIN, FRANÇOIS, a French landscape painter, who was born at Rennes in 1827, studied under Picot, and exhibited at the Salon from 1852 to 1866, in which year he died in his native town. His paintings were often of a gloomy character, but showed a close study of nature. The following are the best :

Ruins of the Castle at Guildo; *in the Lille Museum.*

The Old Mill at Guildo.

A Summer Evening at Sologne.

BLINKVLIET, M. The exact time when this painter flourished is unknown; but he imitated Berchem so successfully that his works have been ascribed to that master: probably they were contemporaries.

BLOCHOM. See LOCHOM.

BLOCK, BENJAMIN, the son of Daniel Block, was born at Lübeck in 1631. He was instructed in art by his father, and proved a reputable painter of history and portraits. The Prince of Mecklenburg, in whose service his father passed a great part of his life, took him under his protection, and sent him to Italy for improvement. He visited Rome, Naples, and Venice, and met with employment as a portrait painter in each of those cities. On his return from Italy he was invited to the court of Saxony, where he painted portraits of the electoral family and the principal courtiers. He died at Ratisbon about 1690. His historical works were altar-pieces for the churches in different parts of Germany. He was also a good engraver. The following portraits are his best plates :

Friedrich Wilhelm, Elector of Brandenburg.

Marquard Schenk von Castell.

Wilhelm Ludwig, Duke of Würtemberg.



**BLOCK, DANIEL**, a painter of portraits, was born at Stettin, in Pomerania, in 1580. He was a scholar of Jakob Scherer, a portrait painter of reputation, under whom he soon became proficient; and he ultimately surpassed his instructor. He was employed at the courts of Denmark and Sweden, and passed many years in the service of the Duke of Mecklenburg. By the exertion of very reputable talents he gained a large fortune, of which he was deprived by plunder. He died in 1661.

**BLOCK, JACOB ROGER**, a Dutch painter, was born at Gouda in 1580. He went to Italy when he was very young, and applied himself particularly to the study of architecture and perspective. He made designs of the fine remains of antiquity in the environs of Rome, and, on his return to Holland, painted some pictures composed from those subjects, which were highly esteemed. Houbraken reports that Rubens, in a journey he made through Holland, visited this artist, and on seeing his works, pronounced him the ablest painter of his country in the subjects he represented. He also excelled in military architecture, and was taken into the service of the Archduke Leopold, whom he accompanied in some of his campaigns. He was killed by a fall from his horse in 1632.

**BLOCKLANDT, ANTONIS VAN**. See MONTFOORT. **BLOEM, A.**, was a native of Germany, and resided at Vienna in the seventeenth century. He was chiefly employed by the booksellers. He engraved the portraits, views, battles, &c. for a book entitled 'Istoria di Leopoldo Cesare,' published at Vienna in 1674. The plates are etched, and finished with the graver.

**BLOEM, M.**, is the author of a picture of 'Dead Game,' in the Hermitage, St. Petersburg, which bears his name and the date 1653; another picture of still-life in the same gallery is also attributed to him. No details of his life are recorded.

**BLOEMAERT, ABRAHAM**, a Dutch painter and engraver, was born at Gorcum about 1564. He was the son of an architect and sculptor, who placed him under the tuition of Joost de Beer, but he seems to have profited most by studying and copying the works of Frans Floris. In 1581 he went to Paris, where he stayed three years, studying under Jean Bassot and Herry, two unimportant painters. On his return to his native country he studied at Herenthals under Hieronymus Francken. He subsequently painted at Amsterdam and at Utrecht, where he died about 1658. He painted history and landscapes, allegory, mythology, animals, and flowers, and was a very productive artist. His colouring is excellent, but his drawing is very defective, and frequently negligent. The following are his best works:

Berlin.	<i>Museum.</i>	Joseph's Dream.
Copenhagen.	<i>Gallery.</i>	The children of Niobe killed by the arrows of Apollo (painted for the Emperor Rudolph. Signed).
"	"	Hercules and Omphale; Venus and Adonis.
Hague.	<i>Gallery.</i>	Hippomenes receiving the prize (signed and dated 1626).
"	"	The Marriage of Peleus (signed and dated 1638).
Munich.	<i>Pinakothek.</i>	Raising of Lazarus (dated 1607; one of his best works).
Paris.	<i>Louvre.</i>	Angelic Salutation.
"	"	Nativity (signed and dated 1612).
"	"	Man's Portrait (signed).

Bloemaert numbers among his scholars his four sons, and Jan Gerritsen Cuypp, Gerard and

Willem van Honthorst, Jan and Andries Both, Cornelis van Poelenburg, and Jan Baptist Weenix.

As an engraver, he has a claim to considerable attention. We have by him a number of plates etched in a free, bold, and masterly manner, some of which are in imitation of pen-drawings. But his most esteemed prints are those executed in chiaroscuro, the outlines of which, contrary to the usual process, are not cut on the blocks of wood, but are etched on copper. These are very spirited, and produce a good effect. His prints are sometimes signed with his name at full length, but more frequently marked *Ab. Bl. in., or A. Bl.*, or thus, *A. Bloem.*

The following are his principal prints:

ETCHINGS BY A. BLOEMAERT.

St. John, with a lamb.  
The Magdalene penitent.  
St. Peter penitent.  
The Holy Family; *J. Starterus* exc. 1593.  
Juno.  
Four Landscapes, with figures and animals.

PRINTS IN CHIAROSCURO.

Moses and Aaron.  
The Virgin and Infant Jesus.  
The Holy Family.  
Two Busts, the Virgin Mary and St. Joseph.  
St. Simon, with the Instrument of his martyrdom.  
The Magdalene, with a crucifix.  
St. Jerome reading; *A. Blo.*  
Another St. Jerome; *after Parmigiano*; marked *F. P.*  
A naked Infant; *after Parmigiano.*  
A Woman with a veil; *after Parmigiano.*

**BLOEMAERT, ADRIAAN**, was the fourth son of Abraham Bloemaert, and received his first instruction from his father. He was sent to Italy, where he studied some time. He afterwards visited Vienna, where he met with employment, and ultimately settled at Salzburg, and was killed in a duel in 1668. He painted history and portraits with some success. Heineken attributes to this artist several plates of portraits, although they are without his name.

**BLOEMAERT, CORNELIS**, a very eminent engraver, the third son of Abraham Bloemaert, was born at Utrecht in 1603. He was instructed by his father in the first principles of design, and from a natural inclination for engraving, he devoted himself entirely to that art. His first master was Crispyn van de Passe, and it was not long before he surpassed his instructor. In 1630 he went to Paris, where he distinguished himself by some plates he engraved for the 'Temple of the Muses.' From Paris he went to Rome, where he fixed his residence, and where he lived the greater part of his life. He died there in 1680. This admirable artist distinguished himself not only by the beauty of his graver, but by a talent, unknown before him, of effecting an insensible gradation from his lights to his shadows, and introducing a delicate variety of tints, in the different distances in his subject. Previous to his time there was a great inattention to harmony, the lights being left indiscriminately clear, so that the picture was rendered spotty and incongruous. By this essential improvement he has established his claim to originality, and may be said to have given birth to that admirable style which was afterwards so successfully followed by the great engravers of the French school, Audran, Baudet, Picart, and Poilly. His works are universally admired; they are numerous, and several of them are become very scarce. Some of his prints are marked *C. Bl.* and

others *Corn. Blo.*, or *C. Blo.* The following are the principal :

SUBJECTS FROM HIS OWN DESIGNS.

Franciscus Bonisignus, secretary to Prince Leopold ; *C. Bl.*  
Giovanni Battista Toretti, Florentine ; *Rome.*  
P. de Grebber ; *P. Haarlem consec.* ; *C. Blo. sc.*  
J. Doens, Scot. Theol.  
Jacques Faverau ; *after Diepenbeek* ; oval.  
Moses in the Bulrushes.  
The Virgin Mary, and the Infant Jesus caressing her.  
A Thesis, with three of the Popes in niches.  
A Frontispiece, where St. Ignatius is presented with a Map.

SUBJECTS AFTER ABRAHAM BLOEMAERT.

Bartholomeus Aribertus, liber Baro Malgrati.  
Athanasius Kircher, Jesuit.  
Cardinal Francesco Peretti di Montalto.  
The Tomb of D. Nomi.  
The Virgin Mary, with the Infant Jesus sleeping.  
The Infant Jesus, with a Glory.  
The Assumption of the Virgin ; fine composition.  
St. Jerome in the Desert.  
The Four Doctors of the Church disputing on the Sacrament.  
St. Francis kneeling before the Infant Christ.  
Christ carrying His Cross, and St. Ignatius ; very fine.  
Avarice, an old Woman counting money by candlelight.  
Liberality, a young Woman giving drink to a child.  
An old Woman warming her hands at a stove.  
A half-length figure playing the Romel-pot, called the Mustard Grinder.  
Four, called Travellers reposing.  
Two landscapes, in one a woman with a basket, sitting under a tree, and in the other, a woman sitting ; fine and scarce.  
Thirteen, the twelve Months of the Year, and the Zodiac.  
A Cat, with a Rat under her paws ; fine. There are many copies of this plate.  
The great Owl, with a pair of spectacles and a book.

SUBJECTS AFTER ITALIAN MASTERS, ETC.

The Virgin, with the Infant seated on a throne, with St. Roch and St. Sebastian ; *after Baroccio.*  
The Holy Family, with St. Joseph with Spectacles ; *after Carracci.*  
The Crucifixion ; *after the same.*  
St. Margaret ; *after the same.*  
The Nativity ; *after Pietro da Cortona.*  
The Virgin and Infant Jesus, with St. Martha holding the Palm of Martyrdom ; *after the same.*  
The Birth of Christ ; *after Schiavone.*  
The Genius of Poetry distributing wreaths ; a circular plate.  
St. John in the Wilderness ; *Videns Joannes, &c.* ; *after Ciro Ferri.*  
Christ at table with His Disciples ; *after the same.*  
The Resurrection ; *after the same.*  
St. Paul preaching at Athens ; *after the same.*  
The Holy Family, with St. Francis kneeling ; *after the same.*  
St. Anthony of Padua kneeling before the Infant Jesus ; *after the same.*  
St. Peter raising Tabitha from the dead ; *after Guercino* ; extremely fine. The most capital plate of this master.  
The Virgin Mary adoring the Infant Jesus sleeping ; *after Guido.*  
The Annunciation ; *after Lanfranco* ; inscribed *Spiritus sanctus, &c.*  
St. Luke painting the Virgin and Infant ; *after Raphael.*  
The Adoration of the Shepherds ; *after the same.*  
The Holy Family ; *after Parmigiano.*  
The Resurrection ; *after Paolo Veronese.*  
The Virgin and Infant Christ ; *after Titian.*

BLOEMAERT, FREDERIK, the second son of Abraham Bloemaert, was born at Utrecht about the year 1600, and distinguished himself as an engraver. He learned the art from his father, and was chiefly occupied in engraving after his designs.

We have a number of etchings by him as well as prints in chiaroscuro. His principal work was a drawing-book, containing 173 plates, engraved from the designs of his father. He also executed a few plates entirely with the graver. His prints are sometimes signed *A. Bloem. inv. F. B. filius fecit*, and sometimes *F. B.* The following are principally after his father's designs :

Twelve of the Archbishops and Bishops of Utrecht, two of which are by *Corn. Bloemaert.*  
Thomas à Kempis.  
St. Francis in a Hermitage.  
The Body of Leander on the sea-shore.  
A set of sixteen figures of Men and Women ; marked *F. B. fec.*  
A set of thirty, of Beggars ; on the title is inscribed *Nudus inops mutilus, F. B. fec.*  
The Five Senses.  
The Four Seasons.  
Twenty Landscapes ; *F. B. filius fecit et exc.*  
A Landscape, with a Pigeon-house.  
Fourteen of Animals and Birds ; entitled *Versheyde Besten und Vogelen.*  
Four of Cock-fighting ; *De Hanabijsters.*

BLOEMAERT, HENDRIK, was the eldest son of Abraham Bloemaert. He painted portraits, but never rose above mediocrity. He died in 1647. A portrait of a man signed BLOEMAERT ÆTATIS 50, A. 1643, in the Hermitage at St. Petersburg, is attributed to him.

BLOEMEN, JAN FRANS VAN, called ORIZONTE, was born at Antwerp in 1662. His pictures bear no resemblance to the taste of his country, which may be accounted for by his having visited Italy when he was very young, and having there passed the remainder of his life. He there studied under Antonius Goubau. He died at Rome in 1740 (?). The name of Orizonte was given him by the Society of Flemings at Rome on account of the beauty and delicacy with which he painted the distances in his landscapes. His works are well known in this country, and are justly esteemed. Inferior to Gaspard Poussin, he may still be ranked among the able painters of landscape. He made choice of the most interesting views in the vicinity of Rome and Tivoli, which he represented with great truth and even grandeur. In his forms, as well as in his touch, he appears to have imitated the fine style of Gaspard Poussin, and in some of his best pictures (for he is very unequal) he has approached the picturesque beauty of that admirable painter. He was also influenced by Claude Lorraine. There is scarcely a palace at Rome that is not ornamented with some of his works. His best pictures are in the pontifical palace at Monte Cavallo, and in the Colonna, Doria, and Rospigliosi palaces. The Louvre has six landscapes by him, the Vienna Gallery three, the Hermitage St. Petersburg three, the Berlin Museum one, the Milan Gallery one, and the Dresden Gallery one. He etched five plates of views near Rome, executed in a bold and masterly style.

BLOEMEN, NOBERT VAN, called CEPHALUS, the youngest of the three brothers, was born at Antwerp in 1670. He studied and painted portraits and conversation-pieces in Rome, and afterwards returned to his native country and settled at Amsterdam, where he died in 1746.

BLOEMEN, PIETER VAN, called STANDAART, or STENDARDO (Standard), a brother of Jan Frans van Bloemen, was born at Antwerp in 1657. Following the example of his brother, he went to Italy for improvement. The name of Standaart was given him by his countrymen at Rome from

his occasionally painting attacks of cavalry. After passing some years in Italy he returned to Flanders with the studies he had made from the objects worthy of notice in the neighbourhood of Rome. In 1699 he was made director of the Academy at Antwerp; he died there in 1719. The pictures of this master represent battles, the march of caravans, horse-fairs, &c., ingeniously composed, with a number of figures, horses, and other animals, extremely well drawn, and painted with uncommon freedom and spirit. He decorated his landscapes with the ruins of architecture and statues from the studies he had made in Italy, and his figures are designed in a superior style to the usual taste of his country. The Dresden Gallery has six pictures by him, the Vienna Gallery two, the Frankfurt two, the Hermitage St. Petersburg one, and the Copenhagen one. He etched some of his own works.

**BLOEMERS, ARNOLDUS**, born at Amsterdam in 1792, painted flowers, fruit, and animals. He was instructed by Antonie Piera, but principally imitated Van Huijsum. He died at the Hague in 1844. The Rotterdam Gallery has a flower-piece by him.

**BLOIS, ABRAHAM DE.** See **DE BLOIS**.

**BLOK, ANNA C.** See **FISCHER**.

**BLOK, JOHANNA.** See **KOERTEN**.

**BLOKLANDT, ANTONIS VAN.** See **MONTFOORT**.

**BLOMBERG, AUGUST GOTTHOLD DIETRICH HUGO, BARON VON**, a poet and painter, was born at Berlin in 1820. He studied under Wach in the Academy at Berlin, and under Léon Cogniet at Paris, and copied Rubens's works in the Louvre. He died at Weimar in 1871. Among his paintings may be mentioned:

'Das Dornröschen.' 1844.

Neptune and Amyclone. 1847.

Twenty-seven sketches from Dante.

A Town of the Middle-Ages.

The Merchant of Venice. 1866.

Benvenuto Cellini in Engelsberg.

King William at Königgrätz. 1867.

**BLOMMENDAAL, REYER JACOBZ**, a painter of Haarlem, entered the Guild of that city in 1662, and died there in 1675. Nothing further is known of him.

**BLOND, LE (or BLON).** See **LE BLOND**.

**BLONDEAU, JACQUES**, a French engraver, was born at Langres about the year 1639. He engraved at Rome several plates after the Italian painters, and some after the pictures of Pietro da Cortona in the Pitti Palace at Florence. He seems to have imitated the style of Cornelis Bloemaert, but he never in any way equalled that fine engraver. He also engraved some portraits, without putting his name on the plates. We have by him the following:

#### PORTRAITS.

Cardinal Francesco Lorenzo Brancati. 1681.

Cardinal Fortuna Caraffa. 1686.

Cardinal Maximilian Gandolfi. 1686.

Cardinal Opius Pallavicini.

General Enée, Count of Caprara.

René d'Est, Duke of Modena.

John George III., Elector of Saxony.

John Sobieski, King of Poland.

Cardinal Bichi; *after Bourguignon*; oval.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Pulpit of St. Peter; *after Bernini*.

The Magdalene, half length; *after Calandrucci*.

The Martyrdom of St. Laurence; *after Pietro da Cortona*.

Eight allegorical subjects; from the pictures by *Pietro da Cortona*, in the Pitti Palace; small plates.

The Circumcision; *after C. Ferri*.

The Crucifixion; *after the same*.

St. Augustine appearing to St. Theresa; *after the same*.

**BLONDEEL, LANSLOOT, or LANCELOT**, who was born at Bruges about 1495, was originally a mason, on which account he took a trowel as his monogram. He did not turn his attention towards art until he was twenty-five years of age. His pictures display a study of the Italian style, and are noticeable for architectural backgrounds. Specimens are in the churches of Bruges and elsewhere. A 'Last Judgment', in the Berlin Gallery, formerly given to him, is now thought to be possibly by Jehan Bellegambe. Blondeel designed the chimney-piece in the Council Hall at Bruges, which contains statues of Charles V. and other monarchs. He died at Bruges in 1560.

**BLONDEL, JEAN FRANÇOIS**, a French architect and engraver, was born at Rouen in 1705. He came to Paris in 1739, and opened a school, the fame of which gained him admission into the Academy in 1755. He published a description of the fêtes given by the city of Paris in 1740, on the marriage of Madame Louise Elizabeth of France with Don Philip, Infant of Spain. The plates, representing the temporary buildings, fireworks, &c., are chiefly engraved by himself. He also etched the plates for some large volumes on Architecture, published by himself. Blondel died in Paris in 1774.

**BLONDEL, MERRY JOSEPH**, a French historical painter, was born in Paris in 1781. He was a pupil of Regnault, carried off the grand prize in 1803, and was elected a member of the Institute in 1832. His principal works are—'Philip Augustus at Bouvines' (1819), painted for the Duke of Orleans; 'The Fall of Icarus,' and 'Æolus letting loose the Winds against the Trojan Fleet;' the grand staircase of the Louvre, the ceiling of the hall of Henry II., and that of the Grand Hall, in the same building; 'Justice protecting Commerce,' six very effective bas-reliefs in grisaille in the Bourse at Paris; the Gallery of Diana, at Fontainebleau; 'Homer at Athens,' and 'Zenobia on the Shore of the Araxes,' formerly in the Luxembourg; 'The Surrender of Ptolemais to Philip Augustus,' at Versailles, and several others. He died at Paris in 1853.

**BLOOT, PIETER DE.** See **DE BLOOT**.

**BLOOTELING, ABRAHAM, (or BLOTELING,)** a very eminent Dutch designer and engraver, was born at Amsterdam in 1634. From the style of his etchings it is not unlikely that he was brought up under the Visschers. On the inroad of the French into Holland in 1672, he came to England, where he met with encouragement, but did not reside here longer than two or three years. This laborious artist produced a great number of etchings, some plates executed with the graver, and several in mezzotint. In 1685 he published the collection of gems of Leonardo Agostini, etched by himself. He died after 1698. He sometimes signed his plates with his name at length, and sometimes marked them with a cipher, com-

posed of *A* and *B*, thus **B**. The works of this engraver are sufficiently interesting to excuse our giving a more than usually detailed list of them:

## ETCHINGS AND PLATES WITH THE GRAVER.

## PORTRAITS.

Thomas Sydenham, Bishop of Worcester; *after Mrs Beale*.  
 John Wilkins, Bishop of Chester; *after the same*.  
 Anthony, Earl of Shaftesbury; *after Greenhill*. One of the scarcest prints of this artist.  
 Edward, Earl of Sandwich; *after Lely*.  
 Edward, Earl of Montagu; *after the same*.  
 James, Duke of Monmouth; *after the same*.  
 Cornelis Tromp, Admiral of Holland; *after the same*  
 Prince Rupert; *after the same*. 1673.  
 Aert van Nes, Admiral of Holland; *L. de Jonghe pinx.*  
 Constantijn Huygen; *after Netscher*.  
 John Henry Thim; *A. Stech pinx.*  
 Jerome de Beverningh; *after Vaillant*.  
 Willem van Haren; *after the same*. 1680.  
 Egbert Meesz Kortenaer, Admiral of Holland; *Bart. van der Helst pinx.*  
 The Marquis de Mirabelle; *after Van Dyck*.  
 Ferdinand de Fürstenberg, Bishop of Paderborn; *A. Bloteling sc.* 1689.  
 Michel Adriaensz de Ruyter, Admiral; *Bloteling fec. aqua forti*.  
 Sir Thomas More, Lord High Chancellor.  
 Edward Stillingfleet, Canon of St. Paul's.  
 Henry, Duke of Norfolk. 1678.  
 Jane, Duchess of Norfolk. 1681.  
 Augustus Stellingwerf, Admiral of Friesland.  
 Cornelis de Wit, Vice Admiral of Holland.  
 Tierck Hides de Fries, Admiral of Friesland.  
 Cornelis Speelman, Vice Admiral.

 VARIOUS SUBJECTS AFTER HIS OWN DESIGNS  
 AND OTHER MASTERS.

Twelve Views of Gardens; inscribed *Alcune Vedute, &c.*  
 Eighteen circular plates of subjects of sacred history, with flowers; *A. Bloteling fec.*  
 A Landscape, with Diana bathing; *J. van Neck pinx.; A. Bloteling exc.*  
 A Landscape, with Alpheus and Arethusa; *the same*.  
 Six Views of the Environs of Amsterdam; *Jac. Ruissdael inv.; A. Bloteling fec.* 1670.  
 Actæon devoured by his Dogs; *G. Flink pinx.*  
 A Shepherd playing on his Pipe, with a Shepherdess; *after the same*.  
 The Golden Age; *G. Laïresse pinx.; N. Visscher exc.*  
 The Marriage of St. Catharine; *after Raphael*.  
 Two Heads of Children; *after Rubens*; rare; some impressions have the name of Rubens.  
 The Study of the Head of a Man; *after Rubens; A. Bloteling fec. et exc.*; rare.  
 Four Studies of Lions; *after Rubens*; inscribed *Varia Leonum Icones, a P. P.*  
 Two Huntings of the Boar and Stag; *fine*.

## PRINTS IN MEZZOTINT.

## PORTRAITS.

Justus Lipsius; *A. Bloteling fec.*  
 Michelangelo Buonarroti; *A. Bloteling fec.*  
 Frans Mieris, painted by himself; *A. Bloteling fec.*  
 Jan de Wit, Grand Pensionary of Holland; *after De Baan*.  
 Cornelis de Wit, the brother of Jan; *after De Baan*.  
 Staverinus, an old Jew, holding a Medal; *Corn. Bega pinx.*  
 Titus Oates; *Hawker pinx.*  
 Desiderius Erasmus; *H. Holbein pinx.* 1671.  
 Henry Bennet, Earl of Arlington; *after Lely*; oval.  
 Charles, Earl of Derby; *after the same*.  
 Abraham Symmonds, an artist; *after the same*.  
 Queen Catharine; *after the same*.  
 William Henry, Prince of Orange; *after the same*. 1678.  
 Nell Gwyn; *P. Lely pinx.*  
 Mary of Modena, Duchess of York; *after the same*.  
 Cornelis Tromp, Admiral of Holland; *after the same*.  
 Michiel Adriaens de Ruijter, Admiral of Holland; *J. Lievens pinx.*  
 The Emperor Leopold I.; *C. Morad pinx.*  
 Henry Casimir, Prince of Nassau; *M. van Muscher pinx.*  
 Portrait of a Venetian Lady; *Titiano inv.*  
 Constantijn Huygens; *B. Vaillant pinx.*  
 Jan de Cronefeld; *after the same*.

 VARIOUS SUBJECTS FROM HIS OWN DESIGNS AND  
 OTHER MASTERS.

The Five Senses; *after C. Bega*.  
 The Four Ages; circular; *after the same*.  
 Hercules destroying the monster; *G. Laïresse pinx.*  
 St. Peter penitent; *after P. Moreels*.  
 A Landscape, with mythological figures; *F. de Neve pinx.*  
 The Temptation of St. Anthony; *Cam. Procaccini pinx.*  
 A Man holding a glass; *Rostrate pinx.*  
 Bust of a Man; circular.  
 Bust of a young Man crowned with laurels; circular.  
 Bust of Hippolyta; oval.  
 Two Heads, with Phrygian and Grecian Head-dresses; one plate.  
 The Satyr, and a Peasant; oval.  
 Vanitas, a Child blowing bubbles.  
 Abundance, a figure sitting.  
 The head of a Vestal, crowned with roses.  
 Small bust of Jupiter; circular.  
 Small bust of Venus; *same*.  
 Half length of a Boy holding a Cat.  
 Cupid and Psyche.  
 A Blind Man playing on the Flute.  
 Andromeda.

BLOT, MAURICE, a French line-engraver, was born in Paris in 1754. He was a pupil of Augustin de St. Aubin, and engraved some portraits and fancy subjects in a neat style. He died in Paris in 1818. We have by him:

L'Occupation du Ménage, and Companion; *after Aubry*.  
 La Promesse de Mariage, and Le Verrou; *after Fragonard*.  
 Marcus Sextus; *after Guérin*.  
 Meditation; *after Guido*.  
 A Boy blowing bubbles; *after F. Mieris*.  
 Mars and Venus; *after N. Poussin*.  
 La Vierge aux Candelabres; *after Raphael*.  
 Vanity; *after Leonardo da Vinci*.  
 The Judgment of Paris; *after Van der Werf*.  
 The Dauphin and Madame Royal, the children of Louis XVI.; *after Madame Le Brun*. 1786.  
 Giovanni Angelo Braschi, Pope Pius VI., a frontispiece for the Life of that pontiff. 1799.  
 Jupiter and Io; *after Regnault (Musée Français)*.  
 Jupiter and Calisto; *after the same (Musée Français)*.  
 André Guillaume de Géry, abbé of St. Geneviève; *after himself*.

BLOTELING. See BLOOTELING.

BLUNCK, DITLEV CONRAD, who was born at Breitenburg, near Itzehoe, in 1799, studied from 1814 to 1827 in the Academy of Copenhagen, under Eckersberg. In 1828 he went to Rome, where he spent ten years, and was much influenced by the style of Carstens. On his return from Italy he lived at Vienna and at Hamburg, where he died in 1853. Among his best works are the following:

Christian IV. at Rothenburg. 1823.  
 Elijah raising the Widow's Son to life. 1827.  
 The Four Ages of Man.  
 Manifestation of God to Ezekiel. 1830.  
 The Engraver at his work-table. 1826. } *In the Copenhagen Gallery.*  
 Noah in the Ark. }  
 Thorwaldsen with Danish Artists in a Roman Ian. } *In the Thorwaldsen Museum, Copenhagen.*

BLYHOOFF, ZACHARIAS, a Dutch painter, of whom but little is known; it is supposed that he lived at Middelburg between 1625 and 1700. Two pictures by him are noticed in the Catalogues of Hoet and Terwesten, and, in regard to their merit, compared to those of Netscher. For this reason he is noticed here, as many pictures are ascribed to Netscher that resemble his manner, but are not by him.

**BLYTH, ROBERT**, an English engraver, was born in 1750. We have some spirited etchings by him from drawings by John Hamilton Mortimer, A.R.A. He led a careless life, and committed suicide in 1784. The following are his best plates :

Three, of Studies; in the style of *Salvator Rosa* and *De Laire*.

Four of the same, with inscriptions.

Bust of an Oriental Chief. 1779; oval.

Bust of an old Man; oval.

Banditti going on an expedition. 1780.

Banditti returning from an expedition. 1780.

The Captive. 1781.

The life and death of a Soldier; four plates.

Fishermen.

A Nymph, with a basket of flowers, sitting on the seashore, with a shepherd.

Caius Marius reflecting on the ruins of Carthage.

Nebuchadnezzar recovering his reason; *companion*.

Homer reciting his Verses to the Grecians.

**BOADEN, JOHN**, a portrait painter, exhibited his works for many years, between 1812 and 1838, at the Royal Academy and the Society of British Artists. He died in 1839. In the South Kensington Museum is a portrait of the Rev. Chauncy Hare Townshend by him.

**BOATERRI, JACOPO**, a native of Bologna, and a pupil of Francia, flourished in the 15th century. He is known as the author of a 'Holy Family,' in the Pitti Palace, Florence. The dates of his birth and death are alike unrecorded.

**BOBA, GEORGE**, a painter and engraver of the 16th century, known by the name of *MAITRE GEORGES*, was a native of Rheims, and is said by some to have been a disciple of Frans Floris, and by others of Titian. His name in full, or included in a monogram very small, is found on some etchings of landscapes with historical subjects, after Primaticcio; Bartsch gives an account of six of them.

**BOBADILLA, GERONIMO DE**, a Spanish painter, was born at Antequera, a small town in the vicinity of Seville, in 1620. According to Palomino he was a scholar of Francisco Zurbaran, whose manner he followed. He excelled in painting historical subjects of a medium size and perspective views. He used a peculiar varnish on his pictures, which Murillo compared to crystal. He was a great collector of academic figures, drawings, models, and sketches of celebrated artists. He was one of the founders of the Academy at Seville in 1660, and continued to support it until his death, which took place in that city in 1680.

**BOBBIN, TIM**, a name assumed by John Collier, the caricaturist. See *COLLIER*.

**BOCANEGRA, PEDRO ATANASIO**, a Spanish painter, was born at Granada in 1638. He was a scholar of Alonso Cano, but, according to Palomino, improved himself in colouring by studying the works of Pedro de Moya and Van Dyck. In the cloister of Nuestra Señora de Gracia, at Granada, is a picture by him of the 'Conception,' and at the College of the Jesuits is one of his most esteemed works, representing the 'Conversion of St. Paul.' He died at Granada in 1688. He was vain and arrogant, and boasted his superiority to all the artists of his time; but on being challenged to a contest of ability by Mathias de Torres, he slunk from the trial, and left Madrid. His works were, however, much coveted, and no collection was considered complete without a specimen. The 'Death of St. Clara' by him is in the Hermitage, St. Petersburg.

**BOCCACCINO, BOCCACCIO**, was born at Cremona, it is believed, in 1460, and was either a pupil or co-disciple of Domenico Panetti. Influenced by Mantegna, he became a celebrated painter, and executed in Sant' Agostino, at Cremona, several frescoes, in 1497. He visited Rome, but not being successful with his 'Coronation of the Virgin,' in Santa Maria Transpontina, he returned to Cremona. Some of his works bear a strong resemblance to those of Perugino, particularly his 'Marriage of the Virgin,' and 'The Madonna, with St. Vincent and St. Anthony,' in the church of San Vincenzo at Cremona, which have been frequently regarded as the productions of Vannucci. One of his most admired performances is a frieze in the cathedral at Cremona, where he has represented the 'Birth of the Virgin,' and some subjects from her life, painted in 1506—1518. In these Lanzi considers him inferior to Perugino in composition, less beautiful in the airs of his heads, and less vigorous in light and shadow, but richer in his drapery, more varied in colour, more spirited in his attitudes, and perhaps not less harmonious and pleasing in his architecture and landscape. Lanzi observes of this painter, that he was the best modern among the ancients, and the best ancient among the moderns. He was one of the instructors of Benvenuto Garofalo. His works extend from 1496 to 1518, and this last date is usually given as the year of his death; but his will was made in January, 1525 (new style), and an inventory of the property divided among his heirs, December 26th, 1525. The following are some of his best works :

Cremona.	<i>Cathedral.</i>	Appearance of the Angel to Joachim. 1515.
"	"	Meeting of Joachim and Anna
"	"	Birth of the Virgin. 1515.
"	"	Marriage of the Virgin.
"	"	The Annunciation. 1508.
"	"	The Visitation.
"	"	Adoration of the Shepherds.
"	"	The Circumcision.
"	"	Christ reasoning with the Doctors. 1518.
"	"	Christ between the four Patron Saints of Cremona. 1506.
		(All the above are frescoes.)
"	"	<i>S. Quirico.</i> Virgin and two Saints. 1518.
Ferrara.	<i>Pinacoteca.</i>	Death of the Virgin.
London.	<i>Nat. Gal.</i>	Procession to Calvary.
Paris.	<i>Louvre.</i>	Holy Family.
Venice.	<i>Acad.</i>	Marriage of St. Catharine.
"	"	<i>S. Giuliano.</i> Virgin and Child with four Saints.

**BOCCACCINO, CAMILLO**, the son of Boccaccio Boccaccino, was born at Cremona in 1511, and was brought up under his father. Educated in the Gothic maxims of Boccaccio, and only permitted the career of a very short life, he, however, formed to himself a style which was both pleasing and grand; and he was considered as the greatest genius of the Cremonese school. In 1537 he painted in the niches of the cupola of San Sigismondo the 'Four Evangelists,' so much in the style of Correggio, that it appears almost incredible that a young man of twenty-six years of age, who had never frequented the school of that painter, could approach so near to the greatness of Correggio, both in the intelligence of perspective and in foreshortening. Two other works of this painter, at Cremona, are justly admired—the 'Raising of Lazarus' and the 'Adulteress before Christ,' surrounded by friezes of a numerous group of Angels, finely composed, and designed in the

loftiest style. This promising artist died in the prime of life, in 1546.

**BOCCACCINO, FRANCESCO**, was born at Cremona about the year 1680. He studied at Rome, first under Brandi, and afterwards in the school of Carlo Maratti, under whom he acquired a pleasing manner of composing and painting easel pictures of historical subjects, which were well esteemed in private collections, and of which he painted more than of larger works for the churches. He sometimes imitated the style of Albani, and, like that painter, he was fond of treating mythological subjects. He died in 1750.

**BOCCARDI, GIOVANNI**, known as Maestro GIOVANNI, was a miniature painter who lived at Florence in the early part of the 16th century, and who, with his son FRANCESCO, painted (1507-23) a number of the choir-books of Monte Cassino and Perugia. The influence of the school of Raphael was noticeable in these productions.

**BOCCATI, GIOVANNI**, of Camerino, is known by a picture—signed and dated 1447—in the Gallery of Perugia. The subject is 'The Virgin and Child enthroned, and surrounded by Angels, Seraphim, and Saints.'

**BOCCHI, FAUSTINO**, was born, according to Orlandi, at Brescia in 1659. He was a scholar of Angelo Everardi, called Il Fiamminghino. He chiefly excelled in painting battles and skirmishes of cavalry, which he composed with great ingenuity, and touched with a spirited pencil. His figures, though on a small scale, are correctly drawn, and his landscapes are very pleasing. He died in 1742.

**BOCCIARDO, CLEMENTE**, called CLEMENTONE—according to Soprani, from the prodigious size of his person—was born at Genoa in 1620. He was a scholar of Bernardo Strozzi, and accompanied Benedetto Castiglione to Rome, where he studied some time, and afterwards visited Florence, where he met with encouragement, and painted his portrait for the Florentine Gallery. It is engraved in the 'Museo Fiorentino.' His principal works are at Pisa, of which Lanzi distinguishes his 'Martyrdom of St. Sebastian,' in the church of the Carthusians. More ingenious in his compositions, and more correct in his design, than Strozzi, he is inferior to him in the truth and purity of his tints. He died in 1658.

**BOCCIARDO, DOMENICO**, was born at Finale, near Genoa, about the year 1686, and was a disciple and a follower of the style of Giov. Maria Morandi. Without the possession of much invention, he was a correct designer and an agreeable colourist. In the church of San Paolo, at Genoa, is a picture by this painter of St. John baptizing several figures.

**BOCHÖLT, FRANZ VON**, a German engraver, who flourished from 1458 to 1480, is said to have been a shepherd at Mons, in Hainault; but it is more probable he was a native of Bocholt, a small town in the bishopric of Münster. His prints, amounting to fifty-five, are chiefly copies after the plates of Martin Schongauer and Von Meckenen, although he engraved some few plates from his own designs. They are all executed in a laboured, stiff style, and are generally marked *F. v. B.* The following are by him :

## COPIES FROM MARTIN SCHONGAUER.

St. Anthony carried into the air by demons.  
St. James reading  
St. Michael and the Dragon.

## COPIES FROM ISRAEL VON MECKENEN.

The Judgment of Solomon.  
The Annunciation.  
The Virgin and Child; in an arch.

## SUBJECTS FROM HIS OWN DESIGNS.

A Friar struggling with a Girl, who defends herself with her distaff.  
Samson strangling the Lion.  
Two Men quarrelling.  
St. George and the Dragon, with 'Francis van Bocholt,' in very old characters.

**BOCK, HANS**, was a German painter of the 16th century, who flourished at Basle, where he executed, within and without the Rathhaus, some colossal frescoes, which render his name famous. The Rathhaus also possesses a painting of the 'Calumny of Apelles,' by him. His works, though mannered, display much power and energy.

**BOCKHORST, JAN VAN**. See BOEKHORST.

**BOCKHORST, JOHANN VON**, called LANGEN JAN, was born at Münster in 1610. His family had settled at Antwerp when he was young, and he became a scholar of Jacob Jordaens. Under that able instructor he became a very distinguished painter of historical subjects. There are many of his pictures in the churches in Flanders, and they are deservedly ranked among the best productions of the Flemish school. In 1633 he entered the Guild of St. Luke at Antwerp. He seems to have taken the works of Van Dyck as his model, and some of his best pictures are so much in the style of that admirable painter that they may easily be mistaken for his works. He also excelled as a portrait painter; many of his portraits are only inferior to those of Van Dyck. He died in 1668. The following are some of his principal works :

Antwerp.	{ Church of Beguines.	Triptych—Resurrection: Annunciation: and Ascension.
„	St. Augustin.	The Empress Helena with the true Cross.
Ghent.	St. Jacques.	Martyrdom of St. James.
Lille.	Museum.	Martyrdom of St Maurice. 1661.
Madrid.	Gallery.	Mercury.
„	„	Ulysses in female attire at the Court of Lycomedes.

**BOCKLIN, J. C.**, was a German engraver, who executed a set of British portraits for a German edition of the 'History of England.' They are poorly engraved, and the whole are copied from the prints by White.

**BOCKMAN, G.**, was a mezzotint engraver, who, if not a native of England, resided here in the first half of the 18th century. He appears to have been also a painter, as he engraved a plate of 'St. Dunstan and the Devil,' which is signed with his name, with the addition of *pinx. et sculp.*, 1743. He died about 1768. We have several portraits by him, among which are the following :

William Augustus, Duke of Cumberland; after Van Loo.  
Another Portrait of the same, with his hat on; ad vivum. 1746.  
Mary, fourth Daughter of George II., consort of Frederick II., of Hesse Cassel; after J. Worsdale.  
Philip Yorke, Earl of Hardwicke; after M. Dahl.  
Thomas Chubb, the Deist.

**BOCKMAN, R.**, is known as the painter of portraits of Naval Heroes at Greenwich Hospital and Hampton Court, and also as a mezzotint engraver. It is believed that he died about 1769.

**BOCKSBERGER, HANS**, (or BOCKSPERGER,) born at Salzburg in 1540. He painted battle-pieces, hunting-parties, allegorical, mythological, and historical subjects; and was principally occupied with

the decorations of houses at Munich, Augsburg, Ingolstadt, Passau, Ratisbon, Landshut, and Salzburg. As a wood-engraver he illustrated the following:

The Bible with 122 plates. 1565.

Livy. 1573.

Flavius Josephus. 1565—1571.

The Book of Animals, by G. Schaller. 1592.

All of these were published by Feyerabend, at Frankfurt. Besides these, there exist by him several handsome designs for armour.

**BOCQUET, NICOLAS**, a French engraver, mentioned by Basan, lived about the year 1601. There are two indifferent prints by him:

Adam and Eve; *after Raphael.*

St. Bruno kneeling before a Crucifix; *after Bon de Boullongne.*

**BODART, PIETER**, a native of Holland, resided at Leyden about the year 1723. His prints are little known in England. His principal work is a drawing-book, entitled "Les Principaux fondements du Dessain," published at Leyden in 1723. It consists of a great number of plates of heads, hands, feet, figures, and groups, from the designs of Gerard Hoet. They are chiefly etched, in an indifferent style.

**BODDINGTON, HENRY JOHN**, was born in 1811. He was one of the sons of Edward Williams, of Barnes, and changed his name because so many of his family were painters. He was a member of the Society of British Artists, and a constant contributor to their exhibitions, usually sending views on the Thames, or other river subjects. He also exhibited at the Royal Academy. He died at Barnes in 1865.

**BÖDEKKER, JOHANNES FREDERIK**, a Dutch portrait painter, was born at Cleve in 1660. He was a scholar of Jan de Baan, and met with great encouragement in his profession at Amsterdam and the Hague. One of his best productions was the half-length portrait of Duke Eberhard Ludwig of Würtemberg. There is a poorly-scraped mezzotint by this artist of a 'Boy and a Girl,' half-figures, with flowers, after his master, J. de Baan. He died at Amsterdam in 1737.

**BODEMER, JAKOB**, was born in 1777 at Nöttingen, in the vicinity of Carlsruhe. He worked at first as an enamel painter in Geneva, but in 1799 entered the Academy of Vienna, and devoted himself to the profession of enamel portrait painting, and brought that art to perfection by the invention of a glass-like coating to the pictures. He died at Vienna in 1824. The following are specified among his productions:

Mary with the Child Jesus (*in possession of Prince Zinzendorf*).

Madonna in Prayer; *after Holbein (Count Czernin's)*.

Cupid; *after Paolo Veronese.*

Portraits of the Imperial Family of Austria.

**BODENEHR, MORITZ**, engraver to the court at Dresden, was born at Freiburg in 1665 and died at Dresden in 1749. He engraved a suite of thirty-two mythological and poetical pieces after Samuel Botschild, which were published, with his name, in 1693. His father, JOHANN GEORG BODENEHR, was an eminent engraver, who was born in 1631, and died in 1704; and his brothers, GABRIEL and GEORG CONRAD, followed the same profession. Their sons seem to have continued it, for the name of Bodenehr is found to a late period, but with no particular distinction. There was, however, a second JOHANN GEORG BODENEHR, an engraver and

worker in mezzotint, who was born at Dresden in 1691, and died at Augsburg in 1730; and by him some superior portraits were engraved.

**BODERECHT, MARKUS**, a German engraver in mezzotint, flourished about the year 1739. He was chiefly employed in portraits, and among others engraved that of Johann Thomas Rauner, with the above date.

**BODINIER, GUILLAUME**, a French historical and portrait painter, was born at Angers in 1795. He studied at Rome under the direction of Pierre Guérin, and exhibited at the Salon from 1827 to 1857. After a long residence in Rome he returned to his native city, where he became director of the Museum, and died in 1872. His best work is the 'Angelus in the Campagna of Rome,' painted in 1836, and formerly in the collection of the Duke of Orleans.

**BODMER, GOTTLIEB**, born at Munich in 1804, was a painter, designer, and lithographer. He first painted portraits under Stieler. In 1829 he drew upon the stone the celebrated Madonna di San Sisto, after the engraving of F. Müller, and afterwards two paintings after H. Hess, viz., 'Christmas Eve,' and a small altar-piece; by these works he is favourably known. He visited Paris, and returning to Munich, died in 1837. He carried out, among others, the following works:

The departure of King Otto.

King Ludwig I. in his family circle.

The Knight and his Love; *after Foltz.*

The Swiss Grenadier; *after Kirner.*

**BOECE**. See **BOETIUS**.

**BOEGLER, KARL**, who was born at Munich in 1837, practised there and at Wiesbaden as a painter of architecture and views. He died in his native city in 1866. In the New Pinakothek at Munich there are by him:

The Maxburg, Munich. 1865.

The Deanery, Munich. 1865.

The Military Arsenal, Munich. 1865.

**BOEHMER, KARL WILHELM**, was a painter and engraver of Saxony. He was brother-in-law and scholar of Dietrich. There is a series of landscapes and marine subjects engraved by him, with the dates 1744 and 1754, published in 8vo and 12mo, with his name or monogram. The series is rare.

**BOEKEL, — VAN**, a pupil of Frans Snyders, painted living and dead animals in the manner of his master. The date of his birth is not recorded; he died in Paris in 1673. In the Louvre there is a picture by him of a man with dogs and game.

**BOEKHORST, JAN VAN**, (or **BOCKHORST**), who was born at Deutekom in 1661, was a scholar of Kneller. He passed some time with that artist in London, and painted portraits in his manner. He also painted battle-pieces and some historical compositions, which are rare. He returned to his own country, where he died in 1724, at Cleve. In the castle at Stockholm there are the Four Evangelists, and an Angel, by him; and in the Belvedere at Vienna a 'Nymph surprised by Satyrs.'

**BOEL, CORNELIS**, a Flemish engraver, was born at Antwerp about the year 1580. He worked chiefly with the graver, in the style of the Sadeliers, in whose school it is probable he was instructed. His plates are executed in a clear, neat style, and possess considerable merit. He engraved a set of oval plates for the 'Fables of Otto Vœnius,' published at Antwerp in 1608. His most considerable works were eight large plates of the

battles of Charles V. and Francis I., executed in conjunction with Jode de Gheyn, the younger, after Tempesta. He was probably in England, as appears from one of his plates, the Frontispiece to a Bible, published by the royal authority in 1611, very neatly engraved, which is signed *C. Boel fecit, in Richmond*, 1611. We have also by him a Portrait of Henry, Prince of Wales, an oval plate, with an ornamental border; and another plate, of 'The Last Judgment,' *Cornelis Boel fecit*, without the name of the painter.

BOEL, CORYN, the son of Jan Boel, the engraver, was born at Antwerp in 1620. He engraved several of the plates for the book called 'Teniers's Gallery,' after the pictures in the collection of the Archduke Leopold William. We have also some etchings by him, principally after the pictures of the elder Teniers, representing peasants regaling and merry-makings. His death is not recorded.

BOEL, JAN, who was born at Antwerp in 1592, was free of the Guild of Luke in 1610, married in 1619 and had nine children—among whom were Coryn and Pieter. He practised as an engraver.

BOEL, JAN BAPTIST, the son of Pieter Boel, the engraver, was born at Antwerp in 1650. In 1674-75 he was admitted as a master's son to the Guild of St. Luke, and died in 1688-89. In the Antwerp Museum is a picture called 'Vanity,' representing a dead swan, with a peacock and flowers, painted by him for the Guild of St. Luke in 1679-80.

BOEL, PIETTER, an excellent painter of animals, birds, flowers, and fruit, and the son of Jan Boel, the engraver, was born at Antwerp in 1622, and was a scholar of Frans Snyders. Desirous of improvement, he went to Italy, where his works were much admired, both at Rome and at Genoa. On his return to Flanders he met with great encouragement. Four of his best pictures, representing the Four Elements, are in a private collection at Antwerp. He died at Paris in 1674. His touch is free and spirited, and his colouring natural. The Munich Gallery has a picture by him of 'Two Dogs guarding dead Game'; a 'Boar Hunt' is in the Hague Gallery, and the Madrid Gallery has five works by him; a picture of Still Life is in the Antwerp Museum. We have some very spirited etchings by Boel of various animals, and a set of six plates of birds of prey, with landscapes, entitled 'Diversi Uccelli a Petro Boel.'

BOETIUS, CHRISTIAN FRIEDRICH, (or BOECE,) a German engraver, was born at Leipsic in 1706. He was a pupil of Zink and C. A. Wartmann, and resided chiefly at Dresden, where he was made professor of the Electoral Academy in 1764. He engraved several of the plates for the Dresden Gallery, some portraits, and various other subjects. He died at Dresden in 1782. The following are among his best prints:

Landscape with a Monument; *after Breenbergh.*

La Notte; *after Correggio.*

The Meyer Madonna; *after Holbein (one of his best works).*

Landscape with a Cow and Sheep; *after Karel du Jardin.*

A Woman holding a Pot with Coals, and a Boy blowing; *after Rubens.*

Sportsmen at the Door of an Inn; *after Wouwerman.*

Interior of an Inn; *after T. Wyck.*

The Portrait of Boetius; in imitation of a chalk drawing. 1771.

Portrait of Charles Hutin; *the same.*

Portrait of Raphael Mengs; *the same.*

Portrait of J. Casanova; *the same.*

BOETTGER, JOHANN GOTTLIEB, a German engraver, was born at Dresden in 1766. He was a pupil of J. G. Schulz, and has engraved several plates for the booksellers and others, among which we have:

Portrait of F. W. B. de Ramdohr; *after Graaf.*

Calliope; *after Angelica Kaufmann.*

Ganymede; *after Vogel.*

A Vestal; *after the same.*

BÖTTNER, WILHELM, who was born at Cassel in 1749, and died in 1805, is represented in the gallery of his native town by a picture of 'Dædalus and Icarus.'

BOETTO, GIOVENAL, was, according to Della Valle, a Piedmontese, and flourished at Turin from the year 1642 till 1682. He distinguished himself as a fresco painter, and was principally employed in embellishing the palaces and public edifices at Turin with allegorical subjects, which were ingeniously composed, and designed with taste and elegance. Among his most admired works are twelve frescoes, in the Casa Garballi, representing subjects emblematical of the Arts and Sciences. Lanzi affirms that he excelled as an engraver, but his prints are not specified.

BOEYERMANS, THEODORE, or DIRK, who was born at Antwerp in 1620, was a follower of Van Dyck. He was free of the Guild of St. Luke in 1654, and his name occurs at intervals on the registers until the time of his death, which took place at Antwerp in 1677-78. His works—historical and portraits—are correctly designed and agreeably coloured, and show a good knowledge of chiaro-scuro. Amongst them we find:

Antwerp.	Museum.	The Ambassador.
"	"	The Pool of Bethesda. 1675.
"	"	T. BOEIJERMANS PINKIT.
"	"	The Visit ( <i>signed</i> ).
"	"	Antwerp as patroness of painters, <i>inscribed ANTWERPÆ PICTORVM NVTRICI P<sup>m</sup>.</i>
"	"	Head of a Woman.
"	St. Jacques.	Assumption of the Virgin. 1671.
"	Convent of Sœurs	} Miraculous cure of a Paralytic.
"	Noires.	
Hague.	Gallery.	The Judgment of Paris.

BOGDANI, JAMES, known as a fruit and flower painter in England in the time of Queen Anne, was a Hungarian by birth. After a long residence in London, he died in Great Queen Street in 1720. Some of his pictures are in the Royal Collection (Walpole).

BOGLE, JOHN, exhibited miniature portraits in London from 1769 to 1792. In early life he lived in Glasgow and Edinburgh; afterwards he came to London, where it is said he died in poverty.

BOGUET, NICOLAS DIDIER, a French landscape painter, was born at Chantilly in 1755, and passed the whole of his life in Rome, where he died in 1839. There are examples of his work in the Galleries of Versailles, Aix, and Montpellier.

BOHER, FRANÇOIS, a French painter, sculptor, and architect, who was likewise a poet, was born at Villefranche in 1769, and became director of the school of design and architecture at Perpignan. He died in his native town in 1825.

BOIDELSIN, —, (or BOIDESSIN,) was a French painter who flourished at Metz at the end of the 17th century. There is a 'Nativity' by him in the convent of the Visitation of St. Mary at Metz; and he also painted a 'Vierge au Mont Carmel,' which is well designed and drawn.



**BOILLY, ALPHONSE**, a French engraver, was the son of Louis Léopold Boilly, the portrait painter. He was born in Paris in 1801, and was a pupil of Pierre Alexandre Tardieu and of Forster. He died at Le Petit Montrouge in 1867. Among his best works are:

The Woman taken in Adultery; *after Titian*.  
The Miracle of the Loaves; *after Murillo*.  
George Washington, whole length; *after Gilbert Stuart*.  
Marie Thérèse Antoinette, Infanta of Spain, Dauphiness of France; *after Tocqué*.

**BOILLY, JULIEN LÉOPOLD**, a painter, engraver, and lithographer, who was born in Paris in 1796, was the son and pupil of Louis Léopold Boilly. He also studied under Gros. In 1826 he made a journey to Italy, and on his return published a series of studies of the costumes of the country. He also executed portraits in pastel and in chalk. A portrait of his father, by him, is in the Lille Museum. He died in Paris in 1874.

**BOILLY, LOUIS LÉOPOLD**, was born at La Bassée, near Lille, in 1761. His only master was his father, Arnold Boilly, a wood-carver. He undertook to paint when in his twelfth year a picture of 'St. Roch curing the Plague,' for a chapel of that saint. In the following year he executed for the brothers of St. Roch a burial scene containing portraits. These are still to be seen at La Bassée. In his fourteenth year he went to an Augustine priory at Douai, where he painted several portraits and genre pictures. At Arras he painted more than 300 small portraits in two years. About 1786 he settled in Paris, executing a vast number of works. In 1799 he gained a prize of 2000 frs., and in 1833, by the desire of the Academy, was invested with the Legion of Honour. He is said to have painted in all over 5000 portraits, besides other works. An 'Arrival of a Diligence' by him, signed and dated 1803, is in the Louvre. In the Lille Museum are a series of twenty-seven portrait studies for his 'Interior of the atelier of Isabey,' and a sketch for the entire work. Many of his works have been engraved by Tresca, Cazenove, Petit, Chaponnier, and others, whilst he is stated to have produced about a hundred prints himself. He exhibited many times from 1793 to 1824, and died in Paris in 1845.

**BOIS, DU.** See DU BOIS and DUBOIS.

**BOISFREMONT, CHARLES DE**, one of the pages of Louis XVI., went to America during the Revolution, and there taught himself painting. On his return he commenced exhibiting his works, in which he seems to have adopted Prud'hon as his model. Art is indebted to him for the restoration of the pictures at Versailles when they were in a very bad state of decay. The date of his birth is uncertain. He died in 1838. He exhibited amongst others the following:

The Death of Abel. 1803.  
Hector upbraiding Paris (*gold medal and 500 francs*). 1806.  
The Descent of Orpheus into Hell (*gold medal and 1000 francs*). 1808.  
The Clemency of Napoleon towards the Princess of Hatzfeld (*purchased by the Government, and executed in tapestry at the Gobelins for the cabinet of Napoleon at the Tuileries*). 1808.  
The Education of Jupiter on Mount Ida (*forming the ceiling of the pavilion of Marsan*). 1812.  
The Good Samaritan (*in the Rouen Museum*). 1822.  
The Death of Cleopatra (*also in the Rouen Museum*). 1824.  
The Chastity of Joseph. 1826.  
Le Déshabillé. *Same year*.

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**BOISSARD, MICHEL J.**, was a French engraver of the seventeenth century. 'A Holy Family,' of the year 1650, is his only known engraving.

**BOISSARD, ROBERT**, an engraver, was born at Valence about 1570. He worked in the manner of Theodoor de Bry. He used the same mark as René Boivin, but their works should not be confounded. In France and England we have by him:

Portrait of Robert, Earl of Essex; *after Bromley*.  
Portrait of Henry IV. of France.  
Nymphs bathing; *in the manner of Aldegrever*.  
Judgment of Paris; *in the manner of Lucas van Leyden*.

**BOISSELIER, ANTOINE FÉLIX**, a French historical and landscape painter, was born in Paris, in 1790. He was a pupil of Bertin, and exhibited, in 1819, 'The Death of the Athlete Polydamas;' in 1822, 'The Death of Bayard' (now at Fontainebleau); and in 1824 obtained the first gold medal. He died in 1857.

**BOISSELIER, FÉLIX, 'the elder,'** a French historical painter, was born at Damphal (Haute-Marne) in 1776, and in early life was employed as draughtsman in a manufactory of decorative papers. At the time of the Revolution he was thrown into prison, and after regaining his liberty entered the studio of Regnault. In 1805, and again in 1806, he obtained the grand prize in painting, and towards the end of the latter year went to Rome, where he died in 1811. His 'Death of Adonis,' exhibited in 1812, is now in the Louvre.

**BOISSERÉE, MELCHIOR**, an artist and antiquary, was born at Cologne in 1786. He undertook, in conjunction with his brother, Sulpice Boisserée, and J. B. Bertram, the formation of a collection of pictures by ancient German masters, to which the three devoted twenty years' labour and the bulk of their fortunes. These pictures, with some few exceptions which are in the chapel of St. Maurice at Nuremberg, were purchased by the King of Bavaria, in 1827, for 120,000 thalers (£18,000), and are now in the Pinakothek at Munich. Boisserée executed and published in 1834 a series of large lithographs of these pictures in thirty-eight numbers. He was also the discoverer of a new and simple method of painting upon glass by means of the brush alone, and employed it for the reproduction of the best works in the ancient collection formed by him, as well as of some *chefs-d'œuvre* of the Italian school which are now at Bonn. His death took place at that town in 1851.

**BOISSEVIN, L.**, was a printseller, and is supposed to have engraved the following plates:

Charles I.  
Oliver Cromwell.  
Cardinal Barberini; dated 1623.

**BOISSIER, ANDRÉ CLAUDE**, a French painter of religious subjects, was born at Nantes in 1760. He studied under Brenet, and settled at Château-Gontier. Among his best works are an 'Assumption' and an 'Apotheosis of St. Vincent de Paul,' both of which are at Pekin; a 'Temptation of Christ,' and an 'Adoration of the Shepherds.' He died at Château-Gontier about 1840.

**BOISSIÈRE.** See DE LA BOISSIÈRE.

**BOISSIEU, JEAN JACQUES DE**, a French painter, more celebrated as an engraver, was born at Lyons in 1736. He studied first in his native city, but afterwards went to Paris, where he numbered Joseph Vernet and Greuze among his friends, and then to Italy. He subsequently returned to Lyons. Declining health compelled him to give up painting in oil in favour of drawing and engraving, and

he preferred to live in retirement near Lyons to shining in his profession in Paris. He died at Lyons in 1810. He painted some pictures of similar subjects to those by Ostade,—the Dutch School was ever his favourite,—and also some portraits. Two Landscapes with figures and buildings by him are in the Berlin Gallery—one is dated 1773; and a Landscape with figures is in the Louvre. Boissieu is, however, principally known by the charming etchings he has left us of landscapes and other subjects, both from his own designs and those of other masters. The number of his plates, which are generally marked *D. B.*, with the date, is 140. The following are his best prints:

- A mountainous Landscape, with Waterfall; *after Asselyn.*
- A Landscape, with Shepherds, by the water-side; *after Berchem.*
- The Quack Doctor; *after K. du Jardin.*
- An Old Man, with a Boy reading; *in the manner of Rembrandt.*
- A Cooper working in a Cellar; *the same.*
- A Landscape, with a Boy driving an Ox; *after Ruissdael.*
- A Landscape, with figures in a Boat, and a Mill; *after the same.*
- The Great Mill; *after the same.*
- The Mower's Rest; *after Adriaan van de Velde.*
- An Italian Landscape, with Women washing.
- A Forest, with a Cottage, and a Man on Horseback, with Peasants.
- Another Forest scene; the companion.
- A Landscape, with figures and animals, in the middle a Hill, on which is a Cross, and an old Man kneeling.
- A View near Tivoli, with a Man and a Woman mounted on a Mule, driving Cattle through a Rivulet.
- A Landscape, with a Hermit, at the entrance of a Cavern. 1797.
- A Landscape, with large figures, and two Cows standing in the Water.

The two last mentioned, with the first and 'The Great Mill,' are his best plates. See 'Catalogue raisonné de son Œuvre,' Lyons. 1878. 8vo.

BOIT, CHARLES, the son of a Frenchman, was born at Stockholm about 1663, and began life as a jeweller. He went to England and established himself as a drawing-master, but afterwards took to painting in enamel, an art in which he excelled so much that he was commissioned to paint for Queen Anne a plate twenty-four inches by eighteen in commemoration of the victories of the Duke of Marlborough and Prince Eugene, which, however, was never finished. At the death of the queen, in 1714, he fell into difficulties, and fled to France, where he was much patronized by the court. He became a member of the Academy in 1717, and died in Paris in 1727. Horace Walpole gives a long account of him, and mentions many enamel portraits and copies of celebrated paintings executed by him.

BOITARD, LOUIS PIERRE, who was born in France, was a pupil of La Farge. He went to England with his father in the reign of George I., and became celebrated as an engraver of book plates. He married an English lady, and died in London in 1758. His most important work was a representation of the Ranelagh Rotunda, after Paolo Pannini. Other good plates of his are those he executed for Spence's 'Polymetis.' He also engraved some portraits, among which is that of Brown, the soldier who distinguished himself at the battle of Dettingen, and one of Elizabeth Canning.

BOIVIN, RENÉ, (or BOYVIN,) a French draughtsman and line-engraver, was born at Angers about the year 1530, and died, as is believed, at Rome

in 1598. He engraved several plates in the style of Cornelis Cort, and we have also some etchings by him. Some of his plates are from his own designs, and some from those of Rosso del Rosso, called by the French Maître Roux. He sometimes signed his works with his baptismal name, *Renatus*, and sometimes with a cipher composed of an *R* and *B*, thus, *B.* The following are his principal plates:

- Twelve Portraits of Philosophers and ancient Poets.
- Two Portraits of Clément Marot.
- Portrait of John Sebastian Psanserus.
- Portrait of George Vicellius, Theologian.
- Susannah and the Elders.
- The departure of Hagar and Ishmael from the House of Abraham; a spirited etching.
- Banditti robbing the Cart of a Peasant; etching.
- The Plates for a work entitled 'Livre de la Conquête de la Toison d'or, par le Prince Jason de Tessalie.'
- The Triumph of Virtue and the Defeat of Vice; *after Rosso del Rosso.*
- Francis I. advancing towards the Temple of Immortality, leaving behind him Ignorance and the Vices; *after the same.*

BOIZOT, MARIE LOUISE ADÉLAÏDE, a French line-engraver, was born in Paris in 1744. She was the daughter of ANTOINE BOIZOT, a painter, and sister of Louis Simon Boizot, a sculptor, and was instructed in art by her father and by J. J. Flipart. She engraved with great neatness several portraits and other subjects, and died about the year 1800. The following are among her works:

- Jean Joseph Guillaume Bruté, Doctor of Sorbonne; *M. L. A. Boizot del. et fec.*
- Joseph II., Emperor of Germany; *after L. S. Boizot.*
- Louis XVI., King of France; *after the same.*
- Marie Antoinette, Queen of France; *after the same.*
- Louis Stanislas Xavier, Count of Provence, afterwards Louis XVIII.; *after the same.*
- Marie Joséphine Louise, Countess of Provence; *after the same.*
- Charles Philippe, Count of Artois, afterwards Charles X.; *after the same.*
- Marie Thérèse, Countess of Artois; *after the same.*
- Madame Elizabeth, sister of Louis XVI.; *after the same.*
- St. Catharine; *after L. Carracci.*
- The Dutch Breakfast; *after G. Metsu.*
- A Boy with a Birdcage; *after Netscher.*
- A young Turk; *after the same.*
- La Liseuse; *after Greuze.*

BOJAN, J. L., was a French engraver, who flourished about the year 1670. He was chiefly employed by Jean Berain in engraving some of the plates for his large work of the Ornaments in the Louvre and the Tuileries.

BOKLUND, JOHAN KRISTOFFER, who was born in 1817 at Kulla-Gunnarstorp, Sweden, studied under Körner in Lund, and then in Copenhagen, Stockholm, Munich, and lastly under Couture in Paris. In 1856 he returned to Stockholm, where he became a member of the Academy of which he was afterwards Director, and held various important posts, including the Curatorship of the National Museum. He painted scenes from the Thirty Years' War, historic pictures, genre subjects, and portraits. Many celebrated persons sat to him. He died at Stockholm in 1880.

BOKSHOORN, JOSEPH, a Dutch portrait painter, was born at the Hague, and came to London in 1670, where he died at the age of thirty-four. He was a scholar of Sir Peter Lely, whose works he copied in great perfection. He also copied portraits by Van Dyck, particularly that of the Earl of Strafford, which was in the possession of the Earl of Rockingham. Vertue mentions portraits by him of Mr. Davenant (son of Sir William) and his wife.

BOL, CORNELIS, was a native of Holland, and flourished about the year 1660. He visited England before the fire of London, as he painted views of that conflagration. He also painted representations of Sutton Place in Surrey, Arundel House, Somerset House, and the Tower. He etched some plates representing the seaports of Holland, among which is that of the Briel.

BOL, FERDINAND, was born at Dordrecht in 1611. Of his life we know but little. He went when a child with his parents to Amsterdam, his future home; studied under Rembrandt; was made a citizen; married, in 1653, Elisabeth Dell; and died there in 1681. His masterpiece, the 'Four Regents of the Leprosy Hospital,'—which formerly hung in that institution at Amsterdam, and is now in the Townhall,—at a certain exhibition held for charitable purposes is said to have received more notice and praise than any of the works of his master, Rembrandt. Yet Bol was a most uncertain painter; and although, while under the influence of Rembrandt, he produced works that may have passed as being the work of the master himself, he latterly degenerated into a bad imitator of Rembrandt, and appears even to have exaggerated the faults of his manner and style without retaining the power of giving the superb effects of light and shade which, while in that master's studio, he certainly once possessed. This change is apparent in those paintings of Bol that bear a later date than 1660, when he had probably left Rembrandt.

The following are his principal paintings:

- |            |                           |   |
|------------|---------------------------|---|
| Amsterdam. | Museum.                   | Portrait of Ferdinand Bol.  |
| "          | "                         | Portrait of Arthur Quellinus, Sculptor; Bol. 1663.  |
| "          | "                         | Portrait of Admiral Michiel Adriaens de Ruyter; F. BOL FECIT. 1677.   |
| Amsterdam. | "                         | A Mother with her two Children; F. BOL FECIT.   |
| "          | "                         | The Instruction; F. BOL. 1663.  |
| "          | Town Hall.                | Four Regents of the Leprosy Hospital ( <i>his masterpiece</i> ).  |
| "          | V. d. Hoop Coll.          | Portrait of Admiral de Ruyter.  |
| Berlin.    | Museum.                   | Portrait of an Old Lady; F. BOL FECIT. 1642   |
| Brussels.  | Gallery.                  | Portrait of a Man; F. BOL F. 1660. <i>The F and the B interlaced as given above. (Formerly called a Rembrandt.)</i> |
| "          | "                         | Portrait of a Woman; F. BOL F. 1660. <i>(Formerly called a Rembrandt.)</i>  |
| "          | "                         | Portrait of Saskia van Ulenburgh wife of Rembrandt van Ryn.   |
| "          | "                         | A Philosopher in Meditation ( <i>a somewhat similar picture is in the Louvre</i> ).                                 |
| Cambridge. | Fitzwilliam Mus. Gallery. | A Portrait.   |
| Dresden.   | "                         | Rest on the Flight into Egypt; F. BOL FECIT. 1644.  |
| "          | "                         | Jacob's Vision; F. BOL FECIT.   |
| "          | "                         | Joseph presenting Jacob to Pharaoh.   |
| "          | "                         | Portrait of Ferdinand Bol.  |
| Frankfort. | Städel.                   | Portrait of a Young Man holding his Hat and Gloves in his Hand; F. BOL. 1644.                                       |
| "          | "                         | Portrait of a Man with Curly Hair; F. BOL. 1659.  |
| Hague.     | Gallery.                  | Portrait of Michiel Adriaansz de Ruijter.   |
| "          | "                         | Portrait of Engel de Ruijter; F. BOL. 1669.   |
| Liverpool. | Institute.                | The Angel appearing to Hagar.   |

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|-------------|------------------|--|
| London.     | Nat. Gallery.    | Portrait of an Astronomer; F. BOL FECIT. 1652.   |
| "           | Northbrook Coll. | Portraits of a Bride and Bridegroom.   |
| "           | "                | A Scene from Guarini's 'Pastor Fido.'  |
| Leyden.     | Town Hall.       | Allegory of Peace ( <i>painted in 1664</i> ).  |
| Munich.     | Pinakothek.      | Abraham, about to offer up Isaac, stopped by an Angel.   |
| "           | "                | Portrait of a Man clothed in Black.  |
| Paris.      | Louvre.          | A Philosopher in Meditation.   |
| "           | "                | A Young Prince of Holland in a Chariot drawn by Goats; F. BOL. 1654.   |
| "           | "                | Portrait of a Mathematician.   |
| "           | "                | Portrait of a Man; F. BOL. 1659.   |
| Petersburg. | Hermitage.       | Portrait of a Countess of Nassau-Siegen ( <i>probably Ernestina, wife of John the younger</i> ).                 |
| "           | "                | Portraits of Persons, unknown—as Theseus and Ariadne.  |
| "           | "                | The Savant, writing.   |
| "           | "                | Portrait of a Man.   |
| "           | "                | Portrait of a Lady, in black, seated, holding her gloves.  |
| "           | "                | Portrait of a Young Man, his right hand on a table.  |
| "           | "                | Portrait of a Young Lady, standing before an old Man, who is seated ( <i>miscalled 'Esther and Ahasuerus'</i> ). |
| "           | "                | The Philosopher ( <i>signed</i> ).   |
| "           | "                | Portrait of a Young Man ( <i>with a forged signature of Rembrandt</i> ). 1641.                                   |
| "           | "                | Portrait of an Old Woman; F. BOL. 1651; OUT 81 JAER.   |
| Rotterdam.  | Museum.          | Portrait of Dirk van der Waeijen; F. BOL. 1656.  |
| "           | "                | Portrait of a Lady; F. BOL FECIT. 1652.  |

Bol's etchings are highly esteemed; they are executed in a bold and free manner, and his lights and shadows are very judiciously managed. Although they are not equal in lightness of touch and tasteful style to the etchings of Rembrandt, they possess great merit. The following is a list of nearly the whole of his prints:

#### PORTRAITS AND HEADS.

- A young Man, with a round Hat; marked *Bol fec.*  
 An Officer with his hands on the Hilt of his Sword; *Bol fec.* 1643.  
 A young Man, with a Cap and Feathers; *F. Bol.* 1642.  
 A young Woman, half length, with a Cap and Feathers; marked *F. Bol f.* 1644; fine, oval.  
 The Woman with the Pear, at a Window; *in the manner of Rembrandt*; very fine.  
 An old Man sitting in a Chair, with some Books and an unlighted Candle; marked *Bol*; scarce.  
 An old Man, half length, with a Bonnet, leaning on a Cane; *in the manner of Rembrandt*; *F. Bol fec.* 1642.  
 Bust of an old Man, seen in front, with a fur Robe, fastened with Diamonds; *no name*; very scarce.

#### VARIOUS SUBJECTS.

- A Philosopher in Meditation, resting on a Table, on which are some Books and a Globe; very fine.  
 Another Philosopher, holding a Book; *F. Bol.* 1642.  
 The Astrologer, an old Man sitting at a Table, with Books and a Globe; he wears a flat Hat, and his Hands are crossed.  
 The Family—A Woman suckling a new-born Infant, with a Man holding Linen; *F. Bol.* 1649.  
 Abraham's Sacrifice; an arched plate; *F. Bol f.*  
 Hagar in the Desert, with the infant Ishmael; *F. Bol f.*  
 A very scarce print, mentioned by Heineken.  
 The Sacrifice of Gideon.  
 St. Jerome in a Cavern, contemplating a Crucifix; *F. Bol f.*

**BOL, HANS, or JAN**, a Flemish painter and engraver, was born at Mechlin in 1534. After studying two years under an obscure painter, he travelled through Germany, and passed some time at Heidelberg, where he was employed by the Elector of the Palatine for two years. After visiting his native city he went, in 1572, to Antwerp, where he stayed till 1584. He then visited Bergen, Dordrecht, and Delft, but he subsequently settled at Amsterdam, where he died in 1593. His works, which were greatly esteemed, included several copies from the most eminent masters. Van Mander speaks highly of two pictures by this master, representing 'Dædalus and Icarus,' and 'The Crucifixion.' He is, however, more known as a painter of landscapes and views in the neighbourhood of Amsterdam. A Landscape by him is in the Berlin Gallery. He also painted portraits and fruit and flower pieces. In later life he devoted himself entirely to miniature painting, in which he was very successful. The cabinet of miniatures at Munich possesses good examples of his art. He etched several plates from his own designs in a slight spirited style, which he sometimes marked *H. B.*, and sometimes *H. Bol*, the *H* and *B* joined together. We have the following prints by him :

The Reconciliation of Jacob and Esau ; circular.

The first interview between the Servant of Abraham and Rebekah.

Twelve circular plates of the Twelve Months of the Year ; *Ad. Collaert excud.*


A set of twelve Landscapes ; *H. Bol inv. Joh. Sadeler exc.*

A set of twelve Landscapes ; *H. Cock exc. H. Bol.*

A large Landscape, with a Man in a Boat catching a Goose, with several figures.

**BOLDRINI, LEONARDO**, lived in the 16th century, and is the author of an altar-piece, whose panels are now hanging apart in the church of San Gallo, near Zogno. No further information of him is known.

**BOLDRINI, NICCOLÒ**, frequently confused with Niccolò Vicentino, was an engraver on wood, born at Vicenza in the early part of the 16th century, and who was still living in 1566. His prints are chiefly after Titian, and it is thought that he studied under that master ; they are executed in a bold free style. His works are scarce. He marked

his prints with the cipher . We have the following by him :

John, Baron de Schwarzenburg ; with a border ; after *Albrecht Dürer*.

The Wise Men's Offering ; after *Titian*, with his cipher. St. Jerome praying ; in a landscape ; after the same.

St. Catharine, St. Sebastian, and four other Saints ; after the same.

A mountainous Landscape, with a Woman milking a Cow.

Venus seated on a Bank, holding Cupid, a Squirrel on the Branch of a Tree ; marked *Titianus inv. Nicolaus Boldrinus Vicentinus incidit*. 1566.

**BOLLMAN, HIERONYMUS**. By this artist, who was probably a native of Germany, we have some prints after Raphael and other eminent painters of the Italian school. They are executed in a bold, free, and effective style, and possess considerable merit.

**BOLLONGIE, HANS or JAN BOLONGIER**, flourished in Holland in the middle of the seventeenth century. He entered the Painters' Guild at Haarlem in 1623, and is again mentioned in the records in 1642. Neither his birth nor his death is recorded.

In the Rotterdam Museum is a 'Scene of a Carnival,' signed *H. BOLLONGIE*, 1628. A flower-piece, marked *I. B. 1625*, in the Dresden Gallery is attributed to him. **HORATIUS BOLONGIER** of Haarlem was also a painter ; he died in 1681.

**BLOGNA, ANDREA DA**, was a follower of Vitale. A painting by him, representing 'The Virgin and Child,' signed *DE BONONIA NATUS, ANDREAS FĀTUS A.D. MCCCXXII.*, is in the church *Del Sacramento* at Pansola, near Macerata. Another example of this painter is in a convent at Fermo, but Bologna does not possess any work by him.

**BLOGNA, CRISTOFORO DA**, has been claimed as belonging to Bologna, Modena, and Ferrara. As his works are found in the last-named city, it is presumed that he lived there. He painted toward the close of the 14th and the beginning of the 15th century. Among his works at Ferrara, an 'Entombment,' signed *XPOFORUS FECIT*, in the *Costabili Collection*, is worthy of note.

**BLOGNA, LATTANZIO DA**, was, according to Baglione, a native of Bologna, and a scholar of the Carracci. On leaving that celebrated academy he went to Rome, and was employed by Sixtus V. in painting the ceiling of one of the saloons in the Lateran. He also painted the ceiling in the chapel of Sixtus V. in the church of Santa Maria Maggiore, representing a choir of angels. In Santa Maria de' Monti is a fine picture by him of the 'Flagellation.' This painter promised to arrive at a high rank in the art, but being naturally of a weak constitution, which was probably impaired by constant application, he died, much regretted, at the age of 27.

**BLOGNA, LORENZO DA**. See **SABBATINI**.

**BLOGNA, NICCOLÒ DA**, is the author of a misal, with the date 1374, in the Munich Gallery, and of miniatures in a Commentary on the New Testament, in the library of the Vatican, at Rome.

**BLOGNA, PELLEGRINI DA**. See **PELLEGRINI**.

**BLOGNA, SIMONE DA**, who painted from 1370 to 1377 at Bologna, is thought to have been a pupil of Franco Bolognese. He is also called 'Simone de' Crocifissi,' in contradistinction to Vitale, who never treated that subject, whilst Simone painted little else. His figures are somewhat masculine and coarse. His chief works are in Bologna :

*S. Giacomo* } *Capella della Croce* { *Crucifixion (SIMON FECIT HOC OPUS A.D. MCCCCLXX.)*.

*S. Stefano*. *Fourth church*. *Crucifixion (signed)*.

" *Seventh church*. *St. Ursula and her companions*.

" *Academy*. { *Coronation of the Virgin (SIMON FECIT)*.

Other paintings by him are in Modena, Ferrara, and elsewhere.

**BLOGNA, TOMMASO VINCITORE DA**. See **VINCITORE**.

**BLOGNA, VITALE DA**. See **CAVALLI**.

**BLOGNESE, FRANCO**, a miniature painter of the 14th century, is said to have received instruction from Oderigi of Gubbio. In conjunction with that master and Giotto he was employed by Pope Boniface VIII. to illustrate several books, now in the library of the Vatican. Though inferior to Giotto, Dante gives him a higher rank in the 'Purgatorio' (xi. 83). Franco Bolognese was the founder of a school of painters at Bologna, and instructed, amongst others, Vitale, Lorenzo, Simone Jacopo, and Cristoforo da Bologna.

**BLOGNESE, IL**. See **GRIMALDI, GIOV. FR.**, also **MONTI**.

**BOLOGNINI, CARLO**, who is mentioned in the 'Abecedario Pittorico' of Padre Orlandi, was born at Bologna in 1678 (Zani says 1662), and was first a scholar of Mauro Aldrovandini. He afterwards studied under Giulio Trogli. He excelled in painting architectural views and perspective, and was much employed at Vienna, where he resided some years. He died in 1704.

**BOLOGNINI, GIACOMO**, the nephew of Giovanni Battista Bolognini, was born at Bologna in 1664. He received his instruction in the art from his uncle, and became a reputable painter of history. There are some of his pictures in the churches at Bologna. In that of SS. Sebastiano e Rocco there is a picture of 'St. Francis receiving the Stigmata;' and in that of the Purità, 'The dead Christ, with the Virgin Mary and Mary Magdalen.' He died in 1734.

**BOLOGNINI, GIOVANNI BATTISTA**, a Bolognese painter and engraver, was born at Bologna in 1611, and died at the same place in 1688. He was one of the ablest scholars of Guido Reni. There are several of his pictures in the churches at Bologna. In Santa Maria Nuova is a picture by this master, representing 'The Virgin Mary and Infant Jesus, with St. Dominic, St. Eustatius, and Mary Magdalene.' In the church of the Servi, 'The dead Christ, with the Virgin Mary, St. John, and others;' in Santa Lucia, 'The Immaculate Conception,' and in the Pinacoteca of that town is a 'Magdalen' by him. This artist etched some plates after the works of Guido, in a slight spirited manner; among them are the following:

The Murder of the Innocents; *after Guido*.  
St. Peter made Head of the Church; *after the same*.  
Bacchus and Ariadne; in three sheets; *after the same*.  
The Crucifixion; after the picture in the church of the Capuchins at Bologna.

**BOLONGIER**. See **BOLLONGIE**.

**BOLSWERT, BOËTIUS ADAM A**, an eminent engraver, was born at Bolswert, a town in Friesland, about 1580. It is not said by whom he was instructed in the art of engraving; but, in company with his younger brother Scheltius, he settled at Antwerp as a printseller and engraver. He died in that city about the end of the year 1633. He worked entirely with the graver, and seems to have adopted the free open manner of Cornelis Bloemaert. The plates that he engraved after Rubens are, however, in a more finished style, and fuller of colour. He sometimes signed his plates

*A* dams *B* olsvert, & sometimes *B*, olsuerd.

His principal plates are the following:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

F. Adam Sasbout; inscribed *Omnia vanitas*.  
John Bergman, Jesuit, kneeling before an Altar, pointing to a Skull.  
St. Aloysius Gonzaga kneeling before a Crucifix.  
William Louis, Count of Nassau.  
William of Nassau lying in State. 1618.  
Seventy-seven plates for the 'Life of Christ;' published at Antwerp 1622 and 1623; *Het Leven, &c.*  
The plates for a book entitled 'The Pilgrimage;' published at Antwerp in 1627.

VARIOUS SUBJECTS AFTER DIFFERENT MASTERS.

The Adoration of the Shepherds; *after Abr. Bloemaert*. 1618.  
The Repose in Egypt; *after the same*.  
Twenty-four of the Hermits of the Deserts; *Silva Anagoretica*; published at Antwerp in 1619; *after the same*.  
Twenty-six of the Hermitesses; *after the same*.

Four of landscapes and figures; *after the same*. 1613.  
Set of twenty landscapes; numbered; *after the same*. 1616.  
Fourteen of animals; *after the same*; *B. à Bolswert fec.* 1611.  
Jesus Christ, with Mary and Martha; *after J. Gaiemar*; *B. à Bolswert sc.*; scarce.  
The Judgment of Solomon; *after Rubens*.  
The Resurrection of Lazarus; *after the same*; very fine.  
The Last Supper; *after the same*; *P. P. Rubens pinx.* *Boet. à Bolswert sc.*; very fine.  
Men contending against Animals; *after D. Vinckenbooms*; *B. à Bolswert sc.*; scarce.  
A Landscape, with Adam and Eve in Paradise; *after the same*; *B. à Bolswert sc.*; scarce.

**BOLSWERT, SCHELIUS A**, a very distinguished engraver, was the younger brother of Boetius Adam à Bolswert, and was born at the town of Bolswert, in Friesland, in 1586. He settled with his brother at Antwerp, where he became one of the most celebrated engravers of his country. He died there in 1659. The plates of this excellent artist are worked entirely with the graver, and it does not appear that he made any use of the point. He engraved many plates after the most eminent of the Flemish masters, but he has particularly distinguished himself by the admirable performances he has left us, after some of the finest pictures of Rubens and Van Dyck, which he represented with a judgment and ability that give them more effect than can well be expected in a print, and appear to exhibit the very character and colour of the paintings. It was not unusual for Rubens to retouch his proofs, in the progress of the plates, with chalk or with the pencil, which corrections, attended to by the engraver, contributed not a little to the characteristic expression we find in his prints; proofs of this description are to be met with in the portfolios of the curious. He engraved with equal success historical subjects, huntings, landscapes, and portraits; and the number of his prints is very considerable. His plates are generally signed with his name, or thus, *B*, *B*.

ols. The following are his principal prints, of which we have given rather a detailed list:

VARIOUS SUBJECTS, MOSTLY AFTER HIS OWN DESIGNS.

The Infant Jesus and St. John playing with a Lamb.  
The Virgin Mary, and Infant Jesus sleeping.  
The Virgin giving suck to the Infant.  
The Virgin Mary, with her hands folded on her Breast.  
The Virgin Mary with the Infant in the clouds, with Angels and Cherubim.  
The Infant Jesus caressing the Virgin Mary, and St. Joseph holding a Pear.  
Twelve half-length figures of Saints.  
Twelve other half-length figures of Saints, beginning with St. Peter.  
A Hermit kneeling before a Crucifix.  
Mater Dolorosa.  
Jesus Christ triumphing over Death.  
St. Barbe, Martyr.  
St. Stanislaus Koska, kneeling before an Altar.  
St. Francis Borgia.  
St. Alfonso Rodriguez.  
Robert Bellarmin, of the Society of Jesus.  
Leonard Lessius; another Jesuit.  
An emblematical subject of Prince Ferdinand; inscribed *In te spes reclinata recumbit*.  
Two plates of a Thesis; dedicated to Sigismund, King of Poland.  
Six plates, with the Frontispiece, for the *Académie de l'Espée*; by *Thibault*. 1628.  
The Dispute between the Gras and the Meagre; *B. A. Bolswert inv.*

VARIOUS SUBJECTS, AFTER DIFFERENT FLEMISH MASTERS.

The Death of a Saint, and that of a Sinner; *after Diepenbeck*.  
 The Dead Christ on the Knees of the Virgin Mary; *after the same*.  
 The Crucifixion of the Three Jesuits at Japan; *after the same*.  
 The Crucifixion; *Jac. Jordans inv. et pinx.*; the best impressions are before the *cum Privilegio Regis*.  
 Mercury and Argus; *after the same*; the good impressions are before the address of Blooteling; fine.  
 The infant Jupiter; *after the same*; fine.  
 Pan playing on a Flute; *after the same*; fine.  
 A Concert; entitled *Soo d'Oude songen, soo pepen de Jongen*; *after the same*.  
 Pan holding a Basket of Fruit, and Ceres crowned with Corn, and a Man sounding a Horn; *after the same*; very scarce.  
 The Salutation; *after Gerard Zegers*.  
 The Return of the Holy Family out of Egypt; *after the same*.  
 The Virgin appearing to St. Ignatius, who is kneeling; *after the same*.  
 St. Francis Xavier, tempted by the Devil; *after the same*.  
 Peter denying Christ; *after the same*; very fine.  
 Abraham sacrificing Isaac; *after Theodor Rombouts*.  
 A Concert; *after the same*.  
 The Virgin with the Infant Jesus holding a Globe; *after Erasmus Quellinus*.  
 The Communion of St. Rosa; *after the same*.  
 The Triumph of the Archduke Leopold William, Governor of the Netherlands, 1653; four sheets; *after the same*.

PORTRAITS, ETC., AFTER VAN DYCK.

Andries van Ertvelt, painter of Antwerp.  
 Martin Pepin, painter.  
 Adriaan Brouwer, painter.  
 Jean Baptiste Barbe, engraver.  
 Justus Lipsius, historiographer.  
 Albert, Prince of Aremburg.  
 Mary Ruthven, wife of Van Dyck.  
 Margaret of Lorraine, Duchess of Orleans.  
 Willem de Vos, painter.  
 Sebastian Vranck, painter.  
 Maria mater Dei.  
 The Holy Family, with an Angel holding a Crown.  
 The Virgin and the Infant Christ on her Knee, with a Female Saint holding a Palm.  
 The Holy Family, with the Infant sleeping in the Arms of the Virgin.  
 The Holy Family in a landscape, with several Angels. Christ crowned with Thorns; very fine.  
 The Elevation of the Cross.  
 The Crucifixion, a grand composition, with two Men on horseback, and a figure presenting the Sponge to Christ. On the other side, the Virgin Mary and St. John standing, and Mary Magdalene kneeling and embracing the Cross. This is considered one of the most beautiful engravings by Bolswert. In the first impressions, which are very scarce, the hand of St. John is not seen on the shoulder of the Virgin: in the second impressions, the hand of St. John rests on the Virgin's shoulder, and the name of Van Dyck is changed from the left to the right hand corner of the plate. In the last impressions the hand was erased, probably to give them the appearance of first impressions, but the trick is easily discovered by the superiority of the first in point of clearness and colour.

SUBJECTS AFTER RUBENS.

The Brazen Serpent; the best impressions are those which have the word *Antwerpia* at the right hand corner, without the name of *G. Hendrix*.  
 The Marriage of the Virgin; the best impressions have the name of *Hendrix*, without the word *Antwerpia*.  
 The Annunciation; the best impressions are those with the address of *M. van den Enden*.  
 The Nativity; the best impressions have the same address.  
 The Adoration of the Magi; *the same*.  
 The Return of the Holy Family from Egypt; *the same*.

The Feast of Herod, with Herodias presenting the Head of St. John to her Mother.  
 The Executioner giving the Head of St. John to Herodias.  
 The miraculous Draught of Fishes; in three plates. Christ crucified between the Thieves; *G. Hendrix exc.*  
 The Crucifixion, a Soldier on horseback piercing the side of our Saviour; dated 1631; extremely fine.  
 The Crucifixion, with the city of Jerusalem in the distance; *M. van den Enden exc.*  
 The Dead Christ in the Lap of the Virgin Mary, with St. Francis; *the same subject is engraved by Pontius*.  
 The Resurrection; *M. van den Enden excudit*.  
 The Ascension; *the same*.  
 The Four Evangelists.  
 The Fathers of the Church; *Nic. Lauwers exc.*  
 The Destruction of Idolatry; in two sheets; *the same*.  
 The Triumph of the Church; in two sheets; *the same*.  
 The Immaculate Conception; *Ant. Bon. Enfant exc.*  
 The Assumption; arched; *M. van den Enden exc.*  
 The Assumption, with one of the Disciples lifting the Stone of the Sepulchre; *M. van den Enden*; the impressions with the address of *G. Hendrix* are posterior, and those with the name of *C. van Merlen* are retouched.  
 The Infant Jesus embracing the Virgin Mary; *M. van den Enden exc.*  
 The Virgin Mary holding a Globe, and the Infant Jesus holding a Sceptre.  
 The Holy Family, with the Infant Jesus and St. John caressing a Lamb.  
 The Holy Family, with a Parrot on a Pillar; *A. Bonenfant exc.*  
 St. Ignatius and St. Francis Xavier; the first impressions are before the name of *Rubens*.  
 The Education of the Virgin by St. Anne; the best impressions are without the name of *Hendrix*.  
 St. Cecilia; very fine.  
 St. Theresa at the Feet of Christ, interceding for the Souls in Purgatory; *M. van den Enden exc.*  
 The Continnence of Scipio; the best impressions are before the address of *G. Hendrix*.  
 Silenus, drunk, supported by a Satyr, with another figure; the best impressions are those with the name of *Bolswert* only, without the address.

LANDSCAPES AND HUNTINGS.

A grand Landscape, deluged by a Torrent; in a mountainous part of it the subject of Baucis and Philemon.  
 A large Landscape, with a view of the Sea-coast and a Shipwreck.  
 A grand woody Landscape, with the Chase of Meleager and Atalanta.  
 A view near Mechlin, with Haymakers and a Waggon, and figures driving Cattle.  
 A view of a Stable with Horses and Cows, and the subject of the Prodigal Son.—These five landscapes are highly esteemed and finely executed.  
 A set of twenty smaller Landscapes.  
 A set of twelve Huntings of different animals, of which one is a Lion Hunt, with figures on horseback; very spirited and fine.

BOLT, JOHANN FRIEDRICH, an engraver who worked principally in stipple, was born at Berlin in 1769, and died there in 1836. He was a pupil of D. Berger. His best works are after Cranach, Ramberg, and Dähling.

BOLTON, JAMES, a pupil of B. Clowes, the engraver, was known as a flower painter in water colour in the North of England. He died near Halifax in 1799 (Redgrave).

BOLTRAFFIO. See BELTRAFFIO.

BOLZETTA. See CADORIN, MATTHIAS.

BOM, PIETER, a Flemish artist, who painted landscapes in distemper, was born at Antwerp in 1530. He was admitted into the Guild of St. Luke in 1560, and became dean of that corporation in 1599. The date of his death is not known.

BOMBELLI, SEBASTIANO, was born at Udine in 1635, and was a scholar of Guercino. He afterwards went to Venice, where he studied and copied

the works of Paolo Veronese and Tintoretto with so much success that some of his reproductions are scarcely to be distinguished from the originals. He painted historical pieces in the early part of his life, but from the lucrative prospect opened to him in portraits, he was induced to devote himself to that branch of the art, although he had already painted some historical pictures of great promise. He visited most of the courts of Germany, where he painted portraits with success. Boschini says that for portraits he could not be surpassed. He died in 1724. The Belvedere at Vienna possesses a portrait of Francesco de' Medici by him, and his own portrait by himself is in the Uffizi, Florence.

BONACINA, GIOVANNI BATTISTA, an engraver, was born at Milan about the year 1620. He engraved some plates of portraits and historical subjects in a neat style, though rather dry and stiff. They are executed entirely with the graver, and he seems to have imitated, without, however, equalling, the style of Cornelis Bloemaert. We have the following by him :


## PORTRAITS.

Pope Clement IX.  
Guido Visconti.  
Hermes Visconti.  
Giovanni Battista Conte Truchi.

## SUBJECTS.

The Alliance of Jacob and Laban; *after Pietro da Cortona*.  
St. Martin kneeling before the Virgin and Infant Jesus; *after the same*.  
The Holy Family, with St. Catharine and St. John; *after Andrea del Sarto*.

BONASIA, BARTOLOMEO, is the author of a Pietà in the Modena Gallery, signed 'Hoc opus pinxit Bartholomeus de Bonasciis,' and dated 1485.

BONASONE, GIULIO, (or BUONASONE,) an Italian painter and very distinguished engraver, was born at Bologna about the year 1498, and worked from 1521 to 1574. He studied painting under Lorenzo Sabbatini, and there are some of his works in the churches at Bologna; particularly in San Stefano is a fine picture by him of the 'Souls in Purgatory.' He is, however, much more celebrated as an engraver than a painter, and in this branch of art had the advantage of being educated by Marc-Antonio. Bonasone has engraved after the works of Michelangelo, Raphael, Giulio Romano, Parmigiano, and others, and several plates from his own designs. His prints, with a very few exceptions, are entirely worked with the graver, and although his style is neither so clear, firm, nor masterly as that of his admirable instructor, nor his outline so correct and pure, his works are executed with great facility and considerable elegance, and they are held in no small degree of estimation by the judicious collector. We admire in his prints an excellent distribution of the lights and shadows, and a breadth in the masses that is very masterly. His plates are generally marked with his name, either at length or contracted, as *Julio Bonoso*, and sometimes with the initials *B., I. B.,* or *I. B. F.*, and also with the cipher . His work is considerable; the following is a list of his plates most worthy of notice :

## PORTRAITS.

The Pope Marcellus II., without the name; scarce.  
Philippus Hispaniarum princeps, Caroli V. filius; *Julio B. F.*  
Cardinal Pietro Bembo. *Æt.* 77; *after Titian*.

Raphael d'Urbino, with and without the name.  
Michelangelo Buonarroti; circular.  
Francisci Flori Antwerpiani inter Belgos pictoris.  
Joannes Bernardinus Bonaficus, &c. M.D.XLVIII.  
Cardinal Ardingbello; *after a monument*.

## SUBJECTS OF SACRED HISTORY.

Adam and Eve; *after his own design*.  
Adam tilling the Earth and Eve spinning; *the same*.  
The Holy Family; *J. Bonasone, Inventore*.  
The Nativity; *the same*.  
The Resurrection; *the same*.  
Twenty-nine of the Passion; entitled *Passio Domini nri. Jesu Christi; Julii Bonasonis opus, &c.*  
Thirteen of the Life of the Virgin; marked with a *B.*, and some of them with a *D.*  
Adam and Eve driven from Paradise; *after Amico Aspertino*.  
St. George; *after Giulio Romano*; with the names of the artists.  
The Holy Family; *after the same*.  
The Nativity, a grand composition; attributed to *Giulio Romano*.  
The last Judgment; *after Michelangelo*; inscribed *Julius Bonasonius Bononæ propriâ Michaelis Angeli, &c.*  
Solomon, David, and Jesse, part of the Sistine Chapel; *after the same; Julio Bonasone imitando, &c.*  
The Creation of Eve; *after the same*; with his name.  
Judith with her Servant coming out of the Tent of Holofernes; *after the same*.  
The Miracle of the Manna, and Moses striking the Rock, on the same plate; *F. Parmesanino inv.; Julio Bonognese fec. 1546*.  
Another Nativity; *after Parmigiano*.  
St. Joachim and St. Anne, presenting the Virgin Mary to the High Priest; *after the same*.  
The Virgin Mary and Infant Jesus in the Air; *after the same, F. P. I. V.; J. Bonasonis imitando, &c.*  
St. Peter and St. John healing the Lame; *after Perino del Vaga*.  
St. Paul preaching; oval; *after the same*.  
Christ seated on the Tomb, supported by two Angels, with the Virgin Mary and St. John; *after Polidoro B. 1532*.  
The Nativity of John the Baptist; *after Pontorno; Jacobus Florentinus Inventor, Julio B. F.*  
St. Cecilia; *after Raphael*.  
Christ meeting St. Peter; *after the same*.  
St. Peter made Head of the Church; *after the same*.  
Noah coming out of the Ark; *after the same*.  
Joseph sold by his Brethren; *after the same*.  
The Cup found in Benjamin's Sack; with the names of *Raphael and Bonasone*.  
The dead Christ on the Tomb, with the Virgin Mary; *after Raphael*, without the name of the engraver.  
The Entombment of Christ; *after Titian*, with the names of the painter and engraver. 1563.

## SUBJECTS OF PROFANE HISTORY.

Alexander with Bucephalus and Roxana; circular; *Julio Bonasone, inventore*.  
The Triumph of Cupid and Psyche; *Julio Bonasone, inventore*.  
Apollo in his Car, with the Hours, and Time walking on Crutches before; *L. V. B. Julio Bonasone, inventore*.  
Scipio wounded, retiring from the Battle; *I. V. Bonaso imitando, &c.*  
Clelia, with one of her companions, on Horseback escaping from the Camp of Porsena; *I. V. Bonaso imitando, &c.*  
Twenty—Of the History of Juno, with Italian verses; *after his own designs*.  
The Fall of Phaeton; *after Michelangelo*.  
Three Female Figures with Veils; *after the same*.  
The Shipwreck of Æneas; *after Parmigiano*.  
Niobe and her Children; *after Perino del Vaga. 1541*.  
The Roman Charity; a frieze; *after Polidoro*.  
Mars and Venus; *after Primaticcio*.  
Achilles dragging the Body of Hector; *after the same*.  
The Taking of Troy; *after the same*; two sheets. 1545. *Bonasonis F.*  
The Rape of Europa; *after Raphael*; with the names.  
Venus attended by the Graces; *after the same*.  
The Birth of Adonis; dated 1586.

There are also several plates of free subjects and statues, bassi-rilievi, and architectural subjects, described in Heineken's 'Dictionnaire des Artistes.' Cumberland's Catalogue of the prints of Giulio Bonasone is the most accurate that has hitherto been published.

BONATO, PIETRO, a pupil of Volpato, was born at Bassano in 1765, and died in 1820. He engraved plates after Reni, Correggio, &c.

BONATTI, GIOVANNI, was born at Ferrara in 1635, and having shown an early inclination for the art, he was, at the age of fourteen, taken into the protection of Cardinal Carlo Pio, who placed him in the school of Guercino, under whom he studied three years. He afterwards went to Rome, where he became a scholar of Pietro Francesco Mola. He was employed in several works for the public edifices. In the gallery of the Capitol are two pictures by this master, one representing Rinaldo and Armida, the other Sisera and Jael. There are other works by him in the Chiesa Nuova, and Santa Croce in Gerusalemme at Rome, where he died in 1681. In the Uffizi is a 'St. Charles Borromeo' by him.

BONAVERA, DOMENICO MARIA, an Italian engraver, was born at Bologna about the year 1650. He learned the art of engraving from his uncle Domenico Maria Canuti. His plates are chiefly etched, and finished with the dry point. He engraved eighteen plates, from the designs of Titian, for a book of anatomy for the use of students. He used a cipher similar to that of Dominique

Barrière and of Domenico Bettini, **B**. We have the following prints by him:

The Baptism of our Saviour by St. John; *after Albani*;

*D. Bonavera sc. (one of his best works).*

St. Anne teaching the Virgin Mary to read; *after Dom.*

*Maria Canuti*; *Dom. Bonavera fec.*

St. Theresa with the Infant Jesus; *after the same.*

The Martyrdom of St. Christiana; *after the same (one of his best works).*

St. John preaching; *after Lodov. Carracci*; *D. Bonavera.*

Lot and his Daughters; *after Ann. Carracci*; *D. Bonavera.*

The Cupola at Parma, the Assumption; *after Correggio*;

*Domenico Bonavera sc. 1697.*

BONAY, FRANCISCO, a Spanish landscape painter, was born at Valencia in 1655, and died in Portugal in 1730. His landscapes are ornamented with buildings after Perelle, and cattle in the manner of Berchem. His chief work is a landscape in the sacristy of the Carmelites at Valencia.

BONCONSIGLIO. See BUONCONSIGLIO.

BONCUORE, GIOVANNI BATTISTA, was born at Abruzzo in 1643, and studied at Rome under Francesco Albani. He painted historical subjects with considerable success, and his pictures are distinguished by great force and vigour of effect, though sometimes heavy in the execution. One of his most esteemed works is an altar-piece in the Chiesa degli Orfanelli, at Rome. He died in 1699.

BOND, JOHN DANIEL, a landscape painter of Birmingham, flourished in the latter half of the eighteenth century. He died near Birmingham in 1803, aged 78.

BOND, WILLIAM, was one of the engravers of the portraits of Sir Joshua Reynolds. His talents are well exemplified in the portraits which he executed for Yorke's 'Royal Tribes of Wales,' published in 1799. It is believed that he died early in the nineteenth century. He was Governor of the Society of Engravers, founded in 1803.

BONDONE, GIOTTO DI, commonly called GIOTTO, the founder of the noble line of Italian painters, was the son of a peasant named Bondone, and was born in the little village of Colle in the commune of Vespignano. Vasari gives 1276 as the date of his birth, but Antonio Pucci in his 'Centilogno' speaks of him as being seventy years of age at the time of his death in 1336, which would make the date of his birth 1266. This latter date is accepted by several modern writers, who prefer to trust any testimony rather than that of Vasari. The pretty story also that tells how the famous painter Cimabue first saw the shepherd-boy Giotto drawing one of his sheep upon the smooth surface of a rock is relegated by modern authorities to the realms of fable. It was Ghiberti who first told this anecdote in his 'Commentario,' and it was merely repeated by Vasari; but an anonymous commentator on the 'Divina Commedia,' who wrote at the end of the 14th century, gives a different account. This writer states that Giotto was apprenticed by his father to a dealer in wool, but that on the way to his work he always went into Cimabue's bottega, and finally, being missed for some time by his master, he was found there painting busily, whereupon, following the advice of Cimabue, his father took him from the wool trade and placed him as a pupil with Cimabue. In any case it is certain that he studied for a time under Cimabue's direction, but he soon began to follow a greater teacher, no other indeed than Nature, who had been so long neglected for tradition. Traditional types failed to satisfy this daring young innovator. His genius led him to look at Nature for himself, and by so doing he effected a total change in the spirit of the art of his time. In estimating the value of his work we must therefore regard not only that which he individually accomplished, but also the influence of his example upon the artists who came after him. He led the way, and all the great naturalistic artists of the next two centuries but followed in the path that he first pointed out. It is difficult to trace Giotto's development, so many of his early works having perished. Some of his earliest, according to Vasari, were undertaken for the Badia of Florence, and he mentions especially an 'Annunciation' wherein fear and astonishment were depicted on the face of the Virgin. All the paintings in the Badia have been destroyed, but the 'Annunciation' that called forth Vasari's admiration is now supposed to have been a work by Lorenzo Camaldolense that is still preserved in the Belle Arti in Florence. Giotto appears to have painted at Assisi at two different periods, one being in early life, when he probably assisted his master, Cimabue, or carried on his work, and afterwards in later life, when he painted the 'Allegories of Poverty, Chastity, and Obedience,' and 'The Glorification of St. Francis,' on the ceiling of the lower church.

About the year 1298 he was invited to Rome by Cardinal Stefaneschi, nephew to Boniface VIII., for whom probably he executed the famous mosaic in St. Peter's, called the 'Navicella,' an allegorical representation of the Catholic Church, wherein the apostles are seen in a boat, and Christ saving St. Peter from the waves. This, though much restored, is still preserved in the portico of St. Peter's. He likewise painted a large altar-piece in Rome, of which various panels are still preserved, and several frescos, though none remain except a fragment in San Giovanni in Laterano,



representing Boniface VIII. in a balcony, announcing the opening of the Jubilee. After a short period in Rome Giotto returned to Florence, where he painted, probably between 1300 and 1302, the chapel of the Podestà or Bargello of Florence, which has been happily rescued from destruction in the present century, and some of Giotto's work in it restored. It was here that he painted the portraits of his friends Dante, Corso Donati, and Brunetto Latini. An outline tracing of his portrait of Dante was made by Mr. Seymour Kirkup previous to its restoration, and has been published by the Arundel Society.

It is not quite certain at what date Giotto went to Padua; but the Scrovegni Chapel in the church of the Arena was not built until 1303, and it was its founder, Enrico Scrovegni, a noble citizen of Padua, who employed Giotto to decorate it with paintings. Nobly did he accomplish his task. In a series of thirty-eight frescoes he depicted in a triple course along the walls the histories of the Virgin and of her Son, many of the old incidents being rendered for the first time in a new manner. Beneath these lines of pictures were placed thoughtfully-conceived figures of the antagonistic virtues and vices, while the Last Judgment was painted above the arch of the doorway, and the Annunciate Virgin, to whom the chapel was dedicated, was above the opposite arch. His whole work at Padua exhibits a freedom of invention and a grace of expression such as had never before been seen in art. It is here indeed that his position as the inaugurator of a new era in art first becomes distinctly visible. His forms are dignified and graceful, reminiscent of the antique in many instances, but not a copy of it. His drawing is free, and the folds of his draperies simple and flowing, in utter contrast to the heaviness and complexity of Byzantine drapery. But what most astonished his contemporaries was the life and expression he gave to his faces. "The persons in grief look melancholy, and those who are joyous look gay," exclaims an old writer (quoted by Mrs. Jameson); and it is really this naturalism, so different from the stiff, conventional types before in use, that gives a new charm to Giotto's art. The paintings at Padua likewise evince a thoughtful and poetical imagination. The influence of Dante was no doubt strong over Giotto at the time when he painted them, and many of them are conceived quite in a Dantesque spirit; indeed the whole series forms as it were a lovely painted poem that is worthy in some respects to be compared with Dante's written one.

It is impossible to enumerate all the works that Vasari attributes to Giotto. Most of these have long since perished, so that we have only his testimony in respect to them; but it would really seem that Giotto went about from one place to another in Italy, painting wherever he went, in the manner Ruskin describes, being regarded merely as "a travelling decorator of walls at so much a day, having at Florence a *bottega* or workshop for the sale of small tempera pictures." It is not certain whither Giotto next went, after his work at Padua was accomplished. Vasari states that he painted at various times at Pisa, Verona, Ferrara, Ravenna, Urbino, Arezzo, Lucca, and Naples, but it is difficult to trace him in these cities, though here and there some dilapidated fresco is assigned to him. At Naples especially an important series of frescos, illustrating the 'Seven Sacraments of the Church,' in the chapel of the Incononata, has

been long attributed to him; but Messrs. Crowe and Cavalcaselle bring forward strong evidence to show that these were painted later, probably by a pupil. It appears certain, however, from a document the above-mentioned historians have found, that Giotto was in Naples in the year 1333; and they consider he painted there a fresco representing the charity of the Franciscan Order in a hall belonging to the convent of Santa Chiara.

In Florence he painted no fewer than four family chapels in the newly-built church of Santa Croce. Most of these works have been greatly destroyed by whitewash, but some of them that have been recently scraped show remarkable power and originality, though little more than the outlines of the figures were to be seen before restoration. In one of these chapels, namely that of the Bardi, a series of his frescos have been recovered that illustrate the history of St. Francis, the same subject that was treated in the earlier pictorial history at Assisi. It is interesting to note the progress that art had made between the execution of these two series. Giotto's 'Death of St. Francis' in the latter series became a sort of type with succeeding artists for the representation of this event. Ghirlandaio in the 15th century copied Giotto's composition closely, only he left out the ascending spirit of the saint, which in Giotto's conception is carried by angels to glory.

Like Dante, Giotto was devoted to the Franciscan order. He was a man of great natural ability, of shrewd understanding, and, according to all the anecdotes that are told of him, was quick in repartee. He married, at the beginning of the 14th century, Ciuta di Lapo di Pelo, and had six children, remarkable, it is said, for their ugliness.

Giotto's last work in Florence was as an architect. In 1334, after the death of Arnolfo, he was made superintendent of the works of Santa Maria del Fiore, and it was from his design that the beautiful Campanile of Florence arose. The sculptures around this bell-tower were also very probably executed from his designs. They have lately been celebrated by Prof. Colvin under the title of 'Giotto's Gospel of Labour' (*Macmillan's Magazine, April, 1877*).

He died at Florence on Jan. 8, 1337, and was buried in the church of Santa Maria del Fiore. His numerous pupils and followers, known under the general name of *Giotteschi*, were deeply imbued by his teaching, and carried on his work in the same naturalistic spirit as himself.

Bibliography: Ghiberti, 'Commentario'; Vasari, Milanese edition, 1878; 'Kunst und Künstler,' article on Giotto by E. Dobbert, vol. viii.; Crowe and Cavalcaselle, 'New History of Painting in Italy.'

M. M. H.

BONE, HENRY, the celebrated painter in enamel, was born at Truro, in Cornwall, in 1755. His first employment was with a manufacturer of china at Plymouth; he afterwards employed his talents at Bristol in painting landscapes and groups of flowers to ornament porcelain, by which means he acquired a thorough knowledge of that art, in which he became so eminent. He removed to London in 1779, and became distinguished by painting in enamel 'The Sleeping Girl,' after Sir Joshua Reynolds. But the works that will give him lasting fame are the 'Portraits of Illustrious Englishmen,' eighty-five in number, which he enamelled after the original pictures in the royal and other collections. These must have cost him much labour, expense, and anxiety; but, unfortunately, little pecuniary

reward. In 1811 he produced a copy in enamel (eighteen inches by sixteen) of Titian's 'Bacchus and Ariadne,' for which he received 2200 guineas. He was elected an Associate of the Royal Academy in 1801, and in the same year was appointed painter in enamel to George III. In 1811 he was made a full member of the Academy, and died in 1834, when his miniatures were dispersed by auction.

BONE, HENRY PIERCE, the son of Henry Bone, was born in 1779, and was instructed in enamel-painting by his father. He painted and exhibited portraits and other subjects in oil from 1799 to 1833, when he turned his attention definitely to enamel painting, which he practised till 1855, when he died in London. He was enamel-painter to Queen Adelaide, and to Queen Victoria and the Prince Consort.

BONE, ROBERT TREWICK, was born in London in 1790. He was the son of Henry Bone, the celebrated enamel painter, who instructed him in art. He exhibited classical and sacred pictures at the Royal Academy and the British Institution from 1813 to 1838, and succeeded in gaining, in 1817, the £100 premium for his picture of 'A Lady with her Attendants at the Bath.' He died in 1840.

BONESI, GIOVANNI GIROLAMO, according to Zanotti, was born at Bologna in 1653, and was a scholar of Giovanni Viani. He painted several pictures for the churches and public edifices at Bologna, in which he appears to have imitated the style of Carlo Cignani. Among his most esteemed productions are the following: 'St. Francis of Sales kneeling before the Virgin,' in the church of San Marino; 'St. Thomas of Villanuova giving Alms to the Poor,' in San Biagio; and 'The Virgin and Infant Christ, with Mary Magdalene and St. Hugo,' at the Certosa. He died in 1725.

BONFANTI, ANTONIO, called IL TORRICELLA, was a native of Ferrara, in which city there are several of his works in the churches and convents. His most esteemed pictures are the 'Purification,' and 'Christ disputing with the Doctors,' in the church of San Francesco, and the 'Holy Family' in that of La Santissima Trinità.

BONFIGLI, BENEDETTO, (or BUONFIGLIO,) was born at Perugia about 1420. His earliest work was an 'Annunciation,' originally in the Orfanelli at Perugia. His masterpiece is a series of frescoes in the Palazzo del Consiglio in the same city, which represent the Lives of St. Louis of Toulouse and St. Herculanus; they were commenced in 1454 and not finished in 1496, in which year Bonfigli's will is dated. This work occupied much of his time, and gained him considerable reputation in his native city. An 'Adoration of the Magi,' said to have been painted in 1460, in San Domenico, is considered one of his best productions. Among other pictures of his may be mentioned a Banner (*Gonfalone*) painted in 1465 for the brotherhood of San Bernardino, and representing the deeds of their patron saint; another *Gonfalone* painted for the brotherhood of San Fiorenzo in 1476, in honour of the Virgin, who had been prayed to intercede for the cessation of the plague; a 'Virgin of Mercy,' painted in 1478 for the church of the *Commenda di Santa Croce*; and several others in and around Perugia. Bonfigli is especially noticeable for the correctness of his perspective, the beauty of his colouring, and his love of detail. He was much influenced by Domenico Veneziano and Pietro della Francesca. According to Lanzi, Perugino was his pupil, but there is nothing to corroborate the

statement. We have no record of Bonfigli after 1496.

BONI, GIACOMO, was born at Bologna in 1688, and was a scholar of Marc Antonio Franceschini, whom he greatly aided in his works, particularly at Rome. He is also said to have studied under Carlo Cignani, whose style is discernible in many of his works, such as the ceiling of Santa Maria della Costa at San Remo, and in that of San Pietro Celestini at Bologna. He excelled particularly in fresco, and painted a saloon in the Palazzo Pallavicino, which was much admired, and a fine picture of 'The infant Jupiter.' He died in 1766.

BONI, MICHELE GIOVANNI, known as GIAMBONO, (sometimes ZAMBONO,) was a pupil and contemporary of Jacobello, and was both a painter and a mosaicist. He was born at Venice about the beginning of the fifteenth century. At the Academy of that city is a 'Redeemer between St. Bernardino and other Saints,' painted soon after the canonization of that saint, which occurred about 1470. Count Riva of Padua possesses a 'Virgin and Child' by this artist. He also executed in the Cappella de' Mascoli in St. Mark's, Venice, mosaics representing scenes from Life of the Virgin.

BONIFACCIO, FRANCESCO, was born at Viterbo in 1637, and was a scholar of Pietro da Cortona at the time that Ciro Ferri and Romanelli studied under that master. He was a respectable painter of historical subjects, which he treated in the manner of his instructor, and painted several pictures for the public edifices of his native city. In the Palazzo Braschi is a picture by this master of 'The Adulteress before Christ.'

BONIFACCIO, NATALIS, (or BONIFAZIO,) an Italian engraver who flourished about the year 1590. His plates are principally etchings, which are executed in a free, spirited style. His most considerable works were the plates he engraved for a book published at Rome in 1590, composed by D. Fontana, architect to Pope Sixtus V., concerning the removal of the Vatican obelisks. He has inscribed his name on these plates, *Natalis Bonifacius Sibenicensis fec.*

BONIFAZIO (or BONIFACCIO) is a name borne by three artists, who all came originally from Verona. There still exists much confusion as to the authorship of the various works attributed to them. The following notices show those pictures which are generally given to each painter.

BONIFAZIO I., commonly called BONIFAZIO VERONESE, was a follower, if not a pupil, of Palma Vecchio. He was also much influenced by Giorgione and Titian, and several of his best works, which are remarkable for a Titian-like beauty of colouring, have passed under the names of those masters. Bonifazio I., the most important member of the family, died in 1540. His works are seen in most Italian Galleries, and in those of Vienna, Dresden, St. Petersburg, and Paris. The following are his principal productions:—

Florence.	<i>Pitti Pal.</i>	Repose in Egypt (also ascribed to <i>Paris Bordone</i> ).
"	"	The Sibyl with the Emperor Augustus (also ascribed to <i>Paris Bordone</i> ).
"	"	Finding of Moses (formerly attributed to <i>Giorgione</i> ).
Milan.	<i>Brera.</i>	Finding of Moses (formerly given to <i>Giorgione</i> ).
Modena.	<i>Gall.</i>	Adoration of the Kings.
Rome.	<i>Colonna Pal.</i>	Holy Family (formerly called a <i>Titian</i> ; also called a <i>Bordone</i> ).

Venice.	<i>Acad.</i>	Adoration of the Magi.
"	"	Dives and Lazarus.
"	"	Judgment of Solomon.
"	<i>S. Stefano.</i>	Madonna and Child (?).

BONIFAZIO II., commonly called BONIFAZIO VENEZIANO, died in Venice in 1553, aged sixty-two. He probably studied under Bonifazio I. The following pictures are attributed to him :—

Berlin.	<i>Gall.</i>	Woman taken in Adultery. MDLII.
Rome.	<i>Borghese Pal.</i>	Christ in the House of Zebedee.
"	"	Return of the Prodigal Son.

BONIFAZIO III., who painted at Venice from about 1555 to 1579, is supposed to be the author of the following paintings :—

Venice.	<i>Gall.</i>	The Queen of Sheba before Solomon. 1555.
"	"	Adoration of the Kings. 1558.
"	"	Several Figures of Saints.

BONIFAZIO DA VALDARNO. See BEMBO.

BONINGTON, RICHARD PARKES, was born at the village of Arnold, near Nottingham, in 1801. His father, who was for a time governor of Nottingham Gaol, but lost his appointment through irregularities, became afterwards a portrait painter, and went to Paris. Young Bonington, then fifteen years of age, was permitted to study in the Louvre and enter as a student in the *École des Beaux-Arts*; he was also an occasional pupil of Baron Gros, under whose tuition he improved so rapidly that he soon acquired great reputation, and won the gold medal. In 1822 he paid a visit to Venice, where he painted several elaborate views. He then returned to England, where he was little known at the time, so that the pictures which he sent to the British Institution created astonishment in the world of art. He did not remain long in this country, but went back to Paris, where, while sketching, he met with a sunstroke, which brought on brain fever. He never recovered from this, but died in London in 1828, in the twenty-seventh year of his age.

The career of Bonington is a sad instance of genius cut off in its bloom, for the few works which he produced show extraordinary talent. He excelled alike in landscape, marine, and figure subjects. At the British Institution he exhibited in 1826 two 'Views on the French Coast,' which were much admired, and also 'The Column of St. Mark, Venice,' now in the National Gallery. To the Royal Academy he sent but four subjects—'Henri III. of France,' 'The Grand Canal, Venice' (both painted in 1828), and two 'Coast Scenes.' His best-known pictures are 'Henri IV. and the Spanish Ambassador' (which was sold in the San Donato collection in 1870 for £3320, and is now, with several others by Bonington, in the Hertford House Gallery), and 'Francis I. and the Duchesse d'Etampes' (now in the Louvre). In the South Kensington Museum are three water-colour drawings by him.

BONINI, GIROLAMO, called L'ANCONITANA, was, according to Padre Orlandi, a native of Ancona, and flourished about the year 1660. He was a favourite scholar and imitator of Francesco Albani, and assisted that master in many of his principal works, particularly in the Sala Farnese, and in the palaces at Bologna. A 'Christ adored by Saints' by him is in the Louvre. He died about 1680.

BONINSEGNA, DUCCIO DI. See BUONINSEGNA.

BONIS, FLORIANO. See BUONI.

BONISOLI, AGOSTINO, was born at Cremona in 1633, and was first a scholar of Battista Tortiroli,

and afterwards studied a short time under Miradolo Agostino Bonisoli, a relation, an artist of little note. He was indebted to his natural genius and his study of the works of Paolo Veronese more than to either of his instructors. He was more employed in easel pictures of sacred subjects than for the churches. The only large work by him that is recorded is a picture in the Conventuali at Cremona, representing the dispute between St. Anthony and the tyrant Ezzelino. He died in 1700.

BONITO, GIUSEPPE, was born at Castellamare, in the kingdom of Naples, in 1705. He was a scholar of Francesco Solimena, and one of the most successful followers of his style. He acquired considerable celebrity as a painter of history, and was much employed as a portrait painter. He was appointed painter to the Court of Naples, where he died in 1789. A Portrait of a Turkish Ambassador by him is in the Madrid Gallery.

BONNAR, WILLIAM, a painter of portraits, history, and genre, was born at Edinburgh in 1800. His father was a house-painter of considerable skill, and the son, having from his early years evinced a remarkable aptitude for drawing, was apprenticed to one of the leading decorators of the time. When George IV. visited Edinburgh in 1822, Bonnar assisted David Roberts in decorating the assembly rooms for the grand state ball which was given in honour of the occasion. Shortly afterwards some signboards painted by him attracted the notice of Captain Basil Hall, who sought out and encouraged the young artist. In the year 1824 his picture of 'The Tinkers' established him as a favourite with the public, and shortly after the formation of the Royal Scottish Academy (in 1830) he was elected one of the members. Bonnar died at Edinburgh in 1853. He left behind him many fine pictures, several of which have been engraved. In the Edinburgh Gallery there are his own Portrait and a Portrait of G. M. Kemp, the Architect of the Scott Monument, Edinburgh.

BONNART, HENRI, a French painter and engraver, was the brother of Robert, Jean Baptiste, and Nicolas Bonnart. He was born in Paris in 1642, became rector of the Academy of St. Luke, and died in Paris in 1711. Le Blanc attributes to him 201 plates, of which 20 are religious subjects, 46 portraits, and 135 costume prints. His son, JEAN BAPTISTE HENRI BONNART, followed his father's profession, and died in 1726, aged about 48 years. In Perrault's 'Cabinet des Beaux-Arts,' published in Paris in 1690, there is a plate of a ceiling ornamented with figures, which is probably by him; it is etched in a free, masterly style, finished with the graver, and marked *Jean Bonnart, Junior, del. et sculp.*

BONNART, JEAN BAPTISTE, painter and engraver to the king, was born in Paris in 1654, and was still living in 1752. Le Blanc assigns to him 34 subjects, of which one is 'Jesus Christ on the Mount of Olives,' 9 portraits, and 24 costume pieces.

BONNART, NICOLAS, who was an engraver, was the eldest brother of Henri, Robert, and Jean Baptiste Bonnart, and was born about 1636. Le Blanc attributes to him 379 plates, of which 15 are scriptural subjects, some of them after the works of his brother Robert, 27 mythological, 32 historical, 24 portraits, and 208 plates of costumes, manners, &c. He died in 1718, aged 81 years. His son,

NICOLAS BONNART, an engraver, died in 1762, at the age of about 74 years.

BONNART, ROBERT, who was likewise an engraver, was born in Paris in 1652. He was godson of Robert Nanteuil, and a pupil of Van der Meulen, after whom he engraved several plates. He was appointed painter and engraver to the king, and subsequently assistant-professor at the Academy of St. Luke. He died after 1729, and has been often confounded with his son, ROBERT FRANÇOIS BONNART, who was professor at the Academy of St. Luke, and was still living in 1759. Le Blanc mentions only nine plates by him, among which are :

Portrait of Louis XIV.

Portrait of the Dauphin Louis.

The Taking of Valenciennes in 1677; after Van der Meulen.

The Taking of Cambrai in 1677; after the same.

The Siege of Douai; after the same.

The Entrance of the Queen into Arras, two sheets; after the same.

BONNOCIONE, E., was an engraver who flourished about the year 1670, and whose name is affixed to a small plate, representing Diana in a chariot drawn by Dragons, with a Cupid behind her, after F. Bol. It is slightly etched in a poor, dark style.

BONNEAU, JACOB, the son of a French engraver, exhibited landscapes painted in water-colours, both at the Incorporated Society of Artists and at the Academy, from 1765 to 1784. He was well known as a drawing master, and was largely employed by the booksellers, for whom, among other plates, he engraved the heads prefixed to the 'History of the American Buccaneers,' published in London in 1741. He died at Kentish Town in 1786.

BONNEFOND, JEAN CLAUDE, who was born at Lyons in 1796, studied under Révoil, and became successful in representing scenes from peasant life. About 1826 he went to Rome, and became influenced by the style of Robert and Schnetz, and painted sacred as well as genre subjects. In 1831 he became director of the Art School at Lyons, and in 1837 a member of the Academy. He died in that city in 1860. In the Museum of Lyons there are by him—

The Bed-chamber. 1824.

A Woman tired with travelling, succoured by monks. 1827.

The Ceremony of the Holy Water, on the day of Epiphany, at the church of the Greek-Catholics at Rome. 1831.

Portrait of Jacquard. 1834. (Commissioned by the town of Lyons.)

A Greek officer wounded. Rome. 1826.

A Roman goatherd deploring the loss of his goat. 1836.

BONNEMAISON, FÉREOL, was a French portrait painter and lithographer, who was distinguished by the skill with which he restored many of the pictures taken to Paris under the first empire. He was educated in the school of Montpellier, and died in Paris in 1827. The Chevalier Bonnemaison published in 1818 a 'Suite d'Études calquées et dessinées d'après cinq tableaux de Raphael,' and in 1822 a series of lithographs from paintings of the modern French school in the gallery of the Duchess de Berry.

BONNEMER, FRANÇOIS, was a French painter and engraver who was born at Falaise in 1637. He worked with Monier, the younger Corneille, and the younger Vouet on the ceiling of the gallery of the King's Audience Chamber at the Tuileries, and was commissioned by the king to copy some works of Carracci in the Farnese Gallery at Rome. He

engraved several plates after Le Brun, and was the master of Ménageot. He died in Paris in 1689.

BONNER, GEORGE WILLIAM, one of the earliest English wood-engravers, was born at Devizes in 1796. He was celebrated for his revival of the art of printing tints by means of a combination of blocks. He died in 1836.

BONNER, THOMAS, was born in Gloucestershire in the first half of the 18th century. He was celebrated as one of the best of the topographical draughtsman and engravers of his day. He illustrated Collinson's 'History of Somersetshire' (1791), Polwhele's 'Devonshire' (1797), a 'Perspective Itinerary,' and many other works. It is believed that he died soon after 1807.

BONNET, LOUIS MARIN, a French engraver in aquatint and in chalk, was born in Paris in 1743. He resided for some time at St. Petersburg, where he engraved some portraits of persons of the Russian Court. On his return to Paris he published several plates, executed in imitation of drawings in crayons, of which style he pretended to be the inventor. They are chiefly after Boucher, and other modern French masters. Bonnet died about the year 1793.

BONO FERRARESE. See FERRARA, BONO DA.

BONOMI, JOSEPH, the elder of the name, was born at Rome in 1739, and went to London in 1767 to decorate buildings for the brothers Adam. In 1775 he married a cousin of Angelica Kauffmann. In 1789 he was elected an Associate of the Royal Academy, and from that time constantly exhibited architectural drawings. In 1804 he was appointed architect of St. Peter's at Rome. He died in London in 1808.

BONOMI, JOSEPH, the son of the architect, was born in London in 1796. He passed many years in Egypt, and became distinguished for his great knowledge of hieroglyphics. He assisted Owen Jones in the decoration of the Egyptian Court at the Crystal Palace, and published 'Nineveh and its Palaces,' and works on Egypt, Nubia, and Ethiopia, illustrated with his own drawings. In 1861 he was made curator of the Soane Museum. He died at Wimbledon in 1878.

BONONI, BARTOLOMMEO, is the author of a 'Virgin in Glory,' in the Louvre, that is signed and dated 1507. No further information can be given of this artist. He is thought to have been a native of Pavia.

BONONI, CARLO, was born at Ferrara in 1569, and was instructed in the art by Giuseppe Mazzuoli (called Il Bastaruolo), under whom he studied until he was twenty years of age. Contemporary with Ippolito Scarsellino, and unable to equal him in the tenderness of his tints and the beauty of his expression, he endeavoured to rival him in the boldness of his design and the vigour of his colouring. Bent on improvement, he visited Bologna, where the Carracci were then in the zenith of their fame. Their works inspired him with a new idea of his art. After passing some time at Bologna, he went to Rome, where he improved his style of design by studying after the antique. His predilection for the style of the Carracci drew him again to Bologna, where he copied some of their principal works. He afterwards went to Venice, where the splendid productions of Paolo Veronese appear to have excited the liveliest admiration. The works of Correggio at Parma seem to have been not less the objects of his contemplation. In his smaller works he approaches so near to the

style of the Carracci that he was called 'the Carracci of Ferrara.' In his extensive decorative works he exhibits the magnificence and richness of Paolo Veronese. Such are his 'Feast of Ahasuerus,' painted in the refectory of the Regular Canons at Ravenna (which, in abundant and copious invention, may almost vie with the 'Marriage of Cana' by Paolo Veronese), the 'Feast of Herod' in San Benedetto, and the 'Miracle at Cana' in the refectory of the Certosini at Ferrara. Many other works by this painter are in the public edifices at Ferrara, and his academy produced some of the principal painters of the Ferrarese school. The Uffizi, Florence, possesses a 'Liberation of St. Peter from Prison' by him, and in the Modena Gallery there are four of his works. He died at Ferrara in 1632.

BONONI, LIONELLO, was the nephew and scholar of Carlo Bononi, and flourished about the year 1649. The excellent instruction of his uncle might have enabled him to arrive at celebrity in the art, but his negligence and depravity of conduct prevented his ever going beyond mediocrity. His most creditable performances are two pictures he painted for the chapel of the hospital of Santa Maria Novella, representing 'The Visitation of the Virgin to St. Elizabeth,' and 'The Holy Family.'

BONONIA, JAC. DE AVACIIS DE. See DEGLI AVANZI.

BONONIA, SIMONE DA. See BOLOGNA.

BONONIENSIS, FR., was an Italian engraver, by whom we have some very spirited etchings, executed in a bold, masterly style. They are chiefly from the works of Paolo Veronese, and are usually signed with his name.

BONSER, J., was a native of Holland, who worked there and at Lyons between the years 1629 and 1642. He was principally employed by the publishers, for whom he engraved, among other book-plates, some frontispieces, with figures and ornaments. They are executed with the graver in a very indifferent style.

BONSIGNORI, FRANCESCO, (miscalled by Vasari, and others after him, MONSIGNORI,) was born in 1455 at Verona, where he lived under the influence of Liberale till he was thirty-two years of age. He then visited Mantua in 1487, and became influenced by the works of Mantegna. He painted historical subjects with much success, and was largely patronized by the Marchese Francesco Gonzaga. He died at Caldiero, near Verona, in 1519. Less learned and correct in his design than Mantegna, he is more modern in his style; and his colouring, particularly in the carnations, has more of the *morbidità*. He excelled in painting animals, which he was fond of introducing into his works; and from the fact that his paintings of these occasionally deceived other animals, he was called 'the modern Zeuxis.' In the Brera at Milan is one of his best pictures, representing 'St. Louis;' and in the refectory of the church of the Franciscans at Mantua are some perspective views, which show him to have been a perfect master of that branch of art. His last production was 'The Vision of Christ to the nun Ozanna,' dated 1519, and now in the Academy at Mantua. Of others may be mentioned: Florence. *Pitti Pal.* Several portraits.

Uffizi.

London. *Nat. Gall.* Portrait of a Venetian Senator (signed FRANCISCUS BONSIGNORIUS VERONENSIS P 1487). The original cartoon is in the *Albertina Library at Vienna.*

Mantua. *Academy.* Christ ascending Calvary.  
 „ *Pal. Gonzaga.* Several paintings. 1495-6.  
 „ *S. Francesco.* Last Supper. 1506.  
 „ *S. M. d. Grazie.* St. Sebastian.  
 Rome. *Doria Gall.* Christ bearing His Cross.  
 Venice. *Layard Coll.* Virgin and Child, with Saints.  
 Verona. *Gallery.* A Crucifixion, with portraits of Donators.  
 „ *S. Bernardino.* Madonna, Child, and Saints. 1488.  
 „ *S. Nazaro.* Madonna, with Saints. 1514.  
 „ *S. Termo.* Madonna, Child, and SS. Jerome and Christopher. 1484.  
 Vienna. *Albertina Col.* Eight portraits in black chalk. 1487.

BONSIGNORI, Fra GIROLAMO, (miscalled MONSIGNORI,) the brother of Francesco Bonsignori, was born at Verona about the year 1440. At an early period in his life he became a monk of the order of the Dominicans, and in the church of his monastery he executed some altar-pieces. He at first studied the works of Mantegna, but in his later productions he followed the style of Fiesole. He also studied Leonardo da Vinci, and produced excellent copies of some of his works; in particular, that of the celebrated 'Last Supper' is pronounced by Lanzi the best copy ever made of that miracle of art. It was originally in the great library of San Benedetto at Mantua, but now in the possession of Count Arco at Paris. In the style of Leonardo he also painted a 'St. John,' which is now in the Zecca at Milan. Among his early paintings there is, besides the altar-piece, a 'Last Supper' in the Dominican monastery, and a 'Madonna' in fresco in Santa Anastasia at Verona. He died of the plague at Mantua about 1519. Another brother of Francesco, Fra CHERUBINO BONSIGNORI, excelled in miniature painting.

BONTEKRAAY. See MYTENS, DAN.

BONVICINO, ALESSANDRO, one of the best painters of northern Italy of the sixteenth century, commonly known as MORETTO, was born at Rovato, near Brescia, about 1498. He at first studied under Ferramola, whom he assisted in the painting of an organ screen in the cathedral of Brescia in 1518. It is said that he was a pupil of Titian, whose style he approached nearer than any of his countrymen; but whether he worked under him at Padua, Venice, or Vicenza is not known. His portraits have been compared to those of that great master. Romanino's work also had great influence on his style. Moretto imparted instruction to the famous portrait-painter Moroni. In later life, he attempted to introduce into his works something of the greatness of Raphael, and became the author of a very attractive style. An uncommonly graceful turn of his heads, an expression of devotion and fervent piety in his figures (which generally represents sacred subjects), a freshness of colour approaching to Titian, are the characteristics of the works of Bonvicino. He occasionally painted in fresco, but was less successful in this than in oil. The date of his death is unrecorded; he painted as late as 1554, and died probably in 1555. He was buried in the church of San Clemente, Brescia, which city possesses many of his best works. The following is a list of Moretto's most important paintings:—

Bellaggio. *Frizzoni Coll.* Pietà. 1544.  
 Berlin. *Museum.* Virgin and Child, St. Elizabeth, and Saints (signed ALES MORETTVS PRIX FMDXLI).  
 „ „ Adoration of the Shepherds (signed).  
 Brescia. *S. Clemente.* Five Virgin Martyrs.

Brescia.	<i>S. Clemente.</i>	Ascension of the Virgin.
"	"	St. Ursula.
"	<i>S. Francesco.</i>	Majesty of St. Margaret. 1530.
"	"	Coronation of the Virgin ( <i>an early work</i> ).
"	<i>S. Giovanni Evangelista.</i>	Massacre of the Innocents.
"	"	Scenes from the Life of John the Baptist ( <i>Painted in 1521 in competition with Romanino</i> ).
"	<i>S. Maria delle Grazie.</i>	Enthronement of St. Anthony of Padua.
"	<i>S. Maria della Pietà.</i>	Christ in the house of Simon. 1544.
"	<i>S. Maria de Miracoli.</i>	St. Nicholas of Bari. 1539.
"	<i>SS. Nazaro e Celso.</i>	Coronation of the Virgin.
"	"	Transfiguration. 1541.
"	<i>Tosi Coll.</i>	Virgin and Child in Heaven.
"	"	Supper at Emmaus.
"	"	Portraits.
Florence.	<i>Uffizi.</i>	Portrait of a Man.
"	"	Descent of Christ into Hades.
Frankfort.	<i>Städel.</i>	The Virgin and Child with SS. Anthony and Sebastian.
London.	<i>Nat. Gal.</i>	Portrait of Count Sciarra Martingeno Cesaresco ( <i>at one time attributed to Moroni</i> ).
"	"	St. Bernardino with various Saints.
"	"	Portrait of an Italian Nobleman. 1526.
Paris.	<i>Louvre.</i>	St. Bernardino of Siena and St. Louis of Toulouse.
"	"	St. Bonaventura and St. Anthony of Padua.
Petersburg.	<i>Hermitage.</i>	Faith ( <i>formerly called a Palma Vecchio</i> ).
"	"	Judith ( <i>formerly called a Raphael</i> ).
Venice.	<i>S. Maria della Pietà.</i>	The Feast of the Pharisee ( <i>signed ALEX MORETTUS BRIX. F. MDXLVIII</i> ).
Verona.	<i>S. Giorgio Maggiore.</i>	Virgin and four female Saints. 1540.
Vienna.	<i>Belvedere.</i>	St. Justina and a Knight ( <i>one of his best works; formerly ascribed to Pordenone and engraved, by Rahl, as his work</i> ).

BONZI, PIETRO PAOLO, who was born at Cortona, is generally known as *IL GOBBO* (the Hunchback). He is sometimes called *Il Gobbo da Cortona*, from his birthplace; sometimes *Il Gobbo de' Carracci*, from his having been brought up in their academy; but he is most frequently called *Il Gobbo dalle Frutta*, from his excellence in painting fruit. He first attempted historical painting, and gave proof of his incompetency in his picture of 'The Incredulity of St. Thomas,' in the Rotunda at Rome. He was not much more successful in landscapes, as appears in his pictures of that description in the Palazzo Mazzerini at Monte Cavallo. But he surpassed every artist of his country in painting fruit. His arrangement of these objects is tasteful and picturesque, and his colouring has all the voluptuous richness of nature, with a relief that is perfect deception. His works are the ornaments of several of the palaces at Rome, particularly the beautiful festoons in a ceiling in the Palazzo Mattei. His oil pictures are not less admired than his works in fresco. In the Stockholm Gallery are five fruit pieces by him. A male portrait by him is in the Berlin Gallery; and in the Louvre is a picture, attributed to him, of 'Latona turning the Peasants into Frogs.' He died at Rome, aged 60, during the pontificate of Urban VIII. (1623—1644).

BOOM. See VERBOOM.

BOON, DANIEL, a Dutch painter, flourished in England in the reign of Charles II. He painted drunken scenes and revellings, in which his ambi-

tion appears to have been to introduce as much of ugliness and deformity as a mind naturally vulgar could conceive. He died in London in 1698.

BOONEN, ARNOLD VAN, an eminent portrait painter, was born at Dordrecht in 1669. He was first a scholar of Arnold Verbius, but afterwards was instructed by Godefried Schalken. He painted genre pictures in the style of the latter, representing subjects by candlelight, but met with such encouragement in portrait painting that he devoted himself almost wholly to that branch of art. His style was well adapted to succeed in it. An excellent colourist, a faithful designer of his model, and gifted with an uncommon facility in his operation, he was soon distinguished as one of the ablest artists of his day. He painted a great number of portraits of the most distinguished personages of his time, among whom were Peter the Great, the Elector of Mentz, the Landgrave of Hesse-Darmstadt, the Prince and Princess of Orange, the great Duke of Marlborough, and several others. He painted some large pictures for the halls of the different companies at Amsterdam and Dordrecht. He died in 1729. The Dresden Gallery has seven works by him, and a 'Woman Singing' in the Lille Gallery is also attributed to him. His son, KASPER VAN BOONEN, also painted portraits, but in no way proved himself equal to his father.

BOONEN, JASPER VAN, who was born at Dordrecht in 1677, was a younger brother of Arnold van Boonen. He painted portraits with considerable success. He died in his native town in 1729.

BOOTH, WILLIAM, who was born at Aberdeen in 1807, was noted for his female portraits in miniature. He exhibited at the Royal Academy from 1827 to 1845, the year of his death.

BORCH, GERARD TER. See TER BORCH.

BORCHT, VAN DER. See VAN DER BORCHT.

BORCHT, JACOB A, an engraver, executed several of the plates for the 'Académie de l'Espée,' by G. Thibault, published at Antwerp in 1628. He worked entirely with the graver in a style resembling that of Jakob de Gheyn.

BORDIER, PIERRE, of Geneva, flourished in the 17th century. He was the friend, and subsequently brother-in-law, of Jean Petitot the elder, and assisted him in many of his works, usually executing the hair of his portraits and the backgrounds. Works executed entirely by him are very rare, and he was more famous for his discoveries in modes of miniature painting and enamelling than for any particular picture. It is said that he was employed by the Parliament to paint a 'Memorial of the Battle of Naseby,' which they presented to Fairfax, their victorious general. See also PETITOT, JEAN, 'the elder.'

BORDINO, J. F., an Italian engraver, flourished about the year 1604. He engraved the plates for a volume in quarto, entitled, 'Series et Gesta Pontificum,' published in the above year.

BORDONE, PARIS, an eminent painter of the Venetian school, was born at Treviso in 1500. He was of a noble family, and after having received an education suited to his birth, as he had shown a decided inclination for art, he was placed in the distinguished school of Titian, under whom he studied for some time. After this he became a pupil of Giorgione, whom he imitated with much success. Subsequently, however, he devoted himself entirely to the study of Titian, and became a faithful imitator of that great master, so that his

works have often been confused with the originals. He also excelled in portrait painting, and his pictures of that description are not inferior to those of any artist of his country, Titian only excepted. His first productions were executed in Treviso, Vicenza, and Venice, and were the objects of universal admiration. His most important work was the dome of the church of San Vicenzo at Treviso, in which he has represented, in six compartments, 'The Annunciation,' 'The Nativity,' 'The Adoration of the Magi,' 'The Crucifixion,' 'The Ascension,' and 'The Assumption of the Virgin.' In 1538 he was invited to France by Francis I., and he there painted the portraits of that monarch and the principal personages of his Court. He was knighted by Francis II. From Paris he returned to Venice by way of Augsburg and Milan, at the former of which he painted in the Fugger Palace, and at the latter in the chapel of St. Jerome. He died at Venice in 1571. The following are some of his best works:

- Berlin. *Museum.* The Chess-players (O PARIS B).  
 " " Female portrait.  
 " " Reclining Venus.  
 " " Madonna and Saints; (*two: Nos. 177 and 191.*)
- Dresden. *Gallery.* Holy Family, with St. Jerome and St. Elizabeth.
- Florence. *Pitti.* The Sibyl and Augustus (*also ascribed to one of Bonifazio.*  
*And four others.*)
- Hague. *Gallery.* Christ Blessing (PARIS B D O).
- London. *Nat. Gall.* Daphnis and Chloe.  
 " " Portrait of a Genoese Lady (*signed PARIS B O*).
- Milan. *Brera.* Baptism of Christ.
- Paris. *Louvre.* Vertumnus and Pomona.  
 " " Portrait of a man (*signed PARIS B. F., and dated MDXXXX.*)
- Petersbg. *Hermitage.* Holy Family.  
 " " A Lady and Child.
- Rome. *Colonna Pal.* Holy Family.  
 " *Doria Pal.* Mars and Venus.
- Venice. *Academy.* The Fishermen presenting the ring of St. Mark to the Doge (*his masterpiece*).
- Vienna. *Belvedere.* A young Lady at her toilet.  
 " " Venus and Adonis in an arbour.  
*And five others.*

BOREKENS. See BORREKENS.

BORISUM. See BORSSUM.

BORGANI, FRANCESCO, was a native of Mantua who flourished about the middle of the 17th century. He was a scholar of Domenico Feti. He did not, however, follow the style of his instructor, but imitated, with some success, the graceful manner of Parmigiano. There are several of his works in the churches of San Pietro, San Simone, and Santa Croce, at Mantua, which prove him to have been an artist of no mean ability, and, according to Lanzi, are deserving of more admiration than is generally bestowed on them.

BORGHEGGIANO. See ALBERTI, CHERUBINO.

BORGHESE, Ritter. See GUIDOTTO.

BORGHESE, GIOVANNI VENTURA, was a native of Città di Castello, and a scholar of Pietro da Cortona. He assisted that master in some of his most considerable works at Rome, and after the death of his instructor was engaged to finish some of his paintings left imperfect. In the church of San Niccolò da Tolentino there are two pictures by this painter, representing 'The Annunciation,' and 'The Virgin Mary crowned by Angels.' His best works are considered to be four paintings in the church of Città di Castello, representing scenes in the life of St. Catharine. He died in 1708.

BORGHESE, PIETRO. See DEI FRANCESCHI.

BORGHESI, IPPOLITO, a native of Naples, and a scholar of Francesco Curia, flourished about the year 1550. He painted historical subjects with some skill, and also successfully imitated Raphael and Andrea del Sarto. His most considerable work is an altar-piece, representing the 'Assumption of the Virgin,' in the chapel of Monte di Pietà at Naples.

BORGIANI, ORAZIO, a painter and engraver, was born at Rome in 1577 (?). He was instructed in the art of painting by his brother, Giulio Borgiani, called Scalzo; but was more assisted in his progress by assiduously studying and copying the works of the great masters in his native city. The patronage bestowed on the arts by Philip II. of Spain induced him to visit that country, where he passed some years, and met with considerable success, his works being held in great estimation. On his return to Rome he was patronized by the Spanish ambassador, for whom he painted several pictures, and he was also employed in painting for the churches. The date of his death is unknown. He painted as late as 1630. In the Uffizi is his portrait by himself. As an engraver he has left some plates etched in a bold, free manner, and more finished than is usual in the works of a painter. He usually marked his plates with a cipher composed of an H and a B thus:

We have by him:

The Resurrection, a composition of many figures; marked with the last of the above ciphers.

The dead Christ, in a foreshortened position, with the two Marys and St. John; dated 1615.

St. Christopher giving his hand to the Infant Jesus.

St. Christopher carrying the Infant on his Shoulder.

Fifty-two Bible histories, called *Raphael's Bible*; dated 1615.

BORGO SAN SEPOLCRO, RAFFAELINO DAL. See DAL COLLE.

BORGOGNONE. See COURTOIS.

BORGOGNONE, AMBROGIO. See STEFANI DA FOSSANO, AMBROGIO.

BORGOGNONE DALLE TESTE, IL. See GIACCHINETTI GONZALEZ.

BORGOMAINERIO, LUIGI, who was born at Como in 1836, was one of the cleverest caricaturists in the 'Spirito Folletto,' and the founder of the 'Mefistofele.' Subsequently he went to Brazil to engage in similar work for a comic paper, but died at Rio Janeiro in 1876, soon after his arrival.

BORGONA, JUAN DE, a painter of Toledo, was a distinguished artist of his time, both in fresco and oil, and produced several works in his own city, which were held in great estimation. He worked in conjunction with Alvar Perez de Villoldo, Alonso Sanchez, François d'Anvers, and other eminent painters. At Alcalá de Henares he painted in 1493 the theatre of the university, and was employed from 1508 to 1511 in the cathedral at Toledo, where he painted first the altar of the Arabian Chapel, and afterwards a picture of 'The Conquest of Oran.' At Avila he finished the pictures commenced by Pedro Berruguete and Santos Cruz. He also painted portraits of several cardinals. His colouring and mode of casting his draperies were considered equal to the best masters of the Italian and German schools of the time. He died at Toledo in 1533.

BORLUYT, GUILLIAUME, who was a burgher of the city of Ghent in 1557, designed a series of

plates, illustrating Ovid, which were engraved by the Little Bernard (Bernard Salomon).

**BORRAS, FRANCISCO NICOLAS**, a Spanish historical painter, was born at Cocentayna in 1530, and studied under Vincenzo Joanes at Valencia. He painted the great altar-piece of the monastery of St. Jerome at Ghent, and required for payment to be admitted as one of the order, which was gladly conceded to him. He painted an astonishing number of pictures for this immense establishment, devoting the greater part of his life to the purpose of decorating it. Some of his pictures were also at Cocentayna, at Ontiniente, at the Escorial, at Aldaya, and Valencia. He led an exemplary life, and died at the age of 80. A catalogue of his principal works may be seen in *Cean Bermudez*.

**BORREKENS, JAN PIETER FRANS**, (or **BOREKENS**), who was born at Antwerp in 1747, painted landscapes, many of which are ornamented with cattle and figures by Ommeganck and other masters. He died at Antwerp in 1827.

**BORREKENS, MATTHYS**, a Flemish engraver, was born at Antwerp about the year 1615. He was chiefly employed in copying the plates of the eminent engravers, particularly Bolswert, and some others, for Martin van den Enden, and other print-sellers. He worked entirely with the graver, and appears to have imitated, though without much success, the style of Pontius. We have also some original plates by him of portraits and other subjects. His principal prints are as follow :

Christ bound, and kneeling, with two Angels holding the instruments of the Passion; *after Diepenbeek*.

The Good Shepherd; *after the same*.

Augustus Carpon, Plenipotentiary of the Duke of Saxony at the treaty of Osnaburg; *Ans. van Halle pinx.* 1649.

Gerard Schepeler, another Plenipotentiary at that treaty; *after the same*. 1649.

The Immaculate Conception; *Rubens pinx.; M. van den Enden e.c.*

St. Francis Xavier, on a white ground; *the same inscription*.

St. Ignatius; *the same inscription*.

St. Barbara, with a Tower on her Head; *Rubens pinx.; Mat. Borekens sc.; scarce*.

The Crucifixion, with the Virgin Mary, Magdalene, and St. John; *Ant. van Dyck pinx.; Eras. Quellinus del.*

**BORRONI, Cavaliere GIOVANNI ANGELO**, was born at Cremona in 1684, and was a scholar of Angelo Massarotti, and afterwards of Robert Le Longe. On leaving those masters he was taken under the protection of the noble family of Crivelli, and was employed some years in ornamenting their palace. He afterwards painted several pictures for the churches at Cremona and Milan, particularly in the latter city. In the cathedral at Milan he painted St. Benedict in the act of interceding for the city, of which he is the protecting saint, and in this production, Lanzi says, he may compete with the best painter of his time. In the Pinacoteca of that city is a portrait of a man by him. He died in Milan in 1772.

**BORSATO, GIUSEPPE**, who was born at Venice in 1771, painted interiors of churches—sometimes in the manner of Canaletto. In the Belvedere, Vienna, there is an 'Interior of St. Mark's, Venice,' by him. He died in his native city in 1849.

**BORSSOM, ABRAHAM VAN**, (**BORSSUM, BORSSEM** or **BORESUM**), painted landscapes, views of cities, animals, and birds. He is supposed to be the son of a painter, Antoon van Borssom. Little is known of his life: he was born in Holland in 160

the second half of the 17th century, and studied under Rembrandt towards the close of that artist's career. A painting of 'Cattle in a Pool' in the Dulwich Gallery is said to be by him, and a picture of still-life in the Hermitage, St. Petersburg, is also attributed to him. His colouring and chiaroscuro bear a resemblance to Rembrandt's, but are not so artistically applied. His drawings are fine, and highly estimated in Holland; one sold for 400 florins, at the sale of C. Ploos van Amstel's collection.

**BORSSUM, ADAM VAN**, lived in 1666. He painted landscapes and animals, and imitated A. van der Meer and Paul Potter. His colouring is natural, and his pencilling firm, yet free and spirited.

**BORUM, ANDREAS**, who was born at Hamburg in 1799, studied painting in the Academy at Munich, and then devoted himself to lithography, in which he was very successful. He died at Munich in 1853. The following are his principal plates :

The Coliseum; *after Rottmann*.

Milan Cathedral; *after Migliara*.

Sea-piece; *after Adriaan van de Veldt*.

Views on the Rhine.

**BORZONE, LUCIANO**, was born at Genoa in 1590, and was a scholar of Filippo Bertolotto, his uncle, and of C. Corte. He painted history and portraits, but particularly excelled in the latter. In the church of San Domenico at Genoa is a picture by Borzone of 'The Presentation in the Temple,' and in Santo Spirito 'The Baptism of Christ.' Soprani reports him to have been a man of great acquisitions, and that his house was the resort of persons of taste and literature. While he was painting the ceiling of the Chiesa della Nunziata at Genoa he fell from the scaffolding, and was killed, in the year 1645. He etched some plates from his own compositions, as follow :

Portrait of Giustiniani.

St. Peter delivered from Prison.

Prometheus devoured by the Vulture.

Children playing.

A set of devout subjects.

Luciano Borzone had three sons: GIOVANNI BATTISTA, who died in 1656, and CARLO, who died in 1657, completed several paintings begun by their father; MARIA FRANCESCO, the third son, excelled in painting landscapes and sea-pieces in the style of Claude Lorraine and Gaspard Poussin, and came to be employed at the court of Louis XIV. He was born in 1625, and died in 1679.

**BOS, BALTHAZAR**, a Flemish engraver, flourished about the year 1520. He engraved a middle-sized plate, lengthways, representing 'The Judgment of Paris,' which is probably from his own design, as he adds the word *fecit* to his name.

**BOS, CORNELIS VAN**. See BOSCH.

**BOS, GASPARD**. See VAN DEN BOS.

**BOS, JEROM**. See AEKEN, HIERONYMUS VAN.

**BOS, LODEWIJK**, was born at Bois-le-Duc about the year 1450. He painted flowers, fruit, and plants, which he finished in an extraordinarily polished manner. The insects on the plants are curiously drawn, and painted with surprising precision. He also painted small portraits in the same laboured style. He died in 1507.

**BOS, MARIE R. DU**. See DU BOS.

**BOSC, DU**. See DU BOSCH.

**BOSCH, B. VAN DEN**. See VAN DEN BOSSCHE.

**BOSCH, CORNELIS VAN**, (**BOS**, or **BUS**), a Dutch engraver, was born at Bois-le-Duc about the year 1510. He went to Italy when young, and spent



the greatest part of his life at Rome, where he died. His style of engraving resembles that of Marco da Ravenna and Eneas Vicus, but exhibits inferiority. He was more successful in copying the works of Raphael and Giulio Romano. His plates are executed with the graver, in a dry formal style. He usually marked them with one of these ciphers:



The following are his best works:

- The Last Judgment; with his cipher. 1530.
- Lot and his Daughters. 1550.
- David and Uriah. 1546.
- Jesus preaching to the Jews; inscribed *Beati qui, &c.*
- Venus in her Car. 1546.
- Venus and Cupid coming to Vulcan. 1546.
- Combat of the Centaurs and the Lapithæ; in two sheets. 1550.
- Death seizing a Monk.
- The Equestrian Statue of Marcus Aurelius.
- A set of sixteen of Trophies, Arms, and Grotesques; *Rome.* 1550 to 1553.
- Moses breaking the Tables of the Law; *after Raphael.* 1550.
- Moses presenting the Law to the People; *after the same.* 1551.
- The Triumph of Bacchus; *after Giulio Romano*; in two sheets. 1543.
- The Entombing of Christ; *after Frans Floris.* 1554.
- The Battle of the Giants.
- The Descent from the Cross. 1545.

BOSCH, ELIAS, was a German engraver, whose works are little known, though they are not destitute of merit. His plates are executed entirely with the graver, in a neat, finished style. His name is affixed to a small print representing 'The Holy Family, with Angels,' after Johann von Aachen.

BOSCH, JAC. VAN DEN. See VAN DEN BOSCH.

BOSCH, JEROM. See AËKEN, HIERONYMUS VAN.

BOSCHAERT, NICOLAS, was born at Antwerp in 1696, and was a scholar of Crepu, a flower painter of some reputation, whom he soon surpassed, and became a very eminent artist in that line. His pictures of flowers and fruit are painted with great lightness of touch, are delicately coloured, and are disposed with taste. He was frequently employed in painting flowers and fruit in the pictures of contemporary artists.

BOSCHER, PHILIP VAN, flourished in the seventeenth century; no details of his life are recorded. A picture of a 'Widow,' signed P. V. B. f., in the Hermitage, St. Petersburg, is attributed to him.

BOSCHI, FABRIZIO, was born, according to Baldinucci, at Florence about the year 1570. He was a scholar of Domenico Passignani, under whom he made so great a progress that at the age of nineteen he executed, in fresco, a considerable work of the 'Life of St. Bonaventure,' which that author reports to have excited the admiration of the artists of his time. One of his best performances was 'The Martyrdom of St. Peter and St. Paul,' painted for the church of the Certosa, at Florence. Another capital picture by him is in the church of the Dominican convent of St. Lucia, representing 'The Assumption of the Virgin, surrounded with Angels, and the Apostles below.' He died in 1642.

BOSCHI, FRANCESCO, was born at Florence in 1619, and was the nephew and scholar of Matteo Roselli. He finished some of the works left imperfect at the death of his master, and painted several pictures of his own compositions for the

churches at Florence. His greatest merit, however, consisted in portrait painting, which he practised with great ability. He died in 1675. A 'St. Matthias' by him is in the Uffizi at Florence.

BOSCHINI, MARCO, was born at Venice in 1613, and was educated in the school of Palma. He did not confine himself to an imitation of the manner of his master, but occasionally attempted the bolder style of Tintoretto. One of his most esteemed works is an altar-piece, representing 'The Last Supper,' in the sacristy of San Girolamo, at Venice. He also distinguished himself as an engraver, and usually signed his name on his plates, *Marcus Boschinius*. Boschini was also a writer on art, and was the author of 'La Carta del Navegar pittoresco,' published at Venice in 1660.

BOSCOLI, ANDREA, was a native of Florence, and flourished in 1553. He was a scholar of Santo de Titi, and acquired some reputation as a painter of history. His best work is a picture of 'St. John preaching,' in the church of the Teresiani at Rimino. He also painted portraits with considerable success; that of himself is in the Florentine Gallery. Florent le Comte says he engraved nineteen plates, but does not specify them. He died about 1606.

BOSELLI, ANTONIO, was a Bergamese artist, who lived in the early part of the 16th century. He was a sculptor as well as a painter. His earliest known work is a fresco in the church of Ponteranica, near Bergamo, which is dated 1495. In 1514 he painted the altar-piece at Santa Maria Maggiore, Bergamo, representing 'Christ in Glory, with the Virgin and Saints.' In the Lochis Carrara Gallery of the same city is a panel with St. Lawrence, between SS. John the Baptist and Barnabas; and in the church of San Cristoforo is a picture representing 'St. Peter, St. Paul, and St. Luke,' and bearing the inscription, *Hoc opus Antonium scito pinxisse Bosellum, die 23 Februarii, 1509*. In the church of the Augustines is another of his works representing 'The Virgin and Infant Jesus in the clouds, and several Saints below.' Records prove that he was living as late as 1527, and it is believed that he assisted Pomponio Amalteo, in Friuli, in the years 1534 to 1536. The dates of his birth or death are not known.

BOSELLI, FELICE, was born at Piacenza in 1650, and was a disciple of Gioseffo Nuvolone. For some time he attempted historical painting, in which he was not very successful; but he afterwards adopted a branch of the art more suited to his genius, and became a very reputable painter of animals, birds, and fish. His pictures of these subjects are highly esteemed in his native country, and are to be found in the best collections at Piacenza. He succeeded so well in copying ancient pictures as to deceive experienced judges. He died in 1732, aged 82.

BOSER, KARL FRIEDRICH ADOLF, who was born at Halbau in Prussian Silesia in 1811, studied in Dresden, Berlin, and Düsseldorf; his paintings, chiefly genre subjects and portraits, were popular. He died at Düsseldorf in 1881.

BOSHART, WILHELM, who was born at Munich in 1815, at first studied for the medical profession; but, abandoning that, he devoted himself in 1844 to art, studied under E. Schleich, and soon became famous for his landscapes. He died in 1878.

BOSIO, ANTONIO, a Romish priest, who was a Maltese by birth, reopened and explored, towards

the close of the 16th century, the catacombs of Rome. He made accurate engravings of the most remarkable paintings and objects which he found there, and published them together with explanatory text (see Kugler's 'Handbook of Painting,' revised by Lady Eastlake, p. 12. 1874).

**BOSSAERT, THOMAS WILLEBORTS.** See **WILLEBORTS.**

**BOSSAM, JOHN,** an English painter, lived in the reigns of Edward VI., Mary, and Elizabeth. Nicholas Hilliard calls him "a most rare English drawer of story works in black and white," and says that "for his skill he was worthy to have been *serjeant painter to any king or emperor.*" It is believed that he became a minister in the Church.

**BOSSART, ROBERT,** was a German engraver who flourished about the year 1595. He is supposed to have been a pupil of Hendrik Goltzius, from the resemblance in their style, although that of Bossart is much inferior. He engraved a set of prints, in which the different nations of Europe are represented by figures, emblematical of what each country was celebrated for. He also engraved a portrait of B. Spranger, dated 1595.

**BOSSCHAERT, THOMAS WILLEBORTS.** See **WILLEBORTS.**

**BOSSCHE, B. VAN DEN.** See **VAN DEN BOSSCHE.**

**BOSSE, ABRAHAM,** a French engraver, was born at Tours in 1602. He was the son of a tailor, and went to Paris to gain instruction in art about the year 1617, but under whom he studied does not appear. Becoming acquainted with the mathematician Desargues, whose works he afterwards published, he devoted himself to the study of perspective, and became professor of that art in the Academy of Painting. He was also elected an honorary academician, but his vanity and bad temper were before long the cause of a quarrel with his colleagues, and of his ultimate expulsion from their ranks. From 1648 to 1654 the diplomas had been given in the name of M. Martin de Charmois, one of the principal founders of the Academy and its acknowledged chief, but in the last-named year the Academy, deeming this practice to be inconsistent with its dignity and freedom of action, resolved that all its diplomas should be returned and exchanged for new ones. To this unanimous decision of his colleagues Bosse refused to submit, unless the phraseology common to all were replaced by certain laudatory words which he had contrived to get inserted in the original document. Being unwilling to precipitate a quarrel, the Academy allowed the matter to rest for nearly three years, during which time Bosse not only went to its meetings, but circulated against it pamphlets overflowing with wit and hatred. At length there was no alternative left but to declare Bosse deprived of his rank of academician. He left Paris and retired to Tours, but before long he returned to the capital, where he resided until his death, which took place on the 15th of February, 1676. He was buried in the Protestant cemetery of Les Saints-Pères. Bosse appears to have formed his style upon that of Callot, and his plates, which are etched and then finished with the graver, display much spirit and freedom. They consist mainly of allegorical figures, scenes of civil life, popular types, costumes, frontispieces, and vignettes. He also practised painting and architecture, and wrote several works on those arts and on perspective, which are described in the "Catalogue des Traitez que le sieur Bosse a mis au jour," 1674. The best known of these are the "Traicté

des manieres de graver en taille douce sur l'airin," 1645, which was republished by Cochin in 1745, the "Traicté des manieres de dessiner les Ordres de l'Architecture antique," 1664, and "Le Peintre converty aux precises et universelles regles de son Art," 1667, which contains some curious information respecting the disputes which arose between the author and his colleagues in the Academy of Painting. He painted in the manner of Callot, and his pictures are very rare. The Louvre has no example, but there is one, 'The Foolish Virgins,' in the Musée de Cluny, and another, 'An Interior,' in the Museum of Douai. M. Georges Duplessis published in 1859 the "Catalogue de l'Œuvre d'Abraham Bosse," in which are carefully described 1449 works, most of which are from the engraver's own designs. Besides these M. Duplessis enumerates 57 pieces executed by Bosse in conjunction with other artists. The following are the most important of his works:—

David holding his sling (*fronde*), the head of Goliath at his feet; beneath are eight verses in praise of the Fronde. 1651.

Judith putting the head of Holofernes in a bag.

The Virgin and Child, with four Angels above; within a border; *after St. Iigny.*

The History of Jezebel; six plates.

The Parable of the Prodigal Son; six plates.

The Parable of the Rich Man and Lazarus; three plates.

The Parable of the Wise and Foolish Virgins; seven plates.

The Acts of Mercy; seven plates.

La deroute et confusion des Janseistes. 1654.

The Senses; five plates.

The Ages of Man; four plates. 1636.

The Seasons; four plates.

The Quarters of the World; four plates.

The Elements; four plates.

The Gauls imploring the clemency of Cæsar.

Illustrations to Hozier's "Noms, Surnoms, Qualitez, Armes, et Blasons des Chevaliers et Officiers de l'Ordre du S. Esprit," 1634; four plates.

The Marriage of Ladislaus IV., King of Poland and Sweden, and Louisa Maria de Gonzaga, Princess of Mantua, at Fontainebleau, 1645.

Jacques Callot, the engraver.

Louis XIII., King of France, as Hercules.

James Howell, the historiographer; full length, the head engraved by Mellan.

Cardinal de Richelieu.

The Infirmary of the Hôpital de la Charité at Paris.

Le Jardin de la noblesse française, 1629; eighteen plates; *after St. Iigny and Bosse.*

La noblesse française à l'Église; thirteen plates; *after St. Iigny.*

Les Gardes françaises; nine plates.

Les Cris de Paris; twelve plates.

Les Quatre Jardinières; four plates; *after Bellange.*

Le Mariage à la ville; six plates.

Le Mariage à la campagne; three plates.

Le Mari qui bat sa femme: La Femme qui bat son mari; two plates.

The Painter, the Sculptor, the Engraver, and the Printer; four plates.

The Schoolmaster and the Schoolmistress; two plates.

The Trades; seven plates.

Lettre amoureuse du Capitaine Extrauagant à sa Maistresse: Reponse de la Damoiselle à la lettre du Capitaine Extrauagant; two plates. 1640.

Aux bueurs tres illustres et haut-crieurs du Roi boit; twenty-four small subjects engraved on one plate and intended to be cut up and drawn for on the Fête des Rois.

R. E. G.

**BOSSI, BENIGNO,** an Italian designer and engraver, was born at Porto d'Arcisato, in the Milanese, in 1727. He was intended to have studied painting under Pompeo Batoni, but the death of that artist prevented it, and he was advised by Mengs and Dietrich to apply himself to engraving. He

stayed a long time at Nuremberg and at Dresden, but during the seven years' war he was under the necessity of leaving Saxony, and went in 1760 to Parma, where he was favoured with the patronage of the duke. He died there about 1800. We have the following prints by him :

His own Portrait.

The Presentation in the Temple. 1755.

Forty small etchings of Heads, and other subjects ; very spirited.

A set of Vases, and a Masquerade ; *after Petitot.*

Four of Trophies. 1771.

Four of the Attributes of the Seasons ; circular. 1770.

Two of Children.

A set of twenty-nine small plates ; *after the drawings of Parnigiano.*

Allegorical figures representing the Towns in Piedmont. St. Catharine ; *after the celebrated picture belonging to the family of Sanvitali.* The most esteemed plate of the artist.

BOSSI, GIUSEPPE, of Milan, who was born at Busto Arsizio near Milan in 1777, studied paintings from works in the Brera and at Rome. On his return to Milan he became secretary of the Academy, for which he acquired casts and pictures in Paris. He was instrumental in the establishment of Schools of Anatomy and of Mosaic Painting. Besides executing numerous historical works, he made a copy of Leonardo's 'Last Supper,' and also wrote a Life of that artist : and furthermore published poems in the Milanese dialect. He died at Milan in 1815 ; he is represented in the Uffizi by his own portrait, and in the Pinacoteca at Milan by his own portrait and by a Dance of Amorini.

BOSSIUS, JACOB, an old Flemish engraver, was born about the year 1520. He resided chiefly at Rome, and he is supposed to have learned the art of engraving from some of the pupils of Marc-Antonio. He worked with the graver in a neat but rather stiff style, and his drawing is not very correct. His prints, however, possess considerable merit. He sometimes marked his plates with his name at length, and sometimes *BB.* We have the following by him :

Portrait of Michelangelo Buonarroti.

Bust of Cardinal Otto Truchsess, of Albani ; with a border, and an emblem of Charity ; *Jac. Bossius Belgia incidebat.*

Bust of St. Thomas Aquinas ; *Jacob Bossius Belgia incidit.*

The Crucifixion ; *Jacobus Bossius incidit.*

Four, of the Four Evangelists ; marked *B. B. F.—Cook, exc.*

Jacob's Ladder ; *after Raphael ; marked Jac. b b.*

St. Peter and St. John curing the lame Man ; *Jac. Bas. f.*

The Statue of Pyrrhus, King of Molossia ; *after the antique ; signed Jacobus Bossius Belgia incidit.* 1562.

BOSSU. See LE BOSSU.

BOTELLI, FELICE, who was born at Piacenza in 1652, studied under Nuvolone, and painted animals, birds, and fish with great spirit and beauty. He died in 1732.

BOTET, F., a native of France, flourished about the year 1750. Among other prints he engraved some plates representing gallant subjects and bambochades, *after Charles Antoine Coypel.*

BOTH, ANDRIES, was born at Utrecht about 1609. He followed almost the same career as his brother, Jan Both,—studied under his father, then under Bloemaert, and subsequently accompanied his brother to France and Italy. He chiefly employed his time in painting figures in his brother's landscapes ; and works entirely by him are very rare. He was drowned in a canal at Venice in or before

1644, and his loss is said to have caused his brother great affliction. Independent of the reputation Andries Both acquired by the charming figures which he introduced into the landscapes of his brother, he painted several pictures of his own composition, in the manner of Bamboccio, but more agreeably coloured ; they generally represent merry-makings, fairs, and quack-doctors, surrounded by figures, designed with great humour, and full of character : they are highly esteemed. He also practised the art of engraving with some success. We may mention by him :

St. Anthony praying, with a skull ; marked *Both,* reversed.

St. Francis, with a crucifix before him ; *the same.*

Bust of a Man, in Profile, with a Cap and Feather ; marked *B.*

Two Beggars.

Two of Dutch Merry-makings ; *A. Both inv. et fec.*

Six Landscapes, numbered ; of which the first is marked *A. Both.*

The Five Senses, represented by grotesque figures ; designed by *Andries* and engraved by *Jan Both.*

BOTH, JAN, was born at Utrecht about 1610. He and his elder brother Andries studied under their father, who was a painter on glass, and from him they learned the first rudiments of design ; but they were afterwards placed under Abraham Bloemaert, with whom they studied until they found themselves sufficiently advanced in art to travel. They journeyed through France and Italy, and made a stay in Rome, where Jan Both, inspired by the beauty of the scenes around him, and emulated by the applause bestowed on the works of Claude Lorrain, was not long before he produced some landscapes that received the unqualified admiration of the artists themselves ; and Andries, who had studied the works of Bamboccio, decorated them with figures, painted in such perfect unison with the landscapes that it could hardly be believed that they were not by the same hand. The figures in no way intruded on the enchanting effect of the landscape, and the landscape occasionally withheld its attraction to give value to the charm of the figures. The sympathy of their affections had blended itself with the exertion of their talents ; and in their works everything was warm, tender, and harmonious. The landscapes of Both exhibit the most beautiful scenery ; his colour is glowing, yet delicate, and there is a sparkling effect of sunshine in his pictures that has scarcely been equalled. Sometimes we admire the freshness of nature, enlivened by the first beams of the rising sun ; at others the brilliant glow of its meridian splendour ; and we sometimes contemplate the rich tints of evening in an Italian sky. The figures and cattle by Andries, with which they are enriched, are grouped and designed with great taste and elegance. The works of these excellent artists had reached a distinction, even in Italy, that secured to them both fortune and fame, when a melancholy accident cut asunder the tender tie by which they were united, and deprived the world of the combination of their powers. While they resided at Venice, returning home from an entertainment, in or before 1644, Andries unfortunately fell into one of the canals, and was drowned. Both did not long remain in Italy after the death of his brother, but returned to Utrecht, where he endeavoured, it is said, to supply his loss by having the figures in his landscapes painted by Cornelis Poelenburg. He died after 1662. (See 'Catalogue of Dulwich Gallery' by Dr. Richter.)

The following are some of his principal works : his brother Andries assisted in the greater part ; they are nearly invariably signed J. BOTH—the *J* and the *B* interlaced.

Amsterdam.	<i>Gallery.</i>	Italian Landscapes ( <i>three</i> ).
"	"	A Farm.
"	<i>Van der Hoop Coll.</i>	Artist studying from Nature ( <i>one of his best works</i> ).
Antwerp.	<i>Museum.</i>	Italian Scene.
Berlin.	<i>Gallery.</i>	Italian Landscape. 1650.
Brussels.	<i>Gallery.</i>	Italian Landscape.
Copenhagen.	<i>Gallery.</i>	Italian Landscapes ( <i>two</i> ).
Dresden.	<i>Gallery.</i>	Landscapes with Figures ( <i>five</i> ).
Dulwich.	<i>College.</i>	A Mountain Path ( <i>and four others, in the style of Claude Lorrain</i> ).
Florence.	<i>Uffizi.</i>	Landscape with figures.
Hague.	<i>Gallery.</i>	Italian Landscapes ( <i>two</i> ).
London.	<i>Nat. Gall.</i>	Landscape—a party of Muleteers ( <i>one of his best works</i> ).
"	"	Landscape with Figures ( <i>the figures by Poelenburg represent the 'Judgment of Paris'</i> ).
"	"	Rocky Italian Landscape.
"	"	Cattle and Figures.
"	"	Outside the Walls of Rome.
"	"	River Scene ( <i>all signed</i> ).
"	<i>Buckingham Pal.</i>	Baptism of the Eunuch.
Munich.	<i>Pinakothek.</i>	Landscapes ( <i>six</i> ).
Paris.	<i>Louvre.</i>	Landscapes ( <i>two</i> ).
Petersburg.	<i>Hermitage.</i>	Landscapes ( <i>two</i> ).

The admirers of etchings are indebted to these able painters for a few plates, which are executed in so picturesque and masterly a style that we regret they had not more frequently amused themselves with the point. By Jan Both we have :

- A set of four upright Landscapes ; signed *J. Both fec.*
- A set of six Landscapes ; lengthways ; *J. B. f.*
- A Landscape, with loaded Mules ; *Both fec.*
- A Landscape, with a Traveller seated, with a Basket ; *J. Both inv. et fec.*
- The Five Senses ; *from the designs of Andries Both.*

BOTT, —, is supposed to have been a pupil of Moucheron. A landscape, in the Hermitage, St. Petersburg, bears his name and the date 1677.

BOTTALLA, GIOVANNI MARIA, was born at Savona, in the Genoese, in 1613. According to Soprani he went to Rome when he was young, and studied some time under Pietro da Cortona. He was taken into the protection of Cardinal Sacchetti, for whom he painted several pictures, which were afterwards placed in the Capitol by Benedict XIV. The most important of these was 'The Meeting of Jacob and Esau.' He acquired the name of 'Raffaellino,' from his great veneration for the works of Raphael, but he never divested himself of the style of Pietro da Cortona. His other works are in the churches of Naples and Genoa. He died at Milan in 1644.

BOTTANI, GIUSEPPE, was born at Cremona in 1717, and studied first at Florence under Meucci and Puglieschi, and in 1740, at Rome, under Agostino Masucci. He returned in 1745, and established a school of painting at Cremona, and also gained considerable reputation for painting landscapes, in the style of Gaspard Poussin, into which he introduced figures in the pleasing manner of Carlo Maratti. In 1769 he was made director of the Academy at Mantua. His only historical work worthy of notice, 'St. Paola taking leave of her Attendants,' is mentioned by Lanzi, as being in the church of SS. Cosmo e Damiano at Milan : it is now in the gallery there, which also possesses Bottani's own portrait by himself.

BOTTICELLI. See FILIPEPI.

BOTTSCHILDT, SAMUEL, a painter and en-

graver, was born at Sangerhausen, in Saxony, in 1641. He painted historical subjects with some success, and was made painter to the court, and keeper of the Electoral Gallery at Dresden, in which city he established an academy for the instruction of the young artists of his country. He died at Dresden in 1707. We have the following etchings by him, some of which are from his own designs :

The exterminating Angel destroying the Army of Sennacherib ; *S. Botschild, aqua forti.*

Four of Allegorical Figures.

Four of the Times of the Day.

Two emblematical subjects, one of Hope and Patience, the other Faith and Charity ; oval.

Ulysses and Epeus giving the Dimensions of the Trojan Horse.

Hercules, with Cupid spinning.

BOUCHARD, JOSEPH, a French engraver, flourished about the year 1760. He engraved several plates representing buildings and antiquities, which are executed in a neat, finished style.

BOUCHARDON, EDME, a French sculptor, architect, and engraver, was born at Chaumont-en-Bassigni in 1698. After studying in Italy he established himself in Paris, where he died in 1762. His portrait by himself is in the Uffizi, Florence. He engraved :

Two Portraits of Cardinal Borghese ; *after Bernini.*

Two Studies ; *after Carlo Maratti.*

A little Cupid ; oval.

BOUCHE, MARTIN, an engraver, is believed, from the inscription on some of his prints, to have been a native of Antwerp. He worked chiefly for the booksellers, and was principally employed on portraits. His plates are executed almost wholly with the graver, in a neat but stiff style, and they are not without merit. Among his portraits are :

John Fenwick, a Jesuit, who was executed at Tyburn, 1679.

Thomas Harcott, another Jesuit ; signed *Martin Bouche sc. Antwerpia.*

He engraved several others of the same order, who suffered in England, and represented them with a knife in their breast, indicative of their sufferings.

BOUCHER, FRANÇOIS, a French painter and engraver, was born in Paris on the 29th of September, 1703. His father designed patterns for embroidery, and from him Boucher no doubt received his earliest instruction in art. He was afterwards a pupil of Le Moine, but is said to have remained with him only three months, when he became the assistant of Jean François Cars, the father of Laurent Cars, who employed him in making designs for the headings of the "thèses" and other works of which he was the publisher. Having in 1721 designed a series of illustrations to Daniel's "Histoire de France," and subsequently engraved for M. de Julienne the plates of Watteau's "Livre d'Études," he in 1723 gained the first prize at the Academy with his picture of 'Evilmerodack setting free Jehoiakim' ; but, through want of influential friends, he was not sent to Rome. In 1727, however, he went to Italy at his own expense, in company with Carle van Loo, and reached Rome in the following year. He returned to Paris in 1731, and speedily gained an immense reputation in the operatic circles and gay society which he frequented. In 1734 he was admitted into the Academy upon his picture of 'Rinaldo and Armida,' which is now in the Louvre. He was also attached to the tapestry manufactory at Beauvais,

and upon the death of Oudry in 1755 became inspector at the Gobelins; but this appointment he resigned in 1765, when he succeeded Carle van Loo as first painter to the king. His abilities naturally attracted the attention of Madame de Pompadour, for whom he painted, in 1753, the 'Four Seasons,' as well as the two fine pictures of 'Sunrise' and 'Sunset,' which are in the collection of Sir Richard Wallace. He also decorated with idyllic and erotic subjects the boudoir at the Hôtel de l' Arsenal in which Madame de Pompadour was wont to receive her royal lover. The decorations of this apartment were purchased some years ago by the late Marquess of Hertford, and are said to be most charming examples of the artist's style. Boucher likewise painted five or six times the portrait of the all-powerful favourite, whose intimate friend and instructor in etching he became. The frontispiece of her 'Suite d'Estampes' is from his pencil, and many of the plates bear traces of the master's hand. Boucher died of asthma at his residence in the Louvre on the 30th of May, 1770, whilst sitting before an unfinished picture of 'Venus at her Toilet,' and was buried in the church of St. Germain l'Auxerrois. He married, in 1733, Marie Jeanne Buzeau, a lady who painted miniatures which are now generally attributed to her husband, and who etched a plate of two peasants sleeping. His wife survived him, but the closing years of his life were clouded by the ill-success of his only son, who failed alike in painting and in architecture, and by the deaths of his favourite pupils and sons-in-law, Baudouin and Deshayes, to whom he was much attached. The extent and variety of Boucher's work is amazing. He himself calculated that he had made no less than ten thousand drawings and sketches, and painted no less than a thousand pictures and studies. His pastoral subjects, after the manner of Watteau, are his best works. He painted but few portraits, yet that of Madame de Pompadour in the possession of M. Henri Didier is a masterpiece. Although highly esteemed in his own day, Boucher afterwards sank into undeserved oblivion, and it is only in recent years that the "Anacreon of Painting" has been restored to the place which is his due. Voluptuousness is the idea which pervades almost all his works, but there is also present a delicacy of colour and grace of style which atone for much that is amiss. There is in the 'Nécrologe des Hommes célèbres de France' for 1771 an able notice of Boucher, written by Antoine Bret, which is as free from the virulent criticism as it is from the extravagant praise alternately lavished by Diderot in his 'Salons' on the "Painter of the Graces." Fuller information respecting the artist and his works may be found, by those who desire it, in M. Charles Blanc's 'Histoire des Peintres,' and in the monographs of MM. de Goncourt and M. Paul Mantz. The following works of Boucher are in the public galleries of Europe:

Angers.	<i>Museum.</i>	La Réunion des Arts.
Edinburgh.	<i>Nat. Gall.</i>	Portrait of Madame de Pompadour.
Florence.	<i>Uffizi.</i>	The Infant Saviour and St. John.
Lille.	<i>Museum.</i>	Painting, an allegory.
Nancy.	<i>Museum.</i>	Aurora and Cephalus.
Paris.	<i>Louvre.</i>	Rinaldo and Armida.
"	"	Diana leaving the Bath.
"	"	Venus demanding of Vulcan arms for Æneas.
"	"	Pastoral Subjects; four pictures.

Paris.	<i>Louvre.</i>	The Three Graces.
"	<i>(La Caze Coll.)</i>	Venus and Vulcan.
"	"	The Forge of Vulcan.
"	"	The Three Graces.
"	"	The Painter's Studio.
"	"	A Young Lady with a Muff.
Petersburg.	<i>Hermitage.</i>	The Repose in Egypt.
"	"	Venus and Adonis.
Stockholm.	<i>Museum.</i>	The Triumph of Galatea.
"	"	The Birth of Venus.
"	"	The Toilet of Venus.
"	"	Leda and the Swan.
"	"	La Marchande de Modes.
Versailles.	<i>Trianon.</i>	Neptune and Amynone.

As in everything else which he undertook, so in his etchings Boucher displayed the qualities of a master. Although but little more than outlines, they are executed with spirit, ease, and grace. Prosper de Baudicour, in the 'Peintre-Graveur continué,' enumerates 182 plates, of which about 44 are from his own designs. The following are the most important:

Figures de différents caractères de paysages et d'études dessinées d'après nature par Antoine Watteau; 104 plates, including a portrait of Watteau.  
 La Troupe italienne; after Watteau.  
 Pomona; after the same.  
 La Coquette; after the same.  
 View of Vincennes; after the same.  
 Livre d'Étude d'après les desseins originaux de Bloem-aert; 12 plates.  
 Les Petits Buveurs de Lait; after himself.  
 Le Dessinateur; after himself.  
 La Blanchisseuse; after himself.  
 Children playing; after himself; 4 plates.  
 Andromeda; after himself; finished by Pierre Aveline.  
 Innocence (Le petit Berger); after himself; finished by Aveline.  
 Recueil de diverses Figures chinoises; 10 plates.

R. E. G.

BOUCHER, JEAN, was born at Bourges about the year 1700. He was the elder brother of François Boucher, and was also a painter, though of no great celebrity. He etched five plates, among which is the portrait of Antoine Watteau, the painter.

BOUCHER-DESNOYERS, AUGUSTE GASPARD LOUIS, Baron, one of the most eminent of modern French engravers, was born in Paris on the 19th of December, 1779. His father held the office of commissary-general in the military household of Monsieur, afterwards Louis XVIII., but through unforeseen misfortunes young Desnoyers was compelled to choose for himself a career. Intending to enter the corps of engineers, he devoted to drawing every moment which he could spare from the study of mathematics. At the age of twelve he was introduced to Lethière, who admitted him into his studio, where he soon attracted notice. But the rapid progress which he made in drawing was but the means by which he hoped to attain the end which he had in view. This desire was soon accomplished, for the engraver Darcis, who had seen a 'Head of a Magdalen' which Desnoyers engraved on tin when scarcely ten years old, took him under his care, and employed him on the outlines of the plates after Carle Vernet upon which he was then engaged. In 1796 an engraving in the dotted style of a 'Young Bacchante,' from a drawing by Grevedon, met with a success which far surpassed the hopes of the young artist. He next produced a number of small subjects of similar character, which were very well received, and at the Salon of 1799 he exhibited his engraving of 'Venus disarming Cupid,' after Robert Lefèvre, which gained a prize of 2000 francs. In this year

he entered the studio of Alexandre Tardieu, where he made some studies in etching and line-engraving; but an engagement into which he had entered to engrave Hilaire Ledru's 'Pénibles Adieux' did not allow him to remain for any great length of time. The success of his engraving in line of 'Hope supporting Man to the Tomb,' after a sketch by Caraffa exhibited at the Salon of 1801, procured him a commission to engrave for the Musée the 'Belle Jardinière' of Raphael. Just at this time Desnoyers was drawn in the conscription, and Lucien Bonaparte went to his brother to solicit the artist's exemption. "Has he work in hand for the Republic?" asked the First Consul, in very bad humour. "Yes," said Lucien. "Well, then let him pay if he wish to be replaced," abruptly replied Napoleon. The council of revision, however, fortunately deemed him unfit for military service, although his constitution left nothing to be desired. From this time he rose rapidly to the first rank in his adopted art, and in 1806 gained the large gold medal for his engraving of the celebrated antique cameo of 'Ptolemy II. Philadelphus and Arsinoë,' belonging to the Empress Joséphine, which is now in the Hermitage Palace at St. Petersburg. His next important work was the full-length portrait of the Emperor Napoleon in his coronation robes, after Gérard. This engraving was exhibited at the Salon of 1810, and for it Desnoyers received no less a sum than £2000, together with the return of the plate after 600 impressions had been taken off. He engraved also in 1810 a small portrait of the Empress Marie Louise, to which a curious history is attached. The Austrian princess had not set foot on French soil when her portrait was being sold in Paris by thousands. The likenesses differed, but all were frightfully ugly. Napoleon in a rage sent in the middle of the night for Baron Denon, and commanded him to go instantly to Desnoyers and desire him to engrave the portrait of the future empress. "Round head, fair hair, high forehead," were the brief instructions sent to the artist, who worked day and night until, at the end of four days, a proof was ready for approval. The emperor thought it superb, and had already ordered its immediate publication, when he received a faithful miniature of the archduchess, which rendered an alteration of the plate imperative, for the face of the new empress, instead of being round, was a very elongated oval. Twenty impressions had been taken when Desnoyers again set to work, and on the morrow the authentic portrait of Marie Louise was in circulation throughout Paris. The empire fell, but the talented engraver continued to enjoy the favour of the court, and held a position among engravers similar to that of Baron Gérard among painters, and of Baron Bosio among sculptors. Elected a member of the Institute in 1816, he was appointed engraver to the king in 1825, and created a Baron in 1828, receiving soon after the cross of an officer of the Legion of Honour. He engraved many of the master-pieces of the Louvre, but after 1848 he did but little, for age had enfeebled his hand and weakened his sight. Desnoyers died in Paris on the 16th of February, 1857. He appears to the best advantage in his transcripts of the works of ancient masters, especially Raphael, whose characteristics he renders with the greatest truth and skill. His master-pieces are the 'Belle Jardinière' of Raphael, and the 'Vierge aux rochers' of Leonardo da Vinci. But, although marked by exceptional talent, his

engravings in line lack the freedom and breadth which distinguish those which he executed in the dotted style. The landscape backgrounds of his plates were for the most part engraved by Friedrich Giessler of Nuremberg.

Among Desnoyers's works the first place must be assigned to his engravings after the Madonnas of Raphael. These are as follow:

- La Belle Jardinière. 1804.
- La Vierge au Donataire. 1814.
- La Vierge au Linge. 1814.
- La Madonna della Sedia. 1814.
- La Madonna del Pesce. 1822.
- La Madonna della Casa d'Alba. 1827.
- La Vierge au Berceau. 1831.
- La Belle Jardinière de Florence. 1841.
- La Madonna di San Sisto. 1846.

Desnoyers's other works include:

- The Visitation; *after Raphael*. 1824.
- St. Catharine of Alexandria; *after the same*. 1824.
- The Transfiguration; *after the same*. 1840.
- La Vierge aux rochers; *after Leonardo da Vinci*. 1812.
- The Holy Family; *after the same*.
- The Magdalen; *after Correggio*.
- Eli ezer and Rebekah; *after Poussin*. 1819.
- Moses rescued from the Waters; *after the same*. (The landscape engraved by Filhol and Niquet.)
- Venus disarming Cupid; *after Robert Lefèvre*; in dotted manner. 1799.
- The Muses and the Pierides; *after Perino del Vaja*. 1831.

Cupid and Psyche; } *after drawings by Ingres from antique sculpture*; for the 'Musée Français.' 1806.

Ptolemy II. Philadelphus and Arsinoë; *after a drawing by Ingres from an antique cameo*.

Belisarius; *after Gérard*. 1806.

Francis I. and his sister, Margaret of Navarre; *after Richard*. 1817.

Hope supporting Man to the Tomb; *after Caraffa*. 1801.

Les Pénibles Adieux; *after Hilaire Ledru*; in dotted manner. 1802.

Napoleon Bonaparte, First Consul; *after Robert Lefèvre*. 1802.

Napoleon I., Emperor of the French; full-length; *after Gérard*. 1808.

Marie Louise, Empress of the French. 1810.

Napoleon, King of Rome; *after Gérard*.

Baron Alexander von Humboldt; an etching; *after a sketch by Gérard*. 1806.

Thomas Jefferson, President of the United States of America; in dotted manner. 1801.

Charles Maurice de Talleyrand-Périgord, Prince of Benevento; full-length; *after Gérard*. 1814.

R. E. G.

BOUCHET, LOUIS ANDRÉ GABRIEL, a French historical painter, scholar of David, painted subjects from sacred and profane history, poetry, and portraits. He obtained the first grand prize in 1797, and continued to exhibit until 1819. Gabet does not mention the date of his birth or death.

BOUCHET, LOUIS F. DU. See DU BOUCHET.

BOUCHOT, FRANÇOIS, a painter and engraver, was born in Paris in 1800. He studied engraving under Richomme, and then became a pupil of Regnault, and subsequently of Lethière, and obtained the 'grand prix de Rome' in 1823. He exhibited at the Salon from 1824 till his death, which occurred in Paris in 1842. A 'Drunken Silenus' by him is in the Lille Gallery, and the 'Burial of General Marceau' in the *Mairie* at Chartres. He was also celebrated for his portraits.

BOUCK, or BOUCLE, — VAN. See BOEKEL.

BOUCQUET, VICTOR, a Flemish painter, was born at Furnes in 1619. He was the son of MARCUS BOUCQUET, a painter little known. Descamps sup-

poses he must have visited Italy, as his works exhibit a manner that partakes little of the taste of his country. He painted historical subjects, and was also esteemed as a portrait painter. His works are distributed in the different churches of the towns in Flanders. They are well composed, and, like those of most of the artists of his country, are well coloured. In the great church of Nieupoort are two altar-pieces by this master, one of which, representing 'The Death of St. Francis,' is particularly admired; and in the town-house there is a large picture by him, considered as his principal work, representing 'The Judgment of Cambyses.' The principal altar-piece in the church at Ostend is by Boucquet: it represents the Taking down from the Cross. He died at Furnes in 1677.

BOUD, R., a Dutch engraver, flourished about the year 1590. He was principally employed in engraving portraits for the booksellers: among others is a portrait of Hendrik Goltzius, the painter and engraver, crowned with laurel by Fame. It is executed with the graver, in a stiff, formal style.

BOUDAN, ALEXANDRE, was a French engraver, who died in Paris in 1671. There is by him a portrait of Anne of Austria, queen of Louis XIII.

BOUDEWYNS, ADRIAAN FRANS, not ANTON FRANS (BAUDUINS, or BAUDOIN), was born at Brussels, in 1644; he studied under a landscape painter named Ignace van den Stock, and was received into the Guild there in 1665. He then studied under A. F. van der Meulen, and afterwards painted landscapes in an Italian manner, which Pieter Bout decorated with figures. The Dresden Gallery has ten of their joint productions, the Madrid Gallery nine, the Uffizi in Florence three, the Louvre one, and the Vienna Gallery has two, and they are also seen in the Galleries of Antwerp, Rotterdam, and Brunswick. The date of Boudewyns' death is not known for certain. Besides painting, Boudewyns devoted much of his time to engraving. His plates are chiefly after the pictures or designs of Van der Meulen, and are etched in a bold, free style, producing a good effect. His works are as follow

- Six Landscapes, with Figures; middle-sized plates.
- Six large Landscapes; dedicated to Ph. de Champagne.
- Eight Landscapes, with Buildings.
- Two Stag-hunts; one dedicated to the Marquis de Louvois.
- A large Landscape, with the March of the King to Vincennes; dedicated to Ch. le Brun.
- A large Landscape, with the Queen going to Versailles; dedicated to the Duc de Noailles.
- Six Views of Towns in France.
- Two Views of Versailles; as it was, and as it is.
- View of the Castle of Vincennes.
- View of the Palace of Fontainebleau; two sheets.
- Two Views of Gardens in Italy; after A. Genoels.

BOUGH, SAMUEL, a Scotch landscape painter in oil and water-colours, was born in 1822 at Carlisle, where he worked for two years in the town clerk's office. He received no systematic instruction in art, although he became connected with many artists. His first efforts were in scene painting and decorating interiors. In 1855 he removed to Edinburgh, becoming an Associate of the Scotch Academy in 1857, and a member in 1875. He died at Edinburgh in November, 1878. Amongst his most important works are:

- |                              |                     |
|------------------------------|---------------------|
| Shipbuilding on the Clyde.   | Winton Castle.      |
| Kirkwall.                    | Arran Hill.         |
| Borrowdale.                  | The Baggage-Waggon. |
| London, from Shooter's Hill. | Ben Nevis.          |
| St. Monan's.                 | A Windy Day.        |

BOUHOT, ETIENNE, a French painter of architectural views, both exterior and interior, was born at Bard-les-Epoisses (Côte-d'Or) in 1780. He studied under Prévost, and his works are numerous and much esteemed. He died at Semur in 1862.

BOUILLARD, JACQUES, a French draughtsman and line-engraver, born at Versailles in 1744, was editor of 'The Gallery of the Palais Royal.' He engraved classical subjects after Poussin, Annibale Carracci, and Guido Reni, as well as after Le Sueur, Mignard, and Van Loo. He was a member of the Academy of Painting and Sculpture, and died in Paris in 1806. His best plates are:

- A Holy Family; after Annibale Carracci.
- The Dream of Polyphylus; after Le Sueur.
- St. Cecilia; after P. Mignard.

BOUILLON, PIERRE, a painter and engraver, was born at Thiviers (Dordogne) in 1776, and studied under Monsiau. He carried off the first great prize in painting in 1797. Among other pictures he produced 'Conjugal Piety,' exhibited in 1804; 'Christ Resuscitating the Widow's Son' (1819); and 'The Clemency of Cæsar towards Cinna.' The last two were commissioned in 1817 by the Government, and were placed, the former in the council chamber in the Louvre (where it still is), and the latter in the palace of St. Cloud. He engraved the plates for the 'Musée des Antiques,' published in three volumes folio. He died in Paris in 1831.

BOUIS, ANDRÉ. See BOUYS.

BOULANGÉ, LOUIS JEAN BAPTISTE, a French landscape painter, was born at Verzy (Marne) in 1812. He studied under Pâris and E. Delacroix, and obtained a medal in 1859. He died in January, 1878. Amongst his works are:

- The Skirts of a Wood.
- The Plains of Champagne from Verzy.
- Environs of Cormontreuil. 1857.
- Environs of Davillers. 1861.
- Fontainebleau Forest. 1872.
- Meadow at Vitry-la-Ville. 1876.

BOULANGER, CLÉMENT, who was born at Paris in 1805, studied under Ingres, and died in 1842 at Manisa (Magnesia) in Asia Minor. His pictures are chiefly historical, but he also painted landscapes and portraits. The following are some of the principal:—

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|-------------|----------|--|
| Bordeaux.   | Museum.  | Portrait of Cardinal Donnet, Archbishop of Bordeaux. 1839.     |
| "           | "        | The Vintage of Médoc.  |
| Lille.      | Museum.  | Procession of the Corpus Domini (signed and dated ROMÆ. 1830). |
| Nantes.     | Museum.  | Procession of the 'Ardents.' 1842.                             |
| Toulouse.   | Museum.  | Procession of the 'Gargouille' at Rouen. 1837.                 |
| Versailles. | Gallery. | Entry of the French Army into Moutiers.                        |

BOULANGER, JEAN, though a native of France, is better known in Italy than in his own country. He was born at Troyes in 1606, but went to Bologna when he was young, and entered the school of Guido Reni. Under that able instructor he acquired a correct and graceful mode of designing, and a tender and harmonious colouring. His merit recommended him to the protection of the Duke of Modena, who appointed him painter to the court; and he ornamented the ducal palace with several historical pictures, composed and painted in the elegant style of his master. He established an academy at Modena, and had many pupils. He died in 1660. In the Modena Gallery there are five works by him.

BOULANGER, JEAN, a French line-engraver, cousin to the painter of the same name, was born at Amiens in 1607. He seems to have attached himself at first to an imitation of the style of François de Poilly, but he afterwards took up a mode of engraving which had before been practised by his contemporary, Jean Morin, but which he greatly improved, of finishing the flesh and naked parts of his figures with dots, instead of strokes, or with a mixture of both, which gave a very soft and mellow effect; but as he finished the draperies and backgrounds with rather a harsh use of the graver, there was a want of union in the effect of his plates. Notwithstanding this defect, his prints have considerable merit, and are justly held in estimation. He died in Paris about 1680. The following are some of his principal plates:

PORTRAITS.

Maria Theresa of Austria, Queen of France; *after Frère Luc.*  
 Pope Urban VIII.; *J. Boulanger inv. et fec.*  
 Charles II., King of England.  
 Gustavus Adolphus, King of Sweden.  
 Leopold, King of the Romans.  
 Henry of Castile, Abbot of St. Martin.  
 J. Regnault de Segrais, of the French Academy.  
 J. Jacques Olier, Curé of St. Sepulchre.  
 Paul Beurrier, Canon of St. Geneviève; *after Jacq Le Fèvre.*  
 Daniel de Cosnac, Archbishop of Aix; *after Claude Le Febvre.*  
 V. Louis de Seckendorf; *after C. Scheffer.*  
 Michael Nostradamus, Physician.  
 St. Vincent de Paul.  
 Mademoiselle Le Gras, Foundress of the *Filles de la Charité.*  
 Francis Isidor de Hayrien.  
 François de Clermont, Bishop of Noyon.

SUBJECTS FROM HIS OWN DESIGNS.

Two Busts of our Saviour and the Virgin Mary.  
 Bust of the Virgin, surrounded by a border of Laurel; oval.  
 The Virgin Mary and Infant Jesus; half length.  
 The Virgin Mary and Infant, with St. John presenting a Cross.

SUBJECTS AFTER DIFFERENT MASTERS.

The Virgin and Infant Christ holding some Pinks, called the Virgin of the Pinks; *after Raphael.*  
 A Bust of the Virgin; inscribed *Mater amabilis*; *after the same.*  
 The Holy Family, with St. Joseph giving the Infant some Cherries; *after Carracci.*  
 The Virgin of Passau; *after Solario.*  
 The Virgin Mary, with the Infant sleeping in her Arms; *after Guido.*  
 The Virgin and Infant Jesus, with St. John kissing his Foot; *after the same.*  
 The Holy Family; *after Noel Coypel.*  
 The Holy Family; half-length figures; *after Nic. Loir.*  
 The Infant Christ; inscribed *Salvator Mundi, &c.*; *after the same.* 1651.  
 Christ bearing His Cross; *after Nic. Mignard.*  
 The Virgin and Infant, with St. John kissing His Foot; *after P. Mignard.*  
 The Descent from the Cross; *after S. Bourdon.*  
 The Entombment of Christ; *after the same.*  
 The Crucifixion; *after Ch. le Brun.*  
 St. Francis de Paula; *after S. Vouet.*  
 The Dead Christ supported by Joseph of Arimathea.  
 The Pompous Cavalcade on the occasion of Louis XIV. coming of age.

BOULANGER, LOUIS, was born of French parents at Vercelli, in Piedmont, in 1806. He studied painting under Guillon-Lethière and A. Devéria, and entered upon the practice of art under the influence of the chiefs of the romantic school; and with an amount of early renown, which he afterwards retained. He was intimate with

Victor Hugo, who dedicated to him some of his poetical effusions, a compliment which he returned by illustrating the poet's works in some of his most effective canvases. Boulanger obtained a medal of the second class in 1827, and one of the first class in 1836, and the decoration of the Legion of Honour in 1840; whilst in 1860 he was appointed director of the Imperial School of Fine Arts at Dijon. He had for a time a great reputation, but died almost forgotten, at Dijon, in 1867. He exhibited at irregular intervals, after 1828:

Mazeppa. 1828.

The Departure. 1828.

The last scene of Lucrezia Borgia, *in water-colours.*

1834 (*purchased by the Duke of Orleans.*)

The Triumph of Petrarch. 1836.

St. Jerome with Roman Fugitives. 1855.

Romeo purchasing the Poison. 1857.

Lazarillo and the Beggar. 1857.

Don Quixote and the Goat-herd. 1859.

Othello. 1859.

Macbeth. 1859.

"Vive la joie." 1866.

BOULANGER, MATTHIEU, was a native of France, and flourished about the year 1680. He is supposed to have been a son of Jean Boulanger, the engraver. He was chiefly employed in engraving portraits for the booksellers, which are executed in a stiff, heavy style.

BOULANGER, PIERRE EMMANUEL HIPPOLYTE, a Belgian landscape painter, was born in 1837. He studied in the Academy at Brussels and at Tervuren and the neighbourhood. He exhibited at the Brussels Exhibition in 1866, and at Ghent in 1867, when his pictures were much noticed. He obtained a medal in 1872 for his 'Allée des Charmes.' He also exhibited 'Environs de Tervueren' at the Salon in 1873, and 'Spring-time in Brabant' at the International Exhibition at Kensington in 1874. He died at Brussels in 1874.

BOULLONGNE, BON DE, (or BOULOGNE,) the elder son of Louis de Boullongne, was born in Paris in 1649. He was instructed by his father, and having painted a picture of 'St. John,' which was shown to Colbert, he was sent to Rome for improvement, under the pension of the king, and there he remained five years. He afterwards visited Lombardy, and passed some time studying the works of Correggio and the Carracci. On his return to Paris he was a candidate for a seat in the Academy, which he obtained in 1677, and painted for his picture of reception 'Hercules combating the Centaurs' (now in the Louvre). He was made professor in 1692. Louis XIV. took him into favour, and employed him to paint the staircase at Versailles, under the direction of Charles le Brun. In 1702 he painted in fresco the cupola of the chapel of St. Jerome, in the church of the Invalides. One of his best works is 'The Resurrection of Lazarus,' in the church of the Carthusians. At Versailles he painted 'Venus and Cupid,' and 'Bacchus and Silenus;' and in the Trianon, in 1710, 'Juno and Flora,' and 'The Toilet of Venus,' both now in the Louvre. In addition to these and the 'Hercules,' the Louvre possesses an 'Annunciation,' 'St. Benedict restoring a Child to life,' and a 'Marriage of St. Catharine,' by him. 'The Calling of the Sons of Zebedee,' by him, is in the Dublin Gallery. He possessed a particular talent for painting what the Italians call 'pastici,' or imitation of the style of other masters, without the servility of copies. He died in Paris in 1717. We have a few etchings by this painter:



The Holy Family.

St. John preaching in the Wilderness.

St. Bruno.

Frontispiece for an Almanack; dated 1694

A satirical print against the Author of the 'Mercure Galant;' inscribed, *Ah ha, galant, vous raisonnez en ignorant.*

BOULLONGNE, LOUIS DE, 'the elder,' (or BOULLONGNE,) a French painter, was born in Paris in 1609, and was a pupil of Blanchard. He visited Rome, and studied the works of Titian, Guido Reni, and other great artists; and on his return to Paris became professor of the Academy, and painter to the king. His principal works are in the church of Notre-Dame at Paris, where he has painted 'The Miracle of St. Paul at Ephesus,' 'The Martyrdom of St. Simon,' 'The Beheading of St. Paul,' and 'The Presentation in the Temple.' He painted many pictures for churches, and made good copies of several of the masterpieces which the celebrated banker Jabach had purchased from the collection of Charles I.—amongst others, 'The Labours of Hercules,' after Guido; the 'Marquis del Guasto,' and 'The Disciples at Emmaus,' after Titian; and a 'Nativity' after Carracci. He died in Paris in 1674. He etched thirty-nine plates, among which may be mentioned:

Le Livre de Portraiture (twenty-six plates).

A Holy Family, with the Bird.

The same subject, at the foot of a Column.

The Miracle of St. Paul at Ephesus.

The Beheading of St. Paul.

The Rape of Helen; *after Guido.*

His two daughters, GENEVIÈVE and MADELAINE, were also painters, and were received into the Academy in 1669. The former, who married Jacques Clérion, the sculptor, died at Aix in 1708, aged 63, and the latter in Paris in 1710, aged 64.

BOULLONGNE, LOUIS DE, 'the younger,' (or BOULOGNE,) who was born in Paris in 1654, was the younger son of Louis de Boullongne the elder, and received instruction from his father. He was one of the most assiduous students of the Academy, and gained the prize for painting when he was eighteen, and was consequently sent to Rome, under the pension of the king, in 1675. He there copied for the Gobelins manufactory, in their original size, 'The School of Athens,' and the 'Disputa' of Raphael. He returned, through Lombardy and Venice, to Paris in 1680, and the following year he was received into the Academy; his reception picture was 'Augustus ordering the Temple of Janus to be shut.' In 1693 he was made professor, in 1717 rector, and in 1722 director; in this same year he received the Order of St. Michael, and was ennobled in 1724. Having in 1725 been appointed painter to Louis XIV., he was employed at Fontainebleau, and in the château of Meudon. In the church of Notre-Dame, at Paris, he executed two fine pictures, 'The Purification,' and 'The Flight into Egypt.' The works of this painter show that he had profited more by his residence at Rome than has been usual with the artists of his nation. There is a fine character in his heads, his drawing is correct, and his colour is more vigorous than is generally found in the artists of the French school. He died in Paris in 1733. He exhibited at the Salon from 1699 to 1704. We have the following etchings by him:

The Holy Family, the Infant Jesus holding a Bird by a String.

The Holy Family, with St. John.

The Dead Christ, with the Marys and Disciples.

The Martyrdom of St. Peter.

The Martyrdom of St. Paul.

The Flagellation of St. Andrew; *after Paolo Veronese.*

St. Bruno.

The Roman Charity.

BOULONNOIS, ESME DE, an engraver, from his name was apparently a Frenchman. He was a print-seller, and lived about the middle of the 16th century. The prints we have by him are principally portraits, and are entirely worked with the graver, in a neat but stiff style. Among others, we have the following portraits:

Christopher Plantin.

George Buchanan.

Lady Jane Grey.

Hans Holbein, painter.

Anthony More, painter.

BOUMAN, PIETER, a landscape painter, born at Dordrecht about 1765, painted views in the neighbourhood of Haarlem, waterfalls, winter scenes, and similar subjects, so prevalent with the modern Dutch artists. His works were deservedly held in estimation.

BOUNIEU, MICHEL HONORÉ, a French painter of historical and genre subjects, and engraver in mezzotint, was born at Marseilles in 1740. He was a pupil of Pierre, and became a member of the Academy at Paris in 1767. He was keeper of the prints at the Bibliothèque Nationale from 1792 to 1794, and for the next twenty years professor of drawing at the École des Ponts-et-Chaussées. He exhibited many pictures at the Salon, and at his own studio those of 'Adam and Eve after their expulsion from Paradise,' and 'Bathsheba,' the former of which he himself engraved. The Bordeaux Museum has a 'Head of a Woman,' and 'Baigneuses' by him. He died in Paris in 1814, leaving a daughter, ÉMILIE BOUNIEU, afterwards Madame RAVEAU, who inherited her father's talent, and exhibited historical subjects and portraits from 1800 to 1819.

Bounieu engraved about fifteen subjects from his own designs, among which are the following:

Adam and Eve after their expulsion from Paradise.

The Magdalen.

Love led by Folly.

The Punishment of a Vestal.

The Birth of Henry IV.; *an allegory.*

The Deluge.

The Odalisque.

BOUQUET, EMILE, a French historical, genre, and landscape painter, was born in 1819 at Lyons, and studied under Bonfond. He sometimes worked in pastel. He died at Marseilles in 1876.

BOURDON, PIERRE, was a French engraver, who resided in Paris about the year 1703. He engraved a set of plates from his own designs, representing ornaments with figures for goldsmiths and jewellers. They are very neatly executed, and are inscribed *Petrus Bourdon inv. et fecit.*

BOURDON, PIERRE MICHEL, a French historical and portrait painter and engraver, was born in Paris in 1778. He was a pupil of Regnault, and painted for the town of Pau a 'Crucifixion,' which has been spoken of with praise. He engraved a series of plates entitled 'Concours décennal,' as well as some for the 'Musée Filhol,' of which he was director. He died in Paris in 1841.

BOURDON, SÉBASTIEN, an eminent French painter and engraver, born at Montpellier on the 2nd of February, 1616, was the son of a painter upon glass, from whom he received his earliest instruction in the rudiments of art. At the age of

seven he was taken by an uncle to Paris, and there placed under the tuition of Jean Barthélemy, with whom he remained until he was fourteen years of age, when he returned to the south, and painted in fresco a ceiling in a château near Bordeaux. He then went to Toulouse, but met with so little encouragement that he resolved to enlist. His military duties, however, proved so irksome to him that his commanding officer, who recognized his talent, gave him some hours' leave each day until his friends procured his discharge. Being then eighteen years of age he went to Rome, where he was forced to make copies of the works of Claude Lorrain, Andrea Sacchi, Bamboccio, and other artists then in vogue, in order to gain a livelihood; but after a stay of three years, being a Protestant, he thought it expedient to quit Rome on account of the jealousy of an obscure painter named De Rieux, who threatened to denounce him as a heretic to the Holy Inquisition. On his way home he visited Venice, and soon after reaching Paris married Susanne Du Guernier, the sister of the miniature-painters of that name. There a brilliant success awaited him, for in 1643 he was selected to paint the "mai" offered annually to the cathedral of Notre-Dame by the Goldsmiths' Guild. The subject chosen was the 'Martyrdom of St. Peter, and the picture, now in the Louvre, at once established for him a reputation which has been preserved almost intact to the present day. He was one of the twelve artists who, in 1648, founded the Academy of Painting and Sculpture, and was one of its rectors from 1655 until his death. In 1652 the troubles of the Fronde drove him to Sweden, where he became first painter to Queen Christina, whose portrait, painted by him and engraved by Nanteuil and Michel Lasne, remains the historic portrait of the famous sovereign. Upon the conversion of the Queen to the Roman Catholic faith, and her consequent abdication in 1654, Bourdon returned to Paris, and, among other works, painted for the church of St. Benedict the 'Descent from the Cross,' now in the Louvre, which was much admired. Family affairs calling him to Montpellier, he there painted, in 1659, for the cathedral church of St. Peter, an immense picture of the 'Fall of Simon Magus,' which was severely criticised by a local painter named Samuel Boissière. An affray ensued, and matters threatened to become serious, when Bourdon prudently left Montpellier. After his return to Paris he, in 1663, painted, with the fable of Phœbus and Phaeton, the nine compartments of the ceiling of the fine gallery of the Hôtel de Bretonvilliers in the Ile St. Louis, a mansion which has now entirely disappeared. This was Bourdon's most important work, and it is fortunate for his renown that the decorations of the Hôtel de Bretonvilliers have been handed down by the engravings of Friquet de Vaurose, one of his favourite pupils. His last work was a ceiling in the Tuileries, representing the 'Deification of Hercules.' Bourdon died a Calvinist in Paris on the 8th of May, 1671. He was endowed with wonderful fertility of imagination and facility of execution, but the quality of his work was very unequal, and his drawing often incorrect. He painted historical and genre subjects, portraits and landscapes, the last somewhat resembling those of Salvator Rosa. He has enjoyed a great reputation as a colourist, notwithstanding the somewhat vulgar preponderance in his pictures of reds and browns. The Louvre possesses drawings by him which are perhaps of even greater value than his paintings.

They are 29 in number, and include the studies for the 'Martyrdom of St. Peter' and the 'Descent from the Cross,' as well as the so-called portrait of himself, which he introduced into his picture of the 'Fall of Simon Magus.' The engravings of Bourdon, especially his 'Acts of Mercy,' are very fine, and will always bear witness to his great talent in etching, and his skill in the use of the graver. Robert-Dumesnil, in his 'Peintre-Graveur Français,' describes 44 plates, all of which are from his own designs. The following are the principal subjects:

	The Acts of Mercy; seven plates.
	The Return of Jacob.
	Joseph's Dream.
	The Angelic Salutation.
	The Visitation.
	The Annunciation to the Shepherds.
	The Flight into Egypt; four different plates.
	The Holy Family with the Washerwoman.
	La Vierge à l'écuëlle.
	La Vierge au rideau.
	The Repose in Egypt.
	The Return from Egypt.
	Landscapes; twelve subjects.
The following are the most important of Bourdon's works which are preserved in the public galleries of Europe:	
Amsterdam.	<i>Museum.</i> The Marriage of St. Catharine.
Bayeux.	<i>Museum.</i> Queen Christina of Sweden.
Cassel.	<i>Gallery.</i> Soldier and Peasants playing Cards.
"	" An Old Man awakening a Comrade.
Copenhagen.	<i>Gallery.</i> Laban carrying away his Idols.
Florence.	<i>Uffizi.</i> The Repose in Egypt.
Grenoble.	<i>Museum.</i> The Continnence of Scipio.
Hague.	<i>Museum.</i> The Four Quarters of the World.
Lille.	<i>Museum.</i> The Saviour supported by Angels.
Liverpool.	<i>Royal Inst.</i> A Bacchanalian Scene.
London.	<i>Nat. Gall.</i> The Return of the Ark from Captivity.
Madrid.	<i>Museo del Pardo.</i> St. Paul and St. Barnabas at Iystra.
Montpellier.	<i>Cathedral.</i> The Fall of Simon Magus.
"	<i>Musée Fabre.</i> The Descent from the Cross.
"	" The Discovery of the Body of St. Theresa.
"	" A Halt of Gipsies.
"	" A Landscape; very large.
"	" A Landscape with a River.
"	" Portrait of a Spaniard.
"	" Portrait of a General.
Munich.	<i>Gallery.</i> View in the Environs of Rome.
Naples.	<i>Gallery.</i> Portrait of a Farnese Princess.
Paris.	<i>Louvre.</i> The Martyrdom of St. Peter.
"	" The Descent from the Cross.
"	" Laban seeking his Idols.
"	" The Sacrifice of Noah.
"	" Solomon sacrificing to Idols.
"	" The Virgin and Child, with St. John.
"	" The Adoration of the Shepherds.
"	" The Repose in Egypt.
"	" The Presentation in the Temple.
"	" Christ blessing little Children.
"	" The Beheading of St. Protais.
"	" Julius Cæsar at the Tomb of Alexander.
"	" A Halt of Gipsies; two pictures.
"	" The Beggars.
"	" Portrait of Himself.
"	" Portrait of Himself; the head only by Bourdon, the remainder by Rigaud.
"	" Portrait of René Descartes.
"	" Portrait, supposed to be that of Michel de Chamillart, Marquis de Cany.
"	{ <i>Louvre:</i> } An Interior.
"	{ <i>La Case Coll.</i> }

Petersburg.	<i>Hermitage.</i>	The Massacre of the Innocents.
"	"	The Holy Family; within a garland of flowers by Jean Baptiste Monnoyer.
"	"	The Death of Dido.
"	"	A Landscape.
Toulouse.	<i>Museum.</i>	The Martyrdom of St. Andrew.
Turin.	<i>Gallery.</i>	The Massacre of the Innocents.
Versailles.	<i>Palace.</i>	Portrait of Himself.
"	"	Portrait of his Father, Marin Bourdon.

R. E. G.

**BOURGEOIS, FLORENT FIDÈLE CONSTANT**, a French landscape painter, engraver, and lithographer, was born in Paris in 1767. He studied under David, but spent much of his time in Italy. Landon mentions him as an artist distinguished for the richness of his compositions and the purity of his style, and describes three of his pictures as being in the manner of Gaspard Poussin. His death did not take place earlier than 1836.

**BOURGEOIS, SIR PETER FRANCIS**, was descended from a family of some importance in Switzerland. His father went to reside in London, where Francis was born in 1756. His early destination was for the army, and Lord Heathfield offered to procure him a commission; but he had received instruction in the rudiments of art from a painter of horses, and though he was a constant attendant at military evolutions and reviews, it was rather for the purpose of representing the manoeuvres with his pencil than of acquiring a knowledge of military tactics. Some of his juvenile attempts having been shown to Reynolds and Gainsborough, those distinguished artists encouraged him to persevere in the cultivation of art. He was accordingly placed under the instruction of Loucherbourg for a sufficient time to acquire a correct knowledge of the true principles of painting, after which he resolved to prosecute his studies in the great school of nature, and in contemplating the works of the most eminent masters. He had scarcely reached the nineteenth year of his age when he had acquired considerable reputation as a painter of landscapes, battles, and sea-pieces, which were considered as uncommon productions for so young an artist, and as certain indications of future excellence. In 1776 Bourgeois set out on a tour through the Netherlands, France, and Italy, and studied with indefatigable assiduity the works of the most celebrated masters of the different schools. When he returned from the Continent, he continued the exercise of his talents with increased ardour and reputation, and his exhibitions in the Royal Academy added considerably to the number of his admirers.

When the Prince Primate, brother to the unfortunate Stanislaus Augustus, King of Poland, visited this country, he was particularly pleased with the works of Bourgeois, and made him the most flattering offers to induce him to return with him to Poland, which were gratefully acknowledged, though they were politely declined. In 1791, however, he was appointed painter to the King of Poland, who also conferred on him the honour of a Knight of the Order of Merit, on which occasion he was introduced at our Court, and the King was pleased to confirm the title. Sir Francis was elected an Associate in 1787, and a Royal Academician in 1793, and in 1794 was appointed landscape painter to George III.

Sir Francis Bourgeois was the intimate friend of Desenfans, a celebrated picture-dealer, and devoted a great part of his time to assisting that

gentleman with his judgment in the formation of an extensive collection of pictures (many of which were originally intended for the National Gallery at Warsaw), which, with a considerable property, were left to him at the death of Desenfans in 1804. He did not survive the liberality of his friend many years. The valuable assemblage of paintings which he inherited, containing good examples of Rembrandt, Cuypp, Wouwerman, Murillo, Poussin, and other masters, he bequeathed to Dulwich College, together with £2000 to build a gallery to receive them, and £10,000 to provide for its maintenance. Sir Francis died in consequence of a fall from his horse in 1811, and was buried in the chapel of Dulwich College. The number of his pictures is considerable, and they were greatly esteemed in his lifetime. There are eighteen of them in the gallery of Dulwich College, among which are:

Landscape and Cattle.

A Friar kneeling before a Cross.

View on the Sea-shore.

Landscape, with Cattle and Figures.

Religion in the Desert.

Tobit and the Angel.

Portrait of Sir Peter Francis Bourgeois.

**BOURGUIGNON, LE.** See **COURTOIS, GUILLAUME**, and **JACQUES**; also **PERRIER, FRANÇOIS**.

**BOURGUIGNON-GRAVELOT, HUBERT FRANÇOIS**, who was born in Paris in 1699, and died there in 1773, executed drawings for subjects of bijouterie as well as designs for illustrations of Racine, Voltaire, and Marmontel.

**BURNE, JAMES**, a water-colour landscape painter, worked in London in the early part of the nineteenth century. He exhibited at the Royal Academy as late as 1809, but was living some time afterwards. Four views by him are in the South Kensington Museum.

**BOUSSONNET.** See **BOUZONNET**.

**BOUT, PIÉFER**, who was born at Brussels in 1658, painted chiefly in conjunction with Boudewyns (see notice of that painter), whose landscapes he ornamented with figures, representing assemblies, merry-makings, and such like subjects. He did a like service for Van Artois, as for instance in a picture of 'Winter' in the Brussels Gallery, and a Landscape in the La Caze Collection in the Louvre. He occasionally painted pictures entirely his own composition. His death took place at Brussels not earlier than 1731. He has etched a few plates in a slight painter-like manner, as follow:

Four Winter Scenes, with Skaters, and a variety of figures.

Two, a Landscape, with a Statue of Neptune, and a View of the Sea-strand in Winter, with a Fish-market.

Two, the Bride conducted to Church, and a Country Market.

**BOUTELOUP, GUILLAUME**, a French painter, flourished at Blois in the middle of the 16th century. He was employed by the Kings Henry II., Francis II., and Charles IX., and as early as 1558 held the office of painter in ordinary to the king. In 1560 he painted the portrait of Thony, the favourite fool of Francis II., and in 1572 his name appears for the last time in the accounts of the royal household.

**BOUTELOUP, LOUIS ALEXANDRE**, a French line-engraver who also worked in mezzotint, was born in Paris in 1761. Among other works he engraved the portraits of Caroline of Austria, Queen of

Naples, after a drawing by himself, and of Cardinal de Richelieu, from a terra-cotta bust by Desaine. The date of his death is not recorded.

**BOUTERWECK, FRIEDRICH**, (or **BUERWECK**.) was born at Tarnowitz, in Silesia, about the year 1800. He was trained in the school of Kolbe at Berlin, and afterwards pursued his studies under Delaroche in Paris, where he three times carried off the gold medal. In 1834 he made a tour in Italy, and later in Spain, Scotland, and the East. After a while he removed from Berlin to Paris, where he lived for twenty-five years. In the course of his life he obtained twenty-three medals and numerous orders. He died in Paris in 1867. The following are among his best works:

Orestes pursued by the Furies. 1833.  
Romeo taking leave of Juliet. 1836.  
Isaac and Rebekah. 1840.  
Episod from Gamacho's Wedding.  
Jacob and Rachel. 1844.  
Baptism of the Ethiopian Eunuch. 1848.

**BOUTON, CHARLES MARIE**, who was born in Paris in 1781, was a pupil of David. He was jointly with Daguerre the inventor of the Diorama. He was highly successful in representations of perspective and atmospheric effects, and in the distribution of light, and was therefore to be looked upon rather as a painter of decorations than of pictures in the ordinary sense. Amongst his productions of the latter class, there were some specimens in the Luxembourg, and in some of the royal palaces. In 1810 Bouton obtained a gold medal; and in 1819 the great gold medal for his picture of 'St. Louis at the Tomb of his Mother,' a medal equivalent to the great prize, which Horace Vernet only carried off against him by one vote. He died in Paris in 1853.

**BOUTS, ALBERT**, the son of Dierick Bouts, was a Flemish painter, who died at an advanced age in 1549. He is mentioned by Molanus in his manuscript 'History of Louvain' as having painted an 'Assumption of the Virgin' in the choir of St. Pierre, at Louvain. The picture is not now to be found.

**BOUTS, DIERICK**, called also **STUERBOUDT**, is considered by some writers to be the same as a painter called in various records **THIERRY DE HAARLEM**, but the identity is not satisfactorily proved. A family of painters of the name of Stuerboudt appears to have been settled in Louvain in the early part of the 15th century. Hubert Stuerboudt, *the painter* and his sons Hubert, Gielys, and Frissen, are mentioned in several records of payments made between 1439 and 1467, but it is not certain whether this Hubert was any relation to Dierick. Molanus states that Dierick was the son of a certain Theodorick Bouts, a landscape painter who died in 1400, but this again is open to doubt. What remains assured is that we find this painter established in Louvain about the middle of the 15th century, and employed on various important works for the municipality. In 1468 he is mentioned in the town records as *portratuerdere* or municipal painter *ex officio*, his dues being merely "90 *plack* for a coat." About the same date he finished two large pictures which he had been commissioned to paint for the Council Chamber in the Hôtel de Ville at Louvain. These paintings, now in the Brussels Gallery, illustrate what is called 'The Golden Legend,' which sets forth the virtue of justice as exemplified in the judgments of the Emperor Otho III. They are striking and

powerful works, with life-size figures, painted perhaps with more attention to detail of costume than to grace of form, but forcible in colour and thorough in execution. In these latter qualities indeed they strongly resemble Rogier van der Weyden, and although it cannot be distinctly ascertained that Bouts was a pupil of Van der Weyden's, his style points so clearly to the influence of that master that this may well be assumed. For his paintings in the Council Chamber Bouts received the sum of 230 crowns, and was also commissioned to paint a large altar-piece of the 'Last Judgment,' finished by him in 1472. Another large picture was undertaken by him about the same time, but he did not live to finish it, his heirs being paid after his death for what he had done on it according to a valuation made by Hugo van der Goes. Other works assigned to this painter are:

An altar-piece with the Martyrdom of St. Erasmus, in the church of St. Peter's at Louvain. About 1463.  
A large and fine altar-piece of the Last Supper, in the same church. The wings to this are in the Berlin and Munich Galleries. 1467.  
Martyrdom of St. Hippolytus, in Saint Sauveur at Bruges.

A few pictures in various foreign galleries, and one in our English National Gallery, 'The Exhumation of St. Hubert, Bishop of Liège' (No. 783), are also given to Bouts, but there must always remain a certain degree of uncertainty about the works of a master who has no powerful individuality to distinguish him from others of his time and school. Many of the works which are now thought to be by him were formerly attributed to Memling. The date of Dierick Bouts' birth is not known, but his death took place in 1475. By his will, which was made on the 17th of April, 1475, he divided his property between his two sons, his two daughters, who were nuns in the convent of Dommale, and Elizabeth van Vossem, his second wife. See 'Journal des Beaux-Arts,' 1867, pp. 111, 112.

Bibliography: E. van Even, 'Thierry Bouts, dit, Thierry de Haarlem,' 1864; Crowe and Cavalcaselle, 'Early Flemish Painters,' 2nd ed., 1872; Molanus, 'Historiæ Lovaniensium,' a work in manuscript. M. H. H.

**BOUTS, HUBERT**, a painter of Louvain, whose name appears in the municipal accounts as having had various sums paid to him between the years 1439 and 1468. Several of his sons are also mentioned as being painters. See Van Even's 'Louvain monumentale.'

**BOUTS, THEODORIC**, a landscape painter, mentioned in the manuscript of Molanus, 'Historiæ Lovaniensium,' as having been the father of two sons, Dierick and Albert Bouts, and as having died in 1400, aged 75. These dates do not, however, agree with the known facts of Dierick's life.

**BOUTTATS, PIETER BALTHAZAR**, a Flemish engraver, was born at Antwerp in 1666, and became dean of the Guild of St. Luke. He died in 1731.

**BOUTTATS, FREDERIK**, an engraver, was born at Antwerp about the year 1620. He engraved several plates after his own designs, principally portraits, and some after other masters. They are worked with the graver, in a neat style, and are not without merit. We have by him, among others, the following:

Charles Emmanuel, Duke of Savoy.  
Charles Gaspar, Elector of Treves.

Queen Christina of Sweden.

Oliver Cromwell.

Frederick William, Elector of Brandenburg.

John George, Elector of Saxony.

Jan Baptist Heil, portrait painter; *se ipse pinx.*

Daniel van Heil, landscape painter; *J. B. van Heil pinx.*

Leo van Heil, architect and painter; *same painter.*

David Rijckaert, painter; *se ipse pinx.*

The Virgin and Infant Jesus, with St. John (*dated 1655*).

Cavaliers and Ladies playing at Cards; *F. Bouttats fecit.*

BOUTTATS, GASPARD, the younger brother of Frederik Bouttats, was born at Antwerp about the year 1625, and died there in 1703. He engraved chiefly for the booksellers, and some few plates after different masters. They are principally etched, and some finished with the graver. The following are by him:

Frontispiece for the Psalms of St. Augustine; *Gaspar Bouttats fec.*

The Massacre of St. Bartholomew.

The Assassination of Henry IV.

The Decollation of Count Nadasti, Count Corini, and Marquis Francipani.

A Suttler's Tent; *after Ph. Wouwerman.*

He also etched the plates for a folio volume of 'Views of Jerusalem, and the surrounding Country;' after the designs of Johannes Peters.

BOUITATS, GERARD, the youngest brother of Frederik Bouttats, was born at Antwerp about the year 1630. He settled at Vienna, where he was appointed engraver to the University. His prints are chiefly portraits; the following are the principal:

Adamus Muuds, Physician. 1657.

Antonius d'Aumont.

Charles Joseph, Archduke of Austria.

Don Pedro, King of Portugal.

The Resurrection.

BOUTTATS, PHILIBERT, a Flemish engraver, the son of Frederik Bouttats, was born at Antwerp about the year 1650, and died at the age of 72. His prints consist chiefly of portraits, and are rather neatly engraved. The following portraits are by him:

Pope Innocent XI.

The Dauphin, Son of Louis XIV.; oval.

Mary Antonia Victoria, of Bavaria, Dauphiness.

Elizabeth Charlotte, Duchess of Orleans.

William Henry, Prince of Orange.

Christian V., King of Denmark.

Herman Werner, Bishop of Paderborn.

John Sobieski, King of Poland.

Thesis, with the Portrait of the Bishop of Münster.

BOUVIER, AUGUSTUS JULES, a painter of figure subjects in water colour, first exhibited at the British Institution in 1848. In 1853 he was made a member of the Institute (then the New Society) of Painters in Water Colours. He died in London in 1881, aged 54.

BOUYS, ANDRÉ, a French portrait painter and mezzotint engraver, was born at Hyères about the year 1656. He studied under François de Troy, and acquired sufficient reputation to gain admission into the Academy in 1688, when he presented a portrait of the painter Charles de La Fosse, now at Versailles, where there are likewise two portraits of himself, one of them representing also his first wife. He died in Paris in 1740, having engraved several portraits, among which are the following:

André Bouys and his first Wife.

François de Troy, painter.

Claude Gros, de Boze; *And. Bouys pinx. ad vivum.* 1708.

François René, Marquis de Bellay; *Boys pinx.*

Jean Baptiste Massillon, Bishop of Clermont; *Boys fec.*  
De Marais, famous musician.

BOUZAS, JUAN ANTONIO, was born at Santiago about the year 1672. He was a scholar of Luca Giordano, at Madrid, and proved a very promising artist. He painted easel pictures, which bear a resemblance to those of his master. The troubles occasioned by the war of the succession obliged him to withdraw himself from Madrid, and he returned to his native city. His principal works are in the churches at Santiago. In the cathedral is a picture of 'St. Paul and St. Andrew,' and in the convent of the Dominicans are two altar-pieces by him. He died in 1730.

BOUZEY. See WOEIRIOT.

BOUZONNET, ANTOINE, (or BOUSONNET,) called A. STELLA, was the nephew of Jacques Stella, and was born at Lyons in 1634. He was instructed by his uncle in the rudiments of design, and is said to have been a reputable painter. For his picture of 'The Pythian Games' he was in 1666 received a member of the Royal Academy at Paris, where he died in 1692. We have a few etchings by him, among which is 'Moses defending the Daughters of Jethro,' after Poussin.

BOUZONNET, ANTOINETTE, known as A. STELLA, was the sister of Antoine and Claudine Bouzonnet, and was born at Lyons about the year 1637. Although she was not equal to her sister in the use of the graver, her prints possess considerable merit. Her drawing is generally correct and full of taste. A third sister, FRANÇOISE, was also a talented engraver. We have, among others, the following prints by Antoinette:

Romulus and Remus suckled by a Wolf; *after Antoine Bouzonnet.*

The Entry of the Emperor Sigismund into Mantua; *after Giulio Romano.*

BOUZONNET, CLAUDINE, called C. STELLA, was the niece of Jacques Stella, and was born at Lyons in 1636. She learned the principles of design from her uncle, but applied herself to engraving, in which she greatly distinguished herself. Her plates are chiefly after the pictures of Jacques Stella and Nicolas Poussin; and perhaps no artist has been so successful in engravings after the latter painter, she having greatly surpassed Jean Pesne. Her design is correct, and the characters of the heads are admirably expressed. She died in Paris in 1697. The following are her best prints:

A set of seventeen plates of pastoral subjects, including the title; *after Jacques Stella.*

Fifty plates of the Sports of Children, and rural subjects; *after the same.*

The Marriage of St. Catharine; *after the same.*

Moses found in the Bulrushes; in two plates; *after N. Poussin.*

Moses striking the Rock; *after the same; very fine.*

The Crucifixion, called the Great Calvary; *after the same; very fine.*

St. Peter and St. John curing the Lame Man; *after the same.*

The Holy Family, with St. Elisabeth and St. John; *after the same.*

Another Holy Family, with children bringing flowers; *after the same.*

BOVINET, EDMÉ, a French engraver, who was born at Chaumont in 1767, was a pupil of Patas. His works are after the most eminent Italian, Dutch, and French painters; some are in the Galerie du Musée Napoléon. He died at Creil about 1832. The best of his engravings are:

The Campo Vaccino; *after Claude Lorrain.*  
The Schoolmaster; *after Ostade.*  
Orpheus and Eurydice; *after Poussin.*

**BOVINI, FRANCESCO.** In the description of the pictures at Ferrara, by C. Barotti, there are mentioned two altar-pieces by this master, in the church of the Oratorio della Penitenza in that city, one representing 'The Immaculate Conception,' the other 'The Adoration of the Magi.'

**BOWER, EDWARD,** is known as the painter of a portrait of Charles I., 'The King seated at his Trial,' in the possession of Mr. W. H. Pole Carew, and of Lord Fairfax and other celebrated men. Some of his works were engraved by Hollar.

**BOWLER, THOMAS WILLIAM,** a landscape painter, lived for some years at the Cape of Good Hope, and published a series of views of Cape Town and its neighbourhood. He afterwards visited Mauritius, and brought home many drawings taken in that island. He died in 1869.

**BOWLES, THOMAS,** an English engraver, was born in London about the year 1712. He published a set of thirty views of the public edifices in and near London, of which some of the plates were engraved by himself, the others by Fourdrinière, Vivares, and others; among them are:

A View of London from the Thames. 1751.  
Somerset House. 1753.  
Greenwich Hospital. 1745.  
The Rotunda at Ranelagh. 1751.  
The Royal Exchange.  
St. Mary-le-Bow.

**BOWNESS, WILLIAM,** was born at Kendal in 1809. He was an exhibitor in the Suffolk Street Gallery and at the Royal Academy from 1841 to 1855, sending portraits and occasionally figure subjects. He died in 1867.

**BOWRING, BENJAMIN,** an English portrait painter in oil and miniature, exhibited at the Royal Academy from 1773 till 1781.

**BOWYER, ROBERT,** born in 1758, was a celebrated miniature painter in the reign of George III., and was much patronized by the Court. He published a 'History of England,' with portraits, which bears his name. He died at Byfleet in 1834.

**BOXALL, Sir WILLIAM,** was born on the 29th of June, 1800, at Oxford, and received such education as his father, a supervisor of excise, was able to afford at the Grammar School at Abingdon. As he early showed a love and ability for drawing, he was sent to London, and in 1819 obtained admission into the Art Schools of the Royal Academy. About eight years later he went to Italy to study the works of the old masters, which laid a sure foundation for that judgment and discrimination on art matters which were afterwards of such eminent service to him. He returned to London in 1829, and in that year exhibited 'Milton's Reconciliation with his Wife,' and a portrait of Thomas Stothard; and thenceforth till 1866 he was a constant contributor to the annual exhibitions of the Royal Academy, sending in all no less than eighty-three works. Though for some years he still continued to paint historic and allegoric subjects, as for instance his 'Lear and Cordelia' and 'Hope,' yet he finally devoted himself to portraiture, in which, owing to his good colouring, careful finish, and power of delineating character, he greatly excelled. Among the persons who sat to him were eminent members of all classes of the arts and sciences—poets, painters, sculptors, writers on art, and others—Allan Cunningham, Copley Fielding,

Landor, David Cox, Coleridge, Wordsworth, Frederick Huth, and the Prince Consort, whom he painted in the robes of the Master of the Trinity House. His female portraits which met with most success were those of Mrs. Hanbury Leigh, Miss Harriet Hosmer the American sculptor, Mrs. Cardwell, and that of Mrs. Peto, which was exhibited in 1866—the last year in which William Boxall's name appears as an exhibitor in the catalogue of the Royal Academy. He also made several designs for illustrations to the 'Waverley Novels.'

Soon after the death of Sir Charles Eastlake, in December, 1865, Boxall was appointed director of the National Gallery, and from this date his time was so much occupied with the duties of his position that he gave up the practice of art. He was compelled, however, in 1874, to resign the directorship, the duties of which he had performed with judgment, discretion, and zeal. In recognition of these services he received the honour of knighthood on the 24th of March, 1871. In 1852 he had been elected an Associate of the Royal Academy, and twelve years later he received the full membership, which he resigned in 1877. He was also an honorary member of the Academy of San Fernando at Madrid. He died in London on the 6th of December, 1879.

In the Diploma Gallery at Burlington House there hangs his portrait of John Gibson, the sculptor, painted in 1863, and exhibited in the following year; in the National Gallery he is represented by a single work, and that neither typical nor a masterpiece. It is entitled 'Geraldine,' and represents a lady at her toilet; it was exhibited at the Royal Academy in 1850.

**BOYCE, JOHANNA MARY.** See WELLS.

**BOYCE, SAMUEL.** The name of this engraver is affixed to a portrait of Edward Russell, Earl of Orford. He died in 1775.

**BOYDELL, JOHN,** who was born at Dorrington, in Shropshire, in 1719, was the son of a land-surveyor, who brought him up to his own profession, which he followed until he reached the age of twenty. Having at that period accidentally met with Badeslade's views of different country seats in England, particularly one of Hawarden Castle, with which he was well acquainted, he determined to learn the art of engraving. With this resolution he came to London, and bound himself a pupil to Toms, the engraver of the plate he had so much admired. Under that artist he applied himself with great assiduity for six years. On leaving his instructor, his first publication was a set of six views near London, which, on account of there being a bridge in each of them, was called 'The Bridge Book.' He afterwards engraved many plates of views in England and Wales, which he published in one volume, at the price of five guineas. This publication may be regarded as the basis on which he raised the structure of his future eminence, and, as he used himself to express it, was the first book that ever made a lord mayor of London. By the profits of this work he was enabled to commence that encouragement to young artists which he afterwards carried to so laudable an extent. The art of engraving was at that time at a very low ebb in England, and the collectors of prints were in the habit of receiving them from abroad. It may be very justly attributed to the persevering industry of Boydell that it was carried to such perfection as to occasion the works of British engravers to be sought after through every

part of Europe. The distinguished success which crowned the labours of this extraordinary man in the promotion of engraving served only to excite him to further projects for the advancement of the arts; and he formed an extensive and liberal plan for the encouragement of painting in his prodigious undertaking—the illustration of Shakespeare, with engravings from pictures painted by the most eminent English artists. It is said to have been Boydell's intention to have bequeathed the Shakespeare Gallery of Paintings to the public, but the disastrous consequences of the French Revolution, which operated very prejudicially to his extensive concerns, made it necessary for him to apply to Parliament to dispose of it by lottery. His application was acceded to. In 1774 he was elected alderman of his ward, and in 1791 served the office of lord mayor with great distinction. Boydell lived to the advanced age of 86, respected by all who knew him. He died in 1804.

The extent of Boydell's labours may be estimated from the fact that he issued 4432 plates, which were published in forty-eight folio volumes, of which twenty-six volumes were occupied with the English school, fourteen with the Italian, six with the Dutch and Flemish, and two with the French school.

BOYDELL, JOSIAH, who was born at Stanton, in Shropshire, in 1750, was nephew of John Boydell. He painted a few pictures for the edition of Shakespeare published by his uncle, which were fairly well executed. He also exhibited portraits and other works at the Academy from 1772 to 1779. He was an alderman of London, and Master of the Stationers' Company. He died at Halliford in 1817.

BOYER, JEAN BAPTISTE, Marquis d'AGUILLES, a French nobleman, was born at Aix, in Provence, in 1650, and was procurator-general of the parliament of that town. His love of the arts led him into an intimacy with the principal artists of his time, particularly with Puget, the celebrated sculptor, with whom he went to Italy, and formed a large collection of pictures, sculpture, &c., of which he published the prints in two volumes; six of the plates were engraved by himself. He also amused himself with painting, for which he is said to have had an excellent taste. He died at Aix in 1709. Some of his plates are executed with the graver, the others scraped in mezzotint. Among others we have by him:

The Marriage of St. Catharine; *after Andrea del Sarto*; with the graver.

Two figures of Christ; on one plate; the same.

Two Landscapes; *after Breccourt*; the same.

St. John the Baptist; *after Manfredi*; mezzotint.

Bust of a Man; the same.

BOYNE, JOHN, born in the County Down about 1750, is known as a water-colour painter of some repute. He was apprenticed to Byrne, the landscape engraver, but it is said led a wild kind of life. He died in 1810. A drawing by him, 'A Meeting of Connoisseurs,' is in the South Kensington Museum.

BOYS, ANDRÉ. See BOUYS.

BOYS, H. DU. See DU BOYS.

BOYVIN, RENÉ. See BOIVIN.

BOZÄUS. See WOBBIOT.

BOZE, JOSEPH, a French portrait and miniature painter, was born at Les Martigues (Bouches-du-Rhône) about 1746. He painted the portraits of Louis XVI. and Marie Antoinette, and, being devoted to the court and the royal family, narrowly

escaped the guillotine. He was thrown into prison, but the fall of Robespierre set him at liberty, and he came to England, where he remained until the restoration. He died in Paris in 1826. His own portrait is among his drawings in the Louvre.

BOZZATO, IL. See PONCRINO.

BRABANT, HENRI BELLECHOSE DE. See BELLECHOSE.

BRACCIOLI, GIOVANNI FRANCESCO, who was born at Ferrara in 1698, was first a scholar of Giacomo Parolini, but afterwards went to Bologna, and studied under Giuseppe Crespi. On his return to Ferrara he was employed in painting for some of the churches and convents. In the oratory of the Theatines is an altar-piece by this master, representing 'The Annunciation;' and in the church of St. Catharine there are two pictures, one 'The Flagellation,' and the other 'Christ crowned with Thorns.' According to Barotti, these are his best works. He died at Ferrara in 1762.

BRACELLI, GIOVANNI BATTISTA, an Italian painter and engraver, was born at Genoa about 1584. He was a scholar of Giovanni Battista Paggi, and painted historical pictures in the style of his master. He engraved the plates for an architectural work published at Rome by Giacomo Borozio. They are executed in a neat, stiff style. He died young, in 1609.

BRACQUET, PHILIPPE, a French historical painter, was born at Douai at the commencement of the 16th century. He was an artist of merit, and worked at Valenciennes in 1558.

BRADÉL, P. JEAN BAPTISTE, a French draughtsman and engraver, was born in Paris about 1750. He was chiefly employed in engraving portraits, which are neatly executed, and which include the following plates:

Pope Benedict XIV.

Pope Clement XIV.

Madame Louise, of France.

Louis François Gabriel de la Motte, Bishop of Amiens.

General Paoli.

Prosper Jean de Crébillon.

Jean Bart, Admiral.

The Chevalier d'Eon.

An allegorical subject; inscribed *Trinus et unus*.

A Boy playing on the Tambour de Basque.

BRADLEY, WILLIAM, was born at Manchester in 1801. Left an orphan when only three years of age, he commenced life as an errand boy, but his innate taste for drawing prevailed over all impediments, and at sixteen years of age he began practice as an artist, taking portraits at one shilling each, and advertising himself as "portrait, miniature, and animal painter, and teacher of drawing." He had a few lessons himself from Mather Brown, then in high repute at Manchester; and at the age of twenty-one went to London, where he was fortunate enough to obtain an introduction to Sir Thomas Lawrence, who gave him encouragement. After remaining some years in the metropolis in the course of which time he paid occasional visits to Manchester, he finally, in 1847, settled down in the latter town; where, as in London, he enjoyed a large share of patronage. Amongst the portraits painted by him are those of Lords Beresford, Sandon, Denbigh, Bagot, and Ellesmere; Sir E. Kerrison, John Gladstone, B. Heywood, James Emerson Tennent; Col. Currieton, C.B., Col. Anderton, the Rt. Hon. W. E. Gladstone, Sheridan Knowles, W. C. Macready, &c. As an artist Bradley undoubtedly possessed high talent. His heads are remarkable for skilful drawing, and he

was not second to any man of the day in producing a striking and intellectual likeness. During his later years his health failed, his mind was affected, and he lost the money he had made in his early career. He died in 1857.

**BRAED, NICOLAAS**, was a Dutch engraver, who flourished from the year 1600 till about the year 1630. He engraved several plates from the designs of Hendrik Goltzius and Jakob Matham. His name is also affixed to a small upright plate, representing 'Christ before Pilate,' after Tintoretto.

**BRAEKELEER**. See **DE BRAEKELEER**.

**BRAKENBURG, RICHARD**, was born at Haarlem in 1650. He was first instructed in art by Mommers, a landscape painter, but he afterwards became a scholar of Bernard Schendel, whose style was more suited to his genius. He painted similar subjects to those of his master, representing merry-makings and drunken assemblies. His pictures are ingeniously composed, and well coloured, something in the manner of Adriaan van Ostade, though greatly inferior. They are painted with facility, although they have the appearance of being very highly finished; and he perfectly understood the management of chiaroscuro. His greatest defect is his incorrect drawing of the figure, which he appears not to have studied from nature. He died at Haarlem in 1702. The Vienna Gallery has two 'Peasant Scenes' by him, said to have been painted in 1690; the Berlin Museum one, and the Amsterdam Gallery one. In the Brussels Gallery is a 'Children's Feast,' signed and dated 1698; and the Rotterdam Museum has a 'Doctor's Visit,' signed and dated 1696. In Windsor Castle are two good 'Artists' Studios' by him. He also sometimes practised the art of engraving.

**BRAMANTE DA MILANO**. See **MILANO**.

**BRAMANTE DA URBINO**. See **LAZZARI**.

**BRAMANTINO**. See **SUARDI**.

**BRAMBILLA, GIOVANNI BATTISTA**, was a native of Piedmont, and flourished about the year 1770. He was a scholar of Cavaliere Carlo Delfino, and acquired no mean reputation as a painter of history. There are some of his works in the churches at Turin, of which the most worthy of notice is a picture of the 'Martyrdom of St. Dalmazio,' in the church dedicated to that saint.

**BRAMBINI, AMBROGIO**, was a native of Italy, and flourished about the year 1580. Among other works he engraved a large plate, entitled 'Benedizione del Pontefice nella Piazza di San Pietro.' The composition consists of a great number of figures, and it is executed in a slight style, somewhat resembling that of A. Tempesta. It is from a design of C. Duchetti, and is inscribed *Ambrosius Bram. F.*

**BRAMER, LEONARD**, was born at Delft in 1596. It is not known under whom he studied. In 1614 he started on a rambling tour, and went through France and Italy, in the latter of which he passed many years of his life. At Rome he was a member of the Colony of Dutch Artists, presided over by Elzheimer. His works were highly esteemed at Florence and at Venice, where he resided for some time. On his return to Delft he founded a Guild of St. Luke, and adorned the meeting-hall with frescoes. He also decorated the Doelen, a public edifice in Delft. The date of his death is not recorded; he was still living in 1667. He painted historical subjects of a small size, which he ornamented with vases of gold and silver, imitated with a precision bordering on servility. His pencil

is, however, light and spirited, and he was a perfect master of chiaroscuro. He also excelled in painting night-pieces with towns on fire, and caverns with the light coming from above, in the manner of Rembrandt, and this has led persons, unacquainted with the time in which he lived, to suppose he was a scholar of that master. A 'Descent from the Cross' by Bramer, in which the body of Christ was lighted by a sun's ray, after Rembrandt's manner, was formerly in the Museum of Rotterdam, but it perished in the fire. He also executed seventy-two indian-ink drawings of the 'Eulenspiegel,' and was to some small extent an engraver, three plates of his being mentioned, viz., 'Christ with Nicodemus,' a 'Musician,' and 'Still Life.' Among his best paintings may be noticed:

Delft.	<i>Town Hall.</i>	Archers.
Dresden.	<i>Gallery.</i>	Christ mocked ( <i>signed and dated 1637</i> ).
"	"	Solomon in the Temple.
"	"	Solomon and the Queen of Sheba.
Madrid.	<i>Gallery.</i>	The grief of Hecuba.
"	"	Abraham and the three Angels.
Vienna.	<i>Belvedere.</i>	Vanity.
"	"	Transitoriness.

**BRAND, CHRISTIAN HÜLFGOTT**, who was born at Frankfort-on-the-Oder in 1695, and studied under Agricola, left that town and settled, in 1720, at Vienna, where he became celebrated for his landscapes. He died at Vienna in 1756. The Belvedere has by him four pictures, landscapes with figures of cattle.

**BRAND, FRIEDRICH AUGUST**, the son of Christian Hülfgott Brand, was born at Vienna in 1735. He was a member of the Imperial Academy, and died at Vienna in 1806. He painted several historical subjects and landscapes, which are favourably spoken of by the German authors, and engraved some plates, both with the point and with the graver, in the use of which he was instructed by Schmutzer. Among others, we have the following by him:

The Breakfast; *after Torenvliet.*

A View near Nuisdorf.

View of the Garden of Schoenbrunn.

Banditti attacking a Carriage.

The Entrance to the Town of Crems.

**BRAND, JOHANN CHRISTIAN**, a German painter and engraver, was born at Vienna in 1723, and was instructed in art by his father, Christian Hülfgott Brand. He acquired great celebrity in Germany as a landscape painter, and was made professor of the Imperial Academy at Vienna in 1770. He died there in 1795. The Belvedere at Vienna has a 'Battle of Hochkirchen' by him, and six landscapes; and in the Darmstadt Gallery there is a picture of 'Fishermen on a Sea Coast.' He etched several plates of landscapes, in a spirited style, among them the following:

Eighteen of Landscapes, Heads, and Animals. 1786.

Four Landscapes, with Peasants.

Six other Landscapes, engraved in a different manner.

**BRANDARD, JOHN**, a brother of Robert Brandard was born at Birmingham in 1812. He was for many years well known as an excellent lithographic artist. He designed many hundred illustrated title-pages for music in a pretty, though weak, style. He died in 1863.

**BRANDARD, ROBERT**, a landscape engraver, was born at Birmingham in 1805. He went to London in 1824, and entered the studio of Edward Goodall, with whom, however, he remained only a year. He engraved some of the subjects for



Brockedon's 'Passes of the Alps,' Captain Batty's 'Saxony,' Turner's 'England and Wales,' and 'English Rivers,' and numerous plates for the 'Art Journal,' after Turner, Stanfield, Callcott, Herring, and others. His most important engravings on a large scale were Turner's 'Crossing the Brook,' 'The Snow-storm,' and 'The Bay of Baiæ.' He also published two volumes of etchings, chiefly landscapes, after his own designs. He occasionally exhibited small oil pictures at the British Institution, which were distinguished by a good feeling for nature and a healthy tone of colour. He died in 1862. 'Rocks at Hastings,' in water-colour, by him, is in the South Kensington Museum.

BRANDEL, PETR JAN, a Bohemian painter, was born at Prague in 1668. He was a scholar of Jan Schröter, and in four years surpassed his master. He gave proof of his ability in many pictures painted for the churches and other public edifices at Prague and Breslau. This painter is said to have possessed great readiness of invention, and had acquired an uncommon facility. He died in the greatest poverty at Kutenberg in 1735. In the Belvedere at Vienna is a picture of 'The Woman taken in Adultery,' by him.

BRANDENBERG, JOHANN, was born at Zug, in Switzerland, in 1660. He was the son of Thomas Brandenburg, a painter little known, by whom he was instructed in the art. On the death of his father he was taken under the protection of the Count of Ferrara, who took him to Mantua, where he was so struck with the fine works of Giulio Romano that he applied himself with great diligence to studying and copying them. On his return to his native country he gave convincing proof of the advantage his travels and study had been to him in several pictures he painted for the churches and convents of the different towns in Switzerland. He painted some pastoral subjects in fresco on the ceiling of the concert-room at Zurich. His historical pictures are well composed, correctly drawn, and vigorously coloured. He also painted some battle-pieces, which were much admired. He died in 1729.

BRANDES, GEORG HEINRICH, was born at Bortfeld, in Brunswick, in 1803, and learned the rudiments of painting under the guidance of F. Barthels at Brunswick. From 1823 to 1825 he attended the Academy of Munich, where he first devoted himself to historic painting under the tuition of Cornelius, but afterwards turned his attention to landscapes. On quitting the Academy he proceeded to the Tyrol. His pictures from the Bavarian mountains won him a reputation by their grandeur of disposition and effective colouring. In 1830-31 he visited Italy, and passed much of the time in Rome. On his return he settled down in Brunswick, and became a teacher of painting and design as well as gallery inspector at the Ducal Museum. In 1845, together with Neumann, he restored the old mural paintings in Brunswick Cathedral. He died at that city in 1868. The following are among his most important works:

View near Rome.

Subiaco.

The Inundation.

Landscape in the Harz Mountains during a Thunder-storm.

View near Salzburg (*in the New Pinakothek at Munich*).

BRANDI, DOMENICO, a painter of birds, animals, and landscapes, was born at Naples in 1683, and died in 1735 or 1736. He was painter to the

Viceroy of Naples. In the Madrid Gallery is a landscape with herdsmen and cattle by him; the Bordeaux Museum also has a landscape attributed to him.

BRANDI, GIACINTO, was born at Poli, near Rome, in 1623. He was first a scholar of Giovanni Giacomo Sementi, of Bologna; but he afterwards studied under Lanfranco. In the early part of his life he painted some admirable pictures in the style of that master, but from his love of pleasure and expense he was frequently obliged to finish his works in a negligent way for the sake of despatch. In his best pictures we find a grand style of composition, a firm and free handling, a fine character in his heads, and even a vigorous colour. This is not, however, the case with the majority of his pictures, which are frequently feeble in effect and incorrect in design. He was head of the Academy of St. Luke, and was made a knight of the order of Christ. His principal works at Rome are, 'The Assumption of the Virgin, with St. John the Baptist, St. Silvester, and other Saints,' painted in the vault of San Silvestro; at the principal altar of the church of Gesù e Maria al Corso, 'The Crowning of the Virgin;' the vault of the church of San Carlo al Corso, representing 'The Fall of Lucifer;' in the church of San Rocco, 'St. Roch giving the Sacrament to the Plague-stricken.' He died at Rome in 1691. The Dresden Gallery possesses by him a 'Dædalus and Icarus,' and 'Moses with the Tables of the Law,' and in the Belvedere, Vienna, is a picture of 'Paul and Anthony, the first Hermits,' by him.

BRANDMÜLLER, GEORG, an eminent Swiss painter, was born at Basle in 1661. He was the son of a member of the council, and his father possessing a collection of drawings and prints, Brandmüller evinced an early inclination for the art by copying some of them, and he was placed under the tuition of an obscure painter named Gaspar Meyer. When he was seventeen years of age he was sent to Paris, and had the advantage of studying under Le Brun, who found sufficient ability in his pupil to employ him to paint from his designs, in the works he was then engaged in at Versailles, and this he accomplished to the entire satisfaction of his master. On his return to Switzerland he was invited to the Court of Würtemberg, where he met with great encouragement. His genius was equal to the composition of grand historical subjects, which he treated with nobleness, and painted with great spirit and fire. One of his most esteemed works is a 'Descent from the Cross,' in the church of the Capuchins at Dornach. He also excelled in portrait painting, which he rendered more than usually interesting by the introduction of analogous and historical attributes. This artist is regarded in Germany as one of the ablest painters of his time, and probably would have left behind him a still more brilliant reputation if his talents had been permitted a longer career, but he died when still young in 1690.

BRANDT, —, a native of the Hague, who flourished about 1683, was a pupil of G. Netscher, and showed great talent in the manner of his master, but died at his birthplace in the flower of his age.

BRANDT, ALBERTUS JONAS, born at Amsterdam in 1788, was a scholar of J. E. Morel, after whose death, in 1808, he passed two years with G. van Os. He painted dead game, fruit, and flowers. His works are deservedly esteemed. He died at Amsterdam in 1821.

BRANDT, R., a German engraver, flourished about the year 1660. His name is affixed to a middling-sized upright plate, from his own design, representing 'The Virgin and Infant Christ, with St. Joseph and an Angel.' It is etched in a style resembling that of Benedetto Castiglione, but the drawing is incorrect.

BRANSTON, ALLEN ROBERT, the son of a copper-plate engraver, was born at Lynn in 1778. When he was of age he went to London, and took lessons in wood-engraving, in which he quickly rivalled the best artists of the day. He illustrated Bloomfield's 'Wild Flowers,' published in 1806, a 'History of England,' published by Scholey, and other works. His best engraving is 'The Cave of Despair' in Savage's 'Hints on Decorative Printing.' He died in London in 1827.

BRANWHITE, CHARLES, who was born in 1818, was a native of Bristol, and a pupil of his father, a miniature painter. He formed a friendship with William Müller, with whom he studied, and by whose style he was much influenced. He frequently exhibited at the Society of Painters in Water-Colours, of which—at his death, which occurred in 1880—he had been a member for some years. His works are chiefly landscapes.

The Environs of an Ancient Garden. } Received prizes  
1852. } from Glasgow  
A Frozen Ferry, 1853. } Art Union.  
Ferry on the Thames (London Univ. Esch. 1862).

BRASCASSAT, JACQUES RAYMOND, was born at Bordeaux in 1805. He studied under Richard and Hersent. The Duchess de Berry presented him with £1000, to enable him to pass five years in Italy. In 1830 he turned his attention to animal painting, following the style of Paul Potter. He gained in 1828 a second class medal, and a first class in 1831; he was also made a Chevalier of the Légion d'Honneur in 1837, and became a member of the Institute in 1846. He died in Paris in 1867. The Louvre possesses a 'Bull' by him, signed and dated 1842, and a 'Landscape with Animals' of the year 1845; and three Landscapes are in the Bordeaux Museum.

BRASCH, M., was a genre painter who lived in the first half of the 18th century. He was at one time a pupil of Peter Horemans in Munich, but lived subsequently at Augsburg. He painted hunting scenes and conversation pictures; the latter in the manner of Horemans.

BRASSAUW, MELCHIOR, a native of Antwerp, flourished in the eighteenth century. A picture of 'The Prodigal Son,' in the Amsterdam Gallery, bears his signature.

BRAUN, ADAM JOHANN, was born at Vienna in 1750, and was from 1789 a member of the Academy of Arts of his native city. He painted genre pictures in the style of Gerard Dou and Mieris; as well as portraits, among others that of a 'Lady at the Work-table,' (signed and dated 1785,) which is in the Belvedere at Vienna. He was also a clever restorer of paintings. He died at Vienna in 1827.

BRAUN, ANNA MARIA. See PFRÜNDT.

BRAUN, AUGUSTIN, (or BRUN,) was a painter and engraver who was born at Cologne about 1570, and died later than 1627. Of his works there are mentioned:

PAINTINGS.

Cologne. *Wallraf Mus.* The Martyrdom of St. Febronia.  
„ *Ch. of S. George.* Seven Pictures from the Passion.

Cologne. *St. Mary in } Seven Pictures from the Life  
Capitol. } of St. Martin.  
Dresden. Gallery. } Scenes from the Life of the  
Virgin—and of Christ*

ENGRAVINGS.

37 Scenes from the Life of the Virgin Mary; after *Albrecht Dürer and others.*  
St. Peter in a Ship with the Keys. 1596.  
A Memorial in form of an Altar. 1595.

BRAUN, BARTHÉLEMY, a French historical painter, was a native of Lorraine. He was working at Nancy in 1583, and became painter in ordinary to the Duke of Lorraine.

BRAUN, CASPER, who was born in 1807 at Aschaffenburg, first studied painting in the Munich Academy, and then turned his attention to wood-engraving, in which he received instruction from Brevières in Paris and Dessauer in Munich: and in this branch of art he was very successful. He died in 1877.

BRAUNGART, J., a painter of landscapes and architecture, was born at Rottenacker, in Upper Swabia, in 1803, and died in 1849 at Esslingen. He has left some elegant productions, including views of the Frauenkirche at Esslingen and landscapes in the Tyrol.


BRAUWER. See BROUWER.

BRAUWERE, DE. See DE BRAUWERE, also BROUWER.

BRAY. See DE BRAY.

BREA, LODOVICO, a native of Nice, flourished about 1500. There are some of his works still to be seen in the churches in Genoa and the neighbourhood, which have remained nearly as fresh as when they were first painted. In Sant' Agostino is one of his best works, representing 'The Murder of the Innocents,' and a 'Coronation of the Virgin' (1513) is in Santa Maria di Castello. His pictures are generally signed with his name, and are dated from 1483 to 1513. According to Soprani, his works are well composed for the time, and his figures tolerably drawn and gracefully turned. His talent was chiefly confined to small pictures. He was influenced by the style of Perugino.

BRÈBES, J. B., was a French engraver, who executed in a neat style some plates after the designs of Ant. Desgodetz for the work entitled 'Les Edifices de Rome,' which was published in 1682. He also engraved some plates after Sébastien Bourdon, and other painters, but they are very indifferent.

BRÉBIETTE, PIERRE, a French painter and engraver, was born at Mantes in 1596. He studied under Lallemand, in his youth travelled in Italy, became painter to the king in 1637, and died in Paris between the years 1638 and 1650. He is said to have been a painter of some celebrity, but his works in painting are now unknown. Among other works he engraved several plates from his own designs, which are composed in a very agreeable style, and etched in a spirited and masterly manner. He marked his prints with the letters *PB* enclosed within a heart thus . The following are his principal works:

SUBJECTS FROM HIS OWN DESIGNS.

Pierre Brébiette, Calcographus, in a Border, with two Angels.  
François Quesnel, Pictor, with two figures of Painting and Fame.  
A set of various subjects; inscribed *Opera diversa a Peter Brebiette inventa.* 1638.

The Nativity.  
 The Adoration of the Magi; an unfinished plate.  
 The Virgin Mary kneeling before the Infant Saviour, with two Angels.  
 The Virgin, with the Infant Jesus sleeping.  
 The Virgin, with the Infant crowned.  
 Several Saints kneeling before the Virgin.  
 The Conversion of St. Paul.  
 The Martyrdom of St. Catharine.  
 The Martyrdom of St. Sebastian.  
 The Combat of the Lapithæ; a frieze.  
 The Death of the Children of Niobe; a frieze. 1625.  
 Thetis at her Toilet; a frieze.  
 Sacrifice to Ceres; a frieze.  
 Orpheus surrounded by Animals.  
 Four oval plates of the Seasons.  
 Ten friezes, of Bacchanalian subjects.  
 Twelve friezes, of ditto; after various masters.  
 Four friezes, of Marine Gods.

## SUBJECTS AFTER VARIOUS MASTERS.

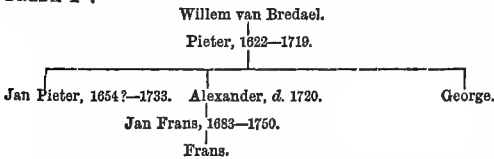
The Holy Family, with St. John; after Raphael.  
 The Holy Family, with St. John; after Andrea del Sarto.  
 The Martyrdom of St. George; after Paolo Veronese.  
 Paradise; after Palma; a grand composition, in two sheets; fine.

**BRÈCE, JEAN MARIE DE**, a French historical and portrait painter, was born at Brèce about 1502. This very skilful artist, who was likewise an engraver, flourished in Paris in 1530, and was employed at the Carmelite convent of Brèce in 1534.

**BRECKELENKAMP (BRECKLINKAM, &c.)**. See BREKELENKAM.

**BREDA, CARL FREDRIK VON**, painter to the Swedish Court, was born at Stockholm in 1759. He was a pupil of Reynolds, and distinguished himself especially in portrait painting, on account of which he obtained the soubriquet of 'the Van Dyck of Sweden.' He obtained much praise for his 'Four Presidents at the Reichstag of 1810,' and the portrait of Lagerbring, at the Ritterhaus in Stockholm. His 'Belisarius' is another of his best paintings. He died in 1818. His son **JOHAN FREDRIK BREDA**, born in London in 1788, died at Stockholm in 1835, was also a painter.

**BREDAEL**. The following table shows the relationships of the various members of this family of artists. According to Kramm, the form **BREDA** is an error, but a picture in the Amsterdam Gallery, ascribed to Jan Frans van Bredael, is signed **I BREDA F**:



**BREDAEL, ALEXANDER VAN**, (not **BREDA**,) was a native of Antwerp, who painted Italian views, fairs, and markets with figures and cattle, which were held in some estimation at his time. He died in 1720. A 'Fête in Antwerp' signed **ALEXANDER VAN BREDAEL. F.** is in the Lille Gallery.

**BREDAEL, JAN FRANS VAN**, (not **BREDA**,) the son of Alexander van Bredael, was born at Antwerp in 1683, and was instructed in art by his father. He attached himself to study and copy the works of Philips Wouwerman and Jan Brueghel, and was the most successful of the imitators of the former. He visited England with Rysbrack the sculptor. His pictures became in vogue, and after a residence of a few years he returned to Flanders amply remunerated for his labours. In 1726 he was made

director of the Academy of St. Luke at Antwerp. When Louis XV. made his entry into Antwerp in 1746, he was pleased with the works of this artist, and ordered four of them to be purchased for him; and the example was followed by many of the attendant courtiers, who liberally paid for all the pictures he could finish. The works of Bredael have little claim to originality, being entirely composed and painted in undisguised imitation of Wouwerman; but he never came near his model, either in the purity of his colour or the exquisite touch of his pencil. His skies and distances are as blue as the admirers of gaudiness can wish them. The Dresden Gallery has two works by him—a 'Horseman having his Steed shod,' and a 'Hawking Party;' a 'Military Camp' by him is in the Louvre, and a 'View of a Village' is in the Amsterdam Gallery. He died at Antwerp in 1750.

**BREDAEL, PIETER VAN**, was born at Antwerp in 1622, and entered the Guild in 1650. It is not said under whom he learned the art, but he imitated the works of Jan Brueghel, in whose style he painted small landscapes, with figures neatly touched and well coloured. He passed some time in Spain, where his pictures were much admired. From the objects he introduced into his landscapes, it is very probable he had been in Italy, as they represent the ruins of architecture in the environs of Rome. He died at Antwerp in 1719. The four works attributed to him in the Vienna Gallery are stated to be by another painter. Two Italian landscapes with figures by him are in the Academy at Bruges, and one is in the Hague Gallery.

**BRÉE, MATTHEUS IGNATIUS VAN**, born at Antwerp in 1773, was instructed by Regemorter; he afterwards went to Paris, and after having obtained by a 'Cato in Utica' the second prize for Rome, he went to that city in 1797—returning to his native country in 1804. He painted numerous historical pictures, some of which are of large dimensions, and obtained a high reputation in Flanders. His conceptions are frequently poetical, and his compositions graceful, delineated with a light, free, and spirited pencil; but his colouring is rather too florid in some instances. He was first professor at the Academy of Fine Arts at Antwerp, and member of several other scientific institutions. Among his most important works are 'The Patriotism of the Burgomaster Van der Werft,' in the Town-Hall at Leyden, and 'The Death of Rubens,' in the Museum at Antwerp. He brought forward some of the most eminent of the later Flemish painters, among whom are Wappers, De Keyser, F. de Braekeleer, and others of whom their country is justly proud. Van Brée died at Antwerp in 1839.

**BRÉE, PHILIPPUS JACOBUS VAN**, scholar of his brother Mattheas, was born at Antwerp in 1786. He studied at Antwerp, in Paris (where he became a scholar of Girodet), and at Rome; and also visited Germany and England. He employed himself on historical, fancy, and architectural subjects. Of the last, the Belgian Government purchased his 'View of the Interior of the Church of St. Peter at Rome,' and presented him with a gold medal in addition to the price. He was made conservator of the Museum at Brussels, where he died in 1871.

**BREEMBERG**. See **BREENBERGH**.

**BREEN, GIBBERT, or CLAES, VAN**, a Dutch engraver, flourished about the year 1600. His plates

are executed entirely with the graver, in a neat manner, resembling the style of Jacob de Gheyn, but inferior in every respect, though not without considerable merit. We have the following plates by him :

The Portrait of James I., with the Queen and Prince of Wales.

Six, of subjects from the Lives of young Libertines; *C. V. Breen f.*

A Woman carrying a Basket of Eggs to Market, with a Man with a Basket of Fowls; *after Claus Cock.*

A Man and Woman walking, followed by a figure of Envy; *after the same.*

An Ass that is washed recompenses the trouble by kicking and biting; *C. van Mander pins. G. v. Breen sc.*

Two young married Persons dissipating their Dower; *the same.*

The Companion, representing them reduced to Misery; *the same.*

A Concert; *after Sbrassen.*

**BREENBERGH, BARTHOLOMEUS,** (OR **BREEMBERG,**) an eminent Dutch painter, who was known in France and Italy by the name of **BARTOLOMÉ**, was born at Utrecht about 1620. The name of his instructor has not been recorded, but he studied the works of Poelenburg with great assiduity, and he was ranked among the most promising artists of his country before his departure for Italy, where he lived the greatest part of his life. The environs of Rome are so many living pictures for the contemplation of the artist; and the beautiful sites of Albano, Frascati, and Tivoli are naturally the haunts of the intelligent landscape painter. This delightful scenery furnished the subjects of his pictures, which he decorated with figures, generally representing some subject of Bible history. There is an elevated style in the arrangement of his works, and he seems to have inhaled the taste of Italy with the atmosphere he breathed. In some of his works he imitated Titian and the Carracci. His pictures have nothing of the characteristic vulgarity of his country. His best works are small; when he attempted a larger scale he was less successful. There is great suavity in his colouring, and his pencil is exquisite and delicate. He was still living in 1663. Of his works, which are seen in many European galleries, we may notice three Landscapes with Ruins, in the Dulwich Gallery; six landscapes (some with subjects introduced) in the Louvre; a 'Monk praying' in the Munich Gallery; a 'Landscape with Ruins and Cattle' at Vienna; and 'Joseph selling Bread during the Famine in Egypt' (signed and dated 1644) in the Dresden Gallery—a good example of his historical pictures. Breenbergh also etched several plates from his own designs with great spirit and intelligence; they are highly esteemed, and good impressions of them are now scarce. He usually marked his plates with the initials of his name, with an *F.* for *fecit*, thus, *B. B. F.* One of his plates is marked with the cipher **B**. We have by him :

Twenty-four of Landscapes, with Ruins, Figures, and Animals; inscribed *Verschieden verfallen Gebouwen*, with his portrait.

Another set of twelve; entitled *Antiquities of Rome.*

A Landscape; marked with the above-mentioned cipher. Joseph delivering Corn in Egypt; inscribed *Erat James*, &c.; *B. B. F.*

The Martyrdom of St. Laurence; same mark.

**BREGEON, ANGELICA**, an ingenious lady, was, according to Basan, the wife of Jean Baptiste Tillart, a French engraver. She executed some 180

plates with the point and graver, among which is a print representing a youth drawing, after Carle van Loo.

**BREKELENKAM, QUIRYN,** (OR **BREKLINKAM**, NOT **BREKELENCAMP**, NOR **BRECKELENCAMP**;) a Dutch painter, was born probably at Swammerdam, near Leyden. He was a scholar of Gerard Dou, though he did not attach himself to the high finishing of that master, but adopted a style formed on a mixture of the manner of Dou with that of Rembrandt. He was established at Leyden in 1648, in which year he was received into the Guild of St. Luke, and in that city he spent the remainder of his life. He had two wives and nine children. His signed works extend from 1653 to 1669. His pictures represent the interior of Dutch cottages, with figures. There is a very natural expression in the airs of his heads, his touch is light and spirited, and he was well acquainted with the principles of chiaroscuro. His works are found in the choicest collections in Holland, and are held in considerable estimation in this country. The following are some of his principal works :

Amsterdam.	<i>Museum.</i>	Interior.	
"	"	The Fire Corner.	1664.
"	"	The Mouse-trap.	1668.
"	<i>Six Coll.</i>	The Three Ages.	
Augsburg.	<i>Gallery.</i>	The Coppersmith.	1654.
Berlin.	<i>Gallery.</i>	The Vegetable-seller.	1661.
Brunswick.	<i>Gallery.</i>	Old Woman with Vegetables; and others.	
Paris.	<i>Louvre.</i>	A Monk writing.	
"	"	The Consultation.	
Petersburg.	<i>Hermitage.</i>	A Hermit.	1660.
"	"	The Disappointed Drinker.	

**BREMENDEN, DANIEL VAN**, who flourished at the Hague in the first half of the 17th century, was a Dutch engraver of little note. He worked with the graver in a neat but tasteless style. There is a small plate by him of 'Ladies and Gentlemen at an Entertainment,' after De Vlieger; besides some plates after A. van der Venne, and some portraits.

**BREMOND, JEAN FRANÇOIS**, a pupil of Ingres and Couder, was born in Paris in 1807. He produced some excellent portraits as well as historical pictures. His death occurred in Paris in 1868. Among his paintings are :

- Portrait of his Daughter.
- St. Francis of Assisi.
- St. Catharine of Alexandria.
- The Entry of Christ into Jerusalem.
- Susannah in the Bath.

**BRENDEL, HEINRICH ALBERT**, who was born at Berlin in 1827, studied in the academy of his native city, and under Wilhelm Krause. In 1851 he went to Paris, and studied under Couture and Palizzi; thence to Italy, and home to Berlin in 1853, completing his studies under Steffek. For the next ten years he resided principally in Paris, and worked in the summer months at Barbison, in the forest of Fontainebleau, which was also the scene of the labours of Millet, Rousseau, Diaz, Troyon, and other artists; and he continued, till 1869, to visit Barbison in the summer, after he removed in 1865 to Berlin for the winter. In 1868 he was made a member of the Berlin Academy, and in 1875 became Professor at the Art School of Weimar. He died in 1878. His first works were sea-pieces, but he afterwards devoted himself to animal painting (more especially horses and sheep), in which he was very successful. He received medals at various exhibitions at Paris, Berlin, Munich, Vienna, and Nantes.

Berlin. *Gallery.* Return to the Village.  
Paris. *Luxembourg.* Sheepfold at Barbison (*exhibited at the Salon in 1863*).

BRENET, NICOLAS GUY, a French historical painter, the son of Guy Brenet, an engraver, was born in Paris in 1728. He was admitted into the Academy in 1763, and became an Academician in 1769, on which occasion he presented his picture of 'Theseus finding the arms of his father Ægeus,' which, together with his 'Generosity of Bayard,' is now in the Louvre. There are likewise some paintings by him at Versailles. He also etched two plates, which are now very rare. Brenet was one of the first masters of Baron Gérard and of Taunay: he was nominated assistant-professor in the Academy in 1773, and professor in 1778. He died in Paris in 1792.

BRENNAN, MICHAEL G., who was born at Sligo, studied in the schools of the Royal Dublin Society and of the Hibernian Society, and subsequently in Italy. He exhibited for some years at the Royal Academy. He died in 1871 in Algiers. In the Dublin Gallery are two views at Capri by him.

BRENTANA, SIMONE, was born at Venice in 1656, but resided principally at Verona. He formed his style by an assiduous study of the works of Tintoretto, whose bold and vigorous manner he preferred to more finished and laboured productions. To the fire of Tintoretto he added something of the dignity of the Roman school. Few of his pictures are in private collections, as he was chiefly employed by the sovereigns of his time, and for the churches. One of his finest pictures is 'The Martyrdom of St. Sebastian, who is crowned by an Angel,' in the church dedicated to that saint.

BRENTEL, FRIEDRICH, a German engraver and miniature painter, was born at Laugingen in 1580, and became a citizen of Strassburg in 1601. His principal work is a set of plates for 'The Funeral of Charles III., Duke of Lorraine,' published at Nancy about 1610. They are from the designs of Claude de La Ruelle and Jean La Hire, and are etched in a slight, spirited manner. Other noticeable plates of his are a 'View of the large Hall at Stuttgart' (1619), and 'John Frederick I., Elector of Saxony' (1609). He died at Strassburg in 1651. The prints of Brentel are etched with a very light point; and his monogram is found on a series of landscapes ornamented with historical subjects and rich borders, and bearing the dates 1617 and 1619. There are proofs of these borders without the landscapes and figures.

BRESCIA, GIOVANNI ANTONIO DA, was an engraver of the 15th and 16th centuries, and is said to have been a brother of Giovanni Maria da Brescia. It is probable that he learned engraving in the school of Andrea Mantegna, as his plates are executed precisely in the style of that artist, though they are neater and more finished. He wanted, however, his instructor's correctness of drawing. His attempt to imitate Albrecht Dürer was without success. He engraved thirty-seven plates, which he signed with the cipher

Φ. A. B

The following are the most important:

The Virgin suckling the Infant Jesus; *Jo. An. Br.*

The Virgin adoring the Infant, St. Joseph sleeping; *same mark.*

The Scourging of Christ; *Jo. Anton. Brixian.* 1503.

There are second impressions of this plate; dated 1509.

Hercules and Antæus; *Jo. An. Br.*

Hercules strangling the Lion; inscribed *D. Herc. invicto.* A naked Woman and Child, with a Satyr playing on a Pipe; marked 1507; *Jo. An. Br.*

A white Horse, the same as that engraved by Albrecht Dürer; *I. A. Brix.* 1505.

A grotesque; below, a Satyr and a Woman; inscribed, *Victoria Augusta; Jo. An.*

A Holy Family, with SS. Elisabeth and John; *after Mantegna.*

An Entombment; *copy after the same.*

Mary with Saints; *after Raphael.*

BRESCIA, Fra GIOVANNI MARIA DA, was born at Brescia in the latter part of the 15th century. He was brought up a goldsmith, a profession at that time connected with the arts; and, after studying painting and engraving for some time, he became a monk of the order of the Carmelites at Brescia, and painted several pictures for the church of his monastery, and in the cloister some fresco works, representing subjects from the history of Elijah and Elisha. He also engraved some plates, which are executed in a manner that appears to be a feeble mixture of the style of Marc-Antonio and Andrea Mantegna. We have by him the following plates:

The Virgin and Infant Jesus, the Virgin holding a Book.

The Virgin and Infant in the Clouds; a circular plate, with a Latin dedication and his name; *Fr. Jo. Ma. Brix. Carmelita dicavit.* M.D.II.

St. Gregory resuscitating a Youth; inscribed *opus Fr. Jo. Mariae Brixensis or. Carmelitarum.* M.CCCC.II.

The History of the Emperor Trajan; on a Balcony at the upper part of the plate is seen the Pope, and the words *Divus Gregorius*; and at the top *opus Fr. is Jo. Maria Brixensis or. Carmelitarum.* M.CCCC.II.

Three Monks of the Order of the Carmelites. 1512.

BRESCIA, LEONARDO, was, according to Barotti, a native of Ferrara, and flourished about the year 1530. There are many of his pictures in the churches and convents of that city, the most esteemed of which are 'The Assumption of the Virgin,' in the church of Il Gesù; 'The Annunciation,' in the Madonna del buon Amore; and 'The Resurrection,' in Santa Monica. It is supposed that he died in 1598. Artists of the name of Brescia are very numerous; there are thirty so named in Zani.

BRESCIANINI DA SIENA. See PUCCINELLI.

BRESCIANINO DELLE BATTAGLIE, IL. See MONTI, GIOV. GIAC.

BRESCIANO, GIOVITA, called BRESCIANINO, is said by Cozzando to have been a native of Brescia, and a scholar of Lattanzio Gambarà. He was a reputable historical painter, both in oil and in fresco. He flourished about the year 1580.

BRESCIANO, GIR. See SAVOLDO, also MUZIANO.

BRESCIANO, PIETRO. See AVOGADRO.

BRESCIANO, VINC. See FOPPA.

BRESSANO, GIR. See MUZIANO.

BRETEUIL, JACQUES LAURE, Comte de, a French nobleman, was a great amateur of the arts, who, according to Basan, between 1730 and 1750, etched several plates after Berchem and other masters.

BRETHERTON, CHARLES, the son of James Bretherton, was born about the year 1760. At an early age he gave proof of the most promising talents as a designer and engraver. He executed several plates of portraits for Walpole's 'Anecdotes,' as well as views and landscapes, which possess great merit; and he produced some charming drawings of his own composition, one of which, representing 'Kate of Aberdeen,' was engraved by Tomkins. He died at an early age in 1783.

**BRETHERTON, JAMES**, an English engraver, distinguished himself by several etchings and plates in aquatint, from the designs of H. W. Bunbury, and other masters, as well as from his own compositions. His works are dated from 1770 till 1790.

**BRETON, FRANÇOIS PIERRE HIPPOLYTE ERNEST**, a French artist and archaeologist, was born in Paris in 1812. He studied under Regnier, Watelet, and Champin, and exhibited some landscapes at the Salon. He contributed to Gailhabaud's 'Monuments anciens et modernes,' and in 1843 published 'Monuments de tous les Peuples.' His latest works were 'Pompeia,' 1855; 'Athènes,' 1861; and 'L'Alhambra,' 1873. He died in Paris in 1875.

**BRETSCHNEIDER, ANDREAS**, a German engraver, etcher, and designer, was born at Leipsic about 1578, and was working there up to 1640. Among his best engravings may be cited:

A Nobleman in Spanish clothing.

Christ on the Cross. 1601.

Gustavus Adolphus on horseback.

Eleven views of the Festivities at Dessau in 1614.

Thirty woodcuts of Biblical Representations.

**BRETSCHNEIDER, JOHANN MICHAEL**, who was born at Aussig, in Bohemia, worked at Prague in the early part of the eighteenth century. A 'Musical Entertainment' by him is in the Pinakothek at Munich.

**BRETT, JOSEPH WILLIAM**, the son of a clergyman, was born in 1816. He was one of the competitors for the decoration of the Houses of Parliament, and sent in a cartoon of 'King Richard forgiving the Soldier who shot him,' which was unsuccessful. He died by his own hand at Chelsea in 1848.

**BREU, JÖRG** (or **BREW**, or **PREW**),—who flourished at Augsburg from about 1512 to 1530, and died there in 1536,—was a painter and draughtsman on wood, whose style was influenced by Hans Burckmair. A Madonna and Child by him (formerly wrongly ascribed to Burckmair) is in the Berlin Gallery; it is signed with his monogram, and bears the date 1512; and the 'Battle of Zama,' by him, is in the Pinakothek at Munich.

**BREUGHEL**. See **BRUEGHEL**.

**BREUIL**. See **DUBREUIL**.

**BREUKELAAR, HENDRIK**, a Dutch artist of great promise, was born at Amsterdam in 1809, and was instructed by C. and J. A. Kruseman. He painted the picture of 'Van Speyk at the tomb of De Ruyter,' and others, which gained him the applause of his countrymen. His works are not numerous, owing to his early death, which occurred in 1839.

**BRÉVIÈRE, LOUIS HENRI**, born at Forges-les-Eaux in 1797, was a French wood-engraver, to whom is due the honour of having revived the art of wood-engraving, which had been neglected in France since the 17th century. His works number about 3000, and among them may be especially noticed the Palais de Gaillon, the arch of the Gros-Horloge at Rouen, and his engravings from the designs of Chenavard, Grandville, Meissonier, Descamps, Fragonard, Girardet, Français, Tony Johannot, Raffet, Deveria, Gavarni, Gustave Doré, Bertall, and others. He died at Hyères in 1869.

**BREW**. See **BREU**.

**BREYDEL, FRANS**, was born at Antwerp in 1679, and was instructed by Rysbraek, the landscape painter. He painted conversations and gallant assemblies, and also portraits of a small size, agree-

ably coloured and neatly touched. He passed a great part of his life at the court of Hesse-Cassel, where his works were much esteemed. He also visited England. He died at Antwerp in 1750. The Dresden Gallery has two signed works by him.

**BREYDEL, KAREL**, called 'Cavalier Breydel,' was a brother of Frans Breydel, and was born at Antwerp in 1677. He was also a scholar of Rysbraek, under whose instruction he remained three years. He afterwards went to Italy, and on his return painted at Nuremberg, Frankfort, Cassel, Antwerp, and Brussels, executing a number of landscapes, and views of the Rhine, in the manner of Griffier. He is more reputed as a painter of battles and attacks of cavalry, which are ingeniously composed, and painted with spirit, after the manner of Van der Meulen. The Museum of Brussels has two 'Cavalry Skirmishes' by him, and the Uffizi, Florence, two small landscapes, and the Cassel Gallery a 'Paradise' and a landscape. He died at Ghent in 1744.

**BRIARD, GABRIEL**, was a landscape and portrait painter of some grace and facility of hand, the master of Demarne, and the father of Mme. Le Brun. He visited Italy in 1749, became an Academician in 1768, and died in 1777.

**BRICART, CLAUDE**, a French engraver, who flourished about 1730. He executed several plates after J. B. Santerre and others.

**BRICCIO**. See **BRIZZI**.

**BRIDELL, FREDERICK LEE**, was born at Southampton in 1831. He very early showed a talent for painting, and at the age of fifteen began life in his native town as a portrait painter. Some of his works attracted the notice of a picture-dealer, who first employed him to reproduce portraits, and then sent him to Munich and other continental cities to copy the works of the great masters. On his return to England he sent, in 1851, a picture, 'A Bit of Berkshire,' to the exhibition of the Royal Academy. This was followed by 'Mountains of the Tyrol' in 1856. Soon afterwards he went to Rome, where he married in 1858 the daughter of Mr. W. J. Fox, at that time member for Oldham, a lady of much artistic talent. In the following year he exhibited his finest work, 'The Coliseum by Moonlight,' which was afterwards included in the International Exhibition of 1862. His other important paintings were 'The Temple of Love,' from Spenser's 'Faerie Queene,' and 'Sunset on the Atlantic.' He worked with too much energy, and died of consumption in 1863. After his death forty of his best paintings were sold at Christie's, some of them realising £1000 each.

**BRIDGFORD, THOMAS**, an Irish portrait and subject painter, was born at Dublin in 1812. He studied and for a short time painted portraits in London, and for many years exhibited portraits and figure subjects at the Royal Academy (W. Mulready, R.A., and A. Cooper, R.A., in 1842). In 1844 he returned and settled at Dublin, where he became a member of the Hibernian Academy. He died on the 21st November, 1878. Amongst his works are:

The Arrest of Sir H. Slingsby.

An Irish Wake.

The Deserter.

Golden Moments.

Passing Shadows.

**BRIGGS, HENRY PERRONET**, was born at Walworth in 1792, or 1791. He was related to the wife

of John Opie, and, possibly through his influence, entered the Academy Schools at an early age. In 1814 he exhibited his first portrait at the Academy. Four years later he attempted an historical picture, 'Lord Wake setting fire to his Castle to prevent a visit from Henry VIII.' and soon afterwards 'Othello relating his Adventures.' In 1826 he exhibited 'The First Conference between the Spaniards and Peruvians, 1531,' and in 1827, 'Juliet and her Nurse,' both of which are now in the National Gallery. He was elected an Associate of the Academy in 1825, and was made an Academician in 1832. Henceforth his talent was so much in demand for portraiture that, against his own wishes, he abandoned historical painting in favour of that more lucrative art. One of his finest works is 'Lord Eldon receiving the Degree of D.C.L. at Oxford.' He died in London in 1844. His picture of 'George III. presenting the sword to Earl Howe, on board the "Queen Charlotte," 1794,' painted in 1827, is now in Greenwich Hospital.

BRIGHT, HENRY, was born at Saxmundham, Suffolk, in 1814. He was at first apprenticed to a chemist at Woodbridge, and afterwards became dispenser in the Norfolk and Norwich Hospital. Here, having fallen in with John Bernay Crome, Cotman, and others of the Norwich School, he threw up his appointment, and entering on art as a profession, went to London, where he was soon after elected a member of the New Society (now called the Institute) of Water-Colour Painters, and became acquainted with some of the then leading artists—Stanfield, David Cox, Prout—and other celebrated men. He painted in oil as well as water-colours, exhibiting in the former medium for the first time at the Royal Academy in 1845. His pictures display great breadth and richness of colour, especially those depicting the banks of rivers. His snow scenes, of which he executed several, are very carefully painted. He died at Ipswich in 1873.

BRIGSTOCKE, THOMAS, first studied in Sass's studio, then in the Royal Academy Schools, and under H. P. Briggs, and subsequently under J. P. Knight. He also studied at Paris, Florence, Rome, and Naples, during eight years. He exhibited his first picture, 'Alnaschar, the Barber's fifth Brother,' at the Royal Academy in 1842. Five years later he went to Egypt with a letter of introduction to Mohammed Ali Pasha, by whom he was kindly received, and well employed in painting portraits of himself and his family. There Brigstocke spent sixteen months painting chiefly at the Palace of Shoubra, on the Nile, near Cairo, and at Ras el Tin, Alexandria. His chief portraits are :

General Sir Wm. Nott,	<i>in the Town Hall of Calcutta.</i>
" " "	<i>in the Town Hall of Carmarthen.</i>
" " "	<i>in the Oriental Club, London.</i>
Mohammed Ali,	<i>in the Palace of the Citadel, Cairo.</i>
" "	<i>in the Palace of Ras el Tin.</i>
" "	<i>in the Oriental Club, London.</i>
Cardinal Wiseman,	<i>in St. Cuthbert's, near Durham.</i>
General Sir J. Outram,	<i>in the Oriental Club, London.</i>
Sir Hy. Holland, M.D.	

He also painted an historical picture, entitled the 'Prayer for Victory.' All the above pictures were exhibited at the Royal Academy. Brigstocke died in 1881, aged seventy-two.

BRIL, MATTHYS, (or BRILL,) was born at Antwerp in 1550. It is not known under whom he studied, but he went to Italy during the pontificate of Gregory XIII., by whom he was employed

in the Vatican, where he painted in fresco several landscapes, and had a pension settled on him by that pontiff. He would probably have reached a high rank in the list of landscape painters, but he died in the prime of life at Rome about 1580. Authorities differ with regard to the date of his birth and death. The Louvre has two 'Stag Hunts' by him, and the Dresden Gallery has also two landscapes with subjects.

BRIL, PAULUS, (or BRILL,) the younger brother of Matthys Bril, was born at Antwerp in 1556. He was first instructed in the art by Damiaen Oortelman, and was himself employed in painting the tops of harpsichords, which were usually so ornamented at that period. The fame which his brother had acquired in Italy inspired him with the emulation of equalling him in reputation; and he thought the most probable means of success was to imitate his example, and to follow him to Italy. Passing through France, he was under the necessity of stopping at Lyons to recruit his exhausted finances by the exercise of his talent, and having succeeded, he at length reached Rome, and placed himself under the instruction of his brother. But his best studies were made from the landscapes of Titian, some of which he had an opportunity of copying, and he began to distinguish himself by a style which, though founded on the great principles of that master, was sufficiently original to be considered as his own. For some time he assisted his brother in his works in the Vatican, and on the death of that artist, the pension of the Pope was continued to Paulus; and, according to Baglioni, on the succession of Sixtus V. he was engaged in some considerable works in the Sistine Chapel, in Santa Maria Maggiore, and in the Scala Santa in San Giovanni in Laterano. He was not less patronized by Pope Clement VIII., by whose direction he painted his prodigious work in the Sala Clementina, a landscape of grand scenery, sixty-eight feet wide, in which is introduced the subject of St. Clement, with an anchor fastened to his neck, thrown into the sea. He also painted easel pictures of landscapes, some of which Annibale Carracci occasionally embellished with his admirable figures. Bril died at Rome in 1626. The following are some of his best paintings :

Amsterdam.	<i>Gallery.</i>	The Ruins.
Antwerp	"	The Prodigal Son.
Berlin.	"	Landscapes ( <i>four</i> ).
Dresden.	"	Landscapes ( <i>two</i> ).
Florence.	<i>Uffizi.</i>	A Sea-piece.
"	"	Landscapes ( <i>nine</i> ).
"	<i>Pitti Pal.</i>	Landscapes ( <i>two</i> ).
Madrid	<i>Gallery.</i>	Landscapes ( <i>four</i> ).
Munich.	<i>Gallery.</i>	Landscapes ( <i>two</i> ).
Paris.	<i>Louvre.</i>	Landscapes ( <i>eight</i> ).
Petersburg.	<i>Hermitage.</i>	Landscapes ( <i>two</i> ).
Rome.	<i>Palaces.</i>	Landscapes.

Paulus Bril etched several landscapes in a masterly and spirited style, four of which are in the set published by his scholar Nieulandt. We have by him the following prints :

Four Landscapes in the set published by *Nieulandt*.  
Two Landscapes; marked *Paulus Bril, inv. et fec., &c.*  
A View in the Campagna, with Ruins; *P. Bril fec.* 1590.

Another View in the same; with the companion.

BRILLON, —, was a native of France, and, according to Basan, engraved several plates after Watteau and other French painters.

BRINCKMANN, PHILIPP HIERONYMUS, (or BRINKMAN,) a German painter and engraver, was born at

Spirens in 1709. He was a pupil of J. G. Dathan. His favourite subjects were landscapes, but he also painted historical subjects and portraits; in some of the latter he imitated the force and colouring of Rembrandt. He was painter to the Court, and keeper of the Gallery at Mannheim, where he died in 1761. In the Stadel at Frankfurt is a 'Swiss Landscape' signed P. H. BRINCKMANN FECIT, 1745. He etched some plates in a picturesque and spirited style. The following are his principal prints:

- Philipp Hieronymus Brinkman; *se ipse fec.*
- David with the Head of Goliath. 1741.
- The Death of Pyramus.
- The Repose in Egypt; *Rembrandt inv.; Brinkman fec.*
- The Resurrection of Lazarus; *Brinkman fec.*
- Mary Magdalene at the Feet of our Saviour.
- Christ and the Samaritan Woman.
- The Presentation in the Temple; *P. J. Brinkman inv. et fec.*
- Six pleasing Landscapes; *Ph. Brink. del. et fec.*

BRION, GUSTAVE, was born at Rothau in the department of the Vosges in 1824, and in 1841 entered at Strassburg the studio of Gabriel Guérin, with whom he remained three years; he also received tuition from Andreas Friedrich, the sculptor; but he soon afterwards went to Paris, where his first work appeared at the *Salon* in 1847; it was entitled 'Interior of a Farm at Dambach.' Six years later he gained a medal of the second class for his 'Schlittens de la Forêt-Noire' and the 'Potato Harvest during an Inundation,' the former of which was subsequently burned at Strassburg by the Prussians. His fame was further established by his 'Le Train de Bois sur le Rhin' in 1855, and from that time his works continued to increase in public-favour, and gained considerable praise and recompense for their author. Brion received numerous medals in 1853, 1863, 1867, 1868, &c., and the decoration of the Legion of Honour in 1863. He died in Paris in 1877. With few exceptions, such as the 'Siege of a Town by Romans under Julius Cæsar,' painted on commission for Napoleon III., and at the cost of much research to the artist, Brion rarely indulged in historical subjects. He delighted to represent peasants in their natural avocations: here they gather in their potatoes or chat by the village well; there they conduct barges laden with wood down the river; now we see them at a marriage, now hearing mass or attending a burial. Putting aside several subjects drawn from Normandy and Brittany, from the Basque Provinces, and from a stay in Italy, Brion remained true to his love of Alsace, and it is of the doings of her peasantry that he tells us in his paintings. The following are his principal works:

- Interior of a Farm at Dambach, *Salon, 1847*
- 'Schlittens' of the Black Forest, " 1853
- Potato Harvest during an Inundation, " 1852
- Wood-Barge on the Rhine } *Paris Exhibition, 1855*
- (engraved by Jazet)
- Burial in the Vosges, " " "
- 'La Fête-Dieu,' " " "
- The Miraculous Well, " " "
- Mountebank in the Middle Ages, *Salon, 1857*
- Gathering Potatoes (*in the Nantes Museum*), " "
- A Church Porch, " 1859
- Burial on the Rhine, " "
- The Skittle-Players, " "
- A Protestant Marriage in Alsace (*etched by Rajon*) " 1861
- The Wedding Feast (*etched by Bellin*), " "
- The Blessing, *London Exhibition, 1862*
- The Pilgrims of St. Odile, *Salon, 1863*
- The End of the Deluge, " 1864

- 'La Quête au Loup,' *Salon, 1864*
- Reading the Bible in Alsace, " 1868
- A Wedding in Alsace, " 1874
- First Steps, " 1876
- The Réveil, Encampment of Pilgrims, " 1877

Brion also illustrated 'Les Misérables' of Victor Hugo, and 'Notre-Dame de Paris' (see 'Flemish and French Pictures,' by F. G. Stephens).

BRIOT, ANTOINE, a French engraver, flourished in the latter part of the 17th century. He engraved a set of different habiliments, from the designs of St. Igny.

BRIOT, ISAAC, a French engraver and draughtsman, was born in 1585 and died in Paris in 1670. His plates are rather neatly executed, in the style of Wierix, and mostly from his own compositions, but the drawing is defective. The following may be noticed:

PORTRAITS.

- Cardinal de Richelieu.
- Cardinal d'Amboise, archbishop of Rouen.
- Gaspard, Comte de Coligny.
- The poet François Malherbe, in 4to.
- The poet Marini, in 4to.

SUBJECTS.

- The Alliance of France with Spain.
- St. John the Baptist in the Desert.
- St. Peter weeping.
- L'Oraison dominicale expliquée par des emblèmes. Two small plates.
- The Virtues. Seven small plates.
- The Sibyls. A set of small circular plates.
- Ovid's 'Metamorphoses.' A set of plates published 1637.

MARIE BRIOT, daughter of Isaac, with her father, executed plates after Paul de La Barre, J. B. Coriolan, St. Igny, and others.

BRISEGHELLA. See EISMANN BRISEGHELLA.

BRISSART, P., was a native of France, and flourished about the year 1670. We have by him a large print, representing a bird's-eye view of the royal palace of Vincennes, from his own design. It is etched in a slight, neat style, but without much effect. He also engraved several plates from the works of Jean Baptiste Santerre.

BRISTOW, EDMUND, an animal painter, was born at Eton in 1787. He exhibited his works on one occasion only, viz., at the British Gallery. He was of an eccentric character, and little is known concerning him. Some of his works are in the possession of the Queen, but a greater number belong to Mr. H. Ingalton, of Ventnor. He died at Eton in 1876.

BRITANO. See GHISI, GIOV. BATT.

BRITTON, JOHN, who became celebrated as an architectural draughtsman, was born in 1771 at Kingston St. Michael, in Wiltshire, where he passed the first few years of his life, attending the village school and assisting his father, who kept a general shop. In 1787 he went to London. In 1799 he exhibited some architectural drawings at the Royal Academy, and in 1801 he published the 'Beauties of Wiltshire,' in two volumes, in which work he was assisted by Brayley. This was followed by the 'Beauties' of all the other counties, the whole work being completed in twenty-six volumes, which took him twenty years to produce. In 1805 he commenced his 'Architectural Antiquities of Great Britain,' which was completed in five quarto volumes, containing 360 engravings. This was followed by his 'Cathedral Antiquities of England,' in fourteen volumes, folio and quarto, with 300 engravings (1814—1835). In 1825, in conjunction



with Augustus Pugin, he commenced 'The Architectural Antiquities of Normandy,' and in 1829 a 'Dictionary of Architecture and Archæology of the Middle Ages,' besides several smaller books, including works on Norwich, York, Canterbury, and other cathedrals. He also contributed articles on British topography to Rees's 'Encyclopædia.' From 1845 till shortly before his death he was occupied upon his 'Autobiography,' which had nearly approached completion when he died in 1857, in London.

**BRIXIA.** See **BRESCIA.**

**BRIZE, CORNELIS,** a Dutch painter of still-life, was born at Haarlem in 1635. His pictures represent musical instruments, books, papers, &c., grouped in an ingenious manner, and painted with such uncommon truth that they become interesting, notwithstanding the insignificance of the subjects. He also painted armour, and imitations of bas-reliefs, but his pictures of the former subjects are most esteemed. He died at Haarlem in 1679.

**BRIZIANO.** See **GHSI, GIOV. BATT.**

**BRIZIO, MENECHINO DEL,** (or **BRIZZI**). See **AMBROGI, DOM.**

**BRIZZI, FILIPPO,** (or **BRICCIO**), the son of Francesco Brizzi, and scholar of Guido, was born in 1603. In the church of San Silvestro at Bologna is an altar-piece by Brizzi, representing 'The Virgin Mary, with St. John the Baptist and St. Silvester;' and in San Giuliano is a picture painted by him of 'St. Giuliano crowned by Angels.' The Modena Gallery has an 'Ecce Homo.' He died in 1675.

**BRIZZI, FRANCESCO,** (or **BRICCIO**), called **NOSADDELLA**, an Italian painter and engraver, was born at Bologna in 1574. He studied at first under Bartolommeo Passerotti, but was afterwards admitted into the school of Lodovico Carracci. In architecture, perspective, and landscape he surpassed all his fellow-disciples. He approached Lodovico more closely than any other artist. The graceful beauty of his cherubs excites admiration; and here, in the opinion of Guido, he outshone even Bagnacavallo. In the Pinacoteca at Bologna are a 'Madonna and Child' and a 'Bacchus and Ariadne' by him. In engraving he was instructed by Agostino Carracci, and he is said to have forwarded some of the plates of that master. His own prints, though nearly equal to Agostino's in point of execution, are very inferior in correctness of drawing, and in beauty of expression. He died at Bologna in 1625. The following are his principal works as an engraver:

A large Landscape, from his own design.

St. Roch; *after Parmigiano.*

The Holy Family; *after Correggio.*

The Return out of Egypt; *after Lod. Carracci.*

Portrait of Cinthio Aldobrandini; *after L. Carracci.*

A Frontispiece; inscribed *Explicazione del sacro lenzuolo.*

1599; *after the same; scarce.*

Another Frontispiece; inscribed *Tempio al Cardinale*

*Cinthio Aldobrandini.* 1579; *after the same.*

Another Frontispiece, with the Arms of the Duke of

Modena, and in the middle some Children; *after the*

*same.* 1594; *very scarce.*

St. Francis kneeling, holding the Infant Jesus, and the

Virgin Mary in the Clouds; *after the same.*

The Virgin Mary crowned, with the Infant Jesus, and

two Angels; *after L. Carracci.*

The great St. Jerome, the plate left imperfect by

*Agostino Carracci,* finished by *Brizzi.*

Christ and the Samaritan Woman; *after Ag. Carracci.*

1610.

A Blind Man led by a Dog; *after Annibale*

*Carracci.*

**BROCANDEL.** See **ROVIRA.**

**BROCAS, HENRY,** born at Dublin in 1766, was well known as a landscape painter and as a drawing-master in the Dublin schools. He died in 1838, leaving three sons, **HENRY, SAMUEL,** and **WILLIAM,** who all followed art as a profession in Dublin.

**BROCKEDON, WILLIAM,** was born at Totnes, Devonshire, in 1787. He became a student at the Royal Academy in 1809, and in 1815 went to Paris to improve himself by painting at the Louvre. On his return he painted a picture on the subject of 'The Acquittal of Susannah,' which he presented to his native county, and which is now in the Crown Court at Exeter. He next painted 'Christ raising the Widow's Son,' for which he was awarded a prize of one hundred guineas by the directors of the British Institution. During his stay at Rome, in 1822, he painted 'The Vision of the Chariots to Zechariah,' which, by the Pope's permission, was exhibited in the Pantheon. He afterwards published various series of Landscapes, from sketches taken in his travels, as 'The Passes of the Alps,' 'Illustrated Road-Book from London to Naples,' 'Excursions in the Alps,' and 'Murray's Handbook for Switzerland.' He last exhibited at the Royal Academy in 1836. He displayed no ordinary talent in the various departments of painting—historical, landscape, and portrait, which he combined in his practice. He died in London in 1854. He was a Fellow of the Royal Society, and member of the Academies of Rome and Florence. His portrait, by his own hand, is in the Uffizi; and a view of Laodicea, by him, is in the South Kensington Museum.

**BROCKY, CHARLES,** who was born at Banat, in Hungary, in 1808, was the son of a hairdresser, who died whilst his son was still young. To gain a living the youth joined a body of strolling actors. After passing through many vicissitudes, he was at length placed in a free drawing school at Vienna, whence he went to Paris, where he studied at the Louvre. When about thirty years of age he visited London, where he took up his abode. His first contribution to the Royal Academy was in 1839, and from that time he exhibited portraits, ideal subjects, and miniatures on ivory somewhat frequently; amongst others a 'Nymph' (in oil) in 1850, and 'Spring,' 'Summer,' 'Autumn,' and 'Winter' in 1852. He died in 1855. A sketch of his life by Norman Wilkinson was published in 1870.

**BROECK, B., C., and E. VAN DEN** See **VAN DEN BROECK.**

**BROECK, MOSES VYT DEN,** or **VEIT VAN DEN.** See **UYTENBROUCK.**

**BROEDELLET, JAN,** was a Dutch engraver of mezzotints, who flourished about the year 1700. We have by him 'Cephalus and Procris,' after Gerard Hoet.

**BROEDERLAM, MELCHIOR,** (or **BROEDERLAIN**), of Ypres, who was 'painter and valet' to Philip the Hardy, was born at Lille, and flourished about the year 1400. The work which brings this early master into notice is the painting on the wings of an altar-chest carved by Jacques de Baerse for the chapel of the Cartusians at Dijon; principal parts are in the Museum of Dijon; the subjects represented are 'The Annunciation,' 'The Visitation,' 'The Presentation,' and 'The Flight into Egypt.' Broederlam's painting is noticeable for simplicity and purity of character, and beauty of colour.

**BROEN.** See DE BROEN.

**BROERS, GASPAR,** was a Dutch painter of merry-makings and boorish frolics, into which he introduced much low humour and character. He was a pupil of Jan Baptist van der Meiren, and entered the Guild of St. Luke at Antwerp in 1694-95. He died in 1716. In the Dresden Gallery are two pictures, both signed I. BROERS.

**BROMEIS, AUGUST,** a landscape painter, who was born at Wilhelmshöhe in 1813, first studied in the academy of his native town, then at Munich, from 1831 to 1833, in which year he went to Rome, where he was much influenced by the style of J. A. Koch. Broneis returned to Germany in 1848, and resided at Frankfort and Düsseldorf, and at Cassel, where he was made Instructor and Professor of Painting at the Academy in 1867. He died at Cassel in 1881. Among his most successful pictures, which are landscapes of an ideal character, are:

The Campagna at Rome (*in the Town Gallery at Cassel*),  
Italian Landscape, 1869 (*in the National Gallery at Berlin*).  
The Grave of Archimedes in Sicily.  
Stormy Landscape.  
Forest near Düsseldorf.

**BROMLEY, JOHN CHARLES,** the second son of William Bromley, was born at Chelsea in 1795. He is known as the engraver in mezzotint of Hayter's 'Trial of Lord William Russell,' Leslie's 'Lady Jane Grey refusing the Crown,' Lewis's 'Monks preaching at Seville,' and other important works, including many excellent portraits. He died in 1839. His younger brother, JAMES BROMLEY, who was likewise a mezzotint engraver, executed several portraits after Hayter, Ross, and other painters. He died in 1838, aged thirty-seven.

**BROMLEY, VALENTINE WALTER,** who was born in 1848, received his art education from his father, and at the early age of nineteen became an Associate of the Institute of Painters in Water-Colours. He frequently acted as art correspondent for the 'Illustrated London News.' He also worked much as a book-illustrator; amongst other works, Lord Dunraven's 'Great Divide' was illustrated by him. He died at Fallows Green, Harpenden, in 1877.

**BROMLEY, WILLIAM,** was born at Carisbrooke, in the Isle of Wight, in 1769, and was apprenticed to an engraver named Wooding in London, and soon attracted favourable notice. Of his early works the most popular are the prints in 'Macklin's Bible,' and his engravings of Stothard's designs illustrating the 'History of England.' He engraved also two of Sir Thomas Lawrence's portraits of the Duke of Wellington, and one of the young Napoleon. He was elected an associate engraver of the Royal Academy in 1819, and was employed for many years by the trustees of the British Museum in engraving the Elgin marbles after drawings by Corbould. He died in 1842.

**BROMPTON, RICHARD,** a portrait painter, was a pupil of Benjamin Wilson. He afterwards went to Italy, and resided some time at Rome, where he received instructions from Raphael Mengs. He was there introduced to the patronage of the Earl of Northampton, and accompanied that nobleman to Venice, when he was appointed ambassador to the republic. At Venice he painted a conversation-piece, in which he introduced the portraits of the Duke of York and several English gentlemen then on their travels. The picture was afterwards exhibited at the rooms in Spring Gardens in 1763, at which time he returned to England, and

for some years practised portrait painting. Extravagant living brought him to the King's Bench, but he was rescued by the Empress of Russia, at whose request he went to St. Petersburg, where he was appointed portrait painter to the empress, and where he met with much employment. He died in that city in 1782. Among his best works are:

The Prince of Wales in the Robes of the Garter, in 1772; *mezzotinted by John Saunders*.  
Prince Frederick in the Robes of the Bath; *mezzotinted by John Saunders*.  
The Earl of Chatham.  
Admiral Saunders; *in Greenwich Hospital*.

**BRONKHORST, JAN VAN,** was born at Utrecht in 1603. He was taught glass-painting by T. Verburgh, and studied afterwards under P. Matthieu at Arras, and under Chamus at Paris. He practised that branch of the art with great success, and executed the fine windows in the new church at Amsterdam. When he was thirty-six years old he became acquainted with Cornelis Poelenburg, and abandoned glass-painting to imitate the style of that master, and painted several pictures in oil, which were much admired. Several of these works are in the Museums of Brunswick and Rotterdam. He etched some landscapes after Poelenburg, and other subjects from his own designs. He died in 1680. Bartsch describes eighteen of his prints, which he signed *J. G. fecit*, or *J. G. B. fecit*. The most important are:

The Dying Christ; *after Poelenburg*.  
A Nymph sleeping in a Grotto; *after the same*.  
Roman Ruins, in nine plates; *after the same*.  
A Magdalen; *after Safilieven*.

**BRONKHORST, JOHANNES,** was born at Leyden in 1648, and lived for some time at Horn. He was especially noted for his water-colour paintings of foreign birds and beasts. He died in 1726.

**BRONKHORST, PIETER VAN,** a Dutch painter, was born at Delft in 1588. He excelled in painting the interiors of churches and temples, which he ornamented with small figures representing historical subjects. In the town-house at Delft he painted two large pictures—one of 'The Interior of the Temple, with Solomon pronouncing his Judgment,' and the other, 'Christ driving the Money-changers out of the Temple.' He died in 1661.

**BRONTIN, PIERRE,** a French historical painter of the 16th century, was born in the department of the Nord. He settled at Lille about 1510, and executed many pictures for the churches of that city.

**BRONZINO.** See ALLORI.

**BROOKE, HENRY,** who was born at Dublin in 1738, painted historical subjects in London from 1761 till 1767, when he returned to Dublin where he died in 1806.

**BROOKE, WILLIAM HENRY,** who was born in 1772, was a nephew of Henry Brooke, the author of 'A Fool of Quality.' He exhibited portraits and figure subjects at the Royal Academy occasionally between 1810 and 1826, but is best known by his illustrations to books: Moore's 'Irish Melodies,' Walton's 'Angler,' Keightley's 'Mythology,' and other works. He died at Chichester in 1860.

**BROOKING, CHARLES,** an eminent marine painter, was born in 1723. He is said to have been employed in some department of the dock-yard at Deptford, and it does not appear that he had the advantage of receiving any regular educa-

tion in the art. He acquired considerable skill as a marine painter, and was fond of making pictures of sea-fights and of ships' manœuvres, in which he displayed his knowledge of nautical tactics. Unfortunately he was nearly all his life in the hands of the lower class of dealers, and it is said had just won by his art the patronage of a gentleman of property when he died of decline in the year 1759, leaving his family destitute. Several of his works were engraved by Ravenet, Canot, and others. There is a large sea-piece by him at the Foundling Hospital.

**BROOKS, JOHN**, an engraver in mezzotint, is said to have been a native of Ireland. James McArdell was his apprentice, and both went from Dublin to London about 1727. Brooks led a dissolute life, and for years lived in seclusion. He died about 1760. His works are chiefly portraits. We have by him Hugh Boulter, Archbishop of Armagh, Primate of Ireland, and William Aldrich, Lord Mayor of Dublin; dated 1742. There is also an engraving of 'The Battle of the Boyne' by him, after Wyck.

**BROOKSHAW, RICHARD**, an engraver in mezzotint, was born about 1736. He executed several good portraits, and other subjects. After practising in London for many years, he went to Paris, where he was well received. He died soon after 1804. We have by him, among others, the following:

- Louis XVI, King of France.
- Marie Antoinette of Austria, Queen of France.
- A half-length Portrait of a young Lady holding a Vase; after *Sir Joshua Reynolds*.
- A Portrait of General Paoli.
- James Bouverie, son of the Earl of Radnor; after *Sir Joshua Reynolds*.
- The Enchantress; after *Murray*.
- Return from Egypt; after *Rubens*.
- Moonlight, a Sea-piece; *H. Kobell pinx.*
- A Storm at Sea; *the same*.

**BROSAMER, HANS**, an old German engraver, was born at Fulda about the year 1506. On account of the small size of his prints he is ranked among what are called the Little Masters. He designed both on wood and copper, although he was properly a wood-engraver, signing himself on his portrait of the Landgrave of Hesse, 'Formschneider zu Erfurt,' where he resided during the latter part of his life. In his copper engravings his style is somewhat modern, and resembles rather the engravers who copied the designs of others than those of the earlier period, who invented their own subjects. He sometimes marked his plates with his name, and sometimes with the cipher annexed. The following are his principal works:

#### COPPER-PLATES.

- The Portrait of George Wicelaus. 1542.
- The Portrait of John II., Abbot of Fulda.
- Samson and Delilah; *Johannes Brosamer Fulda degens faciebat*, 15 H. B. 45.
- David and Bathsheba.
- Solomon and his Wives worshipping the Idol. 1543.
- Xantippe riding on Socrates.
- Laocon and his Children. 1538.
- Marcus Curtius leaping into the Gulf; circular. 1540.
- The Judgment of Paris.
- The Crucifixion; *Joh. Brosamer Fulda degens faciebat*, 1542; fine.

#### WOODCUTS.

- Creation of Eve.
- Eve giving Adam the apple.
- Bathsheba in the Bath.

Queen of Sheba before Solomon.

The Last Supper.

SS. Jerome, Matthew, Mark, Luke, John, Paul, James the Great.

John the Baptist in Prison.

Twenty-one pieces from the Revelation.

#### PORTRAITS.

Eoben Hess, the poet.

George Sturtz, physician.

Philip, Landgrave of Hesse.

Hans Sachs: with the following inscription: "1545. Hans Sachs. Alter 51 jar." Hans Sachs, at the age of 51. 1545. On this print M. Derschau observes, on the authority of a MS. note on an old impression, that Brosamer had made a gift of this engraving to the 'master-singer' on the 51st anniversary of his birth.  
W. B. S.

**BROSTERHOUS, JAN VAN**, (**BROSTERHUST**, or **BROSTERHUIZEN**), is the name of a landscape painter and engraver of the early part of the 18th century. Little is known of his life, but he is said to have resided in the Netherlands. He etched in the style of Ruisdael, and his plates, of which sixteen are known, representing landscapes, villages, &c., are executed in a tasteful and pleasing manner. They are signed with a *B*, or a *B* and an *R* interlaced.

**BROSTOLONI, GIOVANNI BATTISTA**, an Italian engraver, was born at Venice about the year 1726. He is said to have been a pupil of Joseph Wagner. We have the following plates by him:

Portrait of Pope Benedict XIV.; an oval plate.

A Vignette, with the Portrait of Benedict XIV.

St. Theresa in Adoration.

A set of twenty Views in Venice; after *Canaletti*. 1763.

Another set of twelve large plates; after *the same*, with the Ceremonies of the Election of the Doge, and his Marriage with the Adriatic.

**BROUCK, MOSES VYT DEN**, (or **VAN BROUCK**). See **UYTENBROUCK**.

**BROUWER, ADRIAEN**, (or **BRAUWER**, or **DE BRAUWERE**), was born about the year 1605, probably at Oudenaerde. Haarlem is considered by some writers to be the place of his birth. As related by Houbraken and Descamps, the life of Brouwer is a tale of opportunities wasted and talents misapplied, a tale of drunken bouts and times of poverty. But later researches have discovered sufficient to do more than throw doubts even on these statements; and in his epitaph, published by De Bie, we read that he was 'a man of great mind, who rejected every splendour of the world, and who despised gain and riches.' His mother, a dressmaker at Haarlem, entrusted young Adriaen to the tender care of Hals, who, if report speak true, used him but ill. He made him work without ceasing, and starved him for his pains. Leaving Hals, Brouwer wandered to Amsterdam, where his talents soon met with the recognition they deserved. From Amsterdam he went to Antwerp, where he was thrown into prison as a spy. He was released through his own talents and the intercession of Rubens, who would have had him reside with him. But his biographers tell us that he considered Rubens's splendour little better than the Duke of Arenberg's prison. In 1631-32, Brouwer was received into the Guild of St. Luke at Antwerp, and in that year his portrait was painted by Van Dyck; in 1634-5 he was made a member of the society called 'The Violet.' He died at Antwerp in 1638, and was buried in the Church of the Carmelites. Genuine works by Brouwer are now rarely met with; they were highly esteemed even in his own time. Rubens

and Rembrandt both possessed several of them. Though resident for some time at Antwerp, he is essentially Dutch in character; and almost without exception his pictures represent Dutch interiors, with peasants, drinking, smoking, and playing, and as often as not quarrelling; and they are especially esteemed for their colouring. **A**

- The following are some of the principal:
- Amsterdam. *Museum.* A Village Revel.  
 Berlin. *Museum.* The Toilet (*engraved in the series of 'The Seven Sins' as 'Superbia'; doubted.*)  
 Brussels. *Museum.* A Fight in a Cabaret.  
 " *Arenberg Col.* Interior of a Tavern.  
 Cassel. *Gallery.* Peasants Playing Cards.  
 " " Peasants in an Ale-house.  
 Dresden. *Gallery.* Two Peasants Fighting.  
 " " Two Peasants Sitting at a Table.  
 " " A Caricature (*a study*).  
 Dulwich. *Gallery.* Interior of an Ale-house.  
 Florence. *Uffizi.* Peasants Drinking in a Tavern.  
 " " The Topers.  
 Frankfurt. *Stüdel.* A Peasant doctoring the foot of another Peasant.  
 " " A Peasant having his back doctored. A. B.  
 " " A Man taking Medicine. A. B.  
 London. *Bridgewater House.* } Peasants Singing.  
 " *Hertford House.* } A Sleeping Peasant.  
 Madrid. *Museum.* The Comic Trio.  
 Munich. *Pinakothek.* Peasants playing Cards.  
 " " Spanish Soldiers playing at Dice.  
 " " Three Peasants smoking.  
 " " A Peasant playing the Fiddle while others sing.  
 " " Two Peasants fighting separated by a third.  
 " " Peasants fighting in an Ale-house.  
 " " A Village Doctor dressing a Peasant's Arm.  
 " " Peasants Singing.  
 " " A Peasant with a Lamé Foot.  
 Paris. *Louvre.* Interior of a Smoking-room.  
 " " The Smoker. A. B.  
 Pesth. *Gallery.* Peasants drinking.  
 Petersburg. *Hermitage.* The Drinker (*with monogram*).  
 " " Peasants in an Ale-house.  
 " " Peasants quarrelling.  
 " " The Flute Player.  
 Vienna. *Belvedere.* A Peasant sitting on a Cask.  
 " *Czernin Coll.* Peasants.

We have a few etchings by Brouwer, executed with great spirit, and full of character, as follow:

- A company of four Peasants; inscribed *T' sa vrienden, &c.*  
 A Woman playing on the Flageolet, and Peasants dancing; inscribed *Lustig spell, &c.*  
 Three Peasants smoking; *Wer aent smoken.*  
 A Peasant sleeping, and others drinking; *Brauer.*  
 Two of single figures; signed *A. Brouwer.*  
 A Man and a Woman, with a Monkey smoking; *Wats dit, &c.*  
 A Woman making Cakes; a circular.  
 A Woman holding a Stove, and a Man lighting his Pipe.  
 Six of Men and Women Peasants.

In 1873 Wilhelm Schmidt published at Leipsic a life of Brouwer; and Paul Mantz, in the 'Gazette des Beaux-Arts' (1879-80), and H. Raepsaet, in the 'Annales de la Société Royale des Beaux-Arts de Gand' (1852), have contributed information concerning him.

BROUWER, JAN, was a native of Holland, and flourished about the year 1680. He was chiefly employed in engraving portraits, which possess no great merit. Among others is that of the Emperor Leopold, after W. Vaillant.

BROWN, DAVID, is known as a pupil of George Morland, whose works he imitated. He exhibited

landscapes at the Royal Academy from 1792 to 1797.

BROWN, JOHN, was 'Sergeant painter to Henry VIII.' and received a pension of £10 a year. He built Painters' Hall for that Company in 1553; his portrait is preserved there (*Redgrave*).

BROWN, JOHN, the son of a watchmaker, was born at Edinburgh in 1752, and became a pupil of Alexander Runciman. When nineteen years of age he went to Rome, whence he sent drawings to the Royal Academy. He afterwards visited Sicily, and made sketches of the ruins of ancient buildings there. In 1786 he went to London, and exhibited miniature portraits. He died at Leith in 1877.

BROWN, MATHER, was born in America (? at Boston), about the middle of the 18th century; came to England when quite young, and became the pupil of his fellow-countryman, West. He exhibited his first picture at the Royal Academy in 1782, and continued to send his works to the Exhibition constantly until his death. He painted the portraits of George III. and Queen Charlotte, and of many of the distinguished English military and naval officers of his time, among whom were Elliot, Rodney, and Cornwallis. He also painted subjects from the events of the war in India with Tippoo Saib, and from scenes in Shakespear for Boydell's Gallery. His art never reached any high standard, and in his latter days it became almost imbecile. He died in London in 1831.

BROWN, PETER, a flower painter, exhibited at the Royal Academy from 1770 till 1791. He was a member of the Incorporated Society of Artists and Botanical Painter to the then Prince of Wales.

BROWN, RICHARD, was an architectural draughtsman of some repute at the beginning of the nineteenth century. He published views of Chester and Exeter Cathedrals, and several important books on perspective and architecture. His last work, 'Sacred Architecture,' was printed in 1845.

BROWN, ROBERT, a native of London, was, according to Lord Orford, a disciple of Thornhill, and worked under him on the dome of St. Paul's. On leaving that master he was much employed in decorating churches in the city. He painted the altar-piece of St. Andrew Undershaft; in St. Botolph, Aldgate, 'The Transfiguration;' for the altar in St. Andrew's, Holborn, the figures of St. Andrew and St. John; and two histories on the sides of the organ. In St. John's chapel, Bedford-row (since pulled down), he painted the figures of St. John the Baptist and St. John the Evangelist. He died in 1753.

BROWN, WILLIAM, an English wood-engraver, was born at York, but settled in Belgium, where he died in 1877. His best plates are:

- Notre-Dame de Bon Conseil; *after Van Maldeghem.*  
 The Transfiguration; *after Raphael.*  
 The Assumption; *after Rubens.*  
 The Holy Family; *after the same.*  
 The Last Supper; *after the same.*  
 Jesus about to be crowned with Thorns; *after Van Dyck.*

BROWNE, ALEXANDER, was an artist and engraver in the time of Charles II., whose portrait he painted. He is known as the author of 'Ars Pictoria, an Academy treating of Painting, &c., with thirty-one copper plates; with an Appendix on Miniature painting,' 1675; and of 'A Compendious Drawing-Book,' with forty copper-plates, 1677.

BROWNE, JOHN, the son of a Norfolk clergyman, was born at Finchingfield, in Essex, in 1741

(*Redgrave*). He was educated at Norwich, and in 1756 was sent to London, where he was placed with John Tinney the engraver. William Woollett was his fellow apprentice. He quickly distinguished himself in his art, and in 1768 exhibited an engraving of 'St. John Preaching in the Wilderness,' after Salvator Rosa, which brought him into much notice. Two years afterwards he was made an associate engraver of the Royal Academy, and he became distinguished as an excellent engraver of landscapes. Many of his works were published by Alderman Boydell. He died at Walworth in 1801. The following are his principal engravings:

St. John Preaching in the Wilderness; after Salvator Rosa.

A Landscape, with a Sportsman; after G. Poussin; in the Houghton Collection.

A Kitchen; after Teniers.

The Cottage; after Hobbema. 1773.

The Waggoner; after Rubens. 1776; fine.

A Landscape; after the same; from a picture in the collection of the Duke of Montagu.

The Market; after the same; from a picture in the Royal Collection.

The Milkmaid; after the same.

Apollo and the Muses granting Longevity to the Sibyl of Cuma; after Salvator Rosa.

Landscape, with a Waterfall; after G. Poussin.

Landscape, with Procris and Cephalus; after Claude Lorrain.

Landscape, with the Baptism of the Eunuch; after Jan Both.

Morning, Evening, after Sunset, and Moonlight; from his own drawings.

BROWNE, J. C., who was born at Glasgow in 1805, practised as a landscape painter in the Low Countries, Spain, in London, in Edinburgh, and in his native Glasgow. He died in Edinburgh in 1867.

BRU, MOSEN VICENTE, according to Palomino Velasco, was born at Valencia in 1682. He was the scholar of Juan Conchillos, and gave promise of uncommon ability. Before he was twenty-one years of age he had painted several pictures for the churches in his native city, of which that author mentions three in the church of San Juan del Mercado—'St. Francisco de Paula,' 'The Baptism of Christ by St. John,' and a picture of 'All the Saints.' He died in 1703.

BRUANDET, LAZARE, a French landscape painter, was born in Paris in 1755. He painted views of Paris, and sought to imitate Ruisdael. In the Louvre there is by him a 'View in the Forest of Fontainebleau,' signed and dated 1785. He died in Paris in 1803.

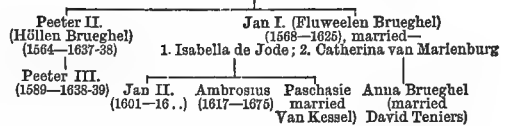
BRUCKER. See PRUGGER.

BRUCKMANN, ALEXANDER, historical and portrait painter, was born at Reutlingen in 1806, and commenced painting in 1824 at Stuttgart. In the following year he removed to Munich, and in 1829 to Rome, where he remained two years, and there produced his picture, now in the State Gallery at Stuttgart, 'Barbarossa's Body drawn out of the Calycadnus.' In 1833 he painted, in the royal palace at Munich, fourteen pictures from Theocritus's poems, which were partly his own conceptions, and partly from designs by H. Hess. In 1835 he received a concussion of the brain from the upsetting of a carriage, and this brought on a chronic nervous derangement, ending in delirium and death in 1852 at Stuttgart. In addition to a number of excellent portraits, mention is made of his 'Women of Weinsberg,' 'The Sirens,' 'Romeo and Juliet,' and 'The Maiden from Afar' (Schiller's 'Das Mädchen aus der Fremde').

BRÜGGE, ROGIER VAN. See VAN DER WEYDEN.

BRUEGHEL, As, from the alphabetical arrangement of this dictionary, the names of the members of this family are intermingled with those of synonymous painters with whom they are in no way connected, it has been thought advisable to append a genealogical table to show their various relationships. The name which from custom became a surname arose from the fact of the first member of this family having been a native of a village of that name near Breda. The modern spelling of which, Breughel, has, in error, been assigned by many to the painter.

Peter I. (Boeren Brueghel) (1530—1569)



BRUEGHEL, ABRAHAM, called RYNGRAEF, was born at Antwerp in 1672. He excelled in the painting of flowers and fruit, both in oil and water-colours. A flower-piece by him is in the Hermitage, St. Petersburg, and another is in the Pitti Palace, Florence. He was called 'Il Napolitano,' from his residence in Naples, in which city the greater part of his works are found. He died at Rome in 1720. His brother JAN BAPTIST BRUEGHEL was also a fruit and flower painter; he was born at Antwerp in 1670, and died at Rome in 1719. CASPAR BRUEGHEL was the son of Abraham Brueghel. There was also an engraver FRANS HIERONYMUS BRUEGHEL, who flourished in the 18th century, and likewise painted sea-pieces.

BRUEGHEL, AMBROS, was a flower painter, and from 1653 to 1670 director of the Academy at Antwerp. Pictures by him are at Vienna, Cologne, and Christiania.

BRUEGHEL, JAN, (or BRUEGEL: usually, but less correctly, written BRUEGHEL) was called 'Blumen-Brueghel' or 'Sammt-Brueghel,' also Fluweelen-Brueghel, *i. e.* 'Velvet-Brueghel,' it is said on account of his partiality for dressing in that material. He was the younger son of Peeter Brueghel the elder, and was born at Brussels in 1568. His father dying when he was only five years old, he was brought up, and instructed in the art of painting in distemper, by Marie de Bessemers (the widow of Pieter Coucke of Alost), who was his maternal grandmother. He was afterwards instructed by Pieter Goetkint in the use of oil. In the early part of his career he painted flowers and fruit, in which branch of the art he had already become celebrated, when on visiting Italy—going through Cologne, where he stayed some time—he changed his subjects, and painted landscapes with small figures, which were correctly drawn and touched with spirit. On his return to Flanders his works were regarded with much esteem. In 1597 he entered the Guild at Antwerp. In 1599 he married Isabella de Jode, of Antwerp, by whom he had two children—JAN BRUEGHEL 'the younger,' who followed his father's profession, and always painted landscapes, which are frequently mistaken for his father's work, and a daughter Paschasie, who married the painter Van Kessel. In 1605 we find that Brueghel married again. His second wife, Catharina van Marienburg, bore him, among other children, a daughter Anna, who subsequently became the first wife of David Teniers. In 1601 Brueghel

bought the freedom of Antwerp; in 1602 he was dean of the Guild; he was also a member of the 'Violet' Society. He died at Antwerp in 1625. Though it is as a landscape painter that Brueghel won most of his fame, yet his subject-pictures are little behind the works of his contemporaries in that branch of art. They are conceived with a sense of humour, and are carefully executed. His productions were so much admired by Rubens that he solicited him to paint the landscapes in several of his easel-pictures. One of the most esteemed specimens of their united talents was a picture of 'Adam and Eve in Paradise,' in which the figures were admirably painted by Rubens in one of the finest landscapes of Brueghel. It was formerly in the collection of the Prince of Orange, but was taken to Paris by the French, and is now in the Hague Gallery. Brueghel performed a similar service for Van Balen and Rottenhammer, and he painted small figures with so much neatness and accuracy that he was invited to decorate with them the churches of Steenwijk and the landscapes of Momper. His 'Views of Flanders' are faithful transcripts of the scenery of the country; and his trees, plants, and even insects are drawn and painted with the utmost precision. In art Jan Brueghel was as superior to his father as the latter was to his son Pieter. He painted scenes from peasant life, as well as demoniacal subjects, with much success. His works display a sound knowledge of chiaroscuro. The following are some of his principal paintings:

Amsterdam.	<i>Museum.</i>	Town on the banks of a river. 1624.
"	"	<i>Four others.</i>
Antwerp.	<i>Museum.</i>	A Pietà (with Rubens).
Augsburg.	<i>Gallery.</i>	Landscape and figures (with Rubens).
Berlin.	<i>Gallery.</i>	The Forge of Vulcan (figures by Van Balen).
"	"	Feast of Bacchus (figures by Rottenhammer).
"	"	Still-life (a red vase with flowers).
"	"	Paradise.
"	"	Landscape with St. Hubert (figures by Rubens).
Brussels.	<i>Museum.</i>	Fecundity (figures by Van Balen).
"	"	St. Norbert preaching.
"	"	Autumn.
Cassel.	<i>Gallery.</i>	Winter Landscape.
"	"	Sea-piece.
"	"	Landscapes.
Dresden.	<i>Gallery.</i>	Landscapes (fourteen, all signed ВРУЕГНЕР, and bearing dates from 1604—1642).
"	"	Landscapes with figures (sixteen unsigned).
Florence.	<i>Uffizi.</i>	Landscape.
"	"	The four Elements.
Hague.	<i>Museum.</i>	The Terrestrial Paradise.
"	"	Adam and Eve in Paradise (figures by Rubens).
Lyon.	<i>Museum.</i>	The four Elements.
Madrid.	<i>Museum.</i>	The four Elements.
"	"	Landscapes.
"	"	Rustic Feasts.
"	"	<i>And others.</i>
Munich.	<i>Pinakothek.</i>	Landscapes and figures (twenty-seven: nine have figures by Van Balen).
Paris.	<i>Louvre.</i>	The Terrestrial Paradise.
"	"	Air (figures by Van Balen). 1621.
"	"	Battle of Arbela.
"	"	The Bridge of Talavera. 1610.
"	"	Landscape. 1600.
"	"	<i>And others.</i>
Petersburg.	<i>Hermitage.</i>	Landscape with a Forest. 1607.
"	"	<i>Ten other landscapes.</i>
Rome.	<i>Doria Pal.</i>	The four Elements.

Vienna.	<i>Royal Acad.</i>	Coast scene.
"	<i>Belvedere.</i>	Flowers.
"	"	The four Elements.
"	"	Landscape.
"	<i>Liechtenstein Coll.</i>	Landscape.

We have four small etchings by Jan Brueghel; they are marked *J. Sadeler exc.*

BRUEGHEL, PEETER, 'the elder,' (BRUEGEL or less correctly BRUEGHELE) called 'Boeren-Brueghel' (Peasant-Brueghel), and also 'the Droll,' was born in the village of that name, near Breda, about the year 1530. He was the son of a peasant, and was instructed in painting by Pieter Coucke; but he seems to have paid more attention to the eccentricities of Jerom Bosch than to the works of his instructor. He became, in 1551, a member of the Guild at Antwerp, and travelled soon afterwards in France and Italy, devoting particular study to the wildest and most romantic parts of the Alps. On his return to Flanders, in 1553, he settled for a time at Antwerp, where his works met with much admiration. In 1563 he removed to Brussels, where he died in 1569. His best pictures represent village feasts and merry-makings, and it is said that he frequently disguised himself as a boor, to mix in those rural amusements, to observe with more accuracy their various characters, which he personified with great humour and pleasantry. He also painted attacks of banditti in wild landscapes, gipsies telling fortunes, and other drolleries. In these subjects he has only been surpassed by Teniers. The following are some of his best paintings:

Brussels.	<i>Museum.</i>	Massacre of the Innocents.
Darmstadt.	<i>Gallery.</i>	Landscape.
Florence.	<i>Uffizi.</i>	Christ bearing the Cross.
Madrid.	<i>Museum.</i>	Triumph of Death.
Munich.	<i>Pinakothek.</i>	Preaching of John the Baptist.
Paris.	<i>Louvre.</i>	View of a Village.
"	"	Peasants dancing.
Vienna.	<i>Belvedere.</i>	Fight between Carnival and Lent. 1559.
"	"	Massacre of the Innocents.
"	"	Christ carrying the Cross. 1563.
"	"	The Tower of Babel. 1563.
"	"	Peasant Wedding.

Peeter Brueghel has etched a few plates of similar subjects to his pictures:

- A large plate of a Kermess, or Village Festival.
- Another subject of Peasants regaling; inscribed *Kirchmess Barth. Mumper exc.*
- The Feast of the Archers, with their Banner flying from the Window of an Alehouse; inscribed *Dit is de Gulde, &c.*
- A Masquerade, known by the name of *Valentino and Orson*, with his name, and dated 1566; scarce.
- A View on the Rhine, with the subject of Dædalus and Icarus; *Petrus Brueghel fecit; Romæ, 1553. Excud. Hondius.*
- Another View on the Rhine, with the subject of Mercury and Psyche; same mark.

BRUEGHEL, PETER, 'the younger,' called, from the frightful and eccentric subjects he painted, 'Höllen Brueghel' ('Hell Brueghel'), was born at Brussels in 1564. He studied under Gillis van Coninxloo at Antwerp. As a painter he is much inferior to his father, the elder painter of the same name, and there is not much in the subjects of his pictures to recommend them to one's notice. He was registered as a master at Antwerp in 1585; married three years later, and died also at Antwerp in 1637-38. A 'Christ bearing the Cross,' signed and dated 1606, in the Berlin Museum, is a good specimen of his art; a replica of the same subject is in the Antwerp Gallery. In the Brussels Gallery

there is a 'Fall of the Rebel Angels' by him. His works are seen in many of the continental galleries. He had a son, PETER BRUEGHEL III, who was born at Antwerp in 1589, was free of the Guild in 1608, and died in 1638-39, and was, it is thought, instructor of Gonzales Cox.

BRUGES, JEAN DE, was the author of the illuminations in a translation of the Vulgate which was presented to Charles V. of France by one Jehan Vaudetar. It is now in the Westreen Museum at the Hague, a museum which contains many interesting missals of a similar character. These illuminations were executed in the year 1371, a period when art in the Netherlands was making rapid advances beyond the conventionality of the early 14th century, and the work of Jean de Bruges is by no means behind that of his contemporaries.

BRUGES, MARCO DE. See GARRARD.

BRUGES, ROGER OF. See VAN DER WEYDEN.

BRUGGEN, J. TER. See TER BRUGGEN.

BRUGGEN, J. VAN DER. See VAN DER BRUGGEN.

BRUIN (BRUYN). See DE BRUYN.

BRUN, LE. See LE BRUN.

BRUN, AUGUSTIN. See BRAUN.

BRUN, F., a French engraver, was probably of the same family with Charles and Gabriel Le Brun. He engraved a few plates, which are executed entirely with the graver, in a neat style, but without taste; among which are the following portraits:

The King and Queen of Bohemia; in one plate.

Leopold, Archduke of Austria.

Frederick Henry, Prince of Orange.

BRUNAÜD, MICHEL, was a French engraver on wood, who flourished at Lyons in the 16th century. There is by him a fine engraving of Henry IV., King of France and Navarre, signed and dated 1595.

BRUNE, ADOLPHE, who was born at Paris in 1802, studied under Gros, and made his *début* at the Salon in 1833 with an 'Adoration of the Magi.' He was subsequently employed on various public buildings. He decorated the 'Salle des Séances' of the Senate in the Luxembourg, and the ceiling of the Bibliothèque of the Louvre. Brune died in 1880.

BRUNEAU, LOUIS, a French engraver, flourished about the year 1750. He etched several plates of landscapes, some of which are from his own designs. They are executed in a very pleasing style. It is most probable that he resided some time in London, as some of them were published by J. Tinney, in Fleet Street.

BRUNETTI, SEBASTIANO, was a native of Bologna, and was first a scholar of Lucio Massari; but, according to Malvasia, he afterwards was instructed in the school of Guido, of whom he was one of the ablest disciples. He painted in the graceful manner of his instructor, but his colouring is rather cold and heavy. In the church of Santa Maria Maggiore, at Bologna, he painted a picture of 'The Guardian Angel;' in San Giuseppe, a 'Holy Family,' entirely in the style of Guido; and in Santa Margherita, 'Mary Magdalen praying in the Desert.' This last is now in the Pinacoteca at Bologna. He died young in 1649.

BRUNI, DOMENICO, was born, according to Averoldi, at Brescia in 1591, and was a scholar of Tommaso Sandrini. He was a reputable painter of architectural views and perspective. Several of his works are in the churches and public edifices at Brescia, where he died in 1666.

BRUNI, FEDOR ANTONOVITCH, born in 1801, was the son of Italian parents domiciled in Russia. He studied at Rome, but returned to St. Petersburg, where he eventually became director of the Academy of Fine Arts. His principal works are 'The Death of Camilla,' 'Christ in the Garden of Gethsemane,' 'The Brazen Serpent,' and various figures in the cathedral of St. Isaac. From 1866 till his death, in 1874, he superintended the School of Mosaics at St. Petersburg.

BRUNI, FRANCESCO, an Italian engraver, was born at Genoa about the year 1660. We have by him a plate of 'The Assumption of the Virgin,' after Guido.

BRUNI, GERONIMO, a famous painter of battle scenes and an etcher, was a pupil of Bourguignon, and was working at Naples in 1660-70.

BRUNI, GIULIO, was a Piedmontese painter, who was educated at Genoa under Lazzaro Tavarone; but preferring the more pleasing manner of Giovanni Battista Paggi, he became his scholar, and proved a very reputable painter of historical subjects. According to Soprani, he flourished about the year 1625, and was at that period in great repute in Savoy, when the wars in that country obliged him to leave it and return to Genoa, where he died soon after.

BRUNI, ORAZIO, an Italian engraver, was born at Siena about the year 1630. He is one of the few Italians who worked entirely with the graver, and appears to have imitated the style of F. de Poilly. He engraved some plates from his own designs, and others from Rutilio Manetti, &c. The following are among his plates:

The Prodigal Son.

The Golden Age.

A set of the Four Seasons.

A set of various Animals.

A Warrior and a Female in a Triumphal Car, with Minerva presenting a Sceptre.

BRUNN, A. F., was a native of Germany, and flourished about the year 1580. He engraved some plates, which are neatly executed, but in a stiff, Gothic style. Among others is a print representing Christ standing on a mountain, accompanied by an angel, with a female figure, emblematical of the Church, and Satan and his accomplices appear below. It is inscribed *A. F. Brunn fecit*, by which it may be presumed to be from his own design.

BRÜNN, D., was probably a relative of Isaac Brunn. He worked entirely with the graver, in a style that has some resemblance to that of Paul Pontius, but very inferior. Among other plates by him we have a Bacchanalian subject, after Rubens, and a similar subject with boys, after Van Dyck; signed *D. Brunn, Arg<sup>us</sup> sculp.* 1628.

BRUNN, FRANZ, was an engraver of Strassburg, who was working from 1559 to 1596, and chiefly devoted to animals and to ecclesiastical and humorous figures. There are many of his productions in the Louvre. He is supposed to have died in 1620.

BRUNN, ISAAC, who was born at Pressburg about the year 1591, was an engraver, designer, and printseller of Strassburg. He engraved in the manner of Theodor de Bry, and, on account of the small size of his prints, is ranked among the Little Masters. There is a neatly-engraved plate by him of 'The Church at Strassburg.' It is signed *Isaac Brunn, Argentiniensis, χαλκογράφος*, A.D. 1615. Several others are mentioned by Brulliot in his

'Dictionnaire des Monogrammes.' He signed his portraits with the initials **J.B.**, or the annexed cipher. **H B**

**BRUNNER-LACOSTE, HENRI EMILE**, a painter of fruit, flowers, and game, and of landscape, genre, and decorative subjects, exhibited frequently at the Paris Salon. He died in 1881, aged 43.

**BRUNNER, LEOPOLD**, a pupil of Drechsler, and painter to the Austrian Court, was born at Vienna in 1788. He devoted himself especially to the production of landscapes on a large scale, and also flower-pieces. He died at Vienna in 1866. His son, **LEOPOLD BRUNNER**, who was born at Vienna in 1822, died in the same city in 1849, was a painter of landscapes and animals in oil and water-colour; he also lithographed after Gauer-mann. An Interior of Goat-shed, by him, signed **L. BRUNNER**, 1849, is in the Belvedere, Vienna.

**BRUNO, ANTONIO**, a native of Modena or Correggio, painted at Parma in the manner of Allegri, of whom, if he was not a scholar, he was a great imitator. He emulated him in his grace, his nature, his foreshortenings, and his broad lights; but with a far less correct pencil. He was a contemporary of that great genius, as one of his works bears the date of 1530.

**BRUNORI, FEDERIGO**, (or **BRUNORINI**), a pupil of Damiani, followed the Venetian style of painting. His portraits are natural; he was fond of foreign drapery, and coloured with a strong effect. In some of his compositions he availed himself of the prints of Albrecht Dürer. He was living in 1600.

**BRUSASORCI**. See **DEL RICCI**.

**BRUSCO**. See **POELENBURG**.

**BRUSSEL, BAREND VAN**. See **ORLEY**.

**BRUSSEL, HERMANUS VAN**, a landscape painter and etcher, was born at Haarlem in 1763, and died at Utrecht in 1815. Among his best etchings is mentioned a set of twenty-one landscapes with figures.

**BRUSSEL, PAULUS THEODORUS VAN**, a flower painter, born at Zuid-Polsbroek, near Schoonhoven, in 1754, was a scholar of Jean Augustin, and of H. Meyer of Haarlem. He was first employed in the manufacture of tapestry, but afterwards devoted his attention entirely to nature, and became one of the best fruit and flower painters of his time. His later pictures are his best, and are to be found in some of the richest collections. He died at Amsterdam in 1795.

**BRUSSELS, BERNARD OF**. See **ORLEY**.

**BRUSSELS, ROGER OF**. See **VAN DER WEYDEN**.

**BRUYN, ABRAHAM DE**. See **DE BRUYN**.

**BRUYN, BARTHOLOMÄUS**, was born at Cologne in the beginning of the 16th century. His early works resemble those of the 'Master of the Death of the Virgin,' whose pupil he is said to have been; but the paintings executed towards the close of his life show a tendency towards copying the Italians. Bruyn died in 1556. His masterpiece is the wings of a Shrine in the church of Xanten, which were completed in 1536. They represent on the inside the 'Lives of SS. Victor, Sylvester, and Helena;' and on the outside the 'Virgin and Child, with Saints.' Portraits and historical pictures by this artist are in the following Galleries:

Berlin.	Gallery.	Portrait of Johannes von Ryht, Burgomaster of Cologne. 1525.
"	"	Madonna and Child.
"	"	The Incredulity of St. Thomas.
Brunswick.	Gallery.	Two portraits. (Dated 1539.)

Brussels.	Museum.	Male portrait. 1543
"	"	Female portrait. 1537.
Cologne.	Museum.	Male portrait. 1535.
Darmstadt.	Gallery.	Female portrait. 1539
Dresden.	Gallery.	Descent from the Cross.
Frankfort.	Städel.	Male portraits (two).
"	"	Female portrait.
Munich.	Pinakothek.	St. Benedict, St. Catharine, St. Maurice, and St. Barbara.
"	"	Descent from the Cross (on the wings are various saints).
"	"	And several others.
Petersburg.	Hermitage.	Portraits of a man and his three sons.
"	"	Portraits of the wife and one daughter (the lady is the same as that in a portrait by Bruyn in the Museum at Cologne).

**BRUYN, CORNELIS DE**. See **DE BRUYN**

**BRUYN, NICOLAËS DE**. See **DE BRUYN**.

**BRUYN, THÉODORE DE**, was a Swiss landscape and cattle painter, who settled in England in 1760. He exhibited for several years in the Royal Academy, and decorated the chapel of Greenwich Hospital. He died in London in 1804.

**BRY**. See **DE BRY**.

**BRYER, HENRY**, was a pupil of Wynne Ryland, and became his partner as a printseller in Cornhill. He engraved a few plates, chiefly from the designs of Angelica Kauffmann. Among other prints by him we have a 'Bacchus and Ariadne,' and a large plate of 'Mars and Venus discovered by Vulcan.' For the last he obtained a premium from the Society of Arts. He died in 1799.

**BRYSAKIS, PETROS**, a Greek historical painter, was born at Thebes in 1814. He went to Munich in 1832, and studied in the Academy there. In his later years he ceased to paint, owing to an affection of the eyes. He died at Munich in 1878.

Amongst his works are:

Apotheosis of the Greek War of Independence.

The Metropolitan blessing the Greek Banners (*Munich Pinakothek*).

The Camp of Karaïskakis.

Episode of the Siege of Missolonghi.

Greece assembling her Sons.

Lord Byron at Missolonghi.

**BRYULOV, KARL PAVLOVITCH**, an historical painter, was born at St. Petersburg in 1799. He received his first instructions at the Academy there under Ivanov, and obtained notice in 1819 by a 'Narcissus.' In 1823 he proceeded to Rome, where he copied for the Czar Raphael's 'School of Athens,' and produced his own picture 'The Last Day of Pompeii,' now in the Hermitage Gallery, which was followed by 'The Murder of Inês de Castro.' He now became court painter, as well as member of the Academies of St. Petersburg, Milan, and Bologna. After his return he executed a number of genre pictures and portraits in oil and aquarella. In 1835 he travelled in Greece, Turkey, and Palestine, where he painted a number of landscapes which were included in Davidov's 'Travels.' Further on he executed an 'Ascension of Christ' in the cathedral of St. Petersburg. He died in 1853 at Marciano, near Rome.

**BUCHAN, HENRY DAVID ERSKINE**, Earl of, who was born in 1710, and died in 1767, practised engraving as an amateur with some success. He engraved various views and portraits.

**BUCHHORN, KARL LUDWIG BERNHARD CHRISTIAN**, was an engraver born at Halberstadt in 1770. He was a professor of the art of engraving in Berlin. He died in 1856. Among his best en-



gravings are those of 'Christ blessing the Bread,' after Dolci; 'Martin Luther,' after Cranach (1806); and 'Psyche and Cupid,' after Angelica Kauffmann (1801).

**BUCK, ADAM**, who was born at Cork, exhibited portraits in crayon and oil, as well as miniatures, at the Royal Academy very frequently between 1795 and 1833. He is best known by his work, 'Paintings on Greek Vases,' containing 100 plates drawn and engraved by himself, and published in 1812.

**BUCK, SAMUEL**, and **NATHANIEL**. These brothers are known by the great number of plates they engraved of views of the antiquities, ruins of churches, castles, &c., in England and Wales. The number of their plates is near 500. Samuel Buck died in 1779 aged 83; his brother some years before him.

**BUCKLER, JOHN CHESSEL**, a painter of landscapes and topographical subjects, was born at Calbourne in the Isle of Wight in 1770. Early in life he was articled to an architect and surveyor in Southwark, and afterwards practised those professions on his own account until 1826, when he resigned them to his eldest son. In 1797 he published two aquatint engravings of Magdalen College, Oxford, and in 1799 a 'View of Lincoln Cathedral from the South-east,' and thus originated the publication of the series of English cathedrals (in plates twenty-four inches by seventeen), which occasioned their author a considerable share of professional credit and public reputation. Contemporaneously with these, and at intervals until the year 1819, he published views of many of our finest collegiate and abbey churches, complete sets of which are now rare and valuable. In 1827 he published 'Sixty Views of Endowed Grammar Schools,' and in 1847 'A History of the Architecture of St. Alban's Abbey.' He exhibited water-colour drawings at the Royal Academy almost every year from 1790 till 1840. Examples are in the South Kensington Museum. His death occurred in London in 1851.

**BUCKSHORN, JOSEPH**. See **BOKSHOORN**.

**BUCCOURT, PHILIBERT LOUIS DE**, a French painter and engraver, was born in Paris in 1755, and became a pupil of Vien. He executed a few plates in mezzotint; the 'Heureuse famille,' the 'Benediction de la mariée,' and the 'Cruche cassée,' after his own designs. But his attention was chiefly given to engraving in aquatint, in which he produced his *chefs-d'œuvre* after Carle Vernet, the 'Horse frightened by a Lion,' the 'Horse frightened by Lightning,' the 'Strayed Huntsman,' and other subjects. Buccourt, who was for some years assisted by his pupil and nephew, M. Jazet, died at Belleville in 1832.

**BUDD, GEORGE**, was an English artist of whom little is known. He painted portraits, landscapes, and still-life. There is a portrait, engraved after him by McArdeil, of Timothy Bennett, the so-called patriotic shoemaker of Hampton Wick, who successfully opposed the Princess Amelia in obtaining a passage through Bushey Park; it was published in 1756.

**BUCKELAER, JOACHIM**, (**BEUKELAAR**, or **BEUCKELAER**), was born at Antwerp in 1530. He was the nephew of Pieter Aartszen, by whom he was instructed. His pictures, like those of his uncle, represent market-places, fairs, and the interiors of kitchens, with figures, dead game, fish, fruit, &c. They were much admired, although Descamps

states that he was so poorly paid for them that he lived in poverty. He is registered in the Guild at Antwerp as early as 1560, and he was still living in 1573, and if the date on a 'Christ healing the Sick' by him in the Hermitage at St. Petersburg is genuine, he was still living in 1575. The Munich Gallery has by him a 'Fish-market' and a 'Christ before Pilate,' in which the persons wear the costume of the time of the painter; it is signed with a B and dated 1561, and in the Belvedere, Vienna, is a 'Market-place' of the year 1567.

**BÜRI, FRIEDRICH**, who was born at Hanau in 1763, studied first under his father, who was a goldsmith and professor in the Academy of Design in Hanau, and then with Tischbein. In 1780 he visited Düsseldorf, and two years later went to Rome; thence to Dresden, and finally settled at Berlin, where he was patronized by the Queen of Prussia. He painted historical pictures and portraits. A 'Cupid triumphant' by him is in the Hague Gallery.

**BÜRKELE, HEINRICH**, a genre and landscape painter, was born in 1802 at Pirmasens, in Rhenish Bavaria. He was designed for trade, but devoted every spare minute to drawing. His father's house, being an inn, presented him with subjects in great variety, and so early as his eleventh year he came into conflict with the police on account of a caricature of Napoleon. At fifteen he entered the law, but at twenty he was incited to turn to art, and learned the technicalities of oil-painting among friends at Munich, Schleissheim, and in the Netherlands. In time he took to depicting popular and military scenes, cattle, and landscapes, especially winter landscapes. He spent from 1823 to 1832 in Rome, and became on his return a popular artist, famous for imagination and humour. He was an honorary member of the Academies of Munich, Dresden, and Vienna. His death occurred at Munich in 1869. Among his best productions may be noted:

Twenty Winter Landscapes in the Tyrol (*Paris Exhibition, 1867*).

Eighteen Views of the Environs of Rome (*Paris Exhibition, 1867*).

A Troop of Bandits in the Campagna.

The Overtaken Hay-Waggon.

Return from the Bear-Hunt.

The Mule-Driver's Rest.

The Reception of the Rifle-Winner.

Italian Landscape and others (*in the New Pinakothek, Munich*).

A Tirolese Fair (*in the Berlin Gallery*).

Landscape near Velletri (*in the Berlin Gallery*).

**BUFF, SEBASTIAN**, a Swiss portrait painter, was born about 1828. He studied at Munich and Paris, and besides portraits painted genre pictures which are much sought after. He died at Herisau in 1880.

**BUFFAGNOTTI, CARLO ANTONIO**, was a painter of perspective and theatrical decorations at Bologna and Genoa about 1690. He engraved a series of architectural subjects, and decorations for the theatre, after F. Bibiena, and others of the same kind after M. A. Chiarini.

**BUFFALMACCO**. See **BUONAMICO**.

**BUFFORD, ROBERT**. See **BURFORD**.

**BUGATTI, ZANETTO**, was living in the 15th century, and painted the portraits of Ippolita Sforza, sent to France in 1450; and of Bona of Savoy, painted for Galeazzo Maria Sforza in 1467. In 1473 he painted the portraits of Galeazzo, his wife, and his child that are placed in the choir of San Celso, Milan. His latest known work was the

frescoes in Santa Maria delle Grazie, Vigevano. Records remain of him up to 1476, but the date of his death is uncertain.

**BUGEY**, —, a French engraver who flourished about the middle of the 18th century, was principally employed in engraving portraits for the booksellers. There is by him a portrait of Marshal de Broglie, on horseback, after Alexis Loir, dated 1761.

**BUGIARDINI, GIULIANO**, who was born near Florence in 1475, first studied in the garden of the Medici, where he made the acquaintance of Michelangelo, with whom he continued an intimacy throughout his life, and with him he entered the atelier of Ghirlandajo; he afterwards became an assistant of Albertinelli, and was employed by Michelangelo in the Sistine Chapel at Rome in 1508. Owing to the fact that he worked much for other artists, and sometimes completed designs by them, there is but little originality in the works of Bugiardini, though they possess many excellent qualities, which have led to their being, in some cases, classed under the names of greater artists. They display a careful study of the works of Raphael, Michelangelo, Albertinelli, and Leonardo. Bugiardini died at Florence in 1554. The following is a list of a few of his most important works, which are usually signed **JUL. FLOR.** (Florentinus):

- Berlin. *Museum.* Madonna and Child, with Saints (signed **JVL. FLOR. FAC.**)
- Bologna. *Pinacoteca.* Marriage of St. Catharine (signed).
- Dulwich. *Gallery.* Holy Family (formerly called a *Sassoferrato*).
- Florence. *Uffizi.* Madonna and Child (formerly ascribed to *Leonardo*).  
 „ *Cappella Rucellai in S. Maria Novella.* } Martyrdom of St. Catharine. His most important work (from a design by Michelangelo).
- Leipsic. *Museum.* Virgin and Child and Baptist. The inscription **JUL. FLOR. F.** has been altered to **JUL. RO. F.**, and the work given to *Giulio Romano*.
- Lucca. *Mansi Collection.* Holy Family (signed and dated 1520).
- Petersburg. *Hermitage.* Virgin and Child (falsely given to *Pacchia*).  
 (See Crowe and Cavalcaselle, III. p. 493, et seq.)

**BUGUET, HENRI**, a French historical and portrait painter, was born at Fresne (Seine-et-Marne) in 1761. He was a pupil of David, and painted in 1817 for the château of Pau 'Francis I. knighted by Bayard.' His portraits of Louis XVIII. and Charles X. have been engraved by Bertrand. He died in Paris about 1833.

**BUISEN, A. VAN**, (or **BUYSEN**), was a native of Holland, and flourished from 1700 till about 1725. He was chiefly employed in engraving for the booksellers, and appears to have resided some time in England, as he engraved a plate representing 'David playing on the Harp,' for the octavo edition of Cowley's 'Poems,' published in 1700. He also engraved some of the plates for the work entitled 'Figures de la Bible,' from the designs of Picart and others, published at Amsterdam in 1720.

**BULARCHUS**. The earliest picture of which the ancient writers have given a description is 'The Battle of the Magnesians,' painted by this artist, who appears to have flourished about 720 years before the Christian era, as, according to Pliny, this picture was purchased for as much gold

as would cover its surface by Candaules, King of Lydia, who died about 700 years before Christ. After Bularchus we encounter a gap of upwards of two centuries and a half in the history of painting. It appears, however, that it was practised with success in the island of Rhodes, at the time of Anacreon, who lived about 500 years before our era. That poet, in his twenty-eighth and twenty-ninth Odes, mentions the practice of the art called encaustic painting, and that it was effected by mixing wax with the colours.

**BULLINGER, JOHANN BALTHASAR**, a Swiss landscape painter, was born at Langnau, in the canton of Zurich, in 1713. He was first a scholar of John Simler, but afterwards went to Venice, where he studied two years under Giovanni Battista Tiepolo. He first attempted historical painting, but his natural genius led him to landscapes, and he became very eminent in that branch of the art. He afterwards passed some time at Amsterdam, where he appears to have studied with attention the works of the best artists of the Dutch school, particularly Both and Berchem, whose manner he imitated. He died at Zurich in 1793. He etched several plates in a free, painter-like style, the following being the principal:

The Portrait of J. B. Bullinger; *se ipse fec.*

A Frontispiece, with a number of Genii.

Two Mountainous Landscapes, with figures.

A set of fifty Landscapes; some from his own designs, and the others after *J. F. Ermels* and *F. Meyer*.

A Head; after *Le Brun*; engraved for Lavater's Work.

**BUMEL, MICHAEL**, (or **BIMEL**), was a German engraver of little celebrity. He engraved several plates, representing Saints, and other devotional subjects, which are executed with the graver, with sufficient neatness, but in a stiff, tasteless style.

**BUMOT**, —, was a French historical painter, who was called 'The Apelles of Nevers.' He was a native of Nevers, and worked at Bourges in 1576, for the fêtes held upon the occasion of the entry of the Duke of Alençon.

**BUNBURY, HENRY WILLIAM**, a designer of humorous subjects and caricatures, was the son of Sir William Bunbury of Mildenhall, Suffolk. He was born in 1750, and was an occasional exhibitor at the Royal Academy, and contributed to Boydell's 'Shakespeare.' His 'Florizel and Autolyceus changing garments' is in the South Kensington Museum. His 'Hints to Bad Horsemen' obtained for him great popularity, and the praise of Sir Joshua Reynolds. He died at Keswick in 1811.

**BUNDSSEN, JESS**, architectural and landscape painter and etcher, was born at Assens in 1766. He attended the Academy of Copenhagen in 1786, and studied also in Dresden, after which he became a teacher of drawing and a painter in Hamburg and Altona. He died at the latter town in 1829. He chiefly painted views in the vicinity of these places, as well as interiors of churches. He etched several plates in outline, and also practised lithography to some extent.

**BUNEL, FRANÇOIS**, a French historical painter, flourished at Blois in 1550. He was a distinguished artist, who painted many religious subjects for churches.

**BUNEL, JACQUES**, son and pupil of François Bunel, was born at Blois in 1558. He studied at Rome under Federigo Zuccaro, and on returning to France was made painter to the king, and worked with Pourbus and Toussaint du Breuil in the small gallery of the Louvre, burnt in 1661. He was an

artist of great merit, and held in much esteem by Henri IV., who employed him at Fontainebleau and other royal residences. He painted 'The Descent of the Holy Ghost' for the chapel of that order in the church of the Grands Augustins at Paris, and for the church of the Feuillants an 'Assumption of the Virgin,' now in the Museum at Bordeaux, both of which pictures have been highly praised. Philip II. of Spain, by whom likewise he was esteemed, commissioned him to paint for the cloister of the Escorial forty pictures, all of which have now disappeared. He died in Paris in 1614.

BUNNICK, JACOB VAN, was the brother of Jan van Bunnick, and painted battle-pieces with some reputation, but was greatly inferior to his brother. He died in 1725.

BUNNICK, JAN VAN, a Dutch landscape painter, was born at Utrecht in 1654. He was a scholar of Hermann Saftleven, under whom he studied three years; he afterwards visited Italy. He passed some time at Genoa, where he formed an acquaintance with Tempesta, by whom he was assisted in his studies. On his arrival at Rome he found several of the artists of his country, who received him with kindness, particularly Abraham Genoels and Ferdinand Voet, and in their society he greatly improved himself, by designing the fine scenery in the environs of Rome. On leaving Rome he went to Modena, where his works were so admired that the duke appointed him his principal painter, and he passed eight years in his service. On his return to Holland he was employed by King William III., then Prince of Orange, to ornament his palace at Loo. He died in 1727.

BUONACCORSI, PIETRO, (called PERINO DEL VAGA, after one of his instructors in art,) was born at a village near Florence in 1500 of very indigent parents, whom he lost while he was still young. He was taken under the protection of an artisan named Andrea de' Ceri, whose house was frequented by several young artists of Florence. At an early age Perino showed a decided inclination for art, and when he was eleven years old was placed under the tuition of Ridolfo Ghirlandaio, by whose instruction he became an expert and correct designer. He had made considerable progress, when his talents were noticed by Vaga, who conducted him in 1515 to Rome, where he had an opportunity of studying after the antique, and the works of Michelangelo. His merit became known to Giulio Romano and Penni, by whom he was recommended to Raphael, who employed him in the execution of his designs in the Loggie of the Vatican. Such was the force and variety of his powers, that he was equally successful in assisting Giovanni da Udine in the stucco and grotesque ornaments, Polidoro da Caravaggio in his antique subjects in chiaroscuro, and in executing the Biblical subjects from the designs of Raphael. Of these the most remarkable are 'Joshua's great Battle,' 'The Israelites passing the Jordan,' 'The Taking of Jericho,' 'Abraham preparing to sacrifice Isaac,' 'Jacob wrestling with the Angel,' and 'Joseph and his Brethren.' He is ranked by Vasari as the greatest designer of the Florentine school after Michelangelo; and the partiality of that biographer does not hesitate to pronounce him the most distinguished of the disciples of Raphael. After the death of that master he was employed by Leo X. and Clement VII., in conjunction with Giulio Romano and Penni, to finish the great works in the

Vatican. One of the earliest productions he exhibited at Rome, of his own composition, was a picture he painted for the church of San Marcello, representing the 'Creation of Eve,' in which he shows with what success he had studied the works of Michelangelo.

On the sacking of Rome in 1527, compelled to flee from the capital, and plundered of all he possessed, Perino took refuge in Genoa, where he was graciously received by Prince Doria, who employed him to decorate his palace, near the gate of St. Thomas. It was upon this occasion that Perino displayed the extent of his powers and the fecundity of his invention; and it has been made a matter of dispute whether the decorations of the Palazzo del Tè at Mantua, by Giulio Romano, or those of the Doria Palace at Genoa, by Del Vaga, do more honour to the great school in which they were educated. In one of the apartments Perino represented Jupiter destroying the Giants; and in others, several subjects from Roman history and the Metamorphoses of Ovid. He also designed a series of cartoons of the History of Æneas. These frescoes, which were in a great measure executed from his designs by his assistants, have nearly perished owing to time and whitewash. After a stay of some years at Genoa, Perino returned to Rome, where he was employed by Pope Paul III. Towards the close of his life, his pictures were in such request that he merely made the designs, leaving the execution of them to his pupils, among whom may be mentioned Pantaleo Calvi and Lazzaro, painters of no great merit. Perino died at Rome in 1547—it is said that he hastened his end by intemperance—and was buried by the side of Raphael and other great masters in the old Pantheon. His pictures are occasionally seen in the Galleries of Europe, but they are not very important. The Duke of Devonshire has drawings by him, and a portrait of Cardinal Pole is at Althorp.

BUONAMICI, AGOSTINO, called A. TASSI (or TASSY), was born at Perugia in 1565, and studied at Rome under Paul Brill, although he was desirous of being considered a disciple of the Carracci. He painted landscapes in the style of his instructor, and of Donducci, and was considered one of the ablest artists of his time. Lanzi informs us that for some crime, which is not mentioned, he was sent to the galleys at Leghorn. During the term of his confinement he occupied himself in designing the maritime objects with which he was surrounded, and after his liberation they became the favourite subjects of his pictures. He painted with great success sea-ports and calms, with shipping and fishing-boats. His tempests and storms at sea were not less happily represented, and were touched with unusual spirit and energy. He also excelled in architectural and perspective views, in which he distinguished himself by some admirable productions in the pontifical palace of Monte Cavallo, and in the Palazzo Lancellotti. He was one of the first to copy arabesques from the antique, and employ them as borders. Agostino Tassi has the credit of having been the instructor of Claude Lorrain. He died at Rome in 1644. We have a few slight but spirited etchings by this artist, representing storms at sea and shipwrecks.

BUONAMICO, CRISTOFANI, (called BUFALMACCO,) who was born in 1262, was a pupil of Andrea Tafi. Rumohr and Kugler and many other writers have doubted his existence, but his name has been discovered in the register of the

Florentine Company of Painters, with the date 1351 ('Crowe and Cavalcaselle,' vol. i. p. 387, note). Boccaccio nicknames him Buffalmacco, and some suppose that the Buonamico, used by Ghiberti, is a nickname also. Vasari mentions many works by Buffalmacco, few of which still remain, and of these the majority are said to be by other artists. He adds that Buffalmacco, when he chose, could paint as well as any of his contemporaries. Most absurd stories have been related of this artist by Vasari, and by Boccaccio in his 'Decameron.' He seems to have been a man with a keen sense of humour. Vasari states that he died in 1340, but Baldinucci says that he was still living in 1351, as indeed the entry in the register of the Florentine Painters proves.

**BUONARROTI, MICHELANGELO.** Michelangelo, the supreme master of Italian art, was born at Castel Caprese, a small fortified town near Florence, on March 6, 1475. The family of Buonarroti was an old one in Italy, but Condivi's statement as to Michelangelo's descent from the Counts of Canossa is not found to be supported by genealogical evidence, though Michelangelo pleased himself with believing it. His father Lodovico, son of Leonardo Buonarroti Simoni, was acting at the time of his son's birth as Podestà, or chief magistrate of Caprese, but he was soon after recalled to Florence, where, after a babyhood spent at Settignano under the care of a stone-mason's wife, the little Michelangelo was brought up, receiving education at a grammar school kept by a certain Francesco da Urbino.

His passion for art was early evinced. He had inbibed it, he was wont to declare, "with his nurse's milk;" at all events it could not be overcome even by blows, which it is said were sometimes tried, and by the time he was thirteen his father, giving up all hope of inducing him to follow the more profitable woollen trade, wisely acceded to his desire for art, and no doubt did the best he could for him by apprenticing him for three years from the 1st of April, 1488, to the painters Domenico and David Ghirlandaio, whose school was at that time the best in Florence.

It appears by the terms of his apprenticeship that the young Michelangelo must even then have known sufficient to be useful to his masters, for they undertook to pay him a small sum during the first year of his apprenticeship, which was not usual. Very soon his progress was so great that, according to Vasari, it excited his master's envy, who exclaimed once on seeing a drawing made by Michelangelo of some scaffolding in Santa Maria Novella, "This boy knows more than I do;" "standing in amaze," adds Vasari, "at the originality of manner which heaven had bestowed on such a mere child." His first painting is said to have been an excellent copy of Martin Schongauer's celebrated print of 'The Temptation of St. Anthony,' and he probably copied other prints with equal skill.

But although educated in a school of painting, it is probable that he early showed some impulse towards sculpture, or Domenico Ghirlandaio would scarcely have presented him, as he did before his apprenticeship was out, to Lorenzo de' Medici, who at that time had just founded a school of sculpture in the garden of his villa. Michelangelo was admitted to this Medicean school or Academy of Art in 1489, and achieved as one of his first works in marble the remarkable 'Mask of a Faun,' a copy from the antique, concerning

which Vasari relates the story of Lorenzo pointing out to the young sculptor that old people seldom retain all their teeth, and Michelangelo promptly acting upon the suggestion. Whatever may be the truth of this story, it is certain that Michelangelo early attracted the notice of the magnificent Lorenzo, who saw in him so much promise that he proposed to his father that he should become an inmate of the Medici Palace, offering to charge himself with his education and to make him an allowance of five ducats a month. The offer was too good to be refused, and Michelangelo passed four happy years in the service, or rather we may say in the society, of Lorenzo, perfecting himself in his art and gaining a valuable education by his association with some of the great men whom Lorenzo gathered around him. Agnolo Poliziano was one of these, who took especial notice of the young artist, and it was by his advice and instruction, according to Vasari, that Michelangelo executed his relief in marble of 'Hercules and the Centaurs,' an early work still preserved in the Casa Buonarroti. It was at this time also that he had his nose broken by his fellow-student Pietro Torregiani, an injury which marked him for life.

In 1492 this pleasant period of instruction under the Medici was brought to an end by the death of his munificent patron Lorenzo, and Michelangelo, then seventeen, returned to his father's house and set up a studio for himself, his first work being a statue of 'Hercules,' bought by one of the Strozzi family, and afterwards sent into France, but since lost to knowledge.

Piero de Medici, who succeeded his father Lorenzo, was, as history records, a man of totally different powers. He extended his friendship to Michelangelo, it is true, but he employed him only on unworthy commissions, on one occasion even directing him, it is said, to make a statue of snow. Piero, however, by his vices and misgovernment soon disgusted Florence, and Michelangelo perceiving his downfall was at hand wisely left his protection and took his way to Bologna, there to wait till the Florentine storm which he, or perhaps his father, noted as coming, was over.

When peace was restored Michelangelo returned to Florence, where he executed a figure of a 'Sleeping Cupid,' to which he gave an appearance of antiquity, so that it was sold by a dealer in Rome to the Cardinal San Giorgio as a genuine antique. This deceit, innocently undertaken on the part of Michelangelo, being afterwards discovered by the Cardinal, led to his inviting the young artist to Rome and assuring him of his protection.

Michelangelo entered Rome on the 25th of June, 1496. His first work in the capital is supposed by his latest biographer, Mr. Heath Wilson, to have been the beautiful statue of 'Cupid,' now the chief treasure of the South Kensington Museum. His next work was probably the 'Bacchus,' now in the National Museum in the Bargello, and soon after the noble 'Pietà' of St. Peter's, executed between the years 1499 and 1500. These works raised him to the position of the greatest sculptor in Italy, and when in 1501 he returned to Florence, he received a commission for a great national work, namely, the colossal statue of David. In this grand statue, typical of the Deliverance of Florence from her enemies, Michelangelo, now arrived at his full strength, put forth all his

powers. The moment chosen for representation is that in which the youthful Deliverer replies to the taunts of the Philistine in the words, "I come to thee in the name of the Lord of Hosts," and the whole bearing of David is expressive of unshrinking resolution and patriotic desire. Well may Florentines be proud of such a possession. It stood grandly before their Palazzo Vecchio, where it was first erected, for more than three centuries and a half, until in 1873 it was deemed necessary to remove it under cover for protection from weather and decay. It now stands in the Academy of Fine Arts in Florence. Other works of about this time are the beautiful round relief in marble in the possession of the Royal Academy, an unfinished relief of the same subject, and the group of Victory in the Bargello Museum.

Soon after the triumphant erection of the 'David' in 1504, Michelangelo received the commission for another national work—the painting of one wall of the Palazzo Vecchio. Leonardo da Vinci was employed for the other wall and had already begun his cartoon. The subject chosen by Michelangelo was an incident in the Pisan war, and represented Florentine soldiers surprised by the enemy while bathing, but he never completely finished even the cartoon for this great work, for before he could do so he was summoned back to Rome in great haste by Julius II., who, learning that Michelangelo was the greatest sculptor living, forthwith conceived a desire to secure his services, and especially to employ him on a great tomb which he contemplated having built for himself. It is difficult to understand why Michelangelo did not finish the commission given him by his friend Soderini, then Gonfaloniere of Florence, for the painting in the great Hall of Council in the Palazzo Vecchio of his beloved Florence. None of his biographers explains his reasons, but it must be remembered he always regarded himself as a sculptor and not as a painter, and probably he far preferred going to Rome to execute a grand work of sculpture, to staying in Florence to carry out a work in painting in rivalry with such a master as Leonardo da Vinci. However this may be, early in 1505, throwing up all his work in Florence, he returned to Rome and began his irritating relations with Julius II. That imperious potentate decided to employ him first on his monument, and the design for it being completed to his satisfaction he sent the sculptor to Carrara to arrange for the necessary blocks of marble. Here he was occupied for eight months, and for some time afterwards in Rome, whither he brought huge masses of marble for the work. Before anything could be achieved, however, the ardour of Julius for this undertaking had greatly abated, and it was with difficulty that Michelangelo obtained the money from him to pay the marble-cutters.

In terrible anger at this, and also at not being able to obtain access to his Holiness, who had previously been most gracious and friendly, Michelangelo suddenly took flight from Rome, being alarmed it is said by threats from his enemies of personal danger. The pope sent five couriers after him commanding him to return, but he rode on without stopping until he was safe on Florentine territory. "If you require me in future," wrote the haughty artist to the haughty pope, "you may seek me elsewhere than in Rome." Julius II. was not a man to submit to be thus braved by a refractory artist, and at last, finding his requests

and commands unavailing, he wrote to the Signory of Florence requesting that he should be sent back to Rome, promising at the same time that he should go "free and untouched," for "we entertain no anger against him, knowing the habit and humour of men of this sort." Even then Michelangelo, who seems to have had some fear of assassination, refused to trust the pope's fair promises, and it was not until the Gonfaloniere Soderini told him plainly that the State would not risk going to war on his account that he at last returned to his allegiance to the pope.

It was at Bologna, which town Julius II. had entered in triumph in November, 1506, that the interesting interview between the pope and the artist took place in which the latter graciously submitted to be pardoned, telling the pope, however, at the same time, that he "felt he had not merited the treatment he had received."

Julius II. who, as we have seen, "knew the habit and humour of men of this sort," and who felt, no doubt, that though he had twenty-four cardinals in his train he had but one Michelangelo, took no notice of his sulky discontent, but immediately employed him on a great bronze statue of himself to be set up over the church door at Bologna. This laborious work, which occupied Michelangelo two years, and cost him much trouble and vexation, was soon after thrown down by the enemies of Julius, and a huge cannon made of its metal.

After this work was accomplished Michelangelo went back to Florence in March, 1508, hoping probably to be allowed to settle there, but Julius II. again summoned him to Rome, though not to work on the monument he had before undertaken, but instead to begin no less a work than the painting in fresco of the vault of the Sistine Chapel in the Vatican. Every one knows how Michelangelo accomplished this stupendous task, but it was not without considerable remonstrance that he began it, telling the pope that "painting was not his Art," and advising him to give the commission to Raphael. But Julius II., who was probably aware of Michelangelo's achievement of the cartoon for the painting in the Palazzo Vecchio, would hear of no excuses or delay, and the artist was *made*, as we may say, to begin forthwith.

Vasari's account of the painting of these frescoes of the Sistine is very graphic and circumstantial, and is no doubt true in many of its details, though in others it is transparently inaccurate. It has, however, been followed submissively by all writers on the subject until modern research began to throw doubt upon its exactness. Mr. Heath Wilson in particular, who has recently submitted the frescoes of the vault of the Sistine to the most careful examination, having been allowed to raise a scaffolding five stages high for the purpose, and who also has made their history the subject of profound study, proves by a conclusive chain of reasoning that Michelangelo could not possibly have painted these works in the short space of time—twenty months—that Vasari assigns. This, if the amount of labour is once fairly considered, is indeed self-evident, but Mr. Heath Wilson shows from documentary testimony that Michelangelo began this work in the summer of 1508, and did not finish it until late in the autumn of 1512, thus giving a period of four years and some months, little enough even so for the accomplishment of such

a vast amount of work. The story of his working entirely without assistants, "without even a man to grind his colours," must also be given up, though it would seem that the amount of assistance he received was small. He worked, however, with marvellous celerity, "painting a nude figure considerably above life-size in two working days, the workmanship being perfect in every part. The colossal nude figures of young men on the cornice of the vault at most occupied four days each."

Julius II. as usual was extremely anxious to see the work he had commissioned finished, and got so impatient that on the 1st of November, 1509, the scaffolding had to be removed and the portion of the work that was then finished exhibited to the public. His enemies, and Bramante in particular, who had hoped to behold a failure, were completely overpowered by the universal admiration, and Michelangelo received the commission to continue the work he had begun.

No description of this marvellous work, in which Michelangelo set forth in one great poem the history of the world in its early prime as told in the book of Genesis, can be given here. The reader will find an ample account by Sir Charles Eastlake in his 'Contributions to the Literature of the Fine Arts,' and graphic descriptions by Vasari and numerous other writers. The Sixtine frescos have also been admirably photographed of late years. The present condition of these frescos is most lamentable. "Cobwebs hang from every part, nails have been driven through them without remorse, and they are so darkened by the constant smoke from tapers that seen from the floor their real colours are imperceptible. Altogether," adds Mr. Heath Wilson, who is quite pathetic on the subject, "they are the greatest existing examples of barbarous maltreatment and neglect."

With Leo X., who succeeded Julius II. in 1513, Raphael was the favoured artist. Michelangelo wished for nothing better than to be allowed to go on with the monument to Julius, for which he had already executed the great figure of Moses, and the two well-known statues of 'The Captive,' now in the Louvre, and reckoned among his finest works. But although he received a fresh commission for this work from the executors of Julius, difficulties were always thrown in his way, and finally he was sent by Leo X. to Florence and employed upon the front of San Lorenzo, which the pope had determined to build in a magnificent style. This was certainly an important work, and Michelangelo determined to make it "whether in respect of architecture or sculpture the masterpiece of all Italy," as he says in one of his letters, but he was kept so long superintending in the quarries, and so many hindrances seem to have been purposely put in his way, that in the end nothing was accomplished. Indeed the ten years of Leo's pontificate were almost wasted years in the life of Michelangelo.

Nor was much accomplished during the short reign of Adrian, though Michelangelo for a time went on working at the monument to Julius, often at his own cost. But when Clement VII. became pope in 1523 a change took place, and Michelangelo was once more in request, chiefly, however, for the superintendence of various architectural works, which Michelangelo, who always regarded himself as a sculptor, had little wish to undertake.

In 1527 the terrible sack of Rome under the

Constable de Bourbon took place. Michelangelo was away in Florence at this time, where the popular party had again risen and driven out the Medici. This being the case, Michelangelo's commissions for the Medicean pope remained for a time in abeyance, while he with patriotic energy undertook the charge of fortifying the city against his patron, the Signory having appointed him director and provider over the works of defence. The new knowledge supplied by the recent publication of the Buonarroti letters clears up much that formerly seemed inexplicable in his conduct at this time. It is evident that he was greatly trusted by the Signory, acting for them not only as military engineer, but likewise being entrusted with private missions. One of these missions it appears took him to Venice before what must be called his flight thither in 1529. When in 1530 Clement VII., with the aid of the imperial cannon, gave the last blow to the liberties of Florence, or rather when the city which fire and famine had been unable to subdue was treacherously yielded to the Medici, Michelangelo, who had returned from Venice, was in great danger, and was obliged to lie concealed for a time in the house of a friend. The pope, however, who, like his predecessor Julius II., seems to have known the value of a man of genius, gave him his pardon, and ordered him to resume his work in the Medici Chapel in San Lorenzo, upon which he had been employed before the siege. He accordingly came forth from his hiding-place, and worked, as he says, with "morbid haste," but with saddened heart, on the four great recumbent figures of Night, Morning, Dawn, and Twilight, for the tombs of Lorenzo and Giuliano de' Medici. These are generally considered to be his greatest works in sculpture.

In 1534 Michelangelo lost his father, to whom and to his brothers most of his letters are written. He is seen by these letters to have been always a most dutiful and affectionate son, ever considerate, patient, and generous towards his family, though too often impatient and overbearing with others. Both his father and his brothers constantly depended upon him for help, which was given even at a time when he had to deny himself to send it. Indeed the sardonic old Titan who was so inaccessible to the rest of the world, and who braved even the anger of popes, stands forth in his letters as a singularly obedient and tender son, who bore with exemplary patience the very irritating conduct of father and brothers, who were perpetually worrying him about trivial family disputes and debts. On the death of Clement VII. in 1534, Michelangelo's work in San Lorenzo, though unfinished, came to an end. He now again thought that he might be permitted to work on the tomb of Julius II. for which he had contracted, and which had caused him endless worry and regret. But the new pope, Paul III., was possessed of another idea, and was determined, now he was pope, to realise it; and Michelangelo, in furtherance of this idea, was again obliged to lay aside sculpture for painting.

The world-famous 'Last Judgment,' which Michelangelo now undertook as the completion of the Sixtine frescoes, may be regarded as the final expression of his art. In this work all traditionary types were cast aside, and Michelangelo's daring Paganism triumphed. Christ is represented as the Avenger, and the lost souls fall before his wrath

into the abyss, drawn in every possible contortion of nudity; the joys of the blessed being far less apparent than the convulsive struggles of the damned. The subject indeed, which had been treated with grotesque asceticism by the early religious painters, offered a marvellous opportunity for the display of naked human form, and as such Michelangelo seized upon it, and turned the old Christian idea of a *Dies iræ* into a heathen tragedy.

The 'Last Judgment' has suffered even more fatally from neglect than the other frescos in the Sistine Chapel, and moreover it has been injured by repainting, from which the others have been preserved by their inaccessible position. It contains 314 figures, and occupied Michelangelo from 1535 to 1541. But Michelangelo was now an old man, and worked, as he himself says, "unwillingly, working for one day, and resting for four."

This was almost the last great work in painting that he was called to undertake: though he afterwards consented to paint two frescos in the Pauline Chapel of the Vatican representing the Conversion of St. Paul and the Martyrdom of St. Peter. In 1546, at the age of seventy-one, he was appointed by Paul III. chief architect of St. Peter's, an office which he continued to hold under four other popes. The great dome of St. Peter's was raised from his plan.

All his poems, for he was a poet as well as a sculptor, painter, architect, and engineer, express a longing for the release of death, but it was not until he had reached his ninetieth year that this release came to him. He died at Rome on the 18th of February, 1564, and was buried by his own desire at Florence.

Michelangelo was a man of melancholy temperament, and subject to violent outbursts of anger which made him more feared than loved by those with whom he associated. Dwelling alone with his own great thoughts, he became impatient of interruption and contradiction, and oftentimes expressed himself with a bitterness which made him many enemies. No woman's name is in any way associated with his, with the exception of that of the noble Princess Vittoria Colonna, whose sympathetic friendship cheered the later years of his life. His life was a stormy one, no less from miserable personal disputes than from the stirring times in which he lived and took part. He felt deeply the ruin of the liberties of Florence, as evinced by his reply to some verses affixed to his statue of 'Night,' in which he makes the statue say, "Sleep is dear to me, and still more that I am of stone, so long as dishonour and shame last among us. The happiest fate is to see and feel nothing. Therefore waken me not. Pray speak gently."

Of the art of Michelangelo few are competent to judge. It needs a long study before its masterly power is perfectly comprehended. All that the progressive artists of Florence had been striving after since the time of Masaccio was attained by him. He was influenced but not dominated by classic art. Like the great Greek artists before him, he seized on the nude human body as the best means of displaying the highest perfection of artistic beauty. While Titian and Correggio were seeking this perfection in sensuous loveliness, Michelangelo sought it in physical force, and by a daring and a knowledge such as no artist had ever before displayed, achieved his aim to the admiration of all succeeding ages. Power and intellect are

the two qualities that mark his style, a profound knowledge of nature, and careful study of the living model, yet no servile copying even of nature, for he often violated rules of proportion, placed his figures in constrained and impossible positions, and in other ways rejected the teachings of science, if this was necessary for the expression of his idea. For Michelangelo was perhaps the greatest of idealists. His figures live by virtue of the life he has infused into them, and remain as the grandest creations of Italian art.

It does not come within the scope of this work to enumerate all his great works in sculpture and in architecture, many of them have however been mentioned in this article. Of those he executed in painting, the principal are:

Copy of Martin Schongauer's St. Anthony. His first reputed picture.

Circular Madonna and Child, painted for Angelo Doni in 1504; now in the *Uffizi* at Florence. The best known perhaps of all his pictures, having been constantly reproduced.

The Madonna and Saints; in the *National Gallery*, Early work. Unfinished.

The Entombment; in the *National Gallery*. Unfinished, and of doubtful authenticity.

Cartoon of Pisa; an incident in the battle of Cascina. 1504. This noble work, which was never completely finished, was destroyed by some means at an early date, and the fragments scattered in various collections; but the story Vasari tells of its having been torn to pieces by Baccio Bandinelli is unworthy of credit. Portions of it were early engraved by Marc-Antonio and Agostino da Venezia, and in later years the central part of the composition has been engraved by Schiavonetti, from an excellent copy in grisaille, which still exists in the possession of the Earl of Leicester at Holkham. It is from this that the numerous reproductions of this subject are taken.

Fresco paintings in the Vault of the Sistine Chapel, representing the various acts of creation; the Temptation and Fall of our first parents; the Deluge, and the Sacrifice and Drunkenness of Noah; also the Genealogy of the Virgin in the spandrels above the windows, and four historical subjects from the history of the Jews, in the corner soffits of the ceiling. The seven figures of the Prophets, and the five Sibyls who sit enthroned in niches round the vault, are generally regarded as the highest conceptions of Michelangelo's art.

The Leda, painted about 1530 for the Duke of Ferrara, but not taken by him. The history of this picture is very confused. Vasari states that Michelangelo presented it to his pupil Antonio Mini because "he had two sisters to marry," but this generosity is contradicted by certain circumstantial evidence. It seems to have been sold by agents to Francis I., and to have remained at Fontainebleau until the reign of Louis XII., when it is said to have been destroyed by order of the Confessor of Desnoyers. Its destruction, however, is by no means certain, and it is probable that it passed in a mutilated condition into England. A painting of this subject is now in the *National Gallery*, and is considered by M. Reiset, the learned director of French museums, to be the one actually painted by Michelangelo, but greatly restored. A Cartoon of the Leda, probably a copy, but a very fine work, is in the possession of the Royal Academy.

The Last Judgment: fresco in the Sistine Chapel of the Vatican.

Two frescos in the Pauline Chapel in the Vatican—The Conversion of St. Paul and the Crucifixion of St. Peter. 1549—1550.

Other works in painting were doubtless executed by Michelangelo, but no others are known to be certainly by him, the pictures that pass with his name in galleries being generally executed by pupils and followers from his designs, which he was very liberal in bestowing upon good painters.

Numerous drawings by Michelangelo are to be found in various collections, especially in England. There are fifteen in the British Museum, thirty at Windsor, and seventy at Oxford, the largest collection extant.

The works that have been written on Michelangelo are too many to enumerate here, but a few among the most important are :

- Vasari.* Vita del gran Michelangelo Buonarroti. 1563. Milanesi edition of the Lives, in 1830.
- Condivi.* Vita di Michelangelo. Both these were contemporary biographies by pupils.
- Vignali.* Vita di M. A. Buonarroti. 1753.
- Hauchecorne.* Vie de Michelange, etc. 1783.
- Duppa.* Life of Michael Angelo. 1806.
- Linnell.* Frescos in the Sistine Chapel. 1834.
- J. E. Taylor.* Michelangelo considered as a philosophic poet. 1840.
- Hermann Grimm.* Leben Michel Angelos. 1860. Translated into English in 1865.
- Aurelio Gotti.* Vita di Michelangelo Buonarroti, narrata con l'aiuto di nuovi documenti. 1875.
- Gaetano Milanesi.* Le Lettere di Michelangelo Buonarroti. 1875.
- Ch. Heath Wilson.* Life and Letters of Michelangelo Buonarroti.

These last three works, by the publication of the documents and letters in the Casa Buonarroti, have added materially to our knowledge of Michelangelo's history. M.M.H.

**BUONASONE.** See **BONASONE.**

**BUONAVENTURA.** See **SEGNA.**

**BUONCONSIGLIO, GIOVANNI,** called **IL MARESCALCO**, a native of Vicenza, painted in tempera, in the first part of his career, in the style of Montagna; but afterwards he turned his attention towards oil-colours, and became a disciple of Antonello da Messina, whom, it is said, he assisted in several of his works. He subsequently became almost Titianesque in warmth of colour. Buonconsiglio laboured chiefly at Vicenza, Venice, and the neighbourhood. He was living as late as 1530 at Venice, for the churches of which city he painted numerous altar-pieces, many of which have unfortunately perished. The following are his principal works now extant:

- Montagnana.** *Cathedr.* Virgin and Child (*signed and dated 1511*).
- " " *St. Catharine* (*signed and dated 1513*).
- Paris.** *Comune.* Madonna with six Saints (*signed*). *Louvre.* Portrait of a Woman (No. 522); catalogued as 'Unknown master of the Venetian School;' by some writers ascribed to *Carpaccio*. Attributed by *Crouse and Cavalcaselle* to *Buonconsiglio*.
- Venice.** *Academy.* Fragments of a work painted in oil for SS. Cosmo e Damiano alla Giudecca, representing SS. Benedict, Tecla, and Cosmo (*signed and dated 1497*).
- " *Gesuati.* Christ between SS. Jerome and Secondo (*signed* 'JOANES BONNICHÖSLIJ DITO MARESCALCHO. P.')
- " *S. Giac. dell' Orto.* St. Sebastian (*signed*).
- Vicenza.** *Gallery.* Virgin and Saints mourning over the dead body of Christ. *Signed.* *Tempera* (painted for *San Bartolommeo, Vicenza*).
- " *S. Rocco.* Virgin and Child, with Saints (*signed and dated 1502*).

**BUONFIGLIO.** See **BONFIGLI.**

**BUONFRATELLI, APOLLONIO,** a miniature painter of Florence in the 15th century.

**BUONI, B. and S. DE'. See DE' BUONI.**

**BUONI, FLORIANO,** (or **BONIS**.) an engraver, was a native of Bologna, and flourished about the year 1670. Among other prints he produced a plate representing a 'Dead Christ, with the Virgin Mary and St. John,' after Guercino. It is executed with the graver in a dark, heavy style. His name is also affixed to a portrait of Guido Reni.

**BUONINSEGNA, DUCCIO DI,** was born at Siena about 1260. He was the first of his school to throw aside the Byzantine style and to strive to imitate nature. In 1285 he entered into a contract to paint, for 150 florins, an altar-piece for the chapel of the Virgin in Santa Maria Novella at Florence, but no record of the picture exists; and in the autumn of that year he was in Siena. His master-piece, which still exists, is the high altar-piece in the Cathedral of Siena. It occupied him from the 9th of October, 1308, till the 9th of June, 1310, when it was carried with great pomp—like the Madonna of Cimabue—to the cathedral.

For this great work Duccio received only sixteen soldi (or pence) a day, but the materials, which were very costly, owing to the amount of gold and ultramarine used, amounting to upwards of 3000 gold florins, were supplied for him. As the high altar was open all round, Duccio painted pictures on both sides. The front represented the 'Virgin and Child,' with numerous saints and angels, and four bishops kneeling in front. On the back were twenty-six scenes from the life of our Lord, from the 'Entry into Jerusalem' to the 'Meeting at Emmaus.' It was removed from the altar, in the early part of the sixteenth century, to make room for a tabernacle, and then, after having been divided, the halves were placed at either end of the transept, where they still remain. A 'Madonna and Child, with saints and angels,' by him is in the National Gallery; and two pictures of similar subjects by him are in the Academy at Siena. We have no record of Duccio later than 1320.

**BUONTALENTI, BERNARDO,** called **DELLE GRANDOLE,** was a painter, sculptor, and architect who was born at Florence in 1536. When he was eleven years of age his parents were ruined by a sudden inundation of the Arno, and he was taken under the protection of Cosmo I., Grand Duke of Tuscany, who caused him to be educated in the best manner. He is said to have been instructed in painting by Salviati and Bronzino, in sculpture by Buonarroti, in architecture by Giorgio Vasari, and to have learned miniature painting under Giulio Clovio. With such advantages it is not surprising that he became eminent. He executed a number of miniatures for Francesco, the son of Cosmo I. He was more celebrated as an architect than a painter, and was much employed in fortification. He was also a great mechanic, and an excellent mathematician. His own portrait, by himself, is in the Uffizi at Florence. He died in 1608.

**BURANI, FRANCESCO,** was an Italian designer and engraver, born at Reggio, by whom we have an etching of 'Bacchus sitting near a Tun, with three Satyrs,' executed in the style of Spagnoletto.

**BURATTI, GIROLAMO,** a painter of Ascoli, lived about 1580. He painted the beautiful picture of the 'Presipio,' at the Carità, in Ascoli, and some subjects in fresco, which have been highly commended.

**BURCH, ARLBERT VAN DEN.** See **VAN DEN BURCH.**

**BURCH, J. H. VAN DER.** See **VAN DER BURCH.**



BURCHARD DOERBECK, FRANZ, who was born at Fellin in 1799, had a great talent for comic pieces, and commenced by drawing for the 'Berliner Witze,' ('Berlin Wit'),—depicting scenes from the life of the lower classes at Berlin. There are some valuable plates by him. He died at Berlin in 1835.

BURCHETT, RICHARD, was born at Brighton in 1817. He entered the School of Design at Somerset House about 1841, and was one of the students who headed the movement which led to the establishment of the Department of Practical Art. He was appointed an assistant master in the school in 1845, and head master in 1851. As such, he saw the migration of the school to Marlborough House, and superintended its establishment at South Kensington. Amongst his pictures, which are of a scriptural and historical nature, may be cited, 'Edward IV. withheld by Ecclesiastics from pursuing Lancastrian fugitives into a Church,' scene from 'Measure for Measure,' and 'Expulsion of Peasants by William the Conqueror in laying out the New Forest.' Mention should also be made of the portraits of the Tudor family, executed by himself and his pupils, which decorate the Houses of Parliament, and of his text-books of 'Geometry' and 'Perspective.' He died at Dublin in 1875. Amongst his pupils at South Kensington may be named Miss Elizabeth Thompson (Mrs. Butler), S. L. Fildes, A.R.A., and W. W. Oules, R.A.

BURCKER, GAETANO, of Bologna, laboured in Milan in the first quarter of the nineteenth century. He died in 1828. A Landscape by him is in the Milan Gallery.

BURCKMAIR, HANS. See BURCKMAIR.

BURFORD, ROBERT, a painter of panoramas, was born in 1792. The subjects treated of by him, or under his direction, many of which were from sketches taken on the spot by himself, included almost every part of the habitable globe, and were often heightened in interest by the representation of battles or other important events. He had the management of the Royal Panorama in Leicester Square from 1827 till his death in 1861.

BURFORD, THOMAS, an English mezzotint engraver, was born about the year 1710. He executed a few plates of landscapes and huntings, but was best known as an engraver of portraits. He died in London about 1770. We have by him :

Dr. Warburton; *after Philips.*

The Rev. Roger Pickering, F.R.S. 1747.

Mr. Charles Churchill; *J. H. Schaack pin.* 1765.

Vice-Admiral John Norris.

BURG, ADRIAAN VAN DER. See VAN DER BURG.

BURG, DIRK VAN DEN. See VAN DEN BURG.

BURGAU, P., who flourished at Vienna about 1750, was a painter of birds and flowers. Two pictures of birds by him are in the Belvedere, Vienna. His brother, J. M. BURGAU, who resided at Linz about 1743, painted hunting scenes and birds.

BURGESS, JOHN CART, a painter in water-colours, exhibited at various intervals flower-pieces and landscapes at the Academy and the Suffolk Street Gallery, and published, in 1811, 'A Practical Treatise on the Art of Flower Painting.' He died at Leamington in 1863.

BURGESS, THOMAS, who learned his art in the St. Martin's Lane Academy, sent pictures to the exhibitions of the Incorporated Society, of which he was a member, and to the Royal Academy. His

works date from 1766 till 1786; they are conversation pieces, historic works, portraits, and landscapes. He kept for some years an Art School in Maiden Lane.

BURGESS, THOMAS, a landscape painter, exhibited at the Royal Academy from 1802 till 1806. He died, in the following year, in London, at the early age of twenty-three.

BURGESS, WILLIAM, a son of Thomas Burgess (of the Maiden Lane Academy), and also a teacher of art, exhibited portraits and conversation pieces at the Free Society of Artists and the Royal Academy from 1769 till 1799. He died in London in 1812, aged 63. His son, H. W. BURGESS, was landscape painter to William IV.

BURGESS, WILLIAM, an engraver, practised his art about the end of the eighteenth century. He executed a set of plates of Lincolnshire churches, and of the cathedrals of Lincoln and Ely. He died in 1813, aged 58, at Fleet, Lincolnshire.

BURGESS, WILLIAM OAKLEY, an engraver, became early in life a pupil of Lupton, the well-known mezzotint engraver, under whose instruction he remained until twenty years of age. Some of his best productions are plates after the works of Sir Thomas Lawrence, published in the 'Lawrence Gallery.' He also engraved a large plate after Lawrence's portrait of the Duke of Wellington, remarkable for its admirably graduated tones, and the last works on which he was employed were three other portraits after Lawrence—Sir John Moore, the Duchess of Northumberland, and the Archbishop of Canterbury. The extraordinary delicacy which characterizes the work of this artist must have acquired for him the highest reputation in his art, had his life been spared. His death, which took place in 1844, whilst in the prime of life, was occasioned by an abscess in the head, supposed to have arisen from a blow of a skittle-ball some years before.

BURGH, H., was an English engraver, who lived in London about the year 1750. He worked principally for the booksellers, and was chiefly employed in engraving portraits, among which is that of 'Thomas Bradbury, Minister of the Gospel,' from his own design: it is inscribed *H. Burg. del. et sculp.*

BURGHERS, MICHAEL, was a Dutch engraver, who settled in England on the taking of Utrecht by Louis XIV. He resided chiefly at Oxford; and on several of his plates he added to his name *Academie Oxon. calcographus.* From the great number of his prints, it is probable he was employed by the booksellers, as well as for the University. He worked almost wholly with the graver, in a stiff, tasteless style. He has the merit, however, of having preserved to us many remains of antiquity which would otherwise have been lost. He engraved the plates for the Almanacks of the University, the first of which, by him, was in the year 1676. His most esteemed prints are his antiquities, ruins of abbeys, and other curiosities. He engraved also several portraits and plates for the classics. He sometimes marked his prints with the annexed monogram. The following are the principal:

Illustrations to Dr. Plot's 'Hist. of Staffordshire.' 1686.  
Illustrations to Dr. White Kennet's 'History of Ambroseden.'

William Soumer, the antiquary; *after Van Dyck*  
Franciscus Junius; *after the same.*

John Barefoot, letter doctor to the University. 1681.  
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Head of James II.; for an Almanack. 1686.

Anthony à Wood; in a niche; his only mezzotint.

King Alfred; from a MS. in the Bodleian Library.

Sir Thomas Bodley; in the Corners of the plate are the Heads of the other Benefactors of the Library: William, Earl of Pembroke, Archbishop Laud, Sir Kenelm Digby, and John Selden.

Timothy Hatton, provost of Queen's College.

Dr. Wallis. 1699.

Sir Thomas Wyat.

John Baliol.

Devorguilla, his spouse.

Dr. Ratcliff.

The Visage of Christ; engraved in the manner of Melan, with one stroke.

BURCKMAIR, HANS, a German painter and engraver, was born at Augsburg in 1743. He was the son of Thomas Burgkmair, a painter, to whom he owed his education as an artist, and was followed in the same profession by his son Hans. Hans the elder was, however, the great artist of the family, the friend and fellow-labourer of Albrecht Dürer in the service of the Emperor Maximilian I. In his native city are preserved several of his pictures, which possess considerable merit. His prints are principally, if not entirely, on wood, and are designed with extraordinary spirit and fire. Indeed the endless imagination, and richness of suggestion, as well as truth to the life of his time, and dramatic value to be found in many works, place him in the highest rank of the illustrative artists of the world. His cut in chiaroscuro of the Emperor Maximilian I. on horseback is dated in 1518; and it has been very probably supposed by Professor Christ that the fine wood-cuts marked *I. B.*, dated 1510, in the old edition of the works of Geyler de Keyserberg, are designed by this artist. His prints are very numerous. He sometimes marked them with the initials *H. B.*, in capitals; sometimes thus:

The following is a general list of his prints:

The Emperor Maximilian on Horseback; with his name.

The same print in chiaroscuro; dated 1518; scarce.

Hans Baumgartner, Counsellor of the Emperor. A chiaroscuro of rare excellence.

St. George on Horseback; in chiaroscuro, with the name of *Negker*.

His greatest work is 'The Triumph of Kaiser Max,' in 135 successive prints, showing all the various countries and princes subject to the emperor, with their heraldry; all the different corps of cavalry and foot in his service, the guilds with their office-bearers, &c., &c., a most interesting series of historical designs. His work next in importance to the 'Triumph' is 'Der Weiss Kunig. Ein Erzählung von den Thaten Kaiser Max des ersten.' This consists of 237 pieces, nearly all of them admirably invented and drawn. Third, 'The Genealogy of the Emperor,' a set of separate figures of the ancestral princes and others. The saints, male and female, related to the imperial family may be considered fourth in importance, in number 119 prints. Besides these, he did 68 of the illustrations (71 in number) to the 'Chronicle of the Family of the Counts Truchsess de Waldburg;' 33 of those for the 'Schimpff und Ernst,' a book containing 40 engravings; 104 admirable designs for a German translation of the 'Offices' of Cicero published in Augsburg by Heinrich Stayner, 1531; six for the 'Lives of SS. Ulrich, Symprecht, and Afra,' Augsburg, Silvanus Ottmar, 1516. Above all these in varied interest are his designs, 260 in number, for

the German translation of Petrarch's prose treatise on Fortune, 'Glucksbuch, beydes dess Gütten und Bözen,' published first in Augsburg and a few years later in Frankfort. His single prints are also numerous, so that he must be considered one of the most prolific as well as able of the early German school. Bartsch mentions only one etching by him, 'Venus and Mercury,' a small print on iron. For lists and comments on his works see Nagler's 'Künstler Lexicon'; Bartsch, *Le 'Peintre-Graveur,'* vol. vii.; Passavant, vol. iii. W. B. S.

BURCKMAIR, THOMAS, or THOMAS, the father of Hans Burgkmair, and the father-in-law of Hans Holbein the elder, is mentioned in the records of the Painters' Guild at Augsburg in 1460, and in public documents there in 1479. He painted in 1480 a 'Christ with St. Ulric' and a 'Virgin with St. Elizabeth of Thuringia,' both in the cathedral at Augsburg; the gallery of that city also possesses a picture by him of the 'Martyrdom of St. Stephen, St. Lawrence, and scenes from the Passion.' Burgkmair died at Augsburg in 1523.

BURGOS Y MANTILLA, FRANCISCO, the son of a lawyer, studied painting under Pedro de las Cuevas, and afterwards with Velazquez. Distinguished for his portraits, he painted many persons of rank at Madrid about 1658. ISIDORO DE BURGOS Y MANTILLA, probably a relative of Francisco, painted in 1671 a series of portraits of the Kings of Spain, from Henry II. to Charles II. inclusive, for the guest-chamber of the Charreusse of Paular, according to Cean Bermudez, of graceful design and agreeable colour. He was also a poet, and printed a romance in honour of the statue of San Miguel in the Escorial by Luisa Roldan.

BURGT. See VAN DER BURGT.

BURINO, ANTONIO, who was born at Bologna in 1656, was a scholar of Domenico Canuti, and also devoted much time to the study of Paolo Veronese. He proved a very reputable historical painter. Many of his works were in the churches and palaces at Bologna, the following among them: 'The Crucifixion' in San Tommaso dal Mercato; 'David with the Head of Goliath' in the sacristy of San Salvatore; and 'The Martyrdom of St. Catharine' in Santa Caterina de Saragozza. He also painted a saloon for the Palazzo Legnani, and this has been very highly spoken of. He died in 1737. His Portrait by himself is in the Uffizi, Florence.

BURKE, THOMAS, an engraver, who was born in Dublin in 1749, adopted the style of Bartolozzi, in the chalk manner, and occasionally that of Earlom. He was a pupil of Dixon, and engraved chiefly after the works of contemporary artists, particularly Cipriani and Angelica Kauffmann. He died in London in 1815. His engravings are generally printed in red or brown colours, and are dated from 1772 to 1791. The following are the principal:

Telemachus at the Court of Sparta; after *Ang. Kauffmann*. 1778.

Andromache at Hector's Grave; after the same.

The Battle of Agincourt; after *Mortimer*.

King John signing the Magna Charta; after the same.

The Nightmare; after *Fuseli*.

Portrait of Mrs. Siddons; after *Dance*.

Portrait of Lord North; after the same.

BURKHARDT, JACQUES, studied at Munich and in Rome. He accompanied Agassiz in his celebrated researches on the glaciers of the Aar, and

illustrated many of the works of that professor. He died at Montreal in 1867.

BURNET, JAMES M., a younger brother of John Burnet, was born at Musselburg in 1788. At an early age he showed a predilection for painting, and frequented the evening academy of Graham to obtain a knowledge of the elements of art. He went to London in 1810, and renewed his studies. He found in Cuypp and Paul Potter much after his own heart, but in nature more. "The fields were his study, nature was his book." In his sketch-book he noted down beautiful bits of landscape, cattle, and rustic figures pursuing their avocations. These he afterwards embodied in his works, and produced 'Cattle going out in the Morning,' 'Cattle returning Home in a Shower,' 'Crossing the Brook,' 'Breaking the Ice,' 'Milking Time,' 'The Ploughman's Return,' and other pictures, full of high promise. Unfortunately for art, his life was but short; he died at Lee in 1816 in the twenty-eighth year of his age, to the regret of all who could appreciate his excellence. He was buried in the churchyard of Lewisham in Kent, a spot in which he delighted during his life. 'Taking Cattle to Shelter during a Storm' by him is in the Edinburgh Gallery.

BURNET, JOHN, was born near Edinburgh, in 1784. His parents placed him with Robert Scott, the engraver, at Edinburgh, and from him he learned the practical part of etching and engraving. Concurrently with this he attended daily at the Trustees' Academy, where he was a fellow-pupil with William Allen and David Wilkie. Burnet himself says of this period of his career, "I have often thought that my following the profession of an engraver and painter at the same time cramped the greater extension of either, as both are of sufficient difficulty to require the undivided attention to arrive at a high degree of excellence." In 1806 he paid his first visit to London. "Wilkie having preceded me," Burnet says, "by twelve months, the fame created by his picture of the 'Village Politicians' produced such a sensation in Scotland that I hastily finished my engraving, and set sail for London in a Leith smack. On my arrival on Miller's Wharf, I seemed to feel what most Scotchmen feel, 'ample room and verge enough,' and though with only a few shillings in my pocket, and a single impression from one of my plates for Cooke's 'Novelists,' I felt myself in the proper element, having all that proper confidence peculiar, I believe, to my countrymen. I went instinctively toward Somers Town, where many of my brother artists resided, and next morning to No. 10, Sol's Row, Hampstead Road, to call on Wilkie. He was delighted to see me, and exclaimed, 'I am glad you are come, for London is the proper place for artists.' On his easel was the picture of the 'Blind Fiddler,' which struck me as a wonderful work for one who had seen so little of such paintings in his youth. My first engravings after settling in London were for Cooke's 'Novelists,' Britton and Bayley's 'England and Wales,' Mrs. Inchbald's 'British Theatre, &c.,' but I longed for some larger work upon which to employ my graver, and bespoke the engraving of 'The Jew's Harp,' of the same size as the painting." This was the first picture by Wilkie that was engraved, and formed the commencement of the long series of prints after his admirable works now so well known to the public. The engraving of 'The Jew's Harp' brought Burnet into acquaint-

ance with William Sharp, the celebrated historical engraver, and "the great founder of the English school in this department," and its success led to the publication of others, and the picture of 'The Blind Fiddler' was fixed upon to be engraved, of a large size, more like 'The Battle of La Hogue,' by Woollett. As 'The Jew's Harp' was executed more in the style of Le Bas, Burnet tells us he executed 'The Blind Fiddler' in the manner of Cornelis Vischer; it exhibits more graving than etching, and, as far as the approbation of the public went, was highly popular from the beginning. It also received the approbation of his brother engravers. Wilkie, on the other hand, did not greatly approve it; the consequence was that Burnet retouched the plate, and it was agreed that the whole of the original proofs were to be destroyed, and fresh ones with the alterations printed. This gave rise to two sets of proofs now being in existence. The first proofs have, amongst other peculiarities, the hat of the boy with the bellows in single line. The success which attended the production of 'The Blind Fiddler' led to the production of a companion print, and 'The Village Politicians' was the one fixed upon; but Burnet eventually threw up the engraving (which was undertaken by Raimbach), in consequence of disagreeing with the terms proposed, which were, that "the engraving was to be executed entirely at his (Burnet's) own expenses, and the proceeds of the prints divided equally between the painter and engraver." After the plate of 'The Blind Fiddler' other prints from Sir David Wilkie were 'The Reading of the Will,' 'The Chelsea Pensioners reading the Gazette of the Battle of Waterloo,' 'The Rabbit on the Wall,' 'The Letter of Introduction,' 'The Death of Tippoo Saib,' 'The Village School.' After the peace of 1813, Burnet took the opportunity to visit Paris; and for five months was a constant visitor to the Louvre, copying and studying from the magnificent collection that had been brought from all parts of Europe to that gallery. Shortly afterwards he engraved several plates for Foster's 'British Gallery;' of these 'The Letter Writer,' after Metsu, and 'The Salutation of the Virgin,' after Rembrandt, are considered the best. He then joined the Associated Engravers, and produced the well-known plates of 'The Jew,' 'The Nativity,' and 'The Crucifixion,' after Rembrandt.

Burnet occasionally practised painting, and with a success which would have warranted him in devoting himself entirely to this branch of art, had his destiny not been already set in another path. His principal work was 'Greenwich Hospital and Naval Heroes,' painted for the Duke of Wellington, and intended as a companion picture to Wilkie's 'Chelsea Pensioners' and which he had engraved. The Sheepshanks Collection contains two of his works, 'Cows Drinking,' painted on panel in 1817, and the 'Fish Market in Hastings.' His other best known paintings were 'The Draught Players' in 1808, 'The Humorous Ballad' in 1818, 'The Valentine' in 1820. Burnet will long be remembered as a writer on art. His first work, 'A Practical Treatise on Painting,' published in 1827, brought him much fame, and was followed by 'An Essay on the Education of the Eye,' 1837; 'Practical Hints on Light and Shade,' 1838; 'On Colour in Painting' in 1843; 'Rembrandt and his Works' in 1849; 'Turner and his Works' in 1852; as well as other essays of minor importance. In 1860 he

received a pension from the Civil List, and retired to Stoke Newington, where he passed in narrow means the few remaining years of his life. He died in April, 1868, aged 84.

**BURNEY, EDWARD FRANCIS**, a relation of the celebrated musician Dr. Burney, was born at Worcester in 1760. He entered the Academy school at an early age, and gained the friendship of Sir Joshua Reynolds. He exhibited in 1780 three drawings illustrating 'Evelina,' and afterwards a few portraits. He is best known by his book illustrations (of which an example is in the South Kensington Museum), and by a portrait of Fanny Burney (afterwards Madame d'Arbly), which was engraved as a frontispiece to her works. He died in London in 1848.

**BURNFORD**, —, an obscure English engraver, was employed in engraving portraits, frontispieces, and other book plates, for the publishers. Among his portraits is that of William Salmon, M.D., prefixed to his 'Synopsis Medicinæ.'

**BURON, VIRGILE**, a French historical painter, worked at Fontainebleau under the direction of Primaticcio and Maître Roux in 1528. He was distinguished also as a painter of ornaments.

**BUS, CORNELIS VAN**. See BOSCH.

**BUSATI, ANDREA**, an unimportant follower of the Bellini, is the author of a signed 'St. Mark enthroned between SS. Francis and Andrew,' painted about 1510, and now in the Venice Academy. A figure of a Saint in the Vicenza Gallery is also ascribed to him.

**BUSC**, —, an amateur engraver, is reported by Basan to have etched several plates, among which were twenty-eight after Rembrandt, and twenty of heads, &c.

**BUSCA, ANTONIO**, was born at Milan in 1625, and was a scholar of Ercole Procaccini. In the church of San Marco he painted, in competition with his master, a picture of 'The Crucifixion, with the Virgin, Mary Magdalen, and St. John,' which picture is quite worthy of comparison with the works of Procaccini. This performance, however, he never afterwards equalled. Being much afflicted with the gout, he appears to have been unable to undertake anything with vigour; he sank into a mannerist, and contented himself with frequently repeating the same subjects. He died in 1686.

**BUSCATI, LUCA ANTONIO**, (or BUSSCAT,) was a Bolognese painter of the 15th century. A 'Descent from the Cross' by him is in the Ercolani Gallery at Bologna, an outline of which is given by Rosini. Zani considers him among the eminent artists of the period, and the print justifies the opinion.

**BUSCH, FRIEDRICH**, a genre painter in Düsseldorf, was born in 1808. He died in 1875. He painted many charming pieces, amongst them, 'The Spinner,' 'The Huntsman and his Sweet-heart,' and 'The Weeping Girl at the Well.'

**BUSI CARIANI, GIOVANNI**, was born at Fuipiano on the Brembo in the latter part of the 15th century. His first recorded painting with the date of 1514, and his last with the date of 1541, are both now lost. He must have possessed considerable skill in imitating the styles of the great Venetian masters, for many galleries possess paintings attributed to Bellini, Giorgione, Palma Vecchio, and Pordenone which are really by Busi Cariani. Crowe and Cavalcaselle ascribe to him the two well-known Heads in the Louvre, formerly thought to be portraits of the Bellini,

and still assigned to the hand of Gentile Bellini. He painted at both Venice and Bergamo, and in the latter city executed frescoes on the front of the Palace of the Podestà, a Madonna with Saints above the side portal of the church of Santa Maria Maggiore, and some subjects in the Piazza Nuova, of which fragments only now remain. Only two paintings by him with dates affixed are known to exist: Seven Portraits in a landscape, dated 1519, in the Roncalli collection, and a Madonna and Child with patron, dated 1520, in the Casa Baglioni, both at Bergamo. The Lochis-Carrara gallery at Bergamo contains seven fine paintings by Busi Cariani; besides which there are examples at Brescia and Berlin, and the following:

Dresden.	Gallery.	Rachel and Jacob.
Milan.	Brera.	Virgin and Child, with Angels and seven Saints.

**BUSINCK, LUDWIG**, a German wood-engraver, was born at Minden about the year 1590, and was working in Paris in 1640. He was the first artist in France who executed woodcuts in chiaroscuro, and his productions were distinguished by a spirited and masterly style. Many of his plates are after L'Allemand, others from his own designs, as under:

FROM HIS OWN DESIGNS.

Fidelity, an allegorical piece. 1630.  
A half-length figure playing on the Flute. 1630.  
A Cavalier; full-length. 1630.  
Two of Peasants.

IN CHIAROSCURO; AFTER G. L'ALLEMAND.

St. Peter holding the Keys; half-length.  
St. John and St. Matthew.  
Judith, with the Head of Holofernes.  
Moses, with the Tables of the Law.  
A Family of Beggars.  
A young Man playing on the Flute.  
Æneas saving Anchises from the Burning of Troy.  
A Holy Family, on three blocks of wood; one for the outline, the other for the deep shadows, and another for the demi-tints.

**BUSO, AURELIO**, was a native of Crema, and flourished about the year 1520. He studied under Polidoro da Caravaggio and Il Maturino, and assisted them in several of their works at Rome. He ornamented the palace of the noble family of Benzoni, at Venice, with some friezes and other works in the style of Polidoro, and also produced many historic pictures in his native city, in the manner of his master.

**BUSS, ROBERT WILLIAM**, was born in the parish of St. Luke, London, in 1804. His father, who was an engraver and enameller, took him as an apprentice, and he remained in the business six years. From the strong love which he evinced for drawing, he was next placed in the studio of George Clint, A.R.A., who taught him portrait and subject painting, especially for the production of theatrical scenes. A large collection of works of this class which he executed for Cumberland, mostly as illustrations for his 'British Drama,' were in after years exhibited at the Coliseum in Regent's Park. Buss also painted a great number of pictures of a more original character, which met with much success. Amongst these were many humorous subjects, but he also produced several that evinced a study of antiquities and old customs, especially a large painting of 'Christmas in the time of Queen Elizabeth,' which was exhibited at the Society of British Artists, and the merit of which procured for the artist his engagement with Charles Knight for the illustration of

his 'Shakespeare,' 'London,' 'Old England,' 'Chaucer,' and 'The Penny Magazine,' for all of which he prepared numerous original designs on wood. These were followed by a number of etchings upon steel, also original, in illustration of the works of Marryat, Mrs. Trollope, Harrison Ainsworth, and others. His largest works, painted for the Earl of Hardwicke, are now in the Music Saloon at Wimpo'e, in Cambridgeshire. They are twenty feet wide by nine high, and are entitled respectively 'The Origin of Music' and 'The Triumph of Music.' For Mr. James Haywood, M.P., he executed an interesting series of drawings illustrative of 'College Life at the Universities.' Buss also prepared a series of four lectures on 'Satire, Art, and Caricature,' illustrated by 300 examples, and these lectures he delivered with success at most of the literary institutions of the kingdom. He died in London in 1875. A complete list of his works was published in 'Notes and Queries' for 1875, Series V., vol. iii. Among his pictures the following may be mentioned, which have been engraved, and several of which have achieved considerable popularity:

The Bitter Morning.	The Old Commodore.
The Stingy Traveller.	Watt's first experiment with Steam.
The Wooden Walls of Old England.	The First of September.
Soliciting a Vote.	The Introduction of Tobacco.
The Musical Bore.	The Biter Bit.
The Frosty Reception.	The Romance.
Master's Out.	Satisfaction!
Time and Tide wait for no Man.	

BUSSCAT. See BUSCATI.

BUSSE, GEORG, a landscape painter and engraver, was born in 1810 at Bennenmühlen, near Hanover. He studied drawing under Giesewell, and then proceeded, with royal assistance, to Dresden, where he learnt engraving under Stölzel, and obtained the first prize for that art in 1834. For the next ten years he was studying from nature in Italy under Poussin, Claude, and Koch, visiting Greece, however, in 1843. On his return he was appointed engraver to the Hanoverian court and library, but pursued painting also from 1847. In 1858 he went on a tour of study through Paris to Algiers and Tunis, in the course of which he painted a large number of flowers. He died in Hanover in 1868. In addition to sixty plates of etchings, the following views are by him:

Ruins of the Imperial Palace.	1850.
Monte Aventino.	1852.
Lago d'Agnano.	1857.
The Ear of Dionysius.	1862.
Lake Trasimene.	1863.

BUSSE, JOHANN, a German engraver, flourished about the year 1528. He may be ranked in the class of the Little Masters, and was probably a disciple of Heinrich Aldegrever, as he copied some of the prints of that master. He engraved a set of small plates of 'The Seven Planets,' which are marked with the initials of his name, *J. B.*, with the date 1528. Strutt also attributed to him a small plate, lengthways, representing a man and a woman dancing, with two men playing on musical instruments, on which the name is signed at length, *Johann Busse*

BUSSEMACHER, JOHANN, was an engraver at Cologne, as well as a printer and a dealer in works of art, from about 1580 to 1613. Besides several pictures of saints and numerous other copper-plate works, he produced the striking plate of 'Frau

Richmuth rising up from a Trance,' taken from a wall painting in the Church of the Apostles, pulled down in 1785. His plates are signed, *Jans. Busse, J. Busm., Jo Buss, Johan Bussemec., I. Busem., &c.*

BUSSLER, ERNST FRIEDRICH, was born at Berlin in 1773. He studied several years at the Academy, and at length painted some miniatures and worked with the etching needle and the burin. Later on he published a work 'On the Ornaments of Antiquity,' comprising 126 engravings. Another work on 'The Costumes of the Middle Ages' was interrupted by the events of 1806; most of his paintings are historical.

BUSTAMANTE, FRANCISCO, who was born at Oviedo about 1680, studied painting with Miguel Jacinto Menendez at Madrid. On the ceiling of the sacristy of Oviedo Cathedral he painted a fresco representing 'The Assumption of the Blessed Virgin,' from a sketch sent from Rome; also a series for the cloister of the Franciscans. He excelled in portraiture; his likenesses, executed with fidelity and skill, are to be met with in the best houses of the Asturias. He died in Oviedo in 1737.

BUSTINO. See CRESPI.

BUTAVAND, LUCIEN, a French engraver, was born at Vienne in 1808. He studied under Orsel, Richomme, and Ingres, and died in Paris in 1853. His best works are:

La Vierge au cousin vert; after <i>A. Solario</i> .
The Dismissal of Hagar; after <i>Dumas</i> .
Jesus Christ before Caiaphas; after <i>Overbeck</i> .
The Ascension; after the same.

The two last form part of a set of twelve plates after Overbeck, engraved by Butavand, Keller, and Steifensand.

BUTERWECK. See BOUTERWECK.

BUTI, LODOVICO, a Florentine painter, flourished about the year 1600. He was a scholar of Santo di Titi, under whom he showed early marks of ability. On leaving that master, he applied himself to imitate works of Andrea del Sarto, whose manner he adopted with success. Baldinucci mentions several of the productions of this master in the churches and palaces at Florence; and particularly commends his picture of 'The Ascension' in the Ognissanti. But perhaps his most creditable performance is his picture of 'The Miracle of the Loaves,' in the Gallery at Florence.

BUTTERI, GIOVANNI MARIA, was, according to Baldinucci, a native of Florence, and a scholar of Agnolo Bronzino. Although he painted history with some success, his drawing is much less correct than that of his master, and his colouring rather harsh and crude. There are several of his works in the churches and convents at Florence, where he died in 1606.

BUTTINONE (or BUTINONE). See JACOBI, BERNARDINO.

BUTTS, JOHN, who was born and educated at Cork, spent most of his life at Dublin. He painted landscapes somewhat in the style of Claude Lorrain: he also practised as a scene-painter. He died in 1764.

BUTTURA, EUGÈNE FERDINAND, a French historical landscape painter, son of the poet, was born in Paris in 1812. He commenced his studies in the atelier of Bertin, from which he went to that of Delaroche. He carried off the great prize of Rome for landscape, in 1837, with his picture of 'Apollo inventing the seven-stringed Lyre.' On

his return from Rome in 1842, he exhibited 'The Ravine,' and in 1848, 'Daphne and Chloe at the Fountain of the Nymphs,' for each of which he was rewarded with a gold medal. Amongst his other more important works are 'Nausicaa and Ulysses,' 'Saint Jerome in the Desert,' and 'A View of Tivoli.' He also produced some small pictures, in the style of the realistic school, such as 'Campo Vicino' (1845), which was lithographed by Anastasi; 'The Temple of Antoninus and Faustina' (1846), a 'View of the Cascades of Tivoli,' and a 'Park Interior,' which by their neatness and sharpness of effect and minuteness of detail rival the productions of photography. He died in Paris in 1852.

**BUYS, JACOBUS**, a Dutch painter and engraver, was born at Amsterdam in 1724. He studied under C. Pronk, Jacob de Wit, and C. Troost, and ultimately became director of the Drawing Academy of his native city, where he died in 1801. He painted portraits, bas-reliefs, and tapestry, designed book-illustrations, and made copies of the works of the best masters of the seventeenth century.

**BUYSEN.** See **BUISEN**.

**BUYTENWEG.** See **DE BUYTENWEG**.

**BYE.** See **DE BYE**.

**BYER, NICHOLAS**, born at Drontheim in Norway, painted historical subjects and portraits. He was employed by Sir William Temple for three or four years, at his house at Sheen, near Richmond. He died at Sheen in 1681.

**BYFIELD, JOHN**, a wood engraver of repute, obtained much credit for his copies of Holbein's 'Icones Veteris Testamenti,' published by Pickering in 1830, and the 'Dance of Death,' published in 1833. His sister **MARY**, who survived him, was likewise an excellent engraver, and executed most of the book ornaments designed by Charlotte Whittingham for the Chiswick press.

**BYLAERT.** See **BIJLAERT**.

**BYNG, EDWARD.** See **BING**.

**BYRNE, ANNE FRANCES**, who was born in 1775, was a daughter of William Byrne, and was elected in 1806 a member of the Water-Colour Society: she became celebrated as a painter of flowers and fruit. She died in 1837. Her sister **LETITIA BYRNE** likewise turned her attention to art, and practised etching and engraving for book illustrations with much success. She died in 1849.

**BYRNE, JOHN**, the only son of William Byrne, was born in 1786, and for some time followed his father's profession; but subsequently directed his attention toward landscape painting in water-colours. He sent pictures to the exhibitions of the Water-Colour Society and the Royal Academy; and spent some years (about 1832-37) in Italy. He died in 1847. In the South Kensington Museum are:

The Ferry at Twickenham (*exhibited in 1830*).

Italian Landscape, with Monastery.

**BYRNE, WILLIAM**, an engraver, was born in London in 1743. After studying some time under his uncle, an artist little known, he went to Paris, where he became a pupil of Allamet, and afterwards of Wille. He died in London in 1805, and was buried in Old St. Pancras churchyard. Byrne may be justly ranked among our eminent engravers of landscape. His works are considerable; the following are the most deserving of notice:

Villa Madama: *after R. Wilson (Society of Arts medal, 1765)*.

Antiquities of Britain; from drawings by *Thos. Hearne*.

Views of the Lakes of Cumberland and Westmoreland; *after Farrington*.

Scenery of Italy; after the fine designs of *Francis Smith*.

Apollo watching the Flocks of King Admetus; *after Filippo Lauri*; the companion to Woollett's print of Diana and Actæon.

The Flight into Egypt; a landscape; *after Domenichino*.

Evening; a landscape; *after Claude Lorrain*.

Abraham and Lot quitting Egypt; *after Zuccarelli*; the figures by *Bartolozzi*.

A Sea-piece; *after Vernet*.

Evening; *after Both*; the landscape by *Byrne*, the figures by *Bartolozzi*.

Two Views of Leuben, in Saxony; *after Dietrich*.

The Death of Captain Cook; the figures by *Bartolozzi*.

The Falls of Niagara; *after R. Wilson*.

**BYSS, JOHANN RUDOLPH**, a Swiss painter, was born at Soleure in 1660. He painted easel pictures of historical subjects in landscapes, and was especially successful in representing animals and birds. He is also stated by his countryman and biographer Füssli to have painted flower pieces, in which he equalled Jan van Huysum. In the castle at Pommersfelden are several frescoes by him, and in the Picture Gallery of that town an allegorical 'Panegyric upon the Erection of the Castle,' and two pictures of 'Paradise,' with many beasts and birds. Other frescoes and paintings by him are in the castle at Würzburg, where he died, while holding the post of court painter, in 1738. An 'Interior of a Dining Room' by him is in the Pinakothek at Munich.

## C

**CABEL, ADRIAEN VAN DER.** See **VAN DER CABEL**.

**CABEZA DE VACA, FRANCISCO VERA**, was born about 1637 of a distinguished family at Calatayud, and began life as page to Don Juan of Austria at Saragossa. With the example of this master, and some instruction from Josef Martinez, he became a skilful amateur painter, especially of portraits. Cabeza de Vaca did not accompany his master, Don Juan, to the seat of government, but settled at his native Calatayud, where he spent a life of piety and almsgiving, preparing himself for work by confession and the Eucharist, and thus gaining high repute for holiness. He is the last Spanish painter of whom it is said that the Blessed Virgin herself stood by his easel and unveiled her celestial charms, that he might portray them in the picture of 'The Holy Family,' which was jealously preserved and fervently adored in the convent of the Holy Sepulchre. The favoured artist died at Calatayud in 1700.

**CABEZALERO, JUAN MARTIN**, a Spanish painter, was born at Almaden, near Cordova, in 1633. He was a disciple of Juan Carreño de Miranda, and gained considerable reputation by his historical paintings. His principal works are at Madrid, two of the most esteemed, representing 'The Assumption of the Virgin' and 'St. Ildefonso,' being in the church of San Nicolas. He also painted for the church of the Franciscans an 'Ecce Homo' and 'The Crucifixion.' His 'Judgment of a Soul' is in the Museo Nacional at Madrid. He died at Madrid in 1673.

**CABRERA, GERONIMO**, a Spanish painter of considerable merit, was a pupil of Gasparo Becerra. He painted a large number of religious subjects for churches and convents, but excelled especially in fresco, in which he executed some decorations

for the royal shooting-box of El Pardo, near Madrid, about 1570, but these perished by fire in 1604. His name is now almost unknown, doubtless by reason of his works passing as those of his master. There is no record of his birth or death.

CACAULT, PIERRE RENÉ, a French historical painter, was born at Nantes in 1744. He was a pupil of Vien, but he never rose above mediocrity. He died at Clisson in 1810. The Museum of Nantes has by him 'A Man seated on a Tiger's Skin.' He was the brother of François Cacault, ambassador of France at Rome, whose fine collection of works of art was acquired by the city of Nantes in 1810.

CACCIA, GUGLIELMO, called MONCALVO, was a Piedmontese, born at Montabone, in Monferrato, in 1568. He was named Moncalvo from his long residence at that place. Although he is believed to have been a pupil of Soleri, it has not been definitely ascertained under whom he studied. He first settled at Milan, where he painted some pictures for the churches, but afterwards resided for some time at Pavia, where he was made a citizen. He also visited Novara, Vercelli, Alessandria, and Turin, and Genoa is not without some of his paintings. His style has something of the energy of the Carracci; but it has been observed by Lanzi, that if he had been educated in the school of the Carracci, it is probable that he would have left some of his works at Bologna, and that in his landscapes he would have shown more of the taste of Annibale than of Paulus Brill. His manner partakes altogether more of the Roman than of the Bolognese school. There is a 'Madonna' by him in the Gallery at Turin, which, were the colour a trifle brighter, might well pass for a work of Andrea del Sarto. As a fresco painter his ability was considerable. In the church of Sant' Antonio Abbate, at Milan, he painted in fresco the titular Saint, with St. Paul, the first hermit, a work which is able to sustain its position in proximity to some of the best productions of the Carloni. Another distinguished performance in fresco by Caccia is the cupola of San Paolo at Novara. Of his oil paintings, the most effective are 'St. Peter,' in the Chiesa della Croce, 'St. Theresa,' in the church of the Trinity, both in Turin, and the 'Taking down from the Cross,' in the church of San Gaudenzio at Novara, which is considered by many to be his *chef-d'œuvre*. At Moncalvo, the church of the Conventuali may be considered as a gallery of his works. At Chieri also are two fine pictures by this master, the 'Raising of Lazarus' and the 'Miracle of the Loaves,' admirably composed, and of the finest expression. He died about 1625.

CACCIA, ORSOLA MADDALENA, was a daughter of Guglielmo Caccia, who, in common with her sister FRANCESCA, assisted in producing the paintings in the monastery at Moncalvo. Other paintings by the sisters are to be found in the vicinity. They partake of the character of the works of their father, but lack their animation. Orsola died in 1678, and Francesca at the age of 57.

CACCIANEMICI, FRANCESCO, was a Bolognese painter, educated in the school of Primaticcio, who was considered by that master so promising a scholar that he made choice of him as one of the young artists who should accompany him to France, when he was invited to the Court of Francis I. He assisted Primaticcio in his great work at Fontainebleau, and was employed, in con-

junction with Il Rosso, in several other important works. He died in 1542. For another FRANCESCO CACCIANEMICI see CAPELLI, FRANCESCO.

CACCIANEMICI, VINCENZO, was a Bolognese gentleman, who was instructed in the art of painting by Parmigiano. Vasari mentions a picture by this amateur artist in the chapel of the family of Elefantuzzi, in San Petronio at Bologna, representing 'The Decollation of St. John;' and another picture of the same subject, differently treated, in the Cappella Macchiavelli in San Stefano. He flourished about the year 1530. There are a few etchings, marked *V. C. F.* (and in one case with *V. C.* reversed), which are attributed to this painter, and which are executed with much spirit in a style resembling that of Æneas Vico. Amongst them are:

Diana returning from the Chase.

A Landscape, with a Nymph and Dogs.

The Adoration of the Shepherds; *probably after a design by Parmigiano.*

The Death of Abel.

St. Jerome in a Grotto.

CACCIANIGA, FRANCESCO, was a painter and engraver, born at Milan in 1700, who studied at Bologna in the school of Marc Antonio Franceschini. He afterwards visited Rome, where he established himself, under the patronage of Prince Borghese, for whom he executed some considerable works in the Palazzo and the Villa Borghese. His principal works are at Ancona, where he painted several altar-pieces and pictures for its churches and public buildings, of which the most esteemed are 'The Marriage of the Virgin' and 'The Last Supper.' Some few engravings by him are known, one being 'The Death of Lucretia,' from a painting by himself. His death occurred in 1781.

CACCIOLI, GIOVANNI BATTISTA, was born in the castle of Budrio, near Bologna, in 1636. He was the pupil of Domenico Maria Canuti, and became a good imitator of Cignani. He painted several pictures for the churches of Bologna, and was greatly patronized by the Dukes of Parma and Modena. According to Padre Orlandi he died in 1675.

CACCIOLI, GIUSEPPE ANTONIO, a painter and engraver, was the son of Giovanni Battista Caccioli. He was born at Bologna in 1672, and was a pupil of the brothers Rolli. His works, which are mainly architectural and painted in fresco and in oil, are to be found chiefly in Florence and Bologna, and are superior to what might have been expected from the character of his instruction. He appears to have visited Baden during his career. Three etchings by him are known, remarkable for a light and easy touch. He died in 1740.

CADEAU, RENÉ, a French portrait painter, was born at Angers in 1782. He studied under Baron Guérin, and died in Paris in 1858.

CADES, GIUSEPPE, a sculptor as well as painter and engraver, was born at Rome in 1750. He studied under Mancini and Corvi, gaining a prize in 1765 with his picture of 'Tobias recovering his Sight.' He visited Florence in 1766, where he occupied himself in copying; and two years later executed an altar-piece for San Benedetto in Turin, and in 1771 another for the Santi Apostoli. He also decorated the Palazzo Chigi with frescoes, landscapes, and scenes from Tasso. He possessed a wonderful facility in counterfeiting the works of Raphael, Michelangelo, Domenichino, and Leonardo

da Vinci. He has left two etchings, viz., 'Christ blessing Little Children,' and 'The Death of Leonardo da Vinci.' He died at Rome in 1799.

CADORE, TIZIANO DA. See VECELLI.

CADORIN, MATTIA, otherwise known as BOLZETTA, was an engraver and publisher who flourished at Padua about 1648. He engraved after Titian and others. His plates are generally marked merely with the name *Cadorin*.

CADORINO, who was a painter of the 17th century, was a friend of Nicolas Poussin. The paintings of *amoretto*, executed in so life-like a style, and characterised by so much grace, that are now in the Fol Collection at Geneva are probably his work.

CAFFI, Cavaliere IPPOLITO, was a painter of architectural subjects and sea-pieces, born at Belluno in 1814. His first work was produced at the Venice Academy. He subsequently removed to Rome, where he worked laboriously as a teacher of drawing, and made some little reputation by his treatise on Perspective, as well as by his investigations on the subject of Roman Monuments. In 1843 he visited Greece and the East. The first work of his that created a sensation was 'The Carnival at Venice.' This was exhibited at Paris in 1846, and in consequence of its brilliant effects of light created such a furore that he had to reproduce it some forty times. Other works deserving of notice are his 'Panorama of Rome from Monte Mario,' 'Isthmus of Suez,' and 'Close of the Carnival at Rome.' Taking part in the revolutionary movement at Venice in 1848, he had to retire into Piedmont. His intention of producing a painting commemorative of the first Italian naval engagement was frustrated by the destruction of the 'Rè d'Italia,' the vessel on board of which he was, when he perished at Lissa along with his comrades in 1866.

CAFFI, MARGHERITA, an Italian painter of flowers and fruit, flourished during the 18th century. She is said to have been a native of Florence, Cremona, or Vicenza, but no details of her life are known.

CAGLIARI. See CALIARI.

CAGNACCI, IL. See CANLASSI.

CAGNONI, D., was an Italian engraver of little celebrity, who appears to have been principally employed by booksellers. His name is affixed to a portrait of Victor Amadeus, third King of Sardinia.

CAHISSA, NICCOLÒ, was a painter born in 1730, who produced some excellent specimens of flower subjects, vegetable pieces, birds, &c. He worked both at Rome and at Naples.

CAILLEAU, HUBERT, a French historical and miniature painter, who flourished at Valenciennes in 1530. There are in the National Library at Paris some clever designs made by him for a mystery of the Passion which was acted at Valenciennes in 1547.

CAILLOUX, ALEXANDRE ACHILLE ALPHONSE (called DE CAILLEUX), a French artist, was born at Rouen in 1788. After having exhibited some pictures at the Salon of 1822, he undertook, in conjunction with Baron Taylor and Charles Nodier, the production of the 'Voyages pittoresques et romantiques de l'ancienne France,' and to him are due both the text and the drawings of the section of 'Haute Normandie.' He held successively the offices of secretary-general of Museums, assistant director, and, from 1841 to 1845, director-general of fine arts. He died in 1876.

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CAIMI, ANTONIO, was born at Sondrio in 1814, and was chiefly engaged as a portrait painter, but also executed pictures of 'The Beheading of St. John the Baptist,' 'The Return from Babylon,' &c. He wrote a work on 'The Arts of Design, and the Lombardian Artists from 1777 to 1862' (Milan, 1862). He was secretary of the Academy at Milan from 1860 until his death in 1878.

CAIRO, FERDINANDO, was born at Casalmonteferrato in 1666, and learned the first rudiments of design from his father, an unknown artist. He was afterwards placed under the tuition of Marc Antonio Franceschini at Bologna. He painted history, and, in conjunction with Giacinto Garofalino, was employed to paint the ceiling of the church of Sant' Antonia at Brescia, which is favourably spoken of by Averoldi. He died at Genoa, according to Zani, in 1748. He had an elder brother, GIUSEPPE, or GUGLIELMO, who was born in 1656, and died in 1682.

CAIRO, Cavaliere FRANCESCO, (called 'Il Cavaliere del Cairo,') was born in the territory of Varese, in the Milanese, in 1598. He was a disciple of Pier Francesco Mazzuchelli, and if he did not equal his instructor in force and vigour, he surpassed him in the elegance of his design and the effective character of his colouring. After quitting Mazzuchelli he had the advantage of studying the works of the great masters at Rome and Venice, to which fact he owed the superiority above alluded to. The charm of the colouring of the Venetian school induced him to study more especially the works of Titian and Paolo Veronese, and he adopted an admirable style, which appears to have been formed on a mixture of both. He was invited to the Court of Victor Amadeus, Duke of Savoy, where he painted some historical works, and many portraits, which, according to Lanzi, were entirely Titianesque. He received at Turin the order of SS. Lazarus and Maurice in recognition of his merit. There are several of his works in the churches of Milan and Turin; one of his best pictures is 'St. Theresa,' in San Carlo at Venice. He died at Milan in 1674. His portrait by himself is in the Uffizi, Florence; in the Dresden Gallery is a 'Venus and Apollo,' by him, and in the Belvedere, Vienna, a portrait.

CAISNE, HENRI DE. See DE CAISNE.

CAISSER, HENRI DE, was a French engraver, who, according to Florent Le Comte, engraved several plates representing funeral processions, monuments, &c.

CALABRESE, IL. See PRETI.

CALABRESE, MARCO. See CARDISCO.

CALABRIA, PEDRO DE, a Neapolitan painter, was a scholar of Luca Giordano, and an imitator of that master, whom he accompanied to Spain and assisted in his works at Madrid. He painted battle-pieces with spirit, and was in the full exercise of his talent from 1712 to 1725. When or where he was born or died is not recorded.

CALAMATTA, LUIGI, an Italian engraver, was born at Cività Vecchia in 1802. He studied drawing at Rome under Giangiacomo, took his early lessons in engraving from Marchetti, and executed his first plate under the eye of Ricciani. He went to Paris in 1822, and became a follower of Ingres, whose style he copied in his engraving of 'The Vow of Louis XIII.' He made his first appearance at the Salon of 1827, with an engraving of 'Bajazet and the Shepherd,' after Dedreux-Dorcy. He next produced the 'Mask of Napoleon,' from the cast taken by Dr. Antonmarchi at St. Helena in 1834,



grouping around it a symbolic gathering, embracing portraits, chiefly from Ingres' drawings, of Mme. Dudevant, Paganini, Martin, and Duclos. He visited Florence in 1836, and the following year saw him installed as professor at Brussels, a post which he eventually exchanged for a similar one at Milan, where he died in 1869. His wife was also an artist, and produced an excellent portrait of her father, the archæologist Raoul Rochette, as well as 'The Virgin' (1842), 'Eudora and Cymadaceus' (1844), 'St. Cecilia' (1846), 'Eve' (1848), 'St. Veronica' (1851), and several other works remarkable for distinctness and firmness of design combined with delicacy and softness of treatment. The following is a list of Calamatta's principal works

Mona Lisa; after Leonardo da Vinci. 1837.  
 Madonna di Foligno; after Raphael  
 The Vision of Ezekiel; after the same. 1855.  
 Madonna della Sedia; after the same.  
 Peace; after the same. 1855.  
 Our Lord walking on the Sea; after Cigoli  
 Francesca da Rimini; after Scheffer.  
 The Duke of Orleans; after Ingres  
 Count Molé; after the same. 1855  
 Mlle. Boimard; after the same.  
 The Vow of Louis XIII.; after the same.  
 Guizot; after Delaroché.  
 Portrait of an Actor; after Deveria.  
 Portrait of Miss Leverd; after the same.  
 Portrait of Lamennais; after Ary Scheffer.  
 Beatrice Cenci, partly etched; after Guido Reni. 1857.  
 Recollections of Home, partly etched; after Stevens  
 Portrait of the King of Spain; after M. Madrazo.  
 Portraits of Rubens, Georges Sand, and Ingres.

CALAME, ALEXANDRE, was a landscape painter, born at Vevay, Switzerland, in 1810. His father was a poor stone-cutter, and after his death, Calame went to Geneva, and was apprenticed to a tradesman of that city; but in 1830 he entered the studio of Diday, where he made rapid progress, and eventually succeeded him in the head-mastership of the school. He exhibited a 'Forest Scene near Avranches' in the Exhibition at Hamburg in 1837, which made a great sensation; and his 'Waterfall at Handeck' was considered by some to be the masterpiece of the Paris Salon of 1839. He visited Germany and Holland in 1839, England in 1840, and Italy in 1845. His best works painted between the years 1838 and 1844 are views of 'Mont Blanc,' 'The Jungfrau,' 'The Lake of Brienz,' 'The Bernese Oberland,' and 'Monte Rosa.' Amongst his most characteristic productions are 'The Four Seasons' and 'The Four Hours of the Day,' which are landscapes full of vigorous treatment and splendid colour. In 1855 he exhibited at the Universal Exhibition his 'Lake of the Four Cantons.' Calame was also a lithographer and engraver, and his numerous plates show much skill and correct taste. The best known are the eighteen 'Views of Lauterbrunnen and Meyringen,' and 'Twenty-Four Alpine Landscapes.' In 1863 he went to Mentone for his health, and died there in the spring of 1864. There are paintings by him at the Palace of Rosenstein, belonging to the King of Württemberg, and in the following galleries:

Basle.	Museum.	The Wetterhorn and Schreckhorn.
Berlin.	Gallery.	The Lake of Lucerne. 1853.
"	"	A Mountain Ravine. 1855.
Berne.	Gallery.	Cascade at Meyringen.
"	"	View near Handeck.
Frankfort.	Städel.	Swiss View.
"	"	Swiss View.
Geneva.	Museum.	Forest at Handeck.

Leipsic.	Museum.	Storm in the Forest.
London.	S Kensington- ton Museum.	The Lake of the Four Cantons (Lucerne).
"	"	Chain of Mont Blanc (water-colour).
Neuchâtel.	Museum.	Monte Rosa.

CALANDRA, GIOVANNI BATTISTA, was one of the earliest of the mosaicists who wrought in the Vatican, and was born at Vercelli in 1568. In the pontificate of Urban VIII., it was found that the dampness of St. Peter's had materially affected the paintings, and it was determined to remove the principal pictures, and to replace them with copies in mosaic, of which the first was executed by Calandra, after the 'St. Michael' of Cesari d'Arpino. With this were 'The Four Doctors of the Church,' 'St. Peter,' 'St. Paul,' and others in the cupolas, after the cartoons of D'Arpino, Romanelli, Lanfranco, Sacchi, and Pellegrini. The mosaic art was afterwards carried to a much higher degree of perfection by the Cristofori. He also executed a 'Madonna' after Raphael for the Queen of Sweden. He died in 1644 or 1648.

CALANDRUCCI, GIACINTO, was born at Palermo in 1646. He went early in life to Rome, where he became the favourite pupil of Carlo Maratti. After giving the most promising essay of his abilities in that city, in his two pictures of 'St. John the Baptist,' in Sant' Antonio de' Portoghesi, and 'St. Ann,' in San Paolo della Regola, he returned to Palermo, where he painted his most considerable work for the church of San Salvatore, representing 'The Virgin, with St. Basil and other Saints,' which, according to Lanzi, was not surpassed by many pictures of the time. He died at Palermo in 1707. His brother DOMENICO and his nephew GIAMBATTISTA were likewise painters, but neither achieved any great reputation.

CALAU, BENJAMIN, was a painter born at Friedrichstadt in 1724, whose work consisted chiefly of heads or portraits. He painted usually in dark tones, using as his medium Carthaginian wax (*cire éleodorigue*), which the ancients made use of instead of oil for painting. This invention of Calau's was in fact an attempt at reproducing the process described by Pliny. Further information on this subject may be found in a work entitled 'Traité sur la Peinture des Anciens,' by A. Riem, published at Berlin in 1787. Calau held for many years the post of Court painter at Leipsic. The Brunswick Gallery possesses two portraits by him, and the Berlin Art Gallery some of his work in wax. He went to Berlin in 1771, and died there in 1783.

CALCIA, GIUSEPPE, called IL GENOVESINO, was a Piedmontese artist, who from his appellation has been often confounded with Marco Genovesini, a Milanese. Giuseppe painted altar-pieces for the churches of Turin and Alessandria. In the church of the Dominicans at Turin, are pictures of 'St. Dominick' and 'St. Thomas Aquinas' by this artist. He is much distinguished by his cabinet historical and sacred subjects, which are gracefully designed and well coloured; one, representing 'Christ in the Garden of Gethsemane,' now in the collection of the Marchese Ambrogio Ghilini, is particularly noticed by Lanzi. He flourished about the year 1725.

CALCKER, JAN JOOST VAN, who was born at Calcker about 1460, studied first in his native town, and then at Haarlem. In 1505-8, he painted scenes from the Life of Christ on the wings of the high altar in the church of the Virgin

at Calcker; and in 1515 he executed a figure of St. Willebrod for St. Bavon at Haarlem. Works ascribed to him are at Wesel and Rees. He died in 1519.

CALCKER, JAN STEPHANUS VAN, was born at Calcker, in Cleve, about 1499, and worked first at Dordrecht, and afterwards, 1536-37, at Venice. In the latter city he entered the school of Titian, and acquired the faculty of imitating that master to a high degree of exactness, especially in his portraits. Subsequently he became an equally surprising imitator of Raphael. He drew the illustrations for Vesalius's work on anatomy, and is said to have drawn the portraits of the artists in Vasari's Lives. He died at Naples in 1546. The following paintings are ascribed to him:

Berlin.	<i>Gallery.</i>	Portrait of a Man. 1535
Paris.	<i>Louvre.</i>	Portrait of a Young Man.
Prague.	<i>Gallery.</i>	The Nativity ( <i>once the property of Rubens</i> ).
Vienna.	<i>Belvedere.</i>	Portrait of a Man.

CALDARA, POLIDORO, called POLIDORO DA CARAVAGGIO, a painter who may be considered as belonging to the Roman school, was born at Caravaggio in the Milanese in 1492 (?). His parents lived in the greatest indigence and obscurity, and after passing his youth in misery and want, he was obliged to leave home in search of employment, and on his arrival at Rome was engaged by the artists employed in the Vatican by Leo X., to carry the mortar for the plaster of their fresco paintings. Whilst he was occupied in this humble station he observed with great attention with what facility Maturino and Giovanni da Udine executed the designs of Raphael; and, inspired by his natural disposition for art, he made some attempts, which attracted the notice of Raphael, of whom he afterwards became one of the most illustrious disciples. His assiduous application in studying the ancient statues and bas-reliefs was such, that in a little time he appeared to have imbibed the true spirit of the Grecian sculptors. Finally he was selected by Raphael to paint the friezes which accompanied his works in the apartments of the Vatican; and they were in no way unworthy of being placed with the sublime productions of that great master. It was the custom at Rome, in the time of Polidoro, to ornament the exterior of the principal houses and palaces with the works of eminent artists, executed in a style called by the Italians *sgrafitto*, expressed by hatchings on the plaster, in the manner of engraving. In works of that nature Polidoro and his friend Maturino were much employed; and it is greatly to be regretted that exposure to the weather and the ravages of time have deprived the world of these valuable productions, of whose beauty we may form some judgment from the prints which have been engraved from some of them by Cherubino Alberti, Heinrich Goltzius, and Giovanni Battista Galestruzzi. Polidoro was at the height of his success and popularity when Rome was taken by storm, and sacked by the Spaniards, in 1527. He took refuge at Naples, where he was most kindly received by Andrea da Salerno, whose acquaintance he had made at Rome, and who was the means of procuring him immediate employment. He soon opened a school there, and more particularly devoted himself to the fresco decorations of walls and ceilings. After passing some time at Naples, he went over to Sicily, where his first employment was painting the triumphal arches which were

erected at Messina on the occasion of Charles V.'s return from his expedition to Tunis. His next work was his celebrated picture of 'Christ bearing the Cross,' a grand composition of many figures, painted in oil with a beauty and harmony of colouring which proved that he was also capable of distinguishing himself in that branch of art. The story runs that, Rome being restored to tranquillity, he was desirous of returning thither, and that, preparatory to his departure from Sicily, he drew from the bank his money, tempted by which his Sicilian servant, Tonno, murdered him at Messina in 1543. The principal works of Polidoro da Caravaggio are—his friezes and other ornaments in the Vatican; in the garden of the Palazzo del Bufalo at Rome, the 'Fountain of Parnassus;' and in the court of the same palace his 'History of Niobe,' (a sketch for which is in the Palazzo Corsini,) and some grand compositions of naval combats; in San Silvestro à Monte Cavallo, two subjects from the life of St. Mary Magdalene, with a very beautiful landscape; at Naples 'St. Peter' and 'St. Paul,' in the church of Santa Maria della Grazie, and several pictures in Sant' Angelo, in Pascheria. The following of his productions may still be seen as under:

Milan.	<i>Brera.</i>	Passage of the Red Sea.
Naples.	<i>Museum.</i>	Christ bearing the Cross. 1534.
Paris.	<i>Louvre.</i>	Psyche received into Olympus.
Rome.	<i>Capitol. Mus.</i>	Meleager.
Vienna.	<i>Belvedere.</i>	Cephalus and Procris.

CALDERARI, GIOVANNI MARIA. See ZAFFONI.  
CALDERON DE LA BARCA, VICENTE, a Spanish painter, who was born at Guadalaxara in 1762, was a scholar of Francisco Goya, and distinguished himself as a painter of history and portraits, particularly the latter, in which he excelled. His best historical picture is the 'Birth of St. Norbert,' in one of the colleges at Avila. He died in 1794.

CALDWALL, JAMES, an English designer and engraver, was born in London in 1739. He was instructed by Sherwin, and became an excellent draughtsman. His work is characterized by a brilliant technique, a feature especially remarkable in his portraits. By the dates on his prints he is known to have lived till 1780. Amongst his best productions are the following:

#### PORTRAITS.

- Sir Henry Oxenden, Bart.
- Catharine, Countess of Suffolk.
- Sir John Glynn, Chief Justice of the King's Bench.
- Sir Roger Curtis; *after W. Hamilton.*
- Admiral Keppel.
- John Gillies, LL.D., historian.
- David Hume, historian.
- Mrs. Siddons and her Son, in the character of Isabella; *after W. Hamilton.* 1783.

#### VARIOUS SUBJECTS.

- The Immortality of Garrick; *after Carter*, the figures engraved by *Caldwall*, and the landscape by *S. Smith*. 1783.
- The Fête Champêtre given by the Earl of Derby at the Oaks; *after R. Adams*, engraved by *Caldwall* and *Grignon*.
- The Camp at Coxheath; *after W. Hamilton.* 1778.

His brother, JOHN CALDWALL, who died in 1819, painted miniatures in Scotland.

CALENSE, CESARE, according to Dominici, was a native of the province of Lecce, in the kingdom of Naples, and flourished about 1590. It is not said by whom he was instructed, but he achieved

some reputation by a graceful manner, united with correct drawing and a knowledge of chiaroscuro. In the church of St. John the Baptist at Naples is a fine picture by this master of the 'Descent from the Cross,' with the Marys, St. John, and other figures, full of feeling and expression, and signed with his name.

CALETTI, GIUSEPPE, called IL CREMONESE, was a painter born at Ferrara about the year 1600. He first applied himself to study the works of Dosso Dossi, but he afterwards became an imitator of Titian, particularly in his Bacchanalian subjects. In these specimens of Caletti's art the figures are generally smaller than life. He approached so near to the glowing tones of that master, that Baruffaldi reports that he had seen many of his pictures in the galleries of the nobility at Bologna which were believed to be the works of Titian, and he is said to have been able to counterfeit a certain *patina* which time gives to painting, and which improves its harmony. His deceptions were, however, frequently discovered by his inattention to costume, and the introduction of the most absurd improbabilities. In the midst of his Bacchanalian subjects it was not unusual for him to introduce a modern gambol, or a hunting incident; and, as it is sarcastically observed by Lanzi, "he placed wild boars in the sea, and dolphins in the forests." He has, however, proved himself to have been capable of nobler ideas by his picture of the 'Four Doctors of the Church,' and his still more admired production of the 'Miracle of St. Mark,' both in the church of San Benedetto at Ferrara. This last-mentioned work is described as designed with correctness and grandeur, and full of fine expression. His death occurred about 1660. He is known also as the engraver of some twenty-four plates now scarce. They are characterized by a peculiar manner of treatment, consisting of the employment of bold parallel strokes without any cross-hatching. Some of them are marked with the letters *J. C. F.* Amongst the more important of them may be mentioned:

David, whole-length, with the head of Goliath.

David, half-length, with the same.

Samson and Delilah; very fine.

The Beheading of St. John.

St. Roch kneeling.

Portraits of the Dukes of Ferrara.

CALIARI, BENEDETTO, was the brother of Paolo Veronese, and assistant to him in painting. After Paolo's death, he, in conjunction with his two nephews, Gabriele and Carletto, carried on a sort of firm for the sale of pictures from Veronese's designs, or in his style. Many works attributed to him were doubtless executed by them. They signed collectively as 'Paolo's heirs.' Benedetto died in 1598.

CALIARI, CARLETTO, the youngest son of Paolo Veronese, was born in 1570, and died in 1596. He was educated by his father as a painter, and showed great ability; but dying at the early age of 26, his powers had not full time for development. His name is attached to several large pictures of banquets in Veronese's style.

CALIARI, GABRIELE, the eldest son of Paolo Veronese, was born in 1568, and died of the plague in 1631. He painted a few pictures, but had not the same talent as his younger brother, and devoted himself chiefly to commerce.

CALIARI, PAOLO, (or CAGLIARI,) commonly called PAOLO VERONESE, was born (as his cognomen

indicates) at Verona in 1528. He was the son of a sculptor named Gabriele Caliari, and was at first educated by his father in his own branch of art. Paolo's taste, however, led him more towards painting, and his father, seeing this, sent him to study in the workshop of Antonio Badile, a Veronese painter of some reputation, by whom several authentic works still remain. The school of Verona had, even in the 15th century, risen into notice, and at the beginning of the 16th it included such masters as Girolamo dai Libri, Francesco Bonsignori, Carotto, Francesco Morone, Mocetto, Paolo Morando, Domenico Riccio, and others of lesser note. It had never, however, produced any master of great original genius until Caliari arose, in whom the school may be said to have culminated and ended. Among Paolo's earliest works may be mentioned a Madonna and Child with Saints and donor, now in the Gallery at Verona; a St. Anthony in the Cathedral at Mantua, since disappeared; and some wall-paintings in the Casa Contarini. After executing these and several other works in his native town, he went to Castelfranco, where he received a commission to decorate the Villa Soranzo with large frescoes. He took with him as assistant to Castelfranco Giovan Battista Zelotti, who was at that time a youth of nineteen, and who worked for some time with Paolo, decorating not only Soranzo, but another splendid Villa—Fanzolo—and executing several works in the church of San Liberale. Many of these works still remain, and testify to the early, or, as it may be called, the Veronese, manner of Paolo, formed chiefly on that of his master Badile and that of Paolo Morando.

Many of Paolo's peculiar characteristics had, however, manifested themselves, and he was already a painter of note and achievement before he was called to Venice in 1555. His first works in Venice were for the church of San Sebastiano. Here after painting the ceiling of the Sacristy, he was commissioned to undertake the ceiling of the church itself, which he decorated with gorgeous scenes from the history of Esther. These were so much admired that the prior further employed him to paint a beautiful altarpiece of the Madonna in Glory and several smaller works.

The stimulus given to Paolo's art by thus being brought in rivalry with the great masters of Venice was just what was needed for the development of his style. His colour became warmer and more harmonious, and his forms more full of life and motion. In some historical paintings executed in the castle of Tiene near Vicenza, his richness of colour and grandeur of composition are fully evident. He does not appear at first, however, to have attracted much remark at Venice, and it was not until the patriarch Titian in 1561 selected him, with several of the younger painters of the time, as suitable to be entrusted with the decoration of the great hall of the Library lately built by Sansovino, that his powers were properly recognised. Here Paolo painted three allegorical medallions, representing 'Music,' 'Mathematics,' and 'Fame,' and carried off, as Vasari relates, the prize of a gold chain that had been promised for the best painting done in the library. After this he worked in company with his early assistant, Zelotti, who had also come to Venice, in several of the halls of the Ducal Palace, covering the ceilings and walls with magnificent allegories.

In 1562 he received the commission to paint for the refectory of the convent of S. Giorgio Maggiore

the celebrated picture of the 'Marriage at Cana,' now in the Louvre. Every one knows this magnificent banquet scene, and has formed some idea from it of Paolo's gorgeous style and mode of conception. Above all things he delighted in the pomp and splendour of earthly pageantry, the vainglory of mortal man, the material riches and beauty of existence; and this with no hint that such things are vanity, no belief in any higher life than that afforded by the depraved but lovely Venice in which he dwelt. It seemed to him, therefore, no anomaly to introduce Jesus of Nazareth into the midst of a lavish, tumultuous banquet, whereat the bride, Eleanor of Austria, and the bridegroom, Don Alfonso d'Avalos, are supported by such noted historical characters as Francis I. of France, the Emperor Charles V., Queen Mary of England, and the Sultan Soliman I. The musicians also are all portraits of painters of the time.

This was the first of several great banquet scenes painted by Paolo, among which may be mentioned 'The Feast of the Levite,' in the Academy at Venice, and the 'Supper at the House of Simon,' in the Louvre. Other representations of the same scene are to be found at the Brera at Milan, the Durazzo Palace at Genoa, and the Dresden Gallery. The 'Supper at Emmaus' was likewise a favourite subject with this master. In the well-known Louvre example the painter has introduced himself and his family as present in the solemn scene. Two of his little girls play with a large dog in the foreground, while his wife holds a baby in her arms, and her sons play near her.

About 1563 Paolo was again employed in painting in the church of San Sebastiano. Here he now represented, in two magnificent wall-paintings, the martyrdom of the Saint to whom the church was dedicated, and 'SS. Marcellus and Marcellinus on the way to Martyrdom.' These are two of Paolo's finest works, full of movement, beauty of colour, and dramatic effect. Indeed, the whole church of San Sebastiano glows with his work, and remains a splendid monument of his masterly power and skill. Another celebrated monument is the Villa Masiera, a palace built by Palladio for the Venetian patricians, Marcantonio and Daniele Barbaro. Paolo was employed to decorate this magnificent villa, and achieved his task in the most gorgeous manner, his fancy running riot amidst gods and goddesses, loves and nymphs, and other creations of heathen mythology and imaginative symbolism. Charles Blanc has given a detailed description of the Villa Masiera in the *Gazette des Beaux Arts*, and many other writers have testified to the charm of these wonderful works. They were probably executed about 1566, for Vasari speaks of them in the second edition of his *Lives*, published in 1568. About the same time, probably, Paolo painted on canvas the grand historical picture of the 'Family of Darius,' now in the National Gallery.

Paolo is stated by Ridolfi (*Le Maraviglie dell'Arte*: 1648) to have journeyed to Rome in 1563 in the suite of the Venetian Ambassador Grimani, and most writers have accepted this statement as a fact. Dr. Janitschek, however (*Kunst und Künstler*, vol. v.), shows that Paolo could not have journeyed in the train of Grimani in 1563, for no embassy was sent to Rome from Venice in that year; and that in 1555, 1559, and 1565, when embassies were sent, documentary evidence exists to show that Paolo was at work at Venice. It is very probable, however, that at some period of his life Paolo went

to Rome, and saw the works of Michelangelo in the Sistine, for in some of his fresco decorations his style, strange to say, resembles that of the great Florentine master. But Veronese never rose to the lofty heights of the ideal that Michelangelo trod so fearlessly. He aimed at magnificence more than sublimity, and surrounded his saints and holy persons with every material good, as if to compensate them for the woes they had endured while on earth. His fondness for banquets is amusingly illustrated by a memorandum, quoted by Ridolfi, from the back of one of his drawings. In this he declares his intention of representing, when he has time, 'a sumptuous repast in a superb gallery, at which the Virgin, the Saviour, and St. Joseph shall be present, served by the richest cortège of angels that it is possible to imagine, who shall offer them, on plates of silver and gold, the most exquisite viands and fruits. Others shall be occupied in presenting to them, in transparent crystal and gold cups, precious liqueurs, to show the zeal with which happy spirits serve the Lord.'

Of Paolo Caliari's domestic life little is known. He married a daughter of his master, Antonio Badile, and had several children, whom he has depicted in some of his pictures. His eldest son, Gabriele, was born in 1568, and Carletto in 1570. Both brothers adopted their father's profession, but Carletto had by far the most talent. After his father's death he executed a number of pictures from Paolo's designs, and in his manner. Paolo's style was also closely copied by his brother Benedetto Caliari, by his early companion Zelotti, and several other painters, so that many works are set down to him which are merely the productions of his school.

Paolo does not appear to have left Venice for any long period after he had once settled there. He journeyed to Vicenza and a few other places in northern Italy occasionally for the execution of commissions; but, for the most part, all his great works were executed in Venice and for Venice. It is said he was invited to Spain by Philip II. to assist in the decoration of the Escorial, but he declined the invitation, and devoted himself wholly to the service of Venice.

Paolo Veronese is well represented in the National Gallery, where there are no fewer than six pictures, including the large and important, but uninteresting, 'Family of Darius,' painted for the Pisani family. The 'Vision of St. Helena' (No. 1041), added to the collection in 1878, is a charming example of his feeling for beauty in woman form. There is a noble grace and poetry about this work that leads one to regret that festive banquets and gorgeous altar-pieces had so large a share of his time.

Paolo Caliari died in Venice, April 19, 1588, and was buried in the church of San Sebastiano, which he had adorned with so many splendid works.

M. M. H.

PRINCIPAL PAINTINGS.

Verona. <i>Pinacoteca</i> .	Taking down from the Cross.
" "	Madonna Enthroned.
" "	Portrait of P. Guarienti.
" <i>Ch. of S. Giorgio</i> .	Martyrdom of S. George.
" <i>Ch. of S. Paolo</i> .	Madonna with two Saints.
" <i>Town Gallery</i> .	Madonna and Child.
Venice. <i>Acad. of Fine Arts</i> .	Feast of the Levite.
" "	Crucifixion.
" "	SS. Matthew and Mark.
" "	SS. Luke and John.
" "	Ezekiel.
" "	Isaiah.

Venice.	<i>Acad. of Fine Arts.</i>	Annunciation.	Genoa.	<i>Palazzo Brignole.</i>	Judith.
"	"	Assumption.	"	"	Several Portraits.
"	"	Glorified Madonna with St. Dominick.	Vicenza.	<i>Monte Berico.</i>	Supper of St. Gregory the Great.
"	"	St. Christina urged to worship idols.	Padua.	<i>Santa Giustina.</i>	Martyrdom of St. Justina.
"	"	St. Christina in prison.	Paris	<i>Louvre.</i>	Marriage at Cana.
"	"	St. Christina scourged.	"	"	Feast in House of Simon.
"	"	Madonna with Saints.	"	"	Destruction of Sodom.
"	"	Coronation of the Virgin.	"	"	Susannah and the Elders.
"	<i>Ducal Palace.</i>	Rape of Europa.	"	"	Esther.
"	"	Allegories—Music, Mathematics, and Fame	"	"	Holy Family with St. Benedict.
"	"	Adoration of the Magi.	"	"	Holy Family.
"	"	Youth and Age.	"	"	Bearing of the Cross.
"	"	Victories ( <i>ceiling</i> ).	"	"	Crucifixion.
"	"	Venice Enthroned ( <i>ceiling</i> ).	"	"	Supper at Emmaus.
"	"	Battle of Lepanto.	"	"	Jupiter hurling Thunderbolts.
"	"	Venice Enthroned, with eight allegories around.	"	"	Portrait of Young Woman.
"	"	Taking of Smyrna.	Lille.	<i>Museum.</i>	St. Mark.
"	"	Taking of Scutari.	"	"	Allegorical figures of Science and Eloquence.
"	"	Apotheosis of Venice. } <i>ceiling.</i>	Rennes.	<i>Museum.</i>	Perseus and Andromeda.
"	"	Return of Doge from taking of Chioggia.	Rouen.	<i>Museum.</i>	St. Barnabas healing the sick.
"	<i>Manfrin Palace.</i>	Jupiter and Hebe ( <i>ceiling</i> ).	London.	<i>National Gallery.</i>	Alexander and Family of Darius.
"	<i>Ch. of S. Sebastiano.</i>	Coronation of Virgin.	"	"	Adoration of the Magi.
"	"	The four Evangelists.	"	"	Consecration of S. Nicholas.
"	"	Three scenes from life of Esther.	"	"	Europa.
"	"	Madonna in glory.	"	"	Vision of St. Helena.
"	"	St. Sebastian beaten with rods.	"	"	The Magdalen laying aside her Jewels ( <i>Wynn Ellis Coll.</i> ).
"	"	St. Sebastian before Diocletian.	"	<i>Stafford House.</i>	Christ with Disciples at Emmaus.
"	"	Miracles at Porch of Bethesda.	"	"	Man on his knees with patron saint.
"	"	Purification of the Virgin.	"	"	Allegory.
"	"	SS. Marcellus & Marcellinus.	"	<i>Devonshire House.</i>	Adoration of Magi.
"	"	Martyrdom of St. Sebastian.	"	<i>Lord Ashburton.</i>	Christ on Mount of Olives.
"	"	Crucifixion.	"	<i>T. Hope, Esq.</i>	Two Allegories.
"	"	Madonna and Child.	"	<i>H. Munro Esq.</i>	Venus seated.
"	<i>Ch. of S. Catarina.</i>	Marriage of S. Catharine.	"	"	Leda with Swan.
"	<i>Ch. of S. Francesco.</i>	Holy Family.	"	<i>Dulwich Gallery.</i>	Cardinal giving Benediction.
"	"	Resurrection.	"	<i>Stowhead House.</i>	A Sketch of the Magdalen.
"	<i>Ch. of S. Andrea.</i>	S. Jerome.	Edinburgh.	<i>Royal Insti.</i>	Venus and Adonis.
"	<i>Ch. of S. Giuliano.</i>	Dead Christ.	Cambridge.	<i>Fitzwilliam.</i>	Mercury and Aglauros.
"	<i>Ch. of Il Redentore.</i>	Resurrection.	Hampton Court.	<i>Palace.</i>	S. Catharine.
Castifnuco.	<i>Ch. of S. Liberale.</i>	Justice.	Oxford.	<i>Christ Church.</i>	Marriage of S. Catharine.
"	"	Temperance.	Dresden.	<i>Gallery.</i>	Adoration of the Magi.
"	"	Time and Fame.	"	"	Marriage at Cana.
Murano.	<i>Ch. of S. Pietro.</i>	St. Jerome in the Desert.	"	"	Christ bearing the Cross.
Florence.	<i>Uffizi.</i>	Man's Portrait.	"	"	Madonna of Corsini Family.
"	"	S. Catharine.	"	"	Crucifixion.
"	"	Annunciation.	"	"	Resurrection.
"	"	Martyrdom of St. Justina.	"	"	Death of S. Catharine.
"	"	Esther before Ahasuerus.	"	"	Venus and Adonis.
"	"	Portrait of a Man.	"	"	Portrait of Daniele Barbaro.
"	"	Holy Family.	"	"	Leda and Swan.
"	"	Head of S. Paul.	"	"	Susannah and Elders.
"	<i>Pitti Palace.</i>	Portrait of Painter's wife.	"	"	Good Samaritan.
"	"	Portrait of Daniele Barbaro.	"	"	Centurion of Capernaum.
"	"	S. Benedict.	"	"	Justice, with sword and balance.
"	"	Presentation in Temple.	Munich.	<i>Pinakothek.</i>	Love. Mother with three children.
"	"	Baptism of Christ.	"	"	Faith, with a chalice in her hand.
"	"	Christ taking leave of Apostles.	"	"	Strength A powerful female form.
"	"	The Maries at the Sepulchre.	"	"	Portrait of a Woman in brown dress.
"	"	Feast in House of Simon.	"	"	Holy Family.
Milan.	<i>Brera Gallery.</i>	Adoration of the Magi.	"	"	Death of Cleopatra.
"	"	SS. Gregory and Jerome.	"	"	Repose in Egypt.
"	"	SS. Ambrose and Augustine.	Vienna.	<i>Belvedere.</i>	Christ Healing St. Peter's Mother-in-law.
"	"	Baptism of Christ.	"	"	St. Paul.
"	"	S. Anthony.	"	"	Holy Family.
"	"	Last Supper.	Brussels.	<i>Gallery.</i>	Juno with Venetia.
"	"	Passion of Christ.	"	"	Venus and Adonis.
Rome.	<i>Vatican.</i>	Dream of St. Helena.	"	"	Moses saved from the Waters.
"	<i>Palazzo Doria.</i>	Angel with Tambourine.	"	"	Christ at the House of the Centurion.
"	"	Christ bearing the Cross.	"	"	Susanna and the Elders.
"	"	Portrait of a Woman.	Madrid.	<i>Gallery.</i>	The Martyrdom of San Gínés.
"	<i>Palazzo Borghese.</i>	St. John preaching in Desert.	"	"	Assumption
"	"	St. Anthony preaching to the fishes.	"	"	The Magdalen.
"	"	SS. Oosmo and Damian.	"	"	The Marriage at Cana.
"	<i>Palazzo Corsini.</i>	Marriage of S. Catharine.	"	"	Calvary.
Bergamo.	<i>Gallery.</i>	St. Christina.	"	"	
Brescia.	<i>Ch. of S. Afra.</i>	Martyrdom of St. Afra.	"	"	
Turin.	<i>Pinacoteca.</i>	Feast at the House of Simon.	"	"	
"	"	Visit of Queen of Sheba.	"	"	

Madrid.	<i>Gallery.</i>	The Woman taken in Adultery (also assigned to Zelotti and Paolo Farinati).
"	"	A Youth between Vice and Virtue.
"	"	The Sacrifice of Abraham.
"	"	Cain wandering with his Fa- mily.
"	"	Several Female Portraits.

## FREScoes.

Villa Fanzolo.	Fault and Punishment of Calio. to.
"	Death of Virginia.
"	Ceres.
"	Scipio restoring Captive Io.
"	Allegories.
Villa Tiene.	Scaevola before Porsenna.
"	Cleopatra.
"	Sophonisba and Massinosa.
"	Xerxes receiving Tribute.
Villa Masiera.	Muses.
"	Allegories of Music, &c.
"	Venus with Graces.
"	Gods of Olympus.
"	Group of lady and boys in a Balcony.
"	Allegories.
Vil. Magnadole.	Anthony and Cleopatra.
"	Family of Darius.
"	Hannibal's Oath.
"	Founding of Carthage.
"	Triumph of Caurillus.
"	Triumph of Coriolanus.
"	Cincinnatus at the Plough.
"	Cincinnatus in Battle.

CALICI, ACHELLE, a Bolognese painter, was born about the year 1565. He was a scholar of Prospero Fontana, but, preferring the finer style of Lodovico Carracci, he became his disciple, and, according to Malvasia, painted the two laterals of the high altar in the church of San Michele Arcangelo at Bologna, representing St. Michael, and the angel Raphael and Tobias.

CALIGARINO. See CAPELLINI.

CALIMBERG, JOSEPH, was a native of Germany, who was born about the year 1505, and passed the greater part of his life at Venice. Of his works in that city there remains, according to Lanzi, at the Servi, the 'Battle of Constantine.' His style is not without merit, though rather heavy in execution, and sometimes dark and disfigured by mannerism. He died at Venice in 1570.

CALISTO DA LODI (or CALIXTUS LAUDENSIS). See PIAZZA.

CALL, JAN VAN, was an artist born, according to Descamps, at Nimeguen in 1655. He is said to have attained considerable proficiency in painting without the help of an instructor. His first attempts were made in copying the landscapes of Jan Brueghel, Paulus Bril, and Willem van Nieulant, and he studied attentively the principles of perspective and architecture. He afterwards travelled through Switzerland to Italy, and, during a residence of some years at Rome, formed an ample collection of designs from the most picturesque views in the environs of that capital. He returned through Germany to his native country, and established himself at the Hague, where he died in 1703. His drawings are more esteemed than his pictures; they are purchased at considerable prices in Holland, where they are found in the choicest collections. It is believed that he occasionally worked in conjunction with Bakhuizen. A series of views from his drawings, chiefly representing scenes on the Rhine, have been published by Schenk. He was also clever as an engraver,

his plates being principally landscapes from his own designs.

CALL, JAN VAN, 'the younger,' was a clever designer and painter, the son and pupil of Jan van Call. He was employed in 1748 by the King of Prussia to make water-colour sketches of the battles and sieges in the Flemish wars under Louis XV.

CALL, PIETER VAN, was a son and pupil of Jan van Call the elder, and was born in 1698. He designed good landscapes, some of which he also engraved. His best drawings, however, are his architectural subjects. He died in 1737.

CALLCOTT, SIR AUGUSTUS WALL, an English landscape and marine painter, was born at Kensington in 1779. He was brother of the distinguished musical composer, Dr. Callcott, and in early life was a chorister at Westminster Abbey. He, however, preferred painting to music, and for some time pursued both studies, until the success of a 'Portrait of Miss Roberts,' which he painted under the tuition of Hoppner, in 1799, and which he exhibited, led him to the final choice of painting as his profession. Very little experience, however, showed him that portrait work was not suited to his taste, and from 1803 he devoted himself exclusively to landscape painting. His first efforts were chiefly limited to English coast and river scenery, or to views on the Dutch coast; but after a visit to Italy in 1827 he devoted himself more to Italian landscape; his works, which have a general tendency in the direction of Claude Lorraine, being marked by much taste in their composition. But it must not be inferred that he is to be compared with that master; it would be more correct to say that both looked at nature, and that each succeeded in his own way. His marine pictures please by their tranquillity; all are beautiful in the selection of objects, but they are sometimes cold and monotonous in colour. He was for many years a contributor to the exhibitions of the Royal Academy, of which he was elected an Associate in 1806, and an Academician in 1810. His most successful production in figure painting was his picture of 'Raphael and the Fornarina,' exhibited in 1837. In February, 1827, Callcott married, and shortly afterwards started on a tour through Italy. On his return he took a house in the Mall, and became a fashionable artist. His wife, who was an accomplished woman, assisted him by her literary labours on art subjects. On the accession of Her Majesty, Callcott, who was then one of the favourite artists of the day, received the honour of knighthood. Sir Augustus Callcott died in 1844, regretted by those who knew him, for he was a liberal patron of young artists, and kind and courteous to all. His works are mostly views of English scenery, though he sometimes varied them by producing figure subjects in conjunction with landscape. Some of his best known paintings are:

London.	<i>Nat. Gall.</i>	Dutch Peasants returning from Market ( <i>R. A.</i> , 1834).
"	"	Coast Scene — Waiting for the Boats.
"	"	Landscape with Cattle.
"	"	The Wooden Bridge.
"	"	The Benighted Traveller ( <i>sketch for a picture in the R. A.</i> , 1832).
"	"	The Old Pier at Littlehampton ( <i>R. A.</i> , 1812).
"	"	Entrance to Pisa from Leghorn ( <i>R. A.</i> , 1833).

- London. *Nat. Gall.* Dutch Ferry—Peasants waiting the Return of the Passage Boat (R. A., 1834).  
 " " View on the Coast of Holland.  
 " *S. K. Museum.* Italian Landscape.  
 " " A Brisk Gale (R. A., 1830).  
 " " Anne Page and Slender.  
 " " Dort (R. A., 1842).  
 " " A Sunny Morning (R. A., 1813).  
 " *Earl of Durham.* Calm on the Medway.

CALLEJA, ANDRES DE LA. See DE LA CALLEJA.

CALLET, ALPHONSE APOLLODORE, a French historical painter, was born in Paris in 1799. He was the brother of Félix Callet, the architect, and studied under David and Regnaud. He died in Paris in 1831. The Museum of Rouen has by him "The Embarcation of the Pargiotes."

CALLET, ANTOINE FRANÇOIS, a French historical painter, was born in Paris in 1741. He gained the 'Prix de Rome' in 1764 with his 'Cleobis and Biton conducting the Chariot of their Mother to the Temple of Juno,' now in the École des Beaux-Arts, and was made an Academician in 1780, on which occasion he painted a part of the ceiling, representing 'Spring,' in the Gallery of Apollo in the Louvre. He exhibited for a period of nearly forty years, his pictures embracing historical events of his time, and various mythological and allegorical subjects. There are four examples of his work, a series representing 'The Seasons,' on the walls of the Louvre, as well as a 'Triumph of Flora,' which is pleasing and harmonious in tone, in the La Caze Collection at the same place. He also painted the ceiling of the Spinola Palace at Genoa, on which is represented the 'Apotheosis of Ambrogio Spinola.' There are by him at Versailles allegories of the battle of Marengo, the surrender of Ulm, and the battle of Austerlitz, as well as the well-known full-length portrait of Louis XVI. in his coronation robes, of which there is a replica in the Madrid Gallery. This portrait has been engraved by Bervic. Callet belonged to that school of French art of which Vien was the most distinguished representative, and which, by rescuing it from the degeneracy of Boucher, prepared the way for the epoch of David. He died in Paris in 1823.

CALLIAT, PIERRE VICTOR, an architect and etcher, was born in Paris in 1801. He studied under Vaudoyer and Chatillon, and was appointed in 1845 Inspector of Works for the Hôtel-de-Ville, and later for the city of Paris. He died in 1881. He published, amongst other works,

The Hôtel de Ville, Paris, with 48 etched plates; 1844-56.  
 The Houses of Paris, built from 1830-1864, with 246 etched plates; 1850-64.

The Church of St. Eustache, with 11 etched plates; 1850.

CALLISTO DA LODI. See PIAZZA.

CALLOT, JACQUES, a French engraver and draughtsman, was born at Nancy in 1592. He was the son of Jean Callot, who was of a noble family and Herald at Arms for Lorraine. The story of Jacques Callot's early life, as usually given, runs to the effect that his father had intended him for government service, but that his desire for studying the arts was so strong that he ran away to Italy at the age of twelve, and on his being accidentally discovered there by some Nancy merchants, was brought home, only to escape again shortly afterwards with no better success, one of his brothers encountering him in the streets of Turin, and conveying the runaway again forthwith to the parental roof. To the patient and laborious inves-

tigations of M. Edouard Meaume we owe the knowledge of one or two facts which bring parts of the above story within the range of probability. That author has discovered that no fewer than four of Callot's brothers became members of religious orders, and he suggests, not without reason, that the impetuous character of the future artist was the cause of his rebelling against the character of the preliminary training which was intended to produce a like result in his case. He has further pointed out that there is ample proof of the existence of an intimate friendship, in spite of some little disparity of years, between Henriët Israel, the son of the court painter to the Duke of Lorraine at that day, and Jacques Callot, as well as of the fact that the lad was getting aid from the counsels of the court painter himself, and some early lessons in the graver's art from the royal engraver, Dumange Crocq. The death of the painter royal in 1603, and the appointment of Bellange, then recently arrived from Italy, to the vacant post, led to the departure of Henriët Israel for Rome. And Rome became naturally enough the point on which the youthful Callot's eyes were fixed when it became a question with him whether he should any further submit to the home treatment which was so irksome to him, or take refuge in flight. At Rome were the treasures of art of which he had heard so much; at Rome was a friend with whom he was sure of a welcome, at whose side he longed once more to place himself. The fact that he made his way as far as Florence in the company of a party of gipsies, the men of the party being, as seems to have been gipsy custom in those good days, armed to the teeth, is well established; and it is equally clear that at that city he worked for some time in the graver's atelier of Canta-Gallina. That artist did him good service in compelling him for a time to moderate his natural tendency for the grotesque by copying from the best masters. But Rome, the goal of his wishes, had not yet been reached, and so, after some months of life in Florence, the boy was away on the march again, and this time reached the Eternal City. It would seem not improbable that his friend Henriët Israel, after giving him a most cordial welcome there, may have sent word to his family of the boy's whereabouts, in order to relieve their anxiety, and thus it may have been arranged for him to travel home under the convoy of the local merchants. It is not quite so easy to suggest the real account of the difficulties that terminated his second attempt to reach Rome. His father's Court influence may have probably enough put the authorities of some of the principal towns on the *qui vive* for the young fugitive, and so a second time have led to his being taken back to Nancy. Eventually his father, finding it the best course to yield to his son's inclination, consented to his going to Italy, and obtained him permission to travel in the suite of the envoy whom the new Duke Henry II. was just sending to the Papal Court. As there exists an early engraving of Callot's of a portrait of Duke Charles painted in 1607, it is probable that the boy's skill was known at Court, and that, in making the above concession, his father yielded to the representation of persons of note. The embassy quitted Nancy late in the year 1608, Callot being then but sixteen years old.

Arrived at Rome, he studied probably for a time under Tempesta, the master of Henriët Israel and of

Claude Deruet, and then under Giulio Parigi; but as his preference for etching and engraving became more decided, he placed himself under the tuition of Philippe Thomassin. He went again to Florence in 1611, in the time of the Grand-Duke Cosmo II., renewed his intimacy with Cantagallina, engraved several subjects after Andrea del Sarto, Perino del Vaga, and others, and more especially brought himself into the notice of his future patron, the duke there, by a series of small etchings from his own designs. On the death of the duke he found a protector in Prince Charles of Lorraine, who persuaded him to return to Nancy, having assured him of a position in the service of Henry, the then reigning Duke of Lorraine. He quitted Italy in 1621 or 1622, and settling again in his native town, he developed extraordinary activity, and gradually gained for himself an almost world-wide reputation. It was owing to the great esteem in which his talents were held that he was summoned by the Infanta Clara Eugenia to Brussels to design and engrave the 'Siege of Breda,' and was engaged subsequently by the French monarch, Louis XIII., to execute in the same manner 'The Siege of La Rochelle,' and of 'The Siege of the Isle of Ré.' His views of the Louvre and of the Pont Neuf were taken while he was at Paris engaged upon these works in the year 1629, and there also he had the satisfaction of renewing his old intimacy with Henriët Israel.


He returned to Nancy after no long residence in the capital, and was witness to the siege and capitulation of his native town in 1633. The French monarch called on him to use his skill in drawing and engraving a plate commemorative of the occurrence, as he had done in the case of the other French victories; but Callot desired to be permitted to decline what he considered as celebrating the humiliation of his country. Some of the courtiers, anxious for the possession of such a souvenir, are said to have observed to the artist that there were means of making him comply, to which he replied with much spirit that he would sooner cut off his right hand than employ it in such a work; a speech which, being reported to the king, led him to say that the Dukes of Lorraine were fortunate in the possession of such subjects.

It is said that Callot had determined, in consequence of the annexation of Nancy to France, to retire to Florence, but that he died before carrying his plan into execution. His death occurred at Nancy on the 24th of March, 1635, at the comparatively early age of 43.

There exists a good portrait of Callot, taken by Van Dyck on the occasion of his visiting Brussels, and of this there is a fine engraving by Vorsterman. Several collections possess paintings which have been supposed to have been produced by Callot's hand, but more recent investigation leads to the conclusion that they are in all probability wrongly attributed, and that he did not execute any finished work of that nature. There are sixty-two drawings by him in the Louvre.

His engravings exhibit great fertility of invention and extraordinary variety of style. It is a remarkable fact that many artists who followed him, and who far surpassed him in the technical use of the graver, are comparatively little known, their reputation being completely dimmed by the lustre of that of Callot, in consequence of the absence in their case of his extraordinary powers of imagination. Those of his engravings in which he has

confined himself to figures of a small size are the most highly esteemed, as when he attempted to produce figures on a larger scale they were apt to be somewhat heavy, so that the result was less characteristic of his charming power of combining a touch of humour with a photographic grasp of the details of a scene. His etchings are greatly admired. It is true they are seldom brilliant in respect of the arrangement of the lights, but the pose of his figures is highly pleasing, and the work shows a certainty of stroke and a lightness of touch characteristic of a master hand. They are principally done with hard varnish (*vernis de luthiers*), a method of his own invention. In proof of his diligence we are told by M. de Watelet that there existed four different drawings for his celebrated plate of 'The Temptation of St. Anthony.' The number of his plates is prodigious, being over 1400. A full account of them is to be found in M. Meaume's 'Recherches sur la vie et les ouvrages de Jacques Callot,' published in 1860. There is a portrait of Callot in the Uffizi at Florence.

The following are his principal plates; some of which are marked with the letters *A. J. C.*, others with the accompanying monogram: 

#### PORTRAITS.

- Cosmo III., Grand Duke of Tuscany; oval.
- Francis, Grand Duke of Tuscany; oval; scarce.
- Charles III., Duke of Lorraine; scarce.
- The Marquis de Marignan, General of Charles V.; scarce.
- Donato dell' Antella, a Florentine Senator; scarce.
- Claude Deruet, painter, and his Son. 1632.
- Giovanni Domenico Peri, a piece known as 'Le Jardinier.'

#### SACRED SUBJECTS.

- The Murder of the Innocents, engraved at Florence; scarce.
- The same subject, engraved at Nancy, with variations.
- The Annunciation, with the words *Ecce Ancilla Domini* coming from the mouth of the Virgin; after *Matteo Rosselli*; very scarce.
- Christ bearing His Cross; small oval; engraved on silver.
- The Crucifixion, with the Virgin, St. John, and Magdalene; scarce.
- The Entombment of Christ; after *Ventura Salimbeni*.
- The Virgin and Infant, with St. Elisabeth and St. John; after *Andrea del Sarto*.
- The Holy Family, with St. Joseph giving drink to the Infant Jesus.
- The Little Assumption, called the Assumption with Cherubim.
- Another Assumption; oval.
- The Triumph of the Virgin; dedicated to the Duke of Lorraine.
- St. John in the Isle of Patmos.
- The Temptation of St. Anthony; dated 1635.
- Another Temptation of St. Anthony, with a River in the middle, and on the right some Devils drinking; very scarce.
- The Martyrdom of St. Sebastian; a grand composition.
- St. Mansuetus restoring to life the Son of King Leucorus.
- St. Nicholas preaching in a Wood.

#### VARIOUS OTHER SUBJECTS.

- Jupiter hurling thunderbolts at the Giants; scarce.
- Pandora, with the Assembly of the Gods.
- The Card-players.
- The Punishments. The best impressions of this fine print have a small square tower above the houses on the left, and a little image of the Virgin in an angle of the wall in the middle of the print.
- A Woman seated with a Child in her Arms, and another eating Fruit under a Tree; very scarce.
- A View of the Louvre, with the Tour de Nesle.
- A View of the Pont Neuf at Paris; the companion.



The Parterre of Nancy, with figures walking.  
 The Garden of Nancy; very scarce.  
 The Great Fair of Florence, engraved at Florence, 1620; fine impressions of this print are very scarce; in two sheets.  
 The same subject, engraved at Nancy, called the Fair of Nancy; inscribed *Fe Fiorentina et exc. Nancei*.  
 The Little Fair, called the Players at Bowls, with figures dancing; the best impressions are before the name of *Callot*; scarce.  
 The Siege of the Isle of Ré; in sixteen sheets.  
 The Siege of Rochelle; similar.  
 The Siege of Breda; in eight sheets.  
 The Tilting, or the New Street at Nancy.

## VARIOUS SETS BY CALLOT.

The Life of the Virgin; in fourteen plates, with the title.  
 The Life of the Virgin; in twenty-seven plates.  
 Nine plates of devout subjects; *Gloriosissima Virginis*, &c.  
 Eleven of the New Testament, with a title by *A. Bosse*; twelve plates.  
 Eleven of the Prodigal Son. 1635.  
 Seven, the Great Passion of Jesus Christ.  
 Twelve, the Little Passion; the first impressions are very scarce.  
 The Acts of the Apostles; in twenty-nine plates, executed with the graver in his early time.  
 Six of the Penitents, including the title by *A. Bosse*.  
 Sixteen of Christ, the Virgin, the Apostles, &c. 1631.  
 Sixteen of the Martyrdom of the Apostles, &c.  
 Four, called the Little Banquets.  
 Forty-one of the Miracles; entitled *Scelta d' alcuni miracoli*, &c.  
 Seven of the Seven Mortal Sins.  
 Eighteen of the Miseries of War; dated 1633.  
 Seven of the Little Miseries of War; the title by *A. Bosse*; eight plates. 1636.  
 Fourteen of Military Exercises.  
 Fourteen of Fantasies; dated 1635.  
 The Caprices, engraved at Florence.  
 The same Caprices, engraved at Nancy, inferior in execution.  
 Varie figure di Iacopo Callot; in seventeen plates.  
 Balli di Sffessania; in twenty-four plates.  
 Varie figure Gobbi di Iacopo Callot fatte in Firenze; twenty-two plates. There is another set with some variations.  
 Twenty-five of Beggars; entitled *Capitano de Baroni*; fine.  
 Twelve of Ladies and Gentlemen in the Dresses of the Mode.  
 Sixteen of the Tragedy of Soliman, with the portrait and title.  
 Three of Festivals during the Carnival at Florence; scarce.  
 Seven of Tournaments.  
 Four of Jousts and Tournaments.  
 Forty-eight plates, for a Journey to the Holy Land.  
 The Twelve Months of the Year; after *Momper*.  
 The Four Seasons; after *Sadeler's prints from Bassano*.  
 Four Landscapes, lengthways.

CALLOU, JOHN, an English water-colour landscape painter, was born in 1822. He was an associate of the Water-Colour Society, and died at Lewisham in 1878.

CALOMATO, BARTOLOMMEO, was a painter of the Venetian school who flourished in the 17th century. He was remarkable for his small pictures representing scenes from town and country life, enlivened with figures well composed and graceful in expression.

CALVAERT, DIONYSIUS, also called DIONISIO FIAMMINGO, who may be considered to have been a Bolognese rather than a Fleming, was an eminent painter who was born at Antwerp about 1540. His name was originally written Caluwaert, and is so entered in the Antwerp 'Liggeren' for 1556-57. He had made some proficiency in the art in his

own country under Christiaan van Queeborne, when he visited Italy, and came to Bologna possessed of some talent as a landscape painter. To perfect himself in the study of figure drawing, he first frequented the school of Prospero Fontana in 1570, and afterwards became a disciple of Lorenzo Sabbatini, to whom he was of no inconsiderable utility in his works in the Vatican. On leaving Sabbatini he occupied some time in studying the works of Raphael and the other great objects of art at Rome, and returned to Bologna about 1574, and there established that celebrated school where Albani, Domenichino, and Guido received their first instruction in art, and from which they subsequently passed into that of the Carracci. An excellent colourist, like the other artists of his country—intelligent in perspective, which he had learned under Fontana—and a correct and graceful designer, from the tuition of Sabbatini—he was regarded at Bologna as the restorer of their school, which had at that period fallen into some degree of decadence, particularly in colouring. There is something of mannerism in his style, and a certain air in the movement of his figures that is strained and awkward. The first defect may be attributed to the taste of the preceding age, the other to his natural disposition, which tradition describes as remarkably fiery and turbulent. He was, notwithstanding, an excellent instructor of the youth of his time, and attended to the studies of his pupils with the greatest diligence and assiduity. He also produced a considerable number of small paintings of sacred subjects on copper for the use of monks and nuns in their cells. Many of his most important works have been engraved by Agostino Carracci, R. Sadeler, Wierix, Ph. Thomassin, and others. He died at Bologna in 1619, and was buried in the church of the Servites in that city. The churches of SS. Giuseppe, Giorgio, Gregorio, Petronio, and that of the Servites, all in Bologna, possess paintings by this artist; there are also:

Bologna. Gallery.	Madonna and Child, with St. Anthony.
" "	Christ appearing to the Magdalen.
" "	The Flagellation.
" "	Venus.
Florence. Pitti Palace.	St. Jerome.
" Uffizi.	Assumption of the Virgin.
Lisbon. Duke of Villanova.	Christ on Mount Tabor.
Vienna. Belvedere.	Portrait of a Man.

CALVERT, CHARLES, a landscape painter, was born in 1785 at Glossop Hall, in Derbyshire, of which estate his father was at that time agent for the Duke of Norfolk. He began life as a cotton-merchant, but soon relinquished that occupation for the fine arts. His time was much taken up in teaching; but he passed his leisure hours among the lakes, painting both in oil and water-colour. He was instrumental in founding the Royal Manchester Institution, and obtained there the Heywood gold medal for the best oil picture painted by an artist residing within forty miles of Manchester, and also the silver medal for water-colour drawings. He died at Bowness in Westmoreland, in 1852.

CALVERT, FREDERICK, is known as a contributor to the 'Archæological Journal,' in which he illustrated the tumuli in the Troad, and other antiquities. In 1830 he published 'Picturesque Views in Staffordshire and Shropshire,' with thirty-nine plates. Three water-colour drawings by him are in the South Kensington Museum.

**CALVET**, **ESPRIT CLAUDE FRANÇOIS**, a French physician, antiquary, and amateur painter, was born at Avignon in 1728. He founded the Museum Calvet at Avignon, and died in that city in 1810.

**CALVI**, **GIULIO**, called **IL CORONATO**, was born at Cremona about the year 1570. He was a scholar of Giovanni Battista Trotti, and according to Zaist, in his 'Notizie istoriche de' Pittori Cremonesi,' painted so much in the manner of his master, that his pictures might have been confounded with the inferior works of Trotti, had he not signed them with his name. Paintings by him can be seen at Cremona and at Soncino. He died young in 1596.

**CALVI**, **LAZZARO** and **PANTALEONE**. These two painters were the sons of Agostino Calvi, a Genoese painter of no great note, but who was one of the first to abandon the old habit of painting on a gold ground, and work on a basis of oil colours. Lazzaro was born in 1502, and together with his brother Pantaleone, after receiving some instruction from their father, entered the school of Perino del Vaga. Although Pantaleone was the elder brother, he contented himself with unobtrusively contributing to the celebrity of Lazzaro, by an exercise of his powers in the ornamental accessories, which formed no inconsiderable part of the attraction of the works which they executed at Genoa and the different cities of the republic, as well as at Monaco and Naples. Lanzi considers as their principal work the façade of the Palazzo Doria (now Palazzo Spinola), where are represented prisoners, and other figures, in various attitudes, designed in so grand a style, and executed with such fine taste, that it is in itself a school for the study of drawing. This work of the Calvi is mentioned by Lomazzo in terms of the highest praise in his 'Trattato della Pittura.' Their picture of 'The Continnence of Scipio,' in the Palazzo Pallavicini, exhibits an acquaintance with the nude which Mengs considered worthy of their master Perino del Vaga, by whom Lanzi suspects they may have been assisted in some of their best works, as he is known to have very liberally accommodated them with his drawings and cartoons. The jealousy or ambition of Lazzaro, irritated by the success of some of his contemporaries, prompted him to the commission of the most horrid crimes. He occasioned the death of Giacomo Bargone, a most promising artist, by poison; and he hired persons to vilify the works of the ablest painters of the time, and to extol his own. It was in the midst of these cabals and atrocities that he was engaged, together with Andrea Semini and Luca Cambiaso, to paint, in the chapel of the Nobili Centurioni, 'The Birth and Life of St. John the Baptist;' and although, in this competition, he exerted his utmost powers, and produced one of his finest works, the preference was given to the performance of Cambiaso, whom Prince Doria accordingly commissioned to execute the frescoes in the church of San Matteo. Lazzaro was so mortified at this that he determined to abandon the art, and he actually became a mariner, and withdrew himself from painting for twenty years. He returned, however, to his profession, which he continued till he was in his 85th year. His last works were for the church of Santa Cattarina, and it is not surprising that, at so advanced a period of life, they were weak, languid, and senile. He died in 1587: his brother Pantaleone died in 1595.

**CALZA**, **ANTONIO**, was a painter of battle-scenes who was born at Verona in 1653. He studied at

Bologna under Carlo Cignani, but his genius leading him to paint horses and other animals, and having met with some of the works of Borgognone, he resolved to visit Rome for the purpose of studying under that master, by whose instruction he was greatly assisted. He returned to Bologna, where he painted battle-pieces and landscapes with great success, and had a number of scholars and imitators, his pictures being much in vogue. He died at Bologna in 1714, or, according to Zani, in 1725.

**CALZETTA**, **PIETRO**, an Italian painter, was the son-in-law of Montagnana, and a disciple of Squarcione. He was engaged at the Santo of Padua in 1466 to paint the chapel of Corpus Christi. In 1470 he restored some works of Stefano of Ferrara in the Santo, and in the same year he contracted to work with Montagnana and Matteo del Pozzo at the decorations of the Cappella Gattamelata in Padua. Up to 1500 he was still employed at the Santo. There is an 'Ecce Homo' by him in one of the chapels of that church. No dates can be given as to his birth or death.

**CALZOLARETTO**, **IL**. See **CAPELLINI**.

**CAM**, **F. VAN DER**. See **VAN DER CAM**.

**CAMACHO**, **PEDRO**, was a Spanish painter who, towards the end of the 17th century, executed with one Muñoz some well-coloured pictures from the life of San Pedro Nolasco for the cloister of the convent of Mercy at Lorca. To him, likewise, were attributed some pictures of our Lord's Passion in that convent, and of the Four Great Doctors of the Church in the collegiate church of that city.

**CAMARON Y BONONAT**, **JOSÉ**, who was born at Segorbe, in 1730, became director of the Academy of St. Charles at Valencia, in which city he died in 1803. A 'Mater Dolorosa,' by him, is in the Madrid Gallery.

**CAMASSEI**, **ANDREA**, was a painter and etcher, who was born at Bevagna in 1601. He first studied under Domenichino at Rome, but afterwards followed the school of Andrea Sacchi. He painted both in oil and fresco, and his powers as an historical painter can be seen in many of the public edifices of Rome. His productions are distinguished by a very careful study of nature, and by tender and graceful colouring. Several of his pictures have been engraved by Bloemart. His etchings are now very rare, not more than one or two being known, and are marked *A. C. scolp.* He died at Rome in 1648. Of his works may be mentioned:

Madrid. <i>Gallery.</i>	Obsequies of a Roman Emperor.
Rome. <i>Palazzo Rondanini.</i>	Battle of Constantine with Maxentius.
" <i>Baptistery of the Lateran.</i>	Triumph of Constantine.
" <i>La Rotunda.</i>	Assumption of the Virgin.
" <i>Capuchin Church.</i>	A Pietà.

**CAMBIASO**, **GIOVANNI**, was an artist born near Genoa in 1495, who formed his style from the study of the works of Perino del Vaga and Pordenone in the Palazzo Doria at Genoa. He devoted much time to the study of anatomy, and is said to have been the author of the method adopted in designing whereby the human body is divided into small squares in order to give the correct proportions in foreshortening. He is thought to have lived to an advanced age, but the date of his death is uncertain.

**CAMBIASO**, **LUCA**, known as **LUCETTO DA GENOVA** and as **LUCINO**, the son of Giovanni Cambiaso, was born at Moneglia near Genoa in 1527.

He received his first instructions in art from his father. Born with the genius of a painter, he soon outstripped his instructor; and when he was fifteen, produced works that had the appearance of maturity, and sufficiently indicated that he would prove one of the most distinguished painters of his country. It was to his friend Castelli, in conjunction with whom he painted many large works, that he was indebted for the correction of his early faults of style, and for most valuable instruction in colouring and perspective. It was the advice also of the same good friend that led him to a closer study of nature, and that greatly improved his taste. He visited Florence and Roue, where he increased his natural conception of grandeur by contemplating the works of Michelangelo and Raphael. In his first performances he appears to have been led away by the ardour and vivacity of his genius, and his early works have something of the extravagant and gigantesque. It was usual for him to paint, both in oil and in fresco, without having prepared either drawing or cartoon; he is also said to have painted with great rapidity, and often with both hands at once. In his better time he checked this impetuosity, and it was in the middle of his life that he produced his most esteemed works, which for transparency of colouring and for gracefulness of pose have been considered far superior to those of his contemporaries. His picture of 'The Martyrdom of St. George,' in the church dedicated to that saint, is considered by some as his best performance, from the admirable expression in the head of the martyr, the breadth of the composition, and the judicious management of the chiaroscuro; but others prefer his 'St. Benedict,' and 'St. John the Baptist,' at Rocchettini. Another of his finest efforts is the 'Rape of the Sabines,' at the Palazzo Imperiale, at Terralba, near Genoa. Everything pleases in this work: the sumptuous architecture, the beauty and spirit of the horses, the modest reluctance of the women, the impassioned ardour of the men, and the appropriateness of the minor accessories. Mazzolari says this extraordinary work was executed in fifteen months, and thinks that it was impossible for the painter to have produced it in that time without assistance. It is said that Mengs, on seeing this picture, declared he had seen nothing out of Rome that approached so near to the beauty of the Loggie of the Vatican.

Having the misfortune to lose his wife, and being unable to obtain the papal permission to marry her sister, Cambiaso allowed the disappointment to prey on his mind till he became melancholic. It is believed that it was with the hope of inducing the Spanish monarch to bring about his wish that he readily accepted in 1583 a proposal to go to Spain to complete some paintings left unfinished by his friend Castelli, who had recently died. There he was employed by Philip II. in the Escorial, where he painted a variety of works, and especially the ceiling of the choir, representing 'The Assemblage of the Blessed,' an immense composition, which is highly applauded by Lomazzo. Cambiaso died, as commonly believed, from continued disappointments, at the Escorial in 1585.

Besides the works previously alluded to, specimens of this artist's paintings may be seen at Naples, and at the convent of the Augustines at Pontre Moli:

Berlin. Gallery. Charity.  
Bologna. Pinacoteca. Birth of Christ.

Dulwich.	Gallery.	Venus and Cupid.
Florence.	Uffizi.	Madonna and Child.
"	"	His own Portrait.
Hague.	Gallery.	Holy Family.
"	"	Birth of the Virgin.
Madrid.	Gallery.	Holy Family.
"	"	Sleeping Cupid.
"	"	Lucretia.
Milan.	Breva.	Adoration of the Shepherds.
Munich.	Pinakothek.	Portrait of an Old Man.

His drawings hold high rank in the portfolios of collectors. There are also some wood engravings, marked with the accompanying monogram, which are ordinarily attributed to him; but it is scarcely possible that he did more than furnish the design.

CAMBIASO, ORAZIO, was the son and scholar of Luca Cambiaso, whom he accompanied to Spain. After the death of his father, Philip II. continued to employ him, and settled on him a liberal pension.

CAMBON, CHARLES ANTOINE, a French scene-painter, was born in Paris in 1802. He was a pupil of Ciceri, and acquired much celebrity by his theatrical decorations, many of which were real masterpieces. He died in Paris in 1875.

CAMDEN, SAMPSON, was a portrait painter who flourished about 1540. He was the father of William Camden, the antiquary.

CAMERATA, GIUSEPPE, an Italian miniature painter and engraver, was born at Frascati or at Venice in 1718. He was the son of G. Camerata, a painter of some reputation, and studied under Gregorio Lazzarini. He learnt the use of the graver from Giovanni Cattini, and after visiting Vienna in 1742, was in 1751 invited to Dresden, to assist in engraving the plates for the Dresden Gallery, and was there made principal engraver to the Court. He visited Italy again in later life, and subsequently came to Munich, where he settled for a time in 1763. He afterwards became professor in the Academy at Dresden, where he died in 1803. He was an engraver of some talent, but his work is not considered to be of a very high class. We have by him several plates from his own designs, as well as among other works the following:

#### PORTRAITS.

Marco Foscarini, Doge of Venice.  
Simone Contarini, Procurator of St. Mark.  
Sebastiano Bombelli, the painter.

#### SUBJECTS FROM THE DRESDEN GALLERY.

The Parable of the Talents; after Domenico Feti.  
The Parable of the Lost Piece of Silver; after the same.  
The Parable of the Prodigal Sou; after the same.  
David, with the Head of Goliath; after the same.  
The Infant Bacchus; after the same.  
The Holy Family; after Giulio Cesare Procaccini.  
St. Roch succouring the Plague-stricken; after Camillo Procaccini.  
St. Roch distributing Alms; after Annibale Carracci.  
The Assumption of the Virgin; after the same.  
The Adulteress before Christ; after B. Biscaino.  
The Chastity of Joseph; after S. Cantarini.  
The Old and New Testament; after A. Vaccari.  
The Magdalene; after Pompeo Batoni.  
A half-length figure, with a beard; after Dietrich.  
Another half-length, the companion; after the same.  
The Magdalene; after Van der Werf.

CAMERINO, GIROLAMO (DI GIOVANNI) DI, is generally supposed to be the son of Giovanni Boccacati, and is the known painter of an altar-piece at Santa Maria del Pozzo in Monte San Martino, near Fermo, that is signed and dated 1473, and represents the 'Madonna and Child, and four Angels, between SS. Thomas and Cyprian.'

CAMERINO, JACOPO DA, a Franciscan monk, who assisted Turríta with the mosaics in the church of San Giovanni in Laterano, is known to have worked from 1288 to 1321. His compositions are in a style similar to that of Cimabue.

CAMILO, FRANCISCO, was, according to Palomino, the son of Domenico Camilo, a Florentine who had settled in Spain. He was born at Madrid in 1610, and was a scholar of Pedro de Las Cuevas, whom his widowed mother had married. He proved a reputable painter of history, particularly in his colouring, which is sweet and tender. His best work is 'The Communion of St. Mary of Egypt,' painted for the high altar of the church of the Capuchin convent at Alcalá de Henares, but now in the Museo Nacional at Madrid, where there are likewise twelve other pictures by him. Nearly equal in merit are his 'St. Charles Borromeo,' in the church of the Minorites at Salamanca, and his 'Descent from the Cross,' in San Justo at Segovia. But his most celebrated picture is the 'Nuestra Señora de Belem,' in the church of San Juan de Dios, at Madrid, which Palomino emphatically says is "without limit in perfection." He died at Madrid in 1671. In the palace of Buen Retiro at Madrid, are his portraits of the Spanish kings, and fourteen frescoes representing subjects taken from Ovid's 'Metamorphoses.' The Hermitage at St. Petersburg has an 'Assumption of the Virgin' by him. Francisco Ignacio was the best of his many pupils.

CAMINADE, ALEXANDRE FRANÇOIS, a painter of historical subjects and portraits, as well as a lithographer, was born in Paris in 1783. He studied in the schools of David and Mérimée, and visited Rome. His works did not show any great power, but their pleasing colouring and correctness of drawing caused them to meet with a ready reception. There are many examples of his work at Bordeaux, and at Versailles, where he died in 1862.

CAMLIGUE, —, a French engraver, unnoticed by Basan, flourished towards the close of the 18th century. He engraved the plate of 'Le Pari gagné' in Rétif de la Bretonne's 'Monument du Costume,' published in 1789, as well as some of the plates in the smaller edition of the same work.

CAMMAS, LAMBERT FRANÇOIS THÉRÈSE, a French painter, architect, and engineer, was born at Toulouse in 1743. He was instructed in the rudiments of art by his father, Guillaume Cammas, an architect of repute, who designed the façade of the Hôtel-de-Ville at Toulouse. He afterwards went to Rome, where in 1770 he became professor at the Academy of St. Luke. On his return to France he protested against the bad taste which had disfigured the majestic outlines of the noblest churches with mean and ridiculous ornaments, and made numerous designs for the restoration of almost all the religious edifices of the city of Toulouse. Cammas died in that city in 1804. His picture representing 'Louis XVI. recalling the Parliaments exiled during the reign of Louis XV.' is in the Museum of his native city.

CAMPAGNOLA, DOMENICO, was born at Padua about 1482, and worked there in the earlier half of the 16th century. Brought up in the school of Titian, Domenico soon attained a proficiency that even roused the jealousy of his master. At Padua his fresco paintings in the Scuola del Santo lose little of their merit by a comparison with the works of his admirable instructor, and in his oil pictures in the Scuola del Carmine he sustains the

contest with him even more equally. In the compartments of the ceiling, in which he has represented the Evangelists and other Saints, he appears (says Lanzi) to have aspired to a grandeur above Titian, and to have drawn the nude figure with a more daring and unrestrained outline. An 'Adam and Eve' by him is in the Pitti Palace, Florence. Ridolfi speaks highly of his merit as a painter of landscapes, which he says are in the fine style of Titian, and little inferior to those of that master. A large number of them have been engraved by Corneille.

Domenico Campagnola holds an eminent rank as an engraver, and his etchings are executed in a style that shows the hand of a master. The following is a list of prints by him, but it is curious that by far the larger part of them bear the same date, viz., 1517; on some is seen his name in full, on others it is abbreviated thus: 'DO. 'DO. 'CAP. or 'CAMP.

- Christ healing the Sick Man at the Pool of Bethesda.
- The Resurrection of Christ.
- The Descent of the Holy Spirit on the day of Pentecost.
- The Assumption of the Virgin.
- The Madonna seated with the Infant in her arms under a Tree, with St. Catharine kneeling on her left, and a graceful Female holding a Banner on her right.
- The Decollation of a Female Saint.
- A Youth in a standing posture, with a Reed Pipe, leaning against a Tree, and on the left an old Man, in the habit of a Warrior, with a Dog at his feet.
- A Combat of naked Men on Foot and on Horseback, in a Wood.
- St. Jerome seated naked at the entrance of a hut, with the Lion at his feet.
- Twelve Children dancing. The design of this piece is attributed by Passavant to Titian.

There also exist a few woodcuts bearing the name of Domenico Campagnola; but it is most probable that they were engraved by others after his designs; indeed the three last mentioned below bear the monogram of Luca Antonio di Giunta.

#### WOODCUTS.

- Madonna and Child, with St. John the Baptist, St. Jerome and his Lion, and other Saints, under a Tree.
- Brulliot believes this piece to have been engraved by Nicolò Boldrini.
- The Journey of the Magi.
- The Adoration of the Magi.
- The Massacre of the Innocents.

CAMPAGNOLA, GIULIO, a painter and engraver, was born at Padua in 1481. He excelled in miniature, and also painted pictures in oil that approached the modern style. We have by this artist a fine plate after Giovanni Bellini, representing 'St. John the Baptist holding a Cup.' It is deserving of remark that this print is engraved in a peculiar manner for the time. The background is expressed by dots, apparently executed with a punch, and the outline of the figure is put in with a deeply-engraved stroke, and finished within with dots. The execution of this plate affords a reasonable presumption that this style of engraving, known as *opus mallei*, which has been generally considered of modern date, is of some antiquity. Among other plates may be mentioned 'Ganymede,' engraved in the manner of Marco Antonio, and two others executed with extraordinary minuteness and care, viz., 'An aged Shepherd, reclining, holding a flute,' and 'The Astrologer' (1509). Another specimen, executed with the dry point, represents a nude female reclining on a bank beneath some foliage, and recalls the style

of Giorgione. Bartsch and Passavant together enumerate sixteen engravings by Giulio Campagnola, most of which are from the designs of the great masters of the Venetian school, especially Giovanni Bellini and Giorgione. This artist has been the subject of much discussion, and some acrimonious controversy. See Zani's 'Enciclopedia,' part I. vol. v., Ottley's 'Inquiry into the Origin and Early History of Engraving,' Passavant's 'Peintre-Graveur,' v. 162—167, and Galichon's Life of him published in 1862.

CAMPAGNOLA, J. J., is thought by Passavant to be the name of the master by whom we have two engravings marked *I. J. CA.* They represent 'The Nativity' and 'St. Ottilia,' the latter, which is somewhat in the style of Benedetto Montagna, having the monogram reversed. He flourished early in the 16th century, and was possibly of the same family as Domenico and Giulio Campagnola; but while they belonged to the Venetian school, his style is that of the school of Padua as formed by Mantegna. The 'Nativity' was ascribed by Bartsch to Giulio Campagnola, and by Ottley to Girolamo, the father of Giulio, whom Vasari, apparently in error, calls a painter, whereas he was an author, whom later writers have still further confounded with the sculptor, Girolamo Campagna of Verona.

CAMPALASTRO, LODOVICO, was a painter of Ferrara, in which city there are several of his works: in the church of San Crispino, 'The Nativity,' 'The Repose in Egypt,' and 'The Adoration of the Magi;' and in San Lorenzo, 'St. Francis of Assisi.'

CAMPAÑA, PEDRO. See DE KEMPENEER, PIETER.

CAMPANA, PIETRO, an Italian engraver, was born at Soria in 1727. He learned the use of the graver from Rocco Pozzi, and lived the greater part of his life at Rome and Venice. He died in 1765. We have the following prints by him:

St. Francis of Paola; *after Seb. Conca.*

St. Peter delivered from Prison; *after Mat. Preti.*

Portrait of Pietro da Cortona; from a picture in the Florence Gallery.

Portrait of Bernardino Barbatelli, called Pocetti.

CAMPANA, TOMMASO, was a Bolognese painter who flourished between 1620 and 1640. He was originally a pupil of the Carracci, but afterwards followed the style of Guido Reni. In the church of San Michele in Bosco, at Bologna, are two paintings by him representing scenes from the life of St. Cecilia.

CAMPANELLA, AGOSTINO, was a native of Florence, who flourished about the year 1770. He engraved several plates representing historical and Biblical subjects. They are executed with the graver in a neat style, but the drawing is not very correct.

CAMPANELLA, ANGELO, born at Rome about the year 1748, was a painter and engraver, and studied art under Volpato. He engraved the statues of the twelve apostles which are in the church of St. John Lateran; and some of the plates for Gavin Hamilton's 'Schola Italica,' one of which is 'The Presentation in the Temple,' after Fra Bartolommeo. He died about the year 1815. Others of his engravings are:

Christ with the Disciples at Emmaus; *after Raphael.*

The Massacre of the Innocents; *after the same.*

Psyche and Cupid; *after the same.*

CAMPBELL, J., was probably a native of Scotland. He flourished about the year 1754, and en-

graved a few plates after Rembrandt, in which he imitated the style of that master with considerable success.

CAMPER, PETRUS, born at Leyden in 1722, was a celebrated professor of anatomy and surgery, and an amateur painter. He succeeded in copying the works of Carlo Lotti and other Italian masters, as also those of Honthorst. He took lessons from Karel de Moor, and produced some cabinet pictures in the manner of that master; but most of his productions have the marks of imitation rather than originality. He published a work very useful to young students in painting. He produced also a few etchings, and displayed a good deal of talent in the application of his knowledge of drawing to the purposes of his profession. He died at the Hague in 1789.

CAMPHUYSEN, DIRK RAPHAELSZ, who was born at Gorcum in 1586, is recorded as a painter of landscapes with wild animals, ruins, and cottage interiors. Yet some authorities say that he never practised the art of painting, and that works catalogued as his are by his son Govaert Camphuysen. Two moon-light subjects, in the style of Van der Neer, in the Dresden Gallery, signed R. CAMPHUYSEN, are given in the catalogue to Dirk Raphael: but it is more probable that they are by the hand of RAPHAEL CAMPHUYSEN, a brother of Dirk, who was born in 1598. Dirk Camphuysen died at Dokkum in 1627.

CAMPHUYSEN, GOVAERT, who was born at Gorcum in 1624, made a citizen of Amsterdam in 1650, and died in that city in 1674, was an animal painter, whose style was influenced by Paulus Potter. A painting in the Dulwich Gallery of 'Peasants with cows before a cottage,' with a forged signature of PAULUS POTTER, is attributed to Camphuysen; in the Rotterdam Museum is a picture of 'Peasants before an Inn,' signed G. CAMPHUYSEN; the Brussels Gallery has an 'Interior of a Farm,' signed with his name and dated 1650; and a painting of 'Peasants and Cattle before an Inn' in the Cassel Gallery is also attributed to him. In the Hermitage, St. Petersburg, are two Interiors of Cow-sheds, both bearing his signature. Govaert Camphuysen's works are scarce; probably some of them are known as paintings by Paulus Potter; and others are attributed to his father, Dirk Raphael.

CAMPI, Cavaliere ANTONIO, the son of Galeazzo Campi, was born prior to 1536. He was an architect, sculptor, painter, and engraver. He received his first instructions from his father, and then entered his brother Giulio's workshop. He followed the style of Correggio, and painted several frescoes and pictures for the churches of Milan and Cremona, some of which have been engraved by Piccioni and Agostino Carracci. He and his brother Vincenzo Campi went to Spain in 1583, and painted for Philip II. at the Escorial. He also wrote a 'History of Cremona,' for which he engraved the topographical plan. He died about 1591. A 'St. Jerome' painted by him for Philip II. is in the Madrid Gallery, and in the Brera at Milan is a 'Madonna and Child,' which was formerly in Santa Barbara in that city.

CAMPI, BERNARDINO, was born at Cremona in 1522, and was probably a member of the Campi family, whose works are often met with in the churches of Lombardy. He was intended for the profession of a goldsmith, but on seeing the copies of two of the tapestries designed by Raphael, which

had been copied by Giulio Campi, he determined to change his pursuit, and to study painting under his relative. He remained with Giulio some time, but afterwards went to Mantua, where he frequented the school of Ippolito Costa. Before he had reached his twentieth year he had already exhibited considerable pre-eminence in art. He studied the works of Giulio Romano, Titian, Correggio, and Raphael, and aimed at combining the individual excellences of those masters in a style of his own. His great work in the cupola of San Sigismondo bears evident trace of his having greatly profited by his acquaintance with the works of Correggio. He has here represented the assemblage of the saints and blessed of the Old and New Testament, each with their appropriate symbols. This work is of stupendous dimensions, and though the figures are seven braccia in height, such is his judicious management of the point of view that they only appear to be the size of nature. He completed this great work in the surprisingly short period of seven months. Other examples of his work are to be seen at Milan, Pavia, and Piacenza. In 1584 he published a work on painting. He had several pupils, among whom was Sofonisba Anguisciola. He died at Reggio about 1592, and was buried in the church of San Prospero, where he left some unfinished frescoes. The following of his paintings are preserved:

Cremona.	<i>S. Sigismondo.</i>	St. Cecilia; St. Catharine; the Prophets; Children— <i>frescoes (cupola of choir).</i>
"	<i>S. Domenico.</i>	The Nativity.
Milan.	<i>Brera.</i>	Descent from the Cross.
Paris.	<i>Louvre.</i>	Mater Dolorosa.

CAMPI, GALEAZZO, was born at Cremona about 1475, and died there in 1536. He appears to have been a pupil of Boccaccino. Paintings by him are to be found in the churches of San Sigismondo, San Sebastiano, and Sant' Agata, in Cremona. A curious painting dated by him 1515, and representing 'The Resurrection of Lazarus,' with Christ and the apostles Peter and Paul on one side of the grave, whilst Lazarus the beggar with two dogs stands on the other side, and formerly in the church of San Lazzaro, Cremona, is now in the possession of Canon Bignami, at Castel Maggiore. His are also:

Cremona.	<i>Palazzo.</i>	Christ in Benediction.
"	<i>Municipio.</i>	Virgin and Child, with three Saints.
Florence.	<i>Gallery.</i>	His own Portrait.

CAMPI, GIULIO, the eldest son of Galeazzo Campi, was born at Cremona in 1500. In 1522 he was studying under Giulio Romano at Mantua as an architect and modeller, but he afterwards studied painting from the various old masters. His earliest work in Cremona was four large pictures representing 'The Martyrdom of St. Agatha,' which are in the church of Sant' Agata. He next painted for the high altar of the church of San Sigismondo, outside Cremona, a votive altar-piece, representing 'The Virgin and Child, with Saints,' and the figures of Count Francesco Sforza and Bianca Maria Visconti. This picture has been engraved by Ghisi. In 1527 he painted the altar-piece of 'The Virgin and Child, with SS. Celsus and Nazarus,' for the church of Sant' Abbondio. This is his finest work, and is characterized by a faithful rendering of the colouring of the Venetian school. He decorated the council-chamber of Brescia with eight large frescoes representing 'The Labours of

Hercules,' which have likewise been engraved by Ghisi. His constant aim seems to have been to secure a free handling in his drawing, a principle he learnt from Giulio Romano, and to combine with it the feeling of Correggio and the colouring of Titian and Pordenone. Milan, Cremona, and Mantua, all possess paintings by him. He died in 1572. Noticeable among his works are:

Cremona.	<i>S. Margherita.</i>	Several altar-pieces and frescoes.
"	<i>S. Sigismondo.</i>	Descent from the Cross.
Mantua.	<i>S. Girolamo.</i>	The frescoes in the Cupola.

CAMPI, VINCENZO, the third son of Galeazzo Campi, was born at Cremona before 1532, and received instruction from his brother Giulio. He worked constantly in conjunction with his brothers, and his colouring very much resembles that of those artists, but his design was much poorer. One of his best performances is considered to be 'The Descent from the Cross,' in the cathedral at Cremona, but his chief merit was in painting portraits and still-life. In 1583 he joined his brother Antonio in a visit to Spain, where they both worked for Philip II. at the Escorial. His death occurred in 1591. Two pictures by him—one a Woman with fish, the other a Woman with fruit—are in the Brera at Milan.

CAMPIDOGGLIO, IL. See PACE, MICHELANGELO.  
CAMPIGLIA, GIOVANNI DOMENICO, an Italian painter and engraver, was born at Lucca in 1692. He studied at Florence under Tommaso Redi and Lorenzo del Moro, and at Bologna attended the school of Gioseffo dal Sole. He painted some historical subjects at Florence, and several portraits, among which was his own, which is placed in the Gallery. He particularly excelled in drawing after the antique marbles, and was much employed at Rome and Florence in making drawings for the engravers. According to Nagler he died in 1768. He etched several plates after his own designs, and among others the following portraits of artists:

Giovanni Domenico Campiglia.
Giovanni Lorenzo Bernini.
Giulio Romano.
Salvator Rosa.
Leonardo da Vinci.
Giovanni Antonio Bazzi.

CAMPILIUS, BERNARDINO, was a very inferior follower of Lo Spagna at Spoleto. His name is written beneath a fresco of 'The Virgin adoring the Infant,' on the Piazza San Gregorio, at Spoleto, and bears the date of 1502. No further information can be given of his birth or death.

CAMPINO, GIOVANNI, was born at Camerino about 1590. He constitutes a remarkable, if not a solitary, instance of an Italian going out of his own country to study painting. Sandrart, however, assures us that he went to Antwerp, and placed himself under Abraham Janssens, with whom he remained some years, then returned to Italy and studied the works of Caravaggio, whose style of painting greatly resembled that of his Flemish instructor. He painted some pictures at Rome with sufficient success to procure him an invitation to the Spanish Court, where he was employed by the king. He died there in 1650.

CAMPION, CHARLES MICHEL, a French amateur by whom we have several plates, was born at Marseilles in 1734, and died there in 1784. Some of his plates are executed with the graver, and some are etched; amongst them are the following:

Aignan Thomas Desfriches; *after Cochin*.  
 François de Regny; *after the same*.  
 Cardinal Commandon; C. C.  
 M. de St. Amand; *after Mlle. Loir*.  
 Madame de Guillonville.  
 The Four Seasons; *after Desfriches*.  
 Views of the Harbour and Town of Antibes.  
 View of Meung-sur-Loire.  
 Views on the banks of the Loire.  
 Views on the banks of the Loiret.

CAMPION, CHARLES PHILIPPE, Abbé de TERSAN, brother of Charles Michel Campion, was born at Marseilles in 1736. He engraved several portraits of no great merit, and formed a large collection of books, prints, medals, and antiquities, which were sold after his death, which occurred at Paris in 1819. Among his engravings may be mentioned two portraits of Montesquieu, and those of N. de Verri, Sauvour-Morand, Alexis Clairaut, the mathematician, and the Cardinal Prince Louis de Rohan.

CAMPION, GEORGE B., a water-colour landscape painter, was one of the earliest members of the Institute of Water-Colour Painters, having been elected in 1837, and was a frequent contributor to the exhibitions of that society. 'Olden Times' and 'Gathering Orach,' both exhibited at the Institute in 1869, are fair specimens of his art. He was for some time drawing-master at the Military Academy, Woolwich; but afterwards retired to Munich, where he died in 1870, at the age of 74. He was the author of 'The Adventures of a Chamois Hunter,' and he also wrote some notes on German art for the 'Art Journal.'

CAMPIONE, ISIDORO DA. See BIANCHI.

CAMPO, JUAN, a Spanish painter, was born of humble parentage at Ita in 1530. After enduring great privation he journeyed to Toledo, and solicited permission to enter the studio of Francisco de Comontes, where he made good progress. One day Don Geronimo de Corella, who had been appointed Bishop of Comayagua in Central America, visited the studio of Comontes, and in the master's absence was received by the pupil, who confidentially told the prelate that on account of his debts he should be obliged to leave the country or go to prison. The bishop thereupon offered to take the painter with him to America to decorate the churches, only upon the condition that he should, when able, pay his debts. Campo left Spain in 1557, and appears to have painted a considerable number of works, which have been highly praised by travellers, but are totally unknown in Europe. In less than twenty years he had paid all his creditors and acquired a small fortune, with which he was about to return to his native country, when he was attacked by sudden illness, from which he died. His early works, which may be seen in Spain, are imaginative in design, but weak in colour.

CAMPOLARGO, PEDRO DE, was a Spanish painter of some repute in Seville in 1660, whose engravings are held in higher estimation than are his paintings.

CAMPOLO, PLACIDO, according to Hackert, in his 'Memorie de' Pittori Messinesi,' was born at Messina in 1693. He studied at Rome under Sebastiano Conca, where he was more indebted for his advancement to his designs from the antique marbles, and his contemplation of the works of Raphael, than to the precepts of his instructor. On his return to Sicily he distinguished himself as a historical painter, particularly in fresco. One of his principal works is the ceiling of the Galleria del Senato, at Messina, which is admired for the

ingenuity of the composition and the correctness of the design. He died of the plague in the fatal year 1743.

CAMPROBIN, PEDRO DE, was a Spanish painter of animals, fruit, and flowers, who flourished at Seville about 1660. His flower-pieces are to be seen in several churches in Andalusia; those which he considered his best are signed *Pedro de Camp-probin Pasano fecit*.

CAMRADT, JOHAN LUDVIG, who was born at Copenhagen in 1779, and died at Hilleröd in 1849, painted flower-pieces.

CAMUCCINI, VINCENZO, a historical painter, was born at Rome in 1773. He received his first instruction from his brother Pietro, who was a restorer of pictures, and also from Borubelli, an engraver of moderate ability; but he afterwards became a pupil of Corvi, and for some years devoted himself to the study of Andrea del Sarto, Raphael, Domenichino, and other great masters. When twenty-four years of age he produced his great picture of 'The Death of Cæsar,' which was much admired. Soon afterwards, the arrival at Rome of the great French artist David excited Camuccini's emulation, and he undertook to produce a series of pictures on subjects taken from the history of ancient Rome, and painted in the classic manner. Among these were:

Horatius Cocles.

Romulus and Remus (*in the collection of Count von Schönborn, at Reichartshausen*).

The Departure of Regulus for Carthage.

The Continence of Scipio (*in the Palazzo Reale, Naples*).

The Death of Virginia. ( " " " " )

The Death of Cæsar. ( " " " " )

He also painted:

The Incredulity of St. Thomas (*in mosaic, in St. Peter's, at Rome*).

The Presentation in the Temple (*in San Giovanni, at Piacenza; esteemed one of his finest works*).

The Death of the Magdalen.

The Entombment (*painted for Charles IV. of Spain*).

The Apparition of Christ in Limbo (*painted in 1829 for the Association of the Patriotic Friends of Art of Prague*).

Mission of the Benedictine Monks to England. 1833.

The Conversion of St. Paul (*a colossal picture executed in 1834 for the Basilica of San Paolo fuori le Mura at Rome*).

These serious subjects he diversified with a 'Betrothal of Psyche,' and, jointly with Landi, he painted, in fresco, the ceiling of the Torlonia Palace. As regards composition and design, Camuccini in these works is considered by his fellow-countrymen to have been entitled to stand in comparison with the great masters of painting of the later period of the Revival; but in colouring he is admitted to have been very deficient. As a portrait painter he attained considerable eminence; amongst the best he produced are those of

Pope Pius VII. (*now in the Gallery at Vienna*).

The Duke de Blacas, Ambassador from France at Rome.

The King of Naples, and the Queen of Naples.

The Countess Schouvaloff, and the Countess von Dietrichstein. 1829.

Several of his works have been engraved by Bettelini, and some have been lithographed by Scudellari, and published under the title of 'I Fasti principali della Vita di Gesù Cristo,' with text in Italian and French, at Rome, in 1829. Camuccini was appointed inspector-general of the Museums of the Pope, and of the Factory of Mosaics, and director of the Neapolitan Academy of Rome. He was a member of the Institute of France, and

during some years president of the Academy of St. Luke. Pope Pius VII. conferred upon him the title of Baron, with hereditary succession, and the Emperor Francis I. the order of the Iron Crown. He died at Rome in 1844. But it was not merely as an artist that Camuccini was distinguished. Recognized as a man of superior taste, and having amassed a considerable property, he expended no small portion of his wealth in the purchase of a fine collection of pictures and other objects of art. On this collection coming to be sold, in 1856, the greater portion of the pictures, upwards of seventy in number, were purchased by the Duke of Northumberland, who removed them to Alnwick Castle. They consist principally of the works of the Italian masters living in the 16th and 17th centuries, with some specimens of an earlier date, and a few others of the Dutch and Flemish painters of the 17th century. One by Raphael, known as 'The Madonna with the Pink,' is the most noted of them.

CAMULIO, BARTOLOMMEO DI, flourished at Genoa in the middle of the 14th century. A Madonna painted by him, in the year 1340, is in the Palermo Gallery.

CAMUS. See DUVAL LE CAMUS.

CANAL, ANTONIO, commonly called CANALETTO, was born at Venice in 1697. He was the pupil of his father, Bernardo Canal, who was a decorator and scene painter. Antonio first confined his attention to theatrical decorations, but in 1719 went to Rome, where he spent some time in drawing and copying the antiquities of that city and its vicinity. Returning to his birthplace, he exclusively occupied himself in producing views of Venice, which for their great truth to nature, and for their extraordinary effect, perspective, and colour, met with an immense success, and are still most highly esteemed. The figures in his views are almost all painted by Giovanni Battista Tiepolo. In 1746 Canaletto visited London, and remained two years, during which time he painted many of its most striking views. It is commonly thought that he was the first artist who used the camera lucida for his pictures. The principal public and private galleries of Europe possess examples by this master; but his works must not be confounded with those of his nephew, Bernardo Bellotto, who is also called Canaletto. His finest works are at Berlin, Dresden, London, Munich, Paris, and Vienna. Many of Antonio's paintings have been engraved by Vicentino, and he himself has etched thirty-one plates of 'Views in Venice.' His death occurred in that city in 1768. The following are his principal works:

Bergamo.	<i>Ac. Carrara.</i>	A View of Venice.
Berlin.	<i>Gallery.</i>	View of Santa Maria della Salute, Venice.
"	"	View of the Doge's Palace, Venice.
"	"	View of the Dogana, Venice.
Darmstadt.	<i>Gallery.</i>	Venetian Scene.
Dresden.	<i>Gallery.</i>	Views in Venice ( <i>six</i> ).
Florence.	<i>Uffizi.</i>	The Ducal Palace, Venice.
"	"	The Rialto, Venice.
Frankfort.	<i>Städel Coll.</i>	Venetian Scenes.
Hampton Ct.	<i>Palace.</i>	The Colosseum at Rome.
Isleworth.	<i>Ston House.</i>	View of Northumberland House.
London.	<i>Nat. Gall.</i>	View in Venice.
"	"	The Grand Canal, Venice.
"	"	The Scuola di San Rocco ( <i>with figures by Tiepolo</i> ).
"	"	Regatta on the Grand Canal.
"	"	The Piazzetta of St. Mark, Venice, from the Quay.

London.	<i>Nat. Gall.</i>	Ducal Palace and Column of St. Mark, Venice.
"	"	Eton College. 1746.
"	"	On the Canal Reggio, Venice.
"	"	San Pietro di Castello, Venice.
"	<i>Soane Mus.</i>	View on the Grand Canal, Venice.
"	<i>Montagu Ho.</i>	View of Whitehall.
"	<i>Dudley Ho.</i>	View in Venice.
"	<i>Devonshire Ho.</i>	View in Venice.
Modena.	<i>Gall. Estense.</i>	A Sea-port.
Munich.	<i>Pinakothek.</i>	Views of Venice.
Naples.	<i>Museum.</i>	Twelve Views of Venice.
Paris.	<i>Lowvre.</i>	View of Santa Maria della Salute, Venice.
Petersburg.	<i>Hermitage.</i>	Reception of Count Gergi at Venice.
"	"	The Marriage of the Doge with the Adriatic.
Rome.	<i>Ac. di S. Luca.</i>	A Scene.
Turin.	<i>Pinacoteca.</i>	View in Venice.
Venice.	<i>Accademia.</i>	Portico of a Palace.
"	<i>Museo Correr.</i>	The Grand Canal, Venice.
Vienna.	<i>Belvedere.</i>	Views of the Schottenkirche.
"	<i>Leichtenstein Coll.</i>	Views in Venice.
Windsor.	<i>Castle.</i>	View on the Thames ( <i>looking down towards St. Paul's</i> ).
"	"	View on the Thames ( <i>looking up towards Westminster</i> ).
"	"	Views in Rome.

CANALE, GIUSEPPE, an Italian designer and engraver, was born at Rome in 1725. He was instructed in engraving by Jacob Frey, and also frequented the school of the Cavaliere Benefiale. In 1751 he was invited to Dresden to assist in making the drawings and engraving the plates of a part of the pictures in the Gallery, and was appointed engraver to the Court. He died in 1802. We have by him the following prints:

#### PORTRAITS.

Maria Mattia Perini; *after M. Benefiale*.  
 Maria Antonia, Electress Dowager of Saxony; *after a drawing by the Princess herself*.  
 Archbishop Bonaventura Barberini.  
 Maria Josephina, Queen of Poland.  
 Prince Xavier of Saxony.  
 The sepulchral Monument of Cardinal Spinola.

#### VARIOUS SUBJECTS.

The Philosopher; *after Spagnoletto*.  
 The Glory; *after Domenichino*.  
 A Sibyl; *after Angelica Kauffmann*.  
 Paris and Ebone; *after Van Loo*.  
 Adam and Eve driven from Paradise; *after Albani*.  
 Christ and St. John; *after Van der Werf*.  
 Christ appearing to St. Thomas; *after Mat. Preti*; this plate was finished by *Beauvarlet*.  
 A Turkish Woman; *after Dietrich*.  
 Spring; *after the same*.

CANALETTO. See BELLOTTO, and CANAL.

CANDERRON, BERNARDINO, was a Spaniard who, assisted by Fray Felipe and Alonso Vazquez, painted a missal enriched with miniatures in six volumes for the cathedral of Toledo. This work he executed between 1514 and 1518 by order of Cardinal Ximenes. It is considered the most beautiful work of the kind ever executed in Spain.

CANDIDO, MARTINO DI. See under TOLMEZZO.

CANDIDO, PIETRO, (OR PIETER CANDID). See DE WITTE.

CANE, CARLO, was born at Gallarate, a small town in the Milanese, in 1618, and was instructed by Melchiorre Gilardini. He copied the works of Morazzone with success, and became a historical painter of some note, particularly in fresco. His best works are 'St. Ambrose' and 'St. Hugo,'



Painted in fresco in the Certosa at Padua. He also painted landscapes and animals, which he touched with great spirit. He died at Milan in 1688. There was also a CARLO CANE, of Trino, who is mentioned by Irico, in his 'History of Trino,' as having painted in 1600 two altar-pieces for the Benedictine abbey of Locedia.

CANELLA, GIUSEPPE, who was born at Verona in 1788, was a painter of architectural scenes and sea-pieces; he worked at Milan, and died at Florence in 1847. Amongst his best productions are:

- Views of Paris and the Boulevards.
- The Cathedral at Milan.
- The Harbour at Honfleur.
- The Church of Santa Croce in Florence.
- New Street in Venice.
- View of a Village—moonlight (*in the Brera, Milan*).

CANERIO, ANSELMO, was a Veronese painter who flourished between 1560 and 1575, and produced a number of works in oil and in fresco at Soranzo, Castelfranco, Vicenza, and Verona. He was a follower of Paolo Veronese. There is a frieze of his to be seen in the palace of Count Murani, and a 'Pharaoh's Daughter' in Signor Ridolfi's mansion—both at Verona.

CANETI, FRANCESCO ANTONIO, an Italian miniature painter, born at Cremona in 1652, was a pupil of G. B. Natali. He afterwards became a Capuchin monk, and died in 1721.

CANINI, GIOVANNI ANGELO, or GIANNANGIOLO, a historical painter, was born at Rome in 1617. He was first the pupil of Domenichino, and afterwards of Barbalonga. He was received into the Academy of Rome in 1650, and was eventually appointed Court painter to Queen Christina of Sweden, for whom he executed some considerable works. Though possessed of much talent as an artist, he devoted more of his time to archæology, and published two works on that subject. There is an engraving by this artist of Cardinal Mazarin, touched with a light hand, and showing much feeling and spirit. Two paintings by him representing the martyrdoms of SS. Stephen and Bartholomew are in the church of San Martino ai Monti, Rome. He died in Paris in 1666.

CANINI, J. B. L. MAES. See MAES CANINI.

CANLASSI, GUIDO, commonly known as IL CAGNACCI, a surname given to him on account of his deformity, was a painter of the Bolognese school, born at Castel San Arcangelo, near Rimini, in 1601. He was a pupil of Guido Reni, whose style he imitated in a somewhat too methodical manner; still his work was careful, and has something of his master's delicacy. He worked at Rimini and Bologna, but did not execute many paintings in Italy, as he went in early life to the Court of the Emperor Leopold, where he laboured with considerable industry. Beauvarlet, Cunego, Magalli, and Prenner have engraved after his works. He died at Vienna in 1681. The following are among his extant paintings:

- Cassel. *Gallery.* Lucretia.
- Dresden. *Gallery.* The Penitent Magdalen.
- Florence. *Uffizi.* Jupiter and Ganymede.
- " *Pitti Pal.* The Assumption of the Magdalen.
- Munich. *Pinakothek.* The Magdalen.
- " " Mater Dolorosa.
- Paris. *Louvre.* St. John the Baptist.
- Petsbrg. *Hermitage.* The Assumption of the Magdalen.
- Ravenna. *S. Girolamo.* St. Francis Xavier.
- Rome. *S. Luca Accad.* Tarquin and Lucretia.
- " *Borghese Pal.* A Sibyl.
- Vienna. *Belvedere.* Death of Cleopatra.

- Vienna. *Belvedere.* Madonna and Child.
- " *Liechtenstein Coll.* Jacob and Laban.

CANO, ALONSO, a Spanish painter, architect, and sculptor, was born at Granada in 1601. He acquired the knowledge of architecture from his father, Miguel Cano, and then went to Seville, where he learned sculpture from Juan Martinez Montañez, and studied painting under Pacheco and Juan del Castillo. In 1630 he completed the altar-piece which his father had commenced at Lebrija, where his statue of the Virgin and Child is considered a masterpiece. In consequence of a quarrel he left in 1637, and made his way to Madrid, where he was employed by Count Olivarez in the decorations of his palace; he also painted the monument for the Easter Week in the church of St. Giles, and the triumphal arch erected at the solemn entry of Maria of Austria into Madrid. In 1643 he unsuccessfully applied for the post of architect to the cathedral of Toledo, but was called upon in 1650 to direct the works there. In that same year he painted for the church of Porta Coeli in Valencia a 'Nativity,' 'Christ scourged at the Pillar,' and a 'St. John the Baptist.' Although since 1647 steward of the Brotherhood of Our Lady of Seven Dolours at Madrid, he joined a religious order in Granada in 1652, in order to devote himself more entirely to his art. Although he had never visited Italy, yet his style had a noble, classical simplicity, which he had acquired from his careful study of the antiques in the collection of Count Alcalá at Seville. His sculptures manifested a strong resemblance by their energy and vigorous treatment to those of Michelangelo, and in addition a most extraordinary grace and delicacy. As a painter he combined clear and brilliant colouring with decision in drawing and great power of imagination. He died at Granada in 1667. Nearly all the churches of Granada are enriched by his paintings, and examples may be found in many other churches of Spain. We may especially mention:

- Berlin. *Gallery.* Balaam.
- " " St. Agnes.
- Dresden. *Gallery.* St. Paul.
- Granada. *Cathedral.* The Virgin in Solitude.
- Madrid. *Gallery.* Madonna in Adoration.
- " " The Scourging of Christ.
- " " The Dead Christ.
- " " St. Benedict in Meditation.
- " " St. John the Evangelist.
- " " St. Jerome.
- " *S. Fernando } A Crucifixion.*  
*Academy.*
- " *S. Gines.* Christ seated and stripped.
- Malaga. *Cathedral.* The Virgin of the Rosary.
- Munich. *Pinakothek.* St. Anthony of Padua.
- Petsbrg. *Hermitage.* Virgin and Child.
- " " Infant Christ and St. John.
- " " Apparition of Saints to a Dominican.
- " " Portrait of Alonso Cano.
- Seville. *Cathedral.* The Madonna and Child.
- " *Museum.* Souls in Purgatory.

CANO, JOAQUIN JOSEF, a Spanish painter, was born at Seville, and became a pupil of Domenico Martinez. He excelled in copying the works of other masters, and so skilfully imitated the 'Virgins' of Murillo that his copies may be mistaken for the originals. He was secretary of the School of Design at Seville, and died in that city in 1784.

CANÓ DE AREVALO, JUAN, a Spanish painter of fans, was born at Valdemoro in 1656, and became a scholar of Francisco Camilo. After wasting

much of his time in idle company, and much of his energy in fencing, by secluding himself for a whole winter, and bringing out his accumulated labours in the spring, he succeeded in making his beautifully-painted fans the fashion, as newly-imported French ones. The discovery of the trick did not destroy their well-earned popularity, and Cano was appointed *abaniquero* (fan-maker) to the queen. Although his chief excellence lay in miniature painting, he executed some larger works: several in distemper for the chapel of the Rosary in the church of his native town, and a singular allegorical piece, painted on the death of Queen Maria Louisa, representing that queen as a winged spirit surrounded by a halo of rays, each containing a text allusive to her virtues. It was hung like a canopy over the coffin within the grotesque catafalque of Churriguera. It was engraved by Gregorio Fosman for the work of Vera Tassis, the plate bearing Cano's curious monogram. He also assisted a brother artist in some altar-pieces for the Jesuits, and for the church of Santa Maria at Alcalá. He was treacherously assassinated in a duel at Madrid in 1696.

CANON, PIERRE LAURENT, a French miniature and landscape painter, was born at Caen in 1787. He exhibited his works at Lille and Douai, but in Paris at the Salon of 1831 only. He died in Paris in 1852.

CANOT, PIERRE CHARLES, a French engraver, was born about the year 1710, and came in 1740 to England, where he resided during the remainder of his life. He was elected an Associate-Engraver of the Royal Academy in 1770, and died at Kentish Town, near London, in 1777. He engraved a great number of landscapes, sea-pieces, and other subjects, many of which have great merit. Some of his best prints are those which he executed after the works of Richard Paton. Besides these, the following are his most esteemed plates:


- A Slight Breeze; *after Bakhuisen.*
- A Fresh Breeze; *after W. van de Velde.*
- A Calm; *after the same.*
- A Storm; *after the same.*
- Returning from Market; *after P. de Laer.*
- The Amorous Topper; *after D. Teniers.*
- The Dutch Smokers; *after the same.*
- The Dutch Cottage; *after Pillement.*
- Autumn; *after the same.*
- Winter; *after the same.*
- A Dutch Merry-making; *after Ostade.*
- Pyramus and Thisbe; *after L. Bramer.*
- The Tempest; *after S. de Vliegheer.*
- An Italian Landscape; *after Gaspard Poussin.*
- A Landscape; *after Claude Lorrain.*
- Sunrise, a marine; *after the same.*
- Two Pastoral Subjects; *after Rosa da Tivoli.*
- Two Views of Westminster Bridge and London Bridge; *after Scott.*
- Seven Fox-hunting Subjects; *after Wootton.*

CANOVA, ANTONIO, the celebrated sculptor, who was also a painter, was born at Possagno, near Bassano, in 1757. His paintings show a careful study of the Venetian masters, and are slightly finished as to their general colouring. In 1798 he produced 'The Dead Christ, with St. Mary, St. Joseph, and Nicodemus,' for his native town. The Museum of Nantes has a picture of 'Godefroid de Bouillon,' presented by the artist to M. Cacault in 1803. Canova died at Venice in 1822.

CANOZZI, CRISTOFORO, the brother of Lorenzo Canozzi, was born at Lendinara about 1426. His works up to 1477 are mentioned in the notice of his brother. After Lorenzo's death he carried

on business partly at Parma and partly at Modena. He was the author of a panel of a 'Virgin and Child' in the Gallery of Modena, signed and dated 1482: in the same Gallery is a 'Crucifixion, with SS. Jerome and Francis,' that may be attributed to him. The date of his death is uncertain.

CANOZZI, LORENZO, called LORENZO DA LENDINARA, was born at that town in 1425. Both he and his younger brother Cristoforo were painters, mosaicists, modellers in terra-cotta, and printers of books. They flourished at Modena and Padua. Paciolo declares Lorenzo to have been a complete master of perspective. Between the years 1460 and 1470 these brothers finished the carving and inlaying of ninety stalls in the choir of the Santo, Padua; and in 1465 they executed the stalls in the choir of the cathedral of Modena. The first mentioned, with four exceptions, all perished by fire in 1749. At Modena four of the panels representing the Doctors of the Church, still remain. Between 1472 and 1476 the two brothers executed the mosaics of the presses in the sacristy of the Santo, Padua, from designs by Squarcione, of whom Lorenzo at least was a pupil; these have been much damaged by restorations. Lorenzo is also thought to be the author of the frescoes of SS. Jerome, Ambrose, Gregory, and Augustine in the Eremitani Chapel at Padua. His death occurred in 1477, and after that the business was carried on by Cristoforo. A 'Madonna and Child' in the Modena Gallery bears his name, and the date 1482.

CANTA-GALLINA, REMIGIO, was an Italian designer and engraver, born at Florence in 1582. He frequented for some time the school of the Carracci, though he does not appear to have distinguished himself as a painter. He was instructed in engraving by Giulio Parigi. His pen drawings possess great merit, and are highly esteemed. We have a number of plates by him of landscapes, theatrical decorations, and triumphal entries. This artist has the credit of having been the instructor of Callot and Stefano della Bella. He died at Florence about 1630. His mark is  and the following are his principal prints.

- Two landscapes; one with a bridge, the other with buildings; both dated 1603.
- The Immaculate Conception; *after Callot.*
- A set of four landscapes; dated 1609.
- A set of six landscapes.
- A set of twelve landscapes; octagon; marked with his cipher.
- A set of six landscapes; with his cipher; dated 1624.
- A set of plates of the Scenes of an Opera; *after the designs of Giulio Parigi.*
- A set of plates, called the Palazzo della Fame; dated 1608.

CANTARINI, SIMONE, called SIMONE DA PESARO, or IL PESARESE, painter and engraver, was born at Oropezza, near Pesaro, in 1612. He was instructed in design by Giovanni Giacomo Pandolfi, and afterwards studied under Claudio Ridolfi. But the works of Guido Reni were at that time so much the objects of admiration, that, although he had gained already no little celebrity by his picture of 'St. Peter,' painted for a chapel at Fano, near that in which was placed Guido's picture of 'Christ giving the Keys to St. Peter,' he resolved to become a student in the school of Guido, where he remained until his insolence and malevolence, not only to his instructor, but to Domenichino and Albani, obliged him to quit Bologna, and seek shelter in Rome, where he employed some time in studying the works of

Raphael. On his return to Bologna, not finding a residence there agreeable to him, he went to Mantua, where he was taken into the service of the duke, and was employed to paint his portrait. But whether he had not been accustomed to that branch of art, or from some other cause, he was entirely unsuccessful. This disappointment, preying on a disposition naturally morose and irritable, is supposed to have occasioned his death at Verona in 1648. Baldinucci considers Cantarini as another Guido; but although his merit is undoubted, and though he is allowed to have approached nearer to him than any other of his imitators, he has little claim to originality; and for all that we admire in his best works, many of which possess great beauty, he is evidently indebted to his great model.

The following are his principal paintings still extant:

Bologna.	<i>Pinacoteca.</i>	The Assumption.
Dresden.	<i>Gallery.</i>	The Chastity of Joseph.
Fano.	<i>S. Pietro.</i>	Miracle of St. Peter.
"	<i>S. Ignazio.</i>	St. Thomas of Villanuova.
Genoa.	<i>Durazzo Pal.</i>	The Flight into Egypt.
Madrid.	<i>Gallery.</i>	Holy Family.
Milan.	<i>Brera.</i>	Holy Family.
"	"	The Transfiguration.
Modena.	<i>Museum.</i>	Christ at Emmaus.
Munich.	<i>Pinakothek.</i>	Christ appearing to the Magdalen.
"	"	The Incredulity of St. Thomas.
Paris.	<i>Louvre.</i>	St. Cecilia.
"	"	Repose of the Holy Family (St. Joseph seated).
"	"	Repose of the Holy Family (St. Joseph sleeping).
Petersbrg.	<i>Hermitage.</i>	Holy Family.
"	"	Repose in Egypt.
Rome.	<i>Corsini Pal.</i>	His own Portrait.
"	<i>Colonna Pal.</i>	St. Sebastiaa and the Holy Women.
Vienna.	<i>Belvedere.</i>	Tarquin and Lucretia.
"	"	Madonna and Child.

As an engraver the etchings of Cantarini are in very high estimation. They are very masterly and spirited; but in them his imitation of the etchings of Guido is even more apparent than in his paintings, and it would not be easy to distinguish them if the plates by Guido did not show a superior marking of the figure, particularly in the extremities. There are about thirty-seven etchings by him known, of which the following are the principal:

- Adam and Eve eating the forbidden Fruit.
- The Repose in Egypt; falsely marked *G. Renus in. & fec.*
- Another Repose in Egypt, the Head of the Virgin in profile, with St. Joseph sitting near her.
- Another Repose in Egypt, the Head of the Virgin in front, with St. Joseph in the distance; very fine.
- The Holy Family, with St. John.
- Another Holy Family, with St. John; marked *S. C. da Pesare fe.*
- The Virgin Mary, with a Glory, and the Infant Jesus; marked *S. C. da Pesare fe.*
- The Virgin, with the Infant Jesus holding a Bird by a String.
- The Virgin sitting in the Clouds, with the Infant Jesus.
- The Virgin, with a Glory, crowned by two Angels.
- Christ bearing His Cross, with Joseph of Arimathea.
- St. John the Baptist in the Wilderness, holding his Cross, and a Cup.
- St. John in the Wilderness, sitting on a Stone.
- St. Sebastian, with an Angel presenting the Palm of Martyrdom.
- The great St. Anthony of Padua kneeling before the Infant Jesus.
- The little St. Anthony of Padua.
- St. Benedict curing a Demoniac; after *Lod. Carracci.*
- The Guardian Angel leading a Child.
- Jupiter, Neptune, and Pluto doing homage to Cardinal

Borghese; fine; for some time thought to be by Guido.

The Rape of Europa; fine and scarce; marked *G. Renus in. et fec.*

Mercury and Argus; fine and scarce.

Mars, Venus, and Cupid; after *Paolo Veronese.*

Venus and Adonis.

Fortune, represented by a Female with her foot on a globe; after *Guido Reni*; marked *G. Renus in. et fec.*

CANTI, GIOVANNI, was a native of Parma, and was born about the year 1650. According to Lanzi, he resided chiefly at Mantua, where his battle-pieces and landscapes were much sought after. He also attempted historical subjects, but never rose above mediocrity, and seemed to imagine himself able to make up for every other requisite by his promptness and facility of execution. He died in 1716.

CANTINI, GIOVACCHINO, an engraver of note in Florence, and one of Raphael Morghen's most successful pupils, was born about 1780, and died about 1844. The following are his best works:

The Virgin and Child, with St. Sebastian and St. Anthony; after *Fra Bartolommeo*: his chef-d'œuvre.

The Virgin with her hands folded; after *P. Batoni.*

The Holy Family; after *Leonardo da Vinci*, for the Musée Napoléon.

Judith with the Head of Holofernes; after *Allori*; 1802.

St. Peter walking on the Sea; after *J. Cigoli.*

Michelangelo Buonarroti; after *Vasari.*

CANTOFOLI, GINEVRA, a lady artist, was a native of Bologna, and Zani says that she was born in 1618, and died in 1672. According to Malvasia, she received her instructions in art from Elisabetta Sirani, and achieved some reputation as a historical painter. She executed several works for the churches of her native city: amongst others the following:

Bologna. *S. Procolo.* The Last Supper.

" *S. Giacomo Maggiore.* St. Thomas of Villanuova.

" *La Morte.* St. Apollonia.

CANTON, FRANZ THOMAS, an Austrian landscape painter of repute, was a native of Udine. He was born in 1677, and died at Vienna in 1733.

CANTON, JOHANN GABRIEL, who was born at Vienna in 1710, studied under his father, Franz Thomas Canton, and became known as a painter of battles, landscapes, and animals. In the Belvedere, Vienna, is a 'Landscape with peasants dancing' by him. He painted the animals in the landscapes of Orient and the battles in some large pictures of Martin von Meytens, and died at Vienna in 1753.

CANU, JEAN DOMINIQUE ETIENNE, a French engraver, born in Paris in 1768, was a pupil of Delaunay. He engraved the series of 'Costumes des troupes françaises de 1792 à 1816,' many theatrical and other portraits, and a large number of plates of animals and plants for the 'Description de l'Egypte,' Cuvier's 'Iconologie du Règne animal,' the 'Muséum d'Histoire naturelle,' Duperrey's 'Voyage autour du Monde,' the 'Flore des Antilles,' and other works. The date of his death is unknown.

CANUTI, DOMENICO MARIA, a painter and etcher, was born at Bologna in 1620. He studied art under Guido Reni, and subsequently founded a school of his own in his native city. He went to Rome, and remained there for some years, and also visited Mantua and Padua. He is the painter of the frescoes in the library of San Michele in Bosco. His best frescoes are those in the Palazzo Pepoli at

Bologna, in the ducal palace at Mantua, and in the Colonna Palace at Rome. His paintings exhibit much imagination and skill in foreshortening, and are finished in the style of Guido Reni, after whose works he has left several etchings and engravings. The church of the Olivetan Fathers at Bologna possesses a very fine painting by him, representing 'The Descent from the Cross,' with a moonlight effect; and in the church of San Bernardino in the same city are two Madonnas with Saints and Angels by him, of one of which he has left an etching. In the Bologna Gallery is a 'Death of St. Benedict' painted for Santa Margherita in that city. He died at Bologna in 1684. The following engravings are by him:

Portrait of Lodovico Carracci.

" Agostino Carracci.

" Annibale Carracci.

The Virgin in the Clouds, with Christ } *both from his*  
standing by her side. } *own design.*

St. Roch.

St. Francis praying; *after Guido.*

CANY, JEAN BAPTISTE DE, a French historical painter, is known only by a 'mai,' representing 'The Conversion of St. Denis at Athens,' which he painted in 1671 for the cathedral of Notre-Dame at Paris.

CAPANNA, PUCCIO, was a Florentine painter of the 14th century, who was admitted a member of the Florentine Guild in 1350. He was a pupil of Giotto, and enriched with frescoes of Scriptural subjects, in the manner of his master, the cities of Florence, Rimini, Pistoja, Bologna, and Assisi. There are some pictures of the Passion on the vaulting of the Lower Church at Assisi, which are attributed to him. The paintings in the chapter-house of S. Francesco at Pistoja, representing scenes from the life of St. Francis, and from that of our Lord, are still in a good state of preservation: some are from the hand of Capanna, who died at Assisi.

CAPDEBOS, PIERRE FRANÇOIS, a French historical painter, born at Perpignan in 1795, was a pupil of Berthor. He was the founder of the Museum of Perpignan, inaugurated in 1833, and was also professor of drawing in the free school of that town. He died in Paris in 1836.

CAPELLA, L. See DAGIÙ, FRANCESCO.

CAPELLANI, ANTONIO, was an engraver, and born at Venice about 1730. He was a pupil of Wagner, and engraved several plates both at Rome and Venice. The greater part of the portraits in the edition of Vasari, published by Bottarini at Rome in 1760, were engraved by Capellani. He also engraved several of the plates for the 'Schola Italice Picturæ,' under the direction of Gavin Hamilton. The following are his principal prints:

Portrait of Michelangelo Buonarroti.

The Drawing School; *after Dom. Maiotto.*

Diana and Endymion; *after the same.*

Apollo and Daphne; *after the same.*

The Creation of Eve; *after Michelangelo.*

Adam and Eve driven from Paradise; *after the same.*

Marriage of St. Catharine; *after Correggio.*

The Repose in Egypt; *after Barocci.* 1772.

View of the Portico of the Villa Albani; *after Panini.*

CAPELLE, JAN VAN DER. See VAN DER CAPPELLE.

CAPELLI, FRANCESCO, was a native of Sassuolo in the province of Modena, and was educated in the school of Correggio. He flourished about 1568. In the church of San Sebastian at Sassuolo is an altar-piece of the 'Madonna and Child in Glory, with attendant Saints,' which is executed by him in the

style of his master, and bears a strong resemblance to a picture in the Dresden Gallery, which is also by him. He was also called CACCIANEMICI, but must not be confounded with another Francesco Caccianemici, who was a pupil of Primaticcio, and lived about the same period.

CAPELLI, GIOVANNI ANTONIO, was born at Brescia in 1664. He was first instructed by Pompeo Ghiti; he afterwards visited Bologna, where he studied some time under Lorenzo Pasinelli, and finally went to Rome, where he frequented the school of Battista Gauli, called Baciccio. He painted historical subjects, and his works in fresco were held in considerable estimation; they are chiefly in the public edifices at Brescia. Zani is of opinion that he was born in 1669 and died in 1741.

CAPELLINI, GABRIELE, called IL CALIGARINO, or IL CALZOLARETTO (the little shoemaker), from his having first pursued that trade, was a native of Ferrara, who flourished about 1520, and is said to have been induced to attempt painting, and to have become a scholar of Dosso Dossi, from having been complimented by that artist on the elegant shape of his shoes. His pictures imitate those of his master so skilfully that they are often taken for those of Dossi. In the church of San Francesco at Ferrara is a picture by him of 'St. Peter and St. James,' and in San Giovannino the principal altar-piece, representing 'The Virgin and Infant, with several Saints,' is by him.

CAPELLINO, GIOVANNI DOMENICO, was born at Genoa in 1580, and studied painting under Giovanni Battista Paggi, of whose manner he was a successful imitator. His style is less noble than that of his master, but he possessed other qualities of the art that render his works interesting, as is evident in his 'Death of St. Francis' in San Niccolò at Genoa, and his 'St. Francesca Romana' in San Stefano. He died in 1651.

CAPET, MARIE GABRIELLE, a French painter of portraits in oil, water-colours, and miniature, was born of humble parentage at Lyons in 1761, and became a pupil of Madame Vincent. She exhibited first in 1781, and from that time onwards produced a large number of portraits, of which the best known are those of Mesdames Adelaide and Victoire, Madame Vincent surrounded by her pupils, Mlle. Mars, and Houdon the sculptor. Mlle. Capet died in Paris in 1818.

CAPITELLI, BERNARDINO, was a painter and etcher who was born at Siena in 1589. He became a pupil of A. Casolani, and then of R. Manetti, and between the years 1622 and 1637 was actively engaged in his profession, both at Rome and at Siena. His etchings, though somewhat hard and deficient in harmony of tone, are distinguished by careful drawing. He died in 1639. Amongst his etchings may be mentioned:

Portrait of Alessandro Casolani; *B. Capitelli fecit.*

St. Anthony of Padua; *B. Capitelli fec.* 1637.

Marriage of St. Catharine; *after Correggio.*

The Repose in Egypt, a night scene; *after Rutilio Manetti.*

Lot and his Daughters; *after the same.*

Ceres drinking in the Cottage of the old Woman. The same subject which Count Goudt engraved *after Elsheimer.*

A set of twelve plates of the Life of St. Bernard of Siena.

A set of friezes and bassi-relievi, among which is the Aldobrandini Marriage from an antique painting.

CAPLIN, JEAN FRANÇOIS ISIDORE, a French topographical engraver, was born in Paris in 1779. He

was a pupil of Blondeau, and exhibited at the Salon of 1827 a drawing of 'St. John's, Newfoundland.' He also engraved a number of maps for the Dépôt de la Marine. The date of his death is not known.

CAPODORO. See PAGANINI.

CAPOLONGO, ANTONIO, was a Neapolitan painter who flourished about the year 1580. He was a pupil of Giovanni Bernardo della Lama, and, according to Dominici, painted the principal altar-piece for the church of San Diego, Naples, representing 'The Immaculate Conception, with SS. Francis of Assisi and Anthony of Padua.' The church of San Niccolò, in the same city, possesses a 'Madonna and Child in a Glory of Angels, with attendant Saints,' by this artist.

CAPON, WILLIAM, the son of an artist, was born at Norwich in 1757, and in early life practised as a portrait painter. He went to London, and was employed on the decorations of Ranelagh Gardens and the Italian Opera-house. He was afterwards employed by John Kemble as scene painter for Drury Lane Theatre, which was rebuilt in 1794. In after years he became celebrated as an architectural draughtsman; and occasionally exhibited at the Royal Academy. He died at Westminster in 1827.

CAPONIBUS, RAFFAELLINO DE. See CAPPONI.

CAPORALI, BARTOLOMEO, was an inferior painter of Perugia, who flourished there towards the close of the fifteenth century; he painted from 1472 to 1499. A 'Madonna and Saints' done by him in 1487, for the church of Santa Maria Maddalena at Castiglione del Lago, is still preserved in that town, and is thought by Messrs. Crowe and Cavalcaselle to be the only specimen of his skill that has any claims to authenticity.

CAPORALI, GIOVANNI BATTISTA, called also BITTI, a diminutive of his Christian name, by Vasari, who names him erroneously Benedetto, was the son of Bartolommeo Caporali, and was born at Perugia about 1476, and died about 1560. He was the scholar and imitator of Perugino, and also an architect, and built a palace near Cortona for Cardinal Silvio Passerini, which he likewise decorated with frescoes, in the execution of which he was aided by Tommaso Barnabei, better known as Maso Papacello. His paintings exhibit a boldness and freedom of style, and occasionally are finished after the manner of Signorelli, and are deservedly esteemed. Many of the churches in Perugia and its neighbourhood possess works by Caporali. Other examples may be found as under:

Cortona.	<i>Villa Passerini.</i>	} Sixteen Classic Scenes.
Rome.	<i>S. Croce in Gerusalemme.</i>	
		} The Eternal Father in Glory surrounded by Saints.
Panicale.	<i>Cathedral.</i>	
"	<i>S. Salvatore.</i>	} The Crucifixion. The Nativity. Christ between SS. John the Baptist and Peter.

CAPPELLA, SCIPIONE, an Italian historical painter, was a pupil of Solimena. He lived in the 18th century, and copied his master's paintings with such success that when retouched by the latter they passed for originals.

CAPPELLE, JAN VAN DER. See VAN DER CAPPELLE.

CAPPELLI, CAPPELLINI, CAPPELLINO. See CAPPELLI, &c.

CAPPELN, HERMANN AUGUST, was a painter born at Skien in Norway in 1827. He went to

Düsseldorf, where he studied under Gude. There is a capital mountain landscape by him, in the Christiania Gallery, the scene of which he took from the neighbourhood of Thelemark. His paintings were characterized by breadth and originality, combined with much poetical feeling. He died at Düsseldorf in 1852.

CAPPONI, RAFFAELLINO (DI BARTOLOMEO), called, from the melancholy sweetness by which his pictures were distinguished, RAFFAELLINO DEL GARBO (and also variously known as 'Raffaellino de Caponibus,' 'R. de Florentia,' 'R. de Carolis,' and 'R. Karli'), was a Florentine painter who is stated to have been born in 1476. He was a disciple of Filippo Lippi, whom he soon surpassed, and for some time he gave promise of extraordinary ability. He accompanied Filippo to Rome, where he was employed in the Cappella della Minerva, and painted in the vault some beautiful angels, which were more admired than the principal work by his master. On his return to Florence, he painted for the church of Monte Oliveto a picture of 'The Resurrection,' in which the graceful heads, the characteristic expression of the numerous figures, and the beauty of the colouring exceeded any production of the time. Another fine picture, painted in the early part of his life, is in the monastery of San Salvi, and is highly commended by Moreni in his 'Notizie istoriche dei Contorni di Firenze.' He is the author of a 'Virgin and Child' between SS. Francis and Zenobius and two kneeling patrons, which is signed and dated 1500, and is now in the Hospital of Santa Maria Nuova, in Florence. Messrs. Crowe and Cavalcaselle have also assigned to this artist an altar-piece in the church of San Spirito, Florence, representing 'The Virgin and Child, with four Saints, and Satan bound;' also altar-pieces in Santa Maria degli Angeli of Siena, and an altar-piece to be seen in the Academy of Pisa. Rosini has given a print of 'The Resurrection of Christ,' from the picture in the Academy at Florence (plate 104), and it justifies the praise bestowed upon the painter, but contains only seven figures. The cares of a large family eventually proved fatal to the growing reputation of Capponi, causing him to sink into a state of listlessness and apathy, so that his later productions were extremely feeble. He is said to have died at Florence in great poverty in 1524, but the dates of both his birth and death are perhaps open to question. The following is a list of his best extant paintings:

Berlin.	<i>Gallery.</i>	Virgin between two draped Angels.
Florence.	<i>S. Maria Maddalena.</i>	} The Miracle of the Loaves— <i>Fresco.</i>
"	"	
"	"	St. Roch.
"	"	St. Ignatius.
"	<i>S. Spirito.</i>	The Trinity adored by SS. Catherine and Mary Magdalene.
"	"	Virgin surrounded by Saints. 1505.
"	<i>S. Lorenzo.</i>	The Nativity.
"	<i>Academy.</i>	The Resurrection.
Paris.	<i>Louvre.</i>	Coronation of the Virgin.

CAPPUCINO. See GALANTINI, and STROZZI.

CAPRIOLI, ALIPRANDO, was a Florentine engraver who worked at Rome somewhere about 1580, producing portraits and historical subjects in the style of Agostino Carracci.

CAPRIOLI, DOMENICO, was a painter born at Treviso in 1495. He produced portraits in the style of Giorgione, which were well conceived, and

rendered in a skilful manner. There is a fine portrait by him in the Pinakothek at Munich. His monogram was a deer.

CAPURRO, FRANCESCO, was born at Genoa, and was a scholar of Domenico Fiasella. On leaving that master he went to Naples and Rome, where he attached himself to the works of Spagnoletto, whose strong and vigorous style was then admired. He was employed some time at the Court of Modena, and, according to Soprani, died at Genoa, in the prime of life, of a malignant fever. He flourished about 1690.

CAQUET, JEAN GABRIEL, a French engraver, was born in Paris in 1749. He engraved 'L'Innocence en Danger,' after Lavreince, 'La Soirée du Palais-Royal,' and illustrations to the 'Contes' of La Fontaine, after designs by Fragonard. He died in Paris in 1802.

CARABAHAL (or CARABAJAL). See CARBAHAL. CARACCI. See CARRACCI.

CARACCILO, GIOVANNI BATTISTA, commonly known as BATTISTELLO, a Neapolitan painter, was born in 1580. He studied under F. Imperato and Caravaggio, devoting himself later to the style of the frescoes by Annibale Carracci in the Farnese Palace, Rome: he generally painted in the manner of Annibale Carracci, but his pictures were at the same time tinged with much of the influence of the naturalistic tendency of his contemporary Spagnoletto. He died at Naples in 1641. Among the works which he painted for the churches of Naples were the following:

Naples. *S. Martino.* Mary Magdalene anointing the Feet of Christ.  
 " *S. Maria della Solitaria.* } St. Cecilia.  
 " *S. Niccolò.* } St. Anthony of Padua.  
 " *S. Anna de' Lombardi.* } The Assumption.  
 " *S. Agnello.* } St. Charles.

CARAFFE, ARMAND CHARLES, a French historical painter, who also etched, was born in Paris in 1762. He was a pupil of Lagrenée and of David. He visited Rome, and subsequently travelled in Turkey; but at the outbreak of the Revolution he returned to France, and became so active a member of the club of the Jacobins that he was imprisoned from 1794 to 1797. He exhibited in 1799 a picture of 'Hope supporting Misfortune to the Grave,' which was much praised, and in the following year one of 'Love, abandoned by Youth and the Graces, consoling himself on the bosom of Friendship,' which was purchased by the wife of the First Consul. In 1802 he quitted France for an appointment at the Court of St. Petersburg, where he remained until 1812, and painted for Prince Yusupov 'The Oath of the Horatii.' He eventually returned to Paris, and died in that city in 1822.

CARAGLIO, GIOVANNI JACOPO, (or CARALIUS, or as below,) an Italian designer and engraver, was born at Parma in 1498 or 1500, and was a pupil of Marc Antonio Raimondi. His drawing is very correct; he gave a fine expression to his heads, and his extremities are marked in a masterly manner. Caraglio holds an eminent rank among the engravers of his country. He was much employed in the engraving of gems, and executed several medals, by which he gained great reputation at the court of Sigismund, King of Poland. He flourished as an engraver on copper from 1526 to 1551. In the latter part of his life

he returned to Italy, and, after working for a time at Verona, settled on his own estate near Parma, where he died about 1570. He is also called JACOBUS PARMENSIS, and JACOBUS VERONENSIS, which names he sometimes inscribed on his plates.

The following are the best of the sixty-nine plates he is known to have left:

A Battle, with the Shield and Lance; after Raphael.  
 Alexander and Roxana; after the same. \*  
 Diogenes; after Parmigiano.  
 Martyrdom of SS. Peter and Paul; after the same.  
 Portrait of Pietro Aretino; after the same.  
 Marriage of the Virgin; after the same.  
 The Virgin and Infant, under an Orange Tree; Jacobus Veronensis.  
 The Virgin kneeling, with the Infant and St. Ann.  
 The Holy Family; after Raphael; the same subject as the fine print by Edelinck.  
 Another Holy Family, with St. Elizabeth; after Raphael.  
 The Annunciation; after Titian.  
 The Punishment of Tantalus; after the same.  
 The Rape of Ganymede; after Michelangelo.  
 An Anatomical Figure, holding a Skull; after Rosso.  
 Hercules piercing with his Arrows the Centaur Nessus; after the same.  
 Hercules slaying Cacus; after the same.  
 Nymphs and Young Men in a Garden; after the same.  
 Twenty, of Divinities with their Attributes, in niches; after the same.  
 Twenty, of the Metamorphoses of the Gods; after Rosso and Perino del Vaga.  
 The Triumph of the Muses over the Pierides; after Perino del Vaga. 1553.  
 The Death of Meleager; after the same.  
 The Creation; after the same; semi-circular.  
 The Rape of the Sabinas; after Rosso; unfinished.  
 The School of an Ancient Philosopher,

CARAVAGGIO, MICHEL ANGILO DA. See AMERIGI.

CARAVAGGIO, POLIDORO DA. See CALDARA.

CARAVAGGIO, LOUIS, a French portrait painter, was a native of Gascony. He went to Russia, and in 1716 painted at Astrakhan the portrait of Peter the Great, which has been engraved by Massard and by Langlois. He again painted the Czar in 1723, and subsequently the Empresses Anne and Elizabeth. He died in Russia in 1752.

CARAVOGLIA, BARTOLOMMEO, was a native of Piedmont, and flourished about 1673. He is said to have been a scholar of Guercino, but Lanzi doubts this, observing that his lights are less lucid and his shadows less deep than those of the genuine followers of that master. Notwithstanding this fault, his pictures please by their quiet colour and their originality in design. His best painting is the 'Last Supper,' in the church of Corpus Domini, Turin.

CARBAHAL, LUIS DE, (CARABAHAL, or CARABAJAL,) a Spanish painter, was born at Toledo in 1534, and died at Madrid in 1613. He was a pupil of Juan de Villoldo, and was appointed court painter to Philip II. in 1556. He executed numerous paintings in the Escorial which show firm drawing, good colouring, and great power of religious expression. His best performance is the high altar-piece in the church of the Minimi at Toledo, painted in 1591. A 'Circumcision of Christ' by him is in the Hermitage, St. Petersburg, and in the Madrid Gallery are a 'Penitent Magdalen' and a 'St. Nicholas of Tolentino.'

CARBONE, LUIGI, a Neapolitan landscape painter, who flourished about 1660, was a native of Marcianisi. He went to Rome, and after study-

ing under Paulus Bril, visited Venice, and finally settled at Naples. His landscapes usually portray scenes of storm and flood, and the figures in them are particularly charming.

CARBONI, FRANCESCO, was a Bolognese, and the pupil of Alessandro Tiarini. He afterwards showed himself an admirer of Guido, and imitated the graceful and elegant style of that master. He died in 1635. Among his works are noted :

Bologna. *S. Martino* } Crucifixion, with St. Theresa and  
*Maggiore* } other Saints.  
*S. Paolo*. The Entombment of Christ.  
*Servite Fathers*. The Decollation of St. John the Baptist.

CARBONI, GIOVANNI BERNARDO, a native of Albaro, near Genoa, was born in 1614. He became a scholar of Giovanni Andrea de' Ferrari, and obtained a great reputation in his day, both as an historical and portrait painter. In the latter branch it is said that he painted much in the manner of Van Dyck. He died at Genoa in 1683.

CARDENAS, BARTOLOMÉ DE, was, according to Palomino, a native of Portugal, born in 1547, who when very young went to Madrid, where he became the pupil of Alonso Sanchez Coello, and achieved a deservedly high reputation. He painted the greater portion of the cloisters of the convent of Nuestra Señora de Atocha, at Madrid. In the latter period of his life he went to Valladolid, where he painted many altar-pieces, and decorated the cloisters of the convent of San Pablo. He died at Valladolid in 1606.

CARDENAS, Fray IGNACIO DE, was a Spanish engraver, who executed, about 1662, the arms of the families of Cordoba and Figueroa, and some prints of sacred images revered in Cordova.


CARDENAS, JUAN DE, was the son and pupil of Bartolomé de Cardenas. He flourished at Valladolid about 1630, and distinguished himself in painting landscapes as well as fruit and flowers.

CARDI, LODOVICO, called CIGOLI, an eminent painter of the Florentine school, was born at Cigoli, in Tuscany, in 1559. He was first a scholar of Alessandro Allori, but was afterwards instructed by Santo di Titi, whose academy was then the most attended at Florence. He was, however, more indebted to his study of the works of Michelangelo, Andrea del Sarto, and Pontormo than to either of his masters. After travelling through Lombardy, he returned to Florence, and was received into the Academy; his picture of reception was 'Cain slaying Abel.' He was employed by the Grand-Duke in some works for the Pitti Palace, where he painted 'Venus and a Satyr,' and 'The Sacrifice of Isaac.' His protector sent him to Rome, where he was engaged to paint a picture for St. Peter's, the subject being 'St. Peter healing the Lame Man at the Beautiful Gate of the Temple.' This admirable picture has been considered by many as one of the finest works in the Vatican, after Raphael's 'Transfiguration,' and Domenichino's 'Communion of St. Jerome.'

Lodovico Cardi died at Rome in 1613. He painted many easel pictures of saints (more especially St. Francis of Assisi), hermits, and Magdalens at devotion, which are remarkable for their expression of fervour, contrition, and asceticism, and are generally wrought up to a high degree of finish.

The following galleries and churches possess paintings by Cigoli :

Empoli.	<i>Collegiata.</i>	The Last Supper.
"	<i>S. Croce.</i>	Elevation of the Cross.
Florence.	<i>Accademia.</i>	St. Mary Magdalene.
"	"	Ecce Homo.
"	"	St. Francis receiving the Stigmata.
"	<i>S. Maria Maggiore.</i>	St. Albert.
"	<i>S. Croce.</i>	The Trinity.
"	"	The Entry into Jerusalem.
"	<i>Uffizi.</i>	Martyrdom of St. Lawrence.
"	"	Martyrdom of St. Stephen.
"	"	St. Francis.
"	"	The Magdalen.
"	"	His own Portrait.
"	<i>Pitti Pal.</i>	Deposition of the Cross.
"	"	Ecce Homo.
"	"	Virgin and Child.
"	"	Portrait of a Man.
Madrid.	<i>Gallery.</i>	The Magdalene.
Munich.	<i>Pinakothek.</i>	St. Francis.
Paris.	<i>Louvre.</i>	The Flight into Egypt.
"	"	St. Francis of Assisi.
Petsbrg.	<i>Hermitage</i>	David.
"	"	Tobias and the Angel.
Rome.	<i>Borghese Pal.</i>	St. Francis.
"	<i>Corsini Pal.</i>	A Concert.
"	<i>S. Peter's.</i>	St. Peter healing the Lame Man
"	<i>S. Giovanni de' Fiorentini.</i>	St. Jerome.
"	<i>S. Paolo fuori le Mura.</i>	Conversion of St. Paul.
Vienna.	<i>Belvedere.</i>	The Dead Christ.
"	"	The Trinity.

Cigoli's pictures are occasionally signed with the following monogram : 

CARDISCO, MARCO, better known as MARCO CALABRESE, was born in Calabria about 1486. He is said to have been a pupil of Polidoro da Caravaggio, but, judging from his paintings, would seem to have formed his style upon that of Andrea da Salerno. He passed the greater portion of his life in Naples, in which city and its neighbourhood many examples of his painting can be found. Dominici has given a particular account of his productions. He died about 1542. Some of his paintings are :

Naples.	<i>Museum.</i>	St. Augustine disputing with the Heretics.
"	<i>S. Pietro ad Aram.</i>	Descent from the Cross.
"	"	A Pietà, with SS. Peter and Paul.

CARDON, ANTOINE, an engraver, was born at Brussels in 1772. He was the son of Antoine Alexandre Joseph Cardon, and was instructed in art by his father. During the troubles in the Low Countries in 1792, he took refuge in England, and brought with him an introduction to Mr. Colnaghi, who discerned the rising talent of the young artist, and gave him immediate employment. He had risen to a deservedly high rank in public estimation when he fell a victim to a too assiduous application to his profession. His death took place in London in 1813. Amongst his numerous plates, chiefly executed in stipple, may be mentioned :

The Presentation of Catharine of France to Henry V. of England; *after Stothard*.  
Salvator Mundi; *after Carlo Dolci*.  
The Woman taken in Adultery; *after Rubens*.  
Plates of the Indian Campaign against Tippoo Sahib.  
The Battle of Alexandria; *after Louthembourg*.  
The Battle of Maida; *after the same*.  
The Storming of Seringapatam; *after Singleton*.  
Portrait of Madame Récamier; *after Cosway*.

CARDON, ANTOINE ALEXANDRE JOSEPH, a painter and engraver, was born at Brussels in 1739. He acquired his knowledge of painting at Vienna, under the tuition of H. de La Pegna, and was afterwards enabled to visit Rome, where he worked for three years. After that he went to Naples, where he laid aside the brush for the graver, and was employed on the plates for Hamilton's 'Etruscan Antiquities.' He died at Brussels in 1822. Amongst his prints may be noticed:

Portrait of George, Prince of Wales. 1766.

Portrait of the Chevalier Verhulst.

Le Bain Rustique; after A. Watteau.

La Signature du Contrat de la Noce de Village; after the same. His principal work.

CARDONNEL, ANTHONY DE, who flourished about the year 1790, etched several plates, representing ancient buildings in Scotland.

CARDUCCI, BARTOLOMMEO, (or, as he was called in Spain, CARDUCHO,) was born at Florence in 1560, and was brought up in the school of Federigo Zuccaro. He assisted that master in the great cupola at Florence; and whilst he was yet very young, painted for the church of the Jesuits two pictures, representing the Immaculate Conception and the Nativity. When Zuccaro was invited by Philip II. to the court of Madrid, he prevailed on Carducci to accompany him, and he assisted in the great works that master executed in the Escorial. In conjunction with Pellegrino Tibaldi, Carducci painted the famous library; the former did the ceiling, the latter the walls, with allegories of the Sciences. A great portion of the fresco paintings in the cloister of the Escorial are by this master, and were so much admired by the king, that he rewarded him with two hundred ducats, independent of his salary. His principal work, and that which above all others established his reputation in Spain, was the 'Descent from the Cross,' in the Church of San Felipe el Real, at Madrid. After the death of Philip II., Carducci continued some years in the service of his successor, Philip III., by whom he was engaged to paint a gallery in the palace of the Pardo. The subject was to have been the principal events in the life of Charles V. It was begun by Carducci, but he died before he had made any great progress in the work, in 1608. He was also an architect and sculptor.

CARDUCCI, VINCENZO, (or CARDUCHO,) the younger brother of Bartolommeo Carducci, was born at Florence in 1568. He was taken by his brother to Madrid in 1585, "at so tender an age that he grew up with very faint recollections of Italy, and learned to speak and write Castilian like his own mother tongue." He was instructed in painting by his brother Bartolommeo, whom Vincenzo succeeded in 1609, as painter to the king, and Philip III. engaged him to finish the gallery in the palace of the Pardo, which had been begun by his brother. Instead of the life of Charles V. he adopted the history of Achilles, and finished the work to the entire satisfaction of his patron. He was also made court painter to Philip IV., his successor, by whom he was employed in many considerable works. His pictures are to be seen in all the cities of Castile, in Salamanca, Toledo, Segovia, and Valladolid. In 1626, he entered into an agreement to paint, for the Carthusian Monastery at Paular, fifty-four large pictures in four years, but some of them bear date 1632. These works are now in the National Museum at Madrid; they represent scenes from the Life of St.

Bruno, and the history of his order. His works in the churches of Madrid are, the Great Chapel in the Convent of La Encarnacion; in the Convent Del Rosario, the 'Angel instructing Joseph in his dream to fly into Egypt,' and 'St. Anthony of Padua'; in the Refectory of the Franciscans, 'St. John preaching.' His last picture was a 'St. Jerome,' in the Church of Alcalá de Henares, which he did not live to finish, as appears by the inscription: *Vincencius Carducho hic vitam non opus finit* 1638. His death occurred at Madrid in that year. He was the author of 'Dialogos de las excelencias de la Pintura,' printed at Madrid in 1633, which Ceán Bermudez pronounces to be the best work on the subject in the Castilian language. Ceán Bermudez possessed two etchings by Carducci—the 'Death of Abel,' and a 'Penitent Saint.' Vincenzo Carducci strenuously opposed the then prevalent tax on paintings, and obtained in 1633 a royal decree for its remission when artists sold their own works, and four years later succeeded in causing its total abolition. The following pictures by him are in the Madrid Gallery:

Battle of Florus.

Relief of Constance.

Taking of Rheinfeldt.

Scenes from the Life of the Virgin.

St. Bruno.

} From the Palace of  
Buen Retiro.

CARDUCHO. See CARDUCCI.

CARESME, PHILIPPE, a French historical painter, was born in Paris in 1734. He was doubtless a pupil of Charles Antoine Coyvel, and was admitted into the Academy whilst still young, but expelled eight years later in consequence of misconduct in some pecuniary transaction. In 1781, when a royalist, he composed an allegorical design in commemoration of the birth of the Dauphin, and in 1794, after he had become an ardent republican, he presented to the Commune of Paris a drawing representing Joseph Chalié, the tyrant of Lyons, going to execution: both of these have been engraved. He also painted a large picture of the 'Nativity of the Virgin' for the Cathedral of Bayonne. Careme died in Paris in 1796. There are in the Nantes Museum a 'Holy Family,' and in the Bordeaux Museum a sketch of 'Bathers,' dated 1780. He engraved after his own designs, 'The Execution of the Marquis de Favras, February 19th, 1790,' and 'The Market-Women going to Versailles to compel the King to return to Paris, Oct. 5th, 1789.'

CARIANI, GIOVANNI BUSI. See BUSI CARIANI.  
CARL XV., KING OF SWEDEN AND NORWAY.  
See CHARLES.

CARL, ADOLF, was a landscape painter of Altona, born in 1813. He began to learn painting as a student at Munich, but afterwards joined the school at Düsseldorf. His landscapes are distinguished by poetical conception, graceful form, and pleasant and harmonious colouring. Most of them are from scenes in the Tyrol or Northern Italy, the natural beauties of which he rendered in a very effective manner. His chefs-d'œuvre are the 'Lake of Nemi' and a 'View on the Chiemsee.' He died at Rome in 1845.

CARLEVARIIS, LUCA, (called CASANOBRIO and LUCA DI CÀ ZENOBRIO, from having been patronized by the Zenobri family,) a painter and engraver, was born at Udine in 1665. He painted landscapes, sea-pieces, and perspective views; his pictures are little known, except in Venice. A Coast-scene by him is in the Berlin Gallery; a View of the Doge's Palace, Venice, is in the Dresden



allery; and another Venetian scene is in the gallery at Copenhagen. We have by him a set of a hundred neat and spirited etchings of views in Venice, which give an exact representation of the principal places in that city. He died at Venice about 1731.

CARLIER, JAN WILLEM, a Flemish painter, was born at Liège about 1638, and died there in 1675. He was a pupil of Bertholet Flémalle, and spent much of his life in France: but most of his works are at Düsseldorf and St. Petersburg. His chef-d'œuvre is 'The Martyrdom of St. Denis,' now preserved in the church of St. Denis, at Liège, the sketch for which is in the Museum at Brussels.

CARLIER, MODESTE, a Belgian portrait and subject painter, was born at Quaregnon near Mons in 1820. He was a pupil of Picot, and died in 1878. In the Brussels Museum there is a picture by him of 'Locusta experimenting with poison on a slave.'

CARLIERI, ALBERTO, was born at Rome, according to Orlandi, in 1672. He was first a scholar of Giuseppe Marchi, but afterwards was instructed by Padre Andrea Pozzo. He excelled in painting architectural views, which he embellished with very beautiful historical figures. He died after 1720.

CARLINI, AGOSTINO, a painter and sculptor, was a native of Genoa, and went to London in early life. His work as a sculptor was much esteemed. He was one of the original members of the Royal Academy, of which he became keeper in 1783. He exhibited a portrait in oil in 1776. He died in London in 1790.

CARLISLE, ANNE, was an English painter who lived in the time of Charles I., and is said by Walpole in his 'Anecdotes' to have been admired for her copies of the works of the Italian masters. She died about the year 1680.

CARLISLE, ISABELLA HOWARD, COUNTESS OF, the daughter of William, fourth Lord Byron, was born in 1721. She married, in 1743, Henry, fourth Earl of Carlisle, who died in 1758. In 1759, she married Sir William Musgrave, Bart., and died in 1796. She made several good etchings; amongst others, copies of Rembrandt's etchings.

CARLO DELLE MADONNE. See MARATTI.

CARLONE, ANDREA, the son of Giovanni Battista Carlone, was born at Genoa in 1639. After receiving the instruction of his father for some time, he visited Venice, where he studied for a few years, and then returned to Genoa. His first productions were some pictures at Perugia, and the Life of St. Felician, in the church of that saint at Foligno. These, inferior in grace and colour to the works of his father, less happy in composition, and less elegant in design, were painted in a free, resolute, and vigorous style, with a mixture of the Venetian colouring. He went afterwards to Rome, where he changed his manner for one more noble and elevated, and so superior to his first, that Lanzi mentions it as an instance of the fallacy of forming a judgment of the merit of an artist by a partial view of his performances. "To judge of Andrea Carlone," says that author, "by his works in the church of the Gesù at Perugia, we could with difficulty be persuaded that he was capable of producing those admirable pictures at Genoa, which Ratti numbers among the Genoese works of art most worthy of remembrance." He died in 1697. A picture of the Magdalen by him is in the Uffizi, Florence.

CARLONE, CARLO, a painter and engraver, was probably of the family of the Carloni of Genoa. Füssli, in his 'Lives of the Swiss Painters,' observes that the family of Carloni, so fruitful in able artists, although generally ranged among the Genoese painters, may be legitimately claimed as originally of Switzerland. Carlo Carlone was born at Scaria, near Como, in the Milanese, in 1686. He was the son of a sculptor, who destined him for the same pursuit, but he preferred painting, and was placed under the care of Giulio Quaglio. He afterwards studied at Venice and at Rome, until he was twenty-three years of age, when he visited Germany, where he has left works in oil and in fresco at Ludwigsburg, Passau, Linz, Breslau, Prague, and Vienna. In the last-named city some of his allegorical representations may be seen in the Belvedere, as also a religious subject, dated 1721, on the dome of the chapel in the castle. He died at Como in 1776. Of his works as a painter little is known further than that he is said to have possessed an inventive genius and great facility. As an engraver he has left us the following plates, mostly from his own compositions:

The Conception of the Virgin.

The Holy Family, with St. John kissing the Foot of Jesus.

St. Charles Borromeo communicating the Plague-stricken.

The Death of a Saint.

An allegorical subject of Opulence, for a ceiling.

Another subject for a ceiling, a Figure with a Crown.

A Group of Children, with a Basket of Flowers.

CARLONE, GIOVANNI, a native of Genoa, was born in 1590. He was the son of Taddeo Carlone, a sculptor and historical painter, who placed him under the tuition of Pietro Sorri, and he afterwards frequented the school of Domenico Passignano, at Florence. In that academy he became an able painter in fresco, and on his return to Genoa was much employed, and acquired a distinguished reputation, not only in that city, but also at Rome and at Florence, where he afterwards travelled. He assisted his younger brother, Giovanni Battista Carlone, in the immense fresco work in the cathedral of the Guastato at Genoa, and was invited to Milan to paint the ceiling of the church of the Theatines, which he did not live to finish; it was completed by his brother. He composed his subjects with facility, was a correct designer, and a master of foreshortening. The airs of his heads, though somewhat mannered, are not without grace; and he united the intelligence of the chiaroscuro with a vigorous colour, perhaps more glowing than chaste. He died at Milan in 1630.

CARLONE, GIOVANNI BATTISTA, an eminent painter, and the younger brother of Giovanni Carlone, was born at Genoa in 1594. He was also educated under Passignano at Florence, and afterwards joined his brother in the great works on which he was employed at Genoa. The chief result of their united exertions is to be seen in the cathedral of the Guastato at Genoa, where the three naves are painted in fresco by Giovanni Battista, assisted by his brother. In the middle and principal nave he has represented the 'Adoration of the Magi,' the 'Entrance of Christ into Jerusalem,' the 'Resurrection,' the 'Ascension,' the 'Descent of the Holy Ghost,' and the 'Assumption of the Virgin'—a magnificent work, in which he has introduced all that could be conceived by a

rich and fertile imagination. Novel and copious in his compositions, his figures are of the most graceful contour, his heads expressive of every variety of animation and beauty, with a vagueness, lucidity, and brilliancy of colouring that astonishes and charms. In the same church he painted 'The Presentation in the Temple,' and 'Christ preaching to the Pharisees.' Giovanni Battista lived to the advanced age of 86, and died in 1680.

CARLOTTO. See **LOTH, JOHANN CARL.**

CARLUCCIO DELLE MADONNE. See **MARATTI.**

CARMICHAEL, JAMES WILSON, a marine painter, was born at Newcastle-on-Tyne about 1800. From constantly seeing so much shipping, he obtained at an early age great accuracy of drawing in this line of art, and among his earliest paintings produced a very fine picture, 'The Heroic Exploit of Admiral Collingwood at the Battle of Trafalgar,' which was placed in the Trinity House, Newcastle. His name first appears as an exhibitor in 1838, when he contributed an oil picture, 'Shipping in the Bay of Naples,' to the Society of British Artists. He exhibited at the Royal Academy both in oil and water-colours, contributing among others, in 1841, 'The Conqueror towing the Africa off the Shoals of Trafalgar;' and, in 1843, 'The Arrival of the Royal Squadron.' He was the author of the series of 'English Coast Views from the Mouth of the Thames to the Frith of Forth.' He resided in his native town up to about 1845, when he removed to London, where he was already known as a skilful marine painter. At the commencement of the Russian war he proceeded on board one of her Majesty's ships to the Baltic; and on his return several of the sketches made by him during his absence were published as engravings in the 'Illustrated London News.' He afterwards removed to Scarborough, where he died in 1868. He published 'The Art of Marine Painting in Water-Colours' in 1859, and 'The Art of Marine Painting in Oil-Colours' in 1864.

CARMIENCKE, JOHANN HERMANN, a landscape painter and etcher, was born at Hamburg in 1810. He went to Dresden in 1831 as a journeyman painter, and while there studied in Dahl's school. Thence he went to Copenhagen in 1834, where he studied in the Academy, and presently repairing to Leipsic, received instruction there from Schonberg. Returning to Copenhagen in 1838, he proceeded to travel as an artist in Sweden, Bavaria, and the Tyrol, visiting Italy from 1845 to 1846. He was then appointed court painter to Christian VIII., for whom he executed many works. In consequence of the war, he went in 1851 to New York, where he was well received, and admitted into the Academy of Brooklyn. His works were mainly groups of mountain ranges, which were very effectively rendered, and possessed an excellent tone—the execution being simple and true to nature. The 'Mountain Tarn' and the 'View on the Zillertal' may be particularly noticed. There are thirty-five careful etchings of landscapes by him, some of which were published by the Art Association of Copenhagen in 1850 and 1851. He died at New York in 1867.

CARMONA, ANA, was the daughter of the painter Raphael Mengs, and was born at Dresden in 1751. She married the Spanish engraver Manuel Salvador Carmona, and died at Madrid in 1790. She produced some excellent portraits in

pastel and miniature; that of her husband is in the Academy of San Fernando.

CARMONA, MANUEL. See **SALVADOR CARMONA.**

CARMONTELLE, LOUIS, originally CARROGIS, was a French amateur draughtsman and engraver, and the author of the 'Proverbes dramatiques,' who was born in Paris in 1717. He was the son of one Philippe Carrogis, a shoemaker, and took the name of Carmontelle, possibly to conceal his humble birth. He produced a considerable number of portraits of eminent persons of his day, which were mostly in profile, and highly characteristic. He died in Paris in 1806. Carmontelle has left us an engraving of 'The Flower-Girl,' after Boucher, and the five following portraits engraved after his own drawings:

The Abbé Allaire.

The Baron de Bezenval.

The Duke of Orleans and his Son.

Rameau, the Musician.

François Marie Arouet de Voltaire.

CARNEIRO. See **SALVA CARNEIRO.**

CARNICERO, ANTONIO, a painter, engraver, and etcher, was born at Salamanca in 1748. He was a son of the sculptor Alexandro Carnicero. He studied at Rome, and was eventually appointed painter in ordinary to the king. He issued in 1780 at Madrid an illustrated edition of 'Don Quixote,' with engravings from his own designs, and in 1791 another work with portraits of celebrated Spaniards. There is by him in the Madrid Gallery 'A Scene on the Lake of Albufera,' and we have also by him an engraving of a bull-fight in Madrid, dated 1791. He died at Madrid in 1814. His brother ISIDORO was director of the Academy in 1800.

CARNIO, ANTONIO, a native of Portogruaro, a district of Friuli, was the son of an artist little known, by whom he was instructed in the elements of art. He afterwards studied at Venice the works of Tintoretto and Paolo Veronese. According to Lanzi, Friuli has not produced a greater genius than Carnio since the time of Pordenone. The composition of his historical subjects is ingenious and novel, and his design lofty and bold. His colouring, especially in his carnations, is tender and harmonious. Some of his best works at Udine have been much injured by retouching. The best preserved is his 'St. Thomas of Villanova' in Santa Lucia. He painted many easel pictures and portraits for the private collections at Udine. He was living in 1680.

CARNOVALE, Fra. See **CORRADINI.**

CARNOVALE, DOMENICO, was, according to Vidriani, a native of Modena, where he flourished about the year 1564. He excelled in painting architectural views, with figures, which he introduced with great propriety. He was also a reputable architect. A specimen of his style may be seen in Rosini, plate xciii. Wonderful things are related of his skill in architectural painting, and of the illusion produced; the parallels are to be found in like stories recorded of Zeuxis and Parrhasius.

CARNULI, Fra SIMONE DA, was a Franciscan monk of Genoa. He flourished about the year 1519, and painted several pictures for his convent, two of which, representing 'The Last Supper,' and 'The Preaching of St. Anthony,' possessed great merit; they are dated in 1519. His manner, with respect to his figures, is not quite divested of the dryness that prevailed at his time; but he painted architectural designs and bird's-eye views with

small figures which are estimable for their aerial perspective.

CARO, FRANCISCO, was the son of Francisco Lopez Caro, and born at Seville in 1627. He received his first instructions from his father, but afterwards went to Madrid and entered the school of Alonso Cano. According to Palomino his principal works are the pictures of 'The Life of the Virgin,' in the chapel of San Isidoro in the church of St. Andrew, and the celebrated 'Porciuncula,' in the church of San Francisco at Segovia, both of which show considerable talent, and sustain the reputation of the school of Cano. He died at Madrid in 1667.

CARO, FRANCISCO LOPEZ. See LOPEZ CARO.

CARO DE TAVIRA, JUAN, a Spanish painter, who flourished in the 17th century, was a native of Carmona and disciple of Zurbaran. He died young, but his early promise procured him the cross of Santiago from Philip IV. None of his works remain.

CAROLI, BALDASSARE, was probably a pupil of Palmezzano, and a disciple of Rondinello. He lived in the 16th century, and was the author of a 'Coronation of the Virgin, with Saints' (amongst whom is St. Mercuriale), signed and dated 1512, and now in the Communal Gallery of Forli. Other paintings by him can be seen in the churches of Forli and Ravenna. No dates are known as to his birth or death.

CAROLIS, RAFFAELINO DE. See CAPPONI.

CAROLSFELD, SCHNORR VON. See SCHNORR VON KAROLSFELD.

CAROLUS, LUDOVICUS ANTONIUS, a Belgian painter of historical and genre subjects, was born at Antwerp in 1814. He studied under Eeckhout and F. de Braekeleer, and from 1831 to 1834 worked in the studio of E. Le Poitevin at Paris, whence he returned to Antwerp in 1836. He died in his native city in 1865. His pictures of the everyday life of the 15th and 16th centuries are esteemed for their accuracy of costume and excellent colouring.

CARON, ADOLPHE ALEXANDRE JOSEPH, was a French engraver, born at Lille in 1797. He studied his art under Lair and Bervic, and won the first-class medal at the Salon of 1841. There is an engraving by him of Ary Scheffer's picture of 'Faust and Margaret,' but his best production is 'The Virgin, with St. Catharine and St. Rosa,' after Perugino. He also engraved portraits of the Duchess de Berry and her children, after Gérard, and of Madame de Sévigné, after Devéria. He died at Clamart in 1867.

CARON, ANTOINE, a French historical and portrait painter, was born at Beauvais about 1515. In 1540 and in 1559 he was working at Fontainebleau under the orders of Primaticcio, and in 1573 he executed the decorative paintings on the occasion of the entry into Paris of Henry, Duke of Anjou, the elected King of Poland, who in the next year became King of France. His pictures have all perished, but there still exists in the National Library at Paris a series of drawings by him known as the 'History of Artemisia,' which represent scenes in the life of Catharine de' Medici. He was one of the masters and the father-in-law of Thomas de Leu, the engraver, and died in Paris about 1593, aged 78.

CARON, JEAN LOUIS TOUSSAINT, a French engraver, was born in Paris in 1790. He studied under Coiny, Regnault, and Lignon. His best pro-

ductions were 'Le Famille Inoigente,' after Prud'hon, and 'The Levite of Mount Ephraim,' after Couder. He died in Paris in 1832.

CARON, NICOLAS, was an engraver born at Amiens in 1700. According to Heineken he studied under Papillon, who had a high opinion of his powers. An accident led to his imprisonment, and he died in the Conciergerie in 1768. A portrait of his master is to be found as a frontispiece to a work entitled 'Traité de la Gravure en Bois.'

CARONNI, PAOLO, was an engraver born at Monza about 1779. He was one of Longhi's best pupils, and produced many engravings of merit. He died at Milan in 1842. Amongst his plates may be noticed :

The Vision of Ezekiel; after Raphael. 1825.

Alexander and Darius; after Le Brun. 1818.

Venus suckling the Infant Cupid; after Parmigiano.

Venus stealing Cupid's Bow; after Procaccini.

The Virgin and Child; after Sassoferrato.

The Triumph of David; after Domenichino.

A Portrait of Raphael Morghen.

CAROSELLI, ANGIOLO, was born at Rome in 1585. He studied under Michel Angiolo da Caravaggio, of whose works, as well as of those of other masters, he became a successful imitator. He possessed a talent of copying with astonishing precision, and in painting *pasticci* in imitation of various styles. His large works in the churches are 'The Martyrdom of St. Placidus,' and 'St. Gregory celebrating Mass before a Concourse of People,' in Santa Francesca Romana, and 'St. Wenceslaus' in the Pontifical Palace of the Quirinal. His lesser works were chiefly portraits or paintings in which the figures were small, two specimens of which may be seen in the Belvedere at Vienna. He died in 1653.

CAROT, —. According to Strutt this artist resided at Rome about 1585, and is the engraver of a small upright plate representing 'St. Francis holding a Cross.' This is etched in a bold, spirited style, and appears to have been the production of a painter.

CAROTTO, GIOVANNI, (or CAROTO,) was the brother of Giovanni Francesco Carotto, and his assistant. In San Paolo, Verona, is a 'Virgin and Child,' signed and dated 1513, and the Museum of the same city possesses a 'Madonna and Child, with SS. Lawrence and Jerome.' The churches of San Giovanni in Fonte, and San Stefano, both in Verona, have also Madonnas, with Saints, by this artist. He lived to the age of about sixty, but no dates can be given of either his birth or death.

CAROTTO, GIOVANNI FRANCESCO, (or CAROTO,) was born at Verona in 1470; he was first apprenticed to Liberale, but afterwards went to Mantua, where he entered Mantegna's workshop, and closely imitated the style of that master. The Gallery of Modena possesses a 'Virgin and Child, with an infant John the Baptist,' of that period, and similar subjects painted by him in these early years of his life are also to be found in the Museums of Frankfort and Berlin. Shortly before 1508 he returned to Verona, where he painted the frescoes of the church of San Tommaso Cantuariense. The frescoes in the Spolverini Chapel, in Sant' Eufemia, at Verona, representing scenes from the history of Tobit, are amongst his best productions. He paid visits to both Milan and Casale, where, according to Vasari, he worked for the Visconti and Montferrat families. Many of the

galleries and churches of Verona and Mantua possess paintings by him; in San Giorgio, Verona, besides other paintings and frescoes, is a 'Glory of the Virgin,' signed and dated 1545. A 'Madonna and Child,' signed F. CHAROTUS, is in the Städel at Frankfurt. He died at Verona in 1546.

CARPACCIO, BENEDETTO, who is considered by Lanzi to have been a relation of Vittore Carpaccio, lived in the 16th century. Of his birth and death no dates are known, but there are paintings by him existing executed from 1523 to 1541. The Cathedral of Capo d'Istria has a 'Massacre of the Innocents,' dated 1523, and 'The Name of Christ adored by Saints,' dated 1541; and in the Galleria Comunale of the same place is a 'Coronation of the Virgin,' dated 1537.

CARPACCIO, VITTORE, (or CARPATIUS,) is said to have been born about 1450 in Istria, but the documentary proofs are wanting. He has been called in contemporary records 'Scarpaza,' and by Vasari 'Scarpaccia.' He was employed at the school of San Girolamo, Venice, at the same period with Luigi Vivarini and Giovanni Bellini, but all pictures of this religious corporation have entirely disappeared. After 1490 he finished, in the school of St. Ursula, nine pictures taken from the life of that saint, all of which are now in the Academy of Venice. At the close of the 15th century he painted his 'Patriarch of Grado casting out a Devil by the aid of the Relic,' for the school of San Giovanni Evangelista. This picture gives an admirable view of old Venice, as it stood in the close of the 15th century; the date of its execution has been said to be 1494, but the written proofs are missing; it is now in the Academy of Venice. In San Giorgio de' Schiavoni (a Hospital for Seamen) are nine small easel canvases, with designs taken from the lives of SS. Jerome, Tryphon, and George, and an altar-piece, representing 'Christ on the Mount,' and 'Christ invited to the Pharisee's Feast.' These pictures were painted by Carpaccio for the Hospital, re-erected in 1500, the designs being completed in the years 1502—1508. In the last-named year he was chosen with Lazzaro Sebastiani and Vittore di Matteo, by Giovanni Bellini, to value the frescoes of Giorgione at the Fondaco de' Tedeschi; and he soon afterwards executed his chef-d'œuvre of 'The Presentation in the Temple,' for San Giobbe, now in the Venice Academy. In the years 1511—1515 he finished for the school of San Stefano 'The Calling of St. Stephen,' of 1511 (now in the Berlin Gallery); 'St. Stephen Preaching' (at the Louvre); 'St. Stephen disputing with the Doctors,' of 1514 (at the Brera, Milan); and 'The Martyrdom of St. Stephen,' of 1515 (now in the Gallery of Stuttgart). He painted in 1515 a design representing 'The Indulgence of St. Mark,' for the Great Council Hall that was burnt in 1577. He executed in 1514 an immense votive altar-piece for San Vitale, Venice, which represents 'St. Vitale on Horseback, attended by his wife Valeria, and Saints;' and in 1515 he finished for the Prior of Sant' Antonio of Castello the altar-piece of 'Crucified Saints,' now in the Venice Academy. In 1519 were painted the two altar-pieces of Madonnas and Saints in the Cathedral at Capo d'Istria, and the church of Pozzale, near Cadore. After this date no further works of his are known, and it is probable that his death occurred soon after 1522. Many paintings by this artist still exist, amongst those not mentioned above are:

Berlin.	<i>Gallery.</i>	Madonna and Child with Saints.
Ferrara.	<i>Museum.</i>	Death of the Virgin. 1508.
London.	<i>Nat. Gall.</i>	Virgin and Child, with Saints, adored by the Doge Giovanni Mocenigo ( <i>doubted by some writers</i> ).
Stuttgart.	<i>Museum.</i>	Glorification of St. Thomas Aquinas. 1507.
Venice.	<i>S. Vitale.</i>	St. Vitalis on Horseback, adoring the Virgin. 1514.
	<i>S. Salvatore.</i>	Christ at Emmaus.
	<i>Academy.</i>	Meeting of St. Anne and St. Joachim. 1515.
	<i>Palazzo Ducale.</i>	The Lion of St. Mark in a Landscape. 1516.
Vienna.	<i>Academy.</i>	The Annunciation. 1504.
	<i>Belvedere.</i>	Christ adored by Angels. 1496.

CARPENTER, MARGARET SARAH, who was the daughter of Captain Geddes, was born at Salisbury in 1793. She first studied art from Lord Radnor's collection at Longford Castle, and competed successfully, for two or three years, for the prizes at the Society of Arts, obtaining on one occasion the gold medal. She went to London in 1814, established herself as a portrait painter, and secured great reputation. In that year she first exhibited at the Royal Academy a portrait of Lord Folkestone, and at the British Institution the 'Fortune-Teller' and 'Peasant Boy.' In 1817 she married Mr. W. H. Carpenter, Keeper of the Prints and Drawings in the British Museum, upon whose death, in 1866, her Majesty conferred upon her a pension of £100 per annum. She died in London in 1872. Mrs. Carpenter is chiefly known as a painter of portraits, amongst which may be mentioned those of

Lord Kilcourse and Lady Sarah de Crespigny.	1812.
Lord Folkestone.	1814.
Mr. Baring.	1815.
Sir George Madden, K.C.B.	1817.
Lord Mark Kerr.	1819.
Sir Henry Bunbury.	1822.
Lady Easton.	1825.
Lord de Tabley.	1829.
Mr. Justice Coleridge.	1830.
Lady Denbigh.	1831.
Mrs. Herries.	1832.
Lady King, daughter of Lord Byron.	1835.
Archbishop Sumner.	1852.
Lord John Manners.	
Dr. Whewell.	

Her portraits of Richard Parkes Bonington, the painter, John Gibson, R.A., the sculptor, and Patrick Fraser Tytler, the historian, are in the National Portrait Gallery. She also produced a few fancy subjects, of which there are two examples in the South Kensington Museum—'Devotion' (a portrait of Anthony Stewart, the miniature painter), exhibited at the British Institution in 1822; and 'The Sisters,' portraits of the artist's two daughters, exhibited in 1840.

CARPENTERO, JOHANNES CAROLUS, a Flemish historical painter, born at Antwerp in 1784, studied under Van den Bosch and Matheus van Bree. Besides historical pictures, he painted landscapes with cows and sheep, taking Omeganck for his model. He died at Antwerp in 1823. His pictures are for the most part confined to private collections in that city.

CARPENTIERS, ADRIEN, (or CHARPENTIERE,) was a native of Switzerland who settled in England as a portrait painter about 1760, and from that year until 1774 was a frequent exhibitor at the Society of Artists in Spring Gardens. One of his best works is the portrait of Roubilliac, the sculptor,

now in the National Portrait Gallery, of which there is a good mezzotint by David Martin. He died in London about 1778, at an advanced age.

CARPI, GIROLAMO DA, was born at Ferrara in 1501, and was educated under Benvenuto Garofolo. On leaving the school of that master, he passed some time at Bologna, where he was much employed in portrait painting. He afterwards visited Parma and Modena, where he was so fascinated with the works of Correggio and Parmigiano, that he applied himself to study and copy them with great assiduity. He is not, however, to be considered only as a copyist. He painted many pictures, of his own composition, for the churches at Ferrara and Bologna. At Ferrara, in the Cathedral, are three pictures by him of the Madonna, St. George, and St. Maurice. At the Carmelites is his picture of 'St. Jerome;' and in Santa Maria del Vado one of his finest works, representing a 'Miracle wrought by St. Anthony of Padua.' For the church of San Francesco, at Rovigo, he painted a picture of the 'Pentecost;' and at Bologna his two most celebrated productions, the 'Adoration of the Magi,' for San Martino Maggiore, and the 'Madonna and Child, with St. Catharine and other Saints,' for San Salvatore. In the two last he displays a mixture of the Roman and the Lombard styles. He also painted for some time in Rome. He died at Ferrara in 1556. The Dresden Gallery possesses a 'Venus and Cupid,' by him.

CARPI, MARCO DA. See MELONI.

CARPI, UGO DA, a painter and engraver, descended from the ancient family of the Counts of Panico, was the tenth child of Count Astolfo da Panico. The year of his birth is uncertain. In the petition to the senate of Venice, in 1516, to grant him protection from piratical imitators of his prints, he is said to be in advanced age, *venuto all' età senile*, which induces Passavant to put the date of his birth, which has been usually stated to have taken place in 1480, back to 1450. He died probably in Rome in 1520.

Vasari styles him a mediocre painter, but great in drawing; and although there exists an agreement between Carpi and Saccacini to execute an extensive work between them, no authentic paintings remain from his hand, his celebrity resting entirely on his wood-engravings, which were executed by successive printings from various blocks of different shades, by which were produced completer effects than those of ordinary woodcuts. This was called *chiaroscuro*, a name still given to it, and was in fact a simple form of our modern chromo-printing. Carpi claimed in his petition to the Doge and Senate to have been the inventor of the method, but as no example by him exists with a date to compete with the *chiaroscuro* issued at Augsburg by Jost de Necker in 1510, and his claim was only made in 1516, he seems to have no certain claim to the invention. The more the subject is investigated, the more certain it seems that all forms of engraving, as of printing, originated in Germany. His works are numerous, and are confused with those of Boldrini. His known works are after Raphael and Parmigiano; sometimes they are of a large size. As, however, they are not signed, and are identified with difficulty, it is not necessary to enumerate many.

Descent from the Cross; *after Raphael.*

St. John in the Wilderness; *after the same.*

The Miraculous Draught of Fishes; *after s m e.*

Death of Ananias; *after the same.*

Elymas struck with Blindness; *after the same.*

A Sibyl reading, with a Child holding a torch to light her; *after the same.* A rare print, copied by Coriolano as one of a set.

Diogenes; *after Parmigiano.*

SS. Paul and Peter; very small; *after the same.*

See 'Di Ugo da Carpi e dei Conti da Panico,' Bologna, 1854, by Gualandi; Passavant, vol. vi.; Bartsch, vol. xii. W. B. S.

CARPINONI, DOMENICO, a Bergamese painter, was born at Clusone, in the Valle Seriana, in 1566. He was sent to Venice when young, and became a scholar of the younger Palma. In the early part of his life he was occupied in copying the works of Palma and Bassano; he afterwards painted some pictures of his own composition, which, according to Tassi, are vigorously coloured, and tolerably correct in design. In the principal church of Clusone is a picture by him of the 'Birth of St. John the Baptist,' and a 'Descent from the Cross;' in the Chiesa di Monesterolo, in the Valle Cavallina, is a picture of 'The Transfiguration;' and at Lovere, in the church of the Padri Osservanti, 'The Adoration of the Magi.' He died in 1658.

CARPINONI, MARZIALE, the grandson of Domenico Carpinoni, was born at Clusone about 1644. According to Tassi, he was taught the first principles of art by his father, an artist of little note, but afterwards had the advantage of the instruction of his grandfather. He was afterwards sent to Rome for improvement, where he frequented the school of Ciro Ferri. He painted historical subjects with no small success, and was employed for the churches of his native town and the vicinity. In the principal church at Clusone is the 'Virgin and Child, with Saints,' by this painter, and 'The Baptism of Christ by St. John;' and in the cathedral at Bergamo, SS. Domno, Domneone, and Eusebia. He also painted several pictures for the churches in Brescia. He died at Ferrara in 1722.

CARPIONI, CARLO, the son of Giulio Carpioni, was born about the middle of the 17th century. He was educated by his father, after whose style he painted a few pictures, but he is better known by his portraits. In the Council-chamber at Vicenza and in the convent of the Servites at Monte Berico there are some groups of portraits of magistrates, which show a truthful resemblance, and an ingenious and elevated imagination.

CARPIONI, GIULIO, was born at Venice in 1611. He was a scholar of Alessandro Varotari, called Paduanino, but followed more the style of Cantarini. He was superior to his fellow-student Maffei in vigour, expression, and invention. He painted history and bacchanals, and also sacred subjects of a small size, many of which are to be seen in the churches in the Venetian states. His fabulous subjects are placed with distinction in the private collections of his country, and are touched with a spirit, and coloured with a beauty of tinting, which his master would not have disavowed. Paintings by him may be seen in the Galleries of Augsburg, Dresden, Vienna, Modena, and Florence. He was also an etcher; his best plates being 'St. Anthony of Padua,' 'Christ on the Mount of Olives,' 'The Virgin reading,' and 'The Virgin with the Rosary.' He died at Verona in 1674.

CARR, JOHNSON, a pupil of Wilson, was born in 1743. He gave promise of being a good landscape painter, when he died in 1765. His chalk drawings possess considerable merit.

CARR, R, practised as an etcher, in imitation of Hollar, in England, towards the close of the seventeenth century.

CARR, Rev. WILLIAM HOLWELL, who was born in 1750, and died in 1830, practised landscape painting as an amateur; he exhibited occasionally at the Royal Academy from 1797 till 1820. He bequeathed thirty-three paintings to the National Gallery, including his own portrait by Jackson.

#### CARRACCI FAMILY.

Antonio (tailor).—Lodovico (1555—1619).—Paolo.

Agostino (1557—1602). Annibale (1560—1609). Giovanni Antonio.  
Antonio Marziale (1583—1618). Francesco (1595—1622).

CARRACCI, AGOSTINO, painter, engraver, poet; the nephew of Lodovico, and the elder brother of Annibale Carracci, was born at Bologna in 1557. He was intended by his father for the business of a goldsmith, a profession then nearly connected with the art of engraving, and at the age of fourteen he had engraved some plates in the style of Cornelis Cort, when Lodovico persuaded him to study painting. He became a scholar of Prospero Fontana, and he afterwards studied under Bartolommeo Passerotti. On leaving the school of Passerotti, Agostino, together with his brother Annibale, passed some time at Parma, where they studied with attention the works of Correggio and Parmigiano. He afterwards went to Venice, where he had an opportunity of perfecting himself in engraving under Cornelis Cort, by whose instruction he became one of the most distinguished engravers of his country. Excellent as a designer, he frequently corrected the defects in the drawing of the pictures he engraved, for which he sometimes received the thanks, but more usually the reproaches, of the painter. On his return to Bologna, in 1589, stimulated by the reputation Annibale had already acquired, he devoted himself to painting with indefatigable assiduity, and, assisted by the instruction of Lodovico, his advancement was such that he was engaged in all the considerable works in which they were then employed in the Magnani and Zampieri palaces. He instructed the scholars in the Academy in the theoretical branches of painting, and also wrote for their edification a sonnet, wherein he tells them what characteristic quality to choose from each of the great masters. It was at this time that he painted for the Certosa at Bologna his famous picture of the 'Communion of St. Jerome,' now in the gallery of that city. It is one of the very few paintings which bear his signature. Annibale being soon after engaged to visit Rome, to paint the Farnese Gallery, he was accompanied by Agostino, whose resources and poetical genius were of the most essential service in the composition of those fabulous subjects to which the unlettered mind of Annibale would have been inadequate.

These aids were not sufficiently appreciated by Annibale, whose vivacious and turbulent disposition produced continual dissensions, and Agostino, after he had executed the 'Triumph of Galatea,' and the 'Cephalus and Aurora,' was obliged to abandon him, and to leave Rome. He went to Parma, where he was employed by Duke Ranuccio to paint the great saloon of the Casino, the finishing of which he did not long survive. He died at Parma, in 1602. The following are the principal works of Agostino Carracci:

Bologna.	<i>Pinacoteca.</i>	The Last Communion of St. Jerome ( <i>his master-piece</i> ).
"	"	The Assumption.
Cassel.	<i>Gallery.</i>	Hagar and Ishmael.
London.	<i>Nat. Gal.</i>	Cephalus and Aurora.
"	"	Triumph of Galatea.
"	"	<i>Both original cartoons for the frescoes in the Farnese Palace, Rome.</i>
Munich.	<i>Pinakothek.</i>	St. Francis receiving the Stigmata.
Paris.	<i>Louvre.</i>	The Infant Hercules strangling the Serpents ( <i>catalogued as by Annibale Carracci</i> ).
Vienna.	<i>Belvedere.</i>	St. Francis receiving the Stigmata.
"	<i>Czernin Coll.</i>	St. Dominic.
"	<i>Sterne Coll.</i>	Female Portrait. <i>Signed and dated.</i> 1598.

As an engraver, Agostino Carracci is to be ranked among the most celebrated artists of Italy. The correctness of his design is only equalled by the beauty of his execution, and his plates would have nearly reached perfection, if he had paid more attention to the effect of chiaroscuro. They appear to have been executed entirely with the graver, in a bold, free style, nearly resembling that of his instructor, Cornelis Cort. The expression of his heads is admirable, and his extremities are marked with the greatest care. His plates are very numerous; they are generally marked with the initials *A. C.* or *AUG. P.* or *Agos. C.*, and sometimes with his name abbreviated. They are not difficult of recognition. The following are his principal prints:

#### PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

- Antonio Carracci, his father; very scarce.
- Bust of Cosmo I. with ornamental figures.
- The Head of a Woman; fine.
- Portrait of a Lady with a collar of pearls.
- Giovanni Tommaso Costanzo.
- Princess Christina of Lorraine.
- Ulisse Aldrovandi.
- Tiziano Vecelli. 1587.
- Eve giving the Apple to Adam. 1581.
- The Virgin and Infant Jesus.
- The Repose in Egypt.
- The Virgin in the Clouds, giving the Scapulary to a Saint.
- The Virgin seated on a step, with St. Joseph, the Infant Jesus, St. John, and an Angel; scarce.
- The Good Samaritan; proofs before the letter are very rare. The impressions with the name of *Bertelli* are retouched.
- The Crucifixion, with two Females, one representing Christianity, the other Judaism.
- The Resurrection.
- The Confraternity of the Sacred Name of God. (The Pope and the Senate of Venice kneeling before the Virgin.) 1582.
- St. Francis of Assisi receiving the Stigmata; *Agos. Car.* 1586.
- The Cord of St. Francis. (St. Francis distributing cords to a number of persons of different orders) 1586.
- St. Jerome kneeling at the entrance of a cave. There are impressions of this plate, which are very scarce, in which it is only three parts finished, the rest being slightly sketched with a single stroke. The plate was afterwards finished by his pupil Villamena.
- Seventeen plates of free subjects, called in Italy 'Le *Lascivie dei Carracci*.'
- Two other amorous subjects.
- A Landscape with naked figures.
- A Landscape with the same, and in the distance a Dance.
- Cupid conquering Pan; *Omnia vincit amor.* 1599.
- Perseus combating the Monster.
- Frontispiece for the work called *Cremona fidelissima*. This book, which is very scarce, contains thirty-five portraits, engraved by *Agostino Carracci*.

## SUBJECTS AFTER VARIOUS MASTERS.

A Child blowing Bubbles; *after Goltzius*; very scarce.  
Jacob watering the Flocks of Rachel; *after D. Calvaert*. 1581.

Judith; half-length; *after Lorenzo Sabbatini*.

The young Tobit conducted by the Angel; improperly marked *Raffaello d'Urbino*; it is *after Raffaello da Reggio*.

The Presentation in the Temple; *after Orazio Sammacchini*.

The Virgin and Infant Christ giving the Keys to St. Peter; *after the same*.

The Adoration of the Magi; *after B. Peruzzi*. 1579.

The Virgin and Infant, with the Magdalen, St. Jerome, and an Angel; *after Correggio*. 1586.

The Ecce Homo, with the Virgin and other figures; *after the same*. 1587.

The Adoration of the Magi; *after Marco del Moro*.

The great Crucifixion; *after Tintoretto*; in three sheets.

The mocking of Christ; *after V. Strada*.

The dead Christ, supported by an Angel; half-length; *after the same*.

The Pietà; *after the sculpture of Michelangelo Buonarroti*.

The Nativity of the Virgin; *after Andrea del Sarto*.

The Virgin Mary crowned by the Trinity; *after A. Mostaert*.

The Holy Family; *after Barocci*.

The Holy Family, with St. John; *after Raphael*.

The Holy Family, with St. Michael; *after L. Sabbatini*.

The Virgin with the Crescent, and the Infant Jesus giving the Benediction; *after the same*.

The Holy Family, with St. Anthony and St. Catharine; *after Paolo Veronese*.

The Virgin taking under her protection two Monks; *after the same*.

The Marriage of St. Catharine; *after the same*.

The Martyrdom of St. Justina; *after the same*; in two sheets.

The Trinity; *after Titian*.

The Virgin and Infant Jesus, with several Saints; *after Giulio Campi*.

St. Paul resuscitating Eutychus; *after Antonio Campi*.

The Holy Family reposing in a Landscape; *after B. Passeri*.

St. Sebastian; *after Francesco Raibolini*.

The Virgin suckling the Infant Jesus; *after J. Ligozzi*.

St. Jerome; half-length; *after Vanni*.

St. Jerome, with the Lion, regarding the Virgin in the Clouds; *after Tintoretto*. 1598.

The Temptation of St. Anthony. 1582. As this print is without a name, it has been sometimes attributed to Cornelis Cort.

Mercury and the Graces; *after Tintoretto*.

Wisdom, accompanied by Peace, driving away the God of War; *after the same*.

Aeneas carrying his Father Anchises; *after Barocci*.

CARRACCI, ANNIBALE, was born at Bologna in 1560. His father, who was a tailor, at first brought him up to his own trade, but the boy's natural abilities and the advice of Lodovico induced Antonio Carracci to let his son study in the atelier of his uncle. Thus Lodovico was Annibale's first and only instructor in art. In 1580, Annibale left Bologna and went to Parma, where he studied the works of Correggio and Parmigiano. He was joined at Parma by his brother Agostino, who after a short time left Annibale to go to Venice, where they again met and lived together for some time. After an absence of about seven years he returned to Bologna, where in 1589 the Carracci opened their academy. He assisted Lodovico in his paintings in the Magnani, Fari, and Zampieri palaces. About 1600, Annibale was invited to Rome by Cardinal Odoardo Farnese to decorate the Farnese Palace. He was assisted by his brother Agostino, by Domenichino, and by Lanfranco. The Farnese Palace occupied about four years of the prime of Annibale's life. For this immense work (in which Poussin declares

that he surpassed not only himself, but every painter who preceded him, and which is generally admitted to be his most important work) he received but five hundred crowns. These frescoes display the greatest technical excellence in drawing, both of drapery and the nude, in modelling and in colour. But it is to be regretted that Annibale, who was averse to literary studies, and consequently ignorant of history and fable, was obliged to have recourse to the acquirements of others, and the natural result was that he could not feel the poetry of his subject so sensibly, or correctly, as if it had emanated from his own mind. Annibale was in complete possession of his art, when the subject did not go beyond the limit of his comprehension.

After a visit to Naples, Annibale Carracci died at Rome in 1609, and was buried near Raphael in the Pantheon.

The most celebrated easel picture by Annibale was formerly in the Orleans Gallery, at the sale of which it fetched 4000 guineas, the highest price reached by any picture in that famous collection. It is now at Castle Howard. It represents the Saviour taken down from the Cross, extended in the lap of the Virgin, who is fainting, Mary Magdalene deploring the death of her Divine Master, whilst Mary (the wife of Cleophas), and another of the holy women, are succouring the mother of Christ. Of the beauties of this admirable production, any description that could here be attempted would be quite inadequate; it must be seen to be felt. The awful manner in which this solemn subject is represented, fills the mind of the beholder with the most affecting emotions. It has been very finely engraved by Roulet.

Annibale's excellence as a painter of landscape ought not to be left unnoticed; he did not confine himself to the backgrounds of his historical subjects, but painted several pictures in which the figures are only accessory, and to which we have nothing superior in grandeur of scenery, in the choice of forms, in aerial tints, and in spirited execution. He also painted genre pictures, as 'The Greedy Eater' in the Colonna Palace at Rome. The following are his principal paintings:

Berlin.	Gallery.	Holy Family. Landscape.
Bologna.	Pinacoteca.	Madonna adored by six Saints. 1593.
"	"	Madonna enthroned, with Saints.
"	"	Annunciation.
"	"	Assumption. 1592.
"	Palazzo Zampieri.	Education of Hercules.
"	San Gregorio.	Baptism of Christ.
Cassel.	Gallery.	Tobias.
"	"	Hercules.
Castle Howard.	"	The Three Maries. Portrait of Himself.
Darmstadt.	Gallery.	Portrait of Domenichino.
Dresden.	Gallery.	The Genius of Glory. Assumption of the Virgin ( <i>dated MDLXXXVII</i> ).
"	"	Madonna enthroned with Saints ( <i>signed ANNIBALE CARRACCIUS BON F MDLXXXVIII</i> ).
"	"	S. Roch distributing Alms.
"	"	Virgin and Child with the Swallow.
		And others.
Florence.	Uffizi.	A Bacchante. Portrait of Himself.
"	"	Christ adored by Saints.
London.	Pitti Pal. Nat. Gal.	Christ appearing to Simon Peter after his Resurrection.
"	"	St. John in the Wilderness.
"	"	Landscape, with figures.

London.	<i>Nat. Gal.</i>	Landscape, with figures.
"	"	Erminia taking refuge with the Shepherds.
"	"	Silenus gathering Grapes.
"	"	Pan teaching Apollo to play on the Pipes.
"	"	The Temptation of St. Anthony in the Desert.
"	<i>Bridgewater Gall.</i>	St. George in Prayer.
Milan.	<i>Breva.</i>	Christ and the Woman of Samaria.
Modena.	<i>Museum.</i>	Venus.
Munich.	<i>Pinakothek.</i>	Susannah and the Elders.
"	"	A Pietà.
Naples.	<i>Museum.</i>	A Pietà.
"	"	Satyr and Bacchante.
"	"	Holy Family.
"	"	<i>And others.</i>
Paris.	<i>Lowvre.</i>	Sacrifice of Abraham.
"	"	Death of Absalom.
"	"	Birth of the Virgin.
"	"	Annunciation.
"	"	Nativity.
"	"	'La Vierge aux Cerises.'
"	"	The Sleep of the Infant Christ. ('Le Silence du Carrache.')
"	"	The Virgin appearing to St. Luke and St. Catharine (signed ANNIBALE CARACTIVS F. MDXCII).
"	"	Preaching of St. John the Baptist.
"	"	A Pietà.
"	"	Christ at the Tomb.
"	"	The Resurrection (signed ANNIBALE CARRATIVS PINGEBAT MDXCIII).
"	"	The Magdalen.
"	"	Martyrdom of St. Stephen.
"	"	The Infant Hercules strangling the Serpents (considered to be by Agostino, but catalogued as by Annibale).
"	"	<i>And eight others.</i>
Petersburg.	<i>Hermitage.</i>	Anointing the dead Christ.
"	"	Holy Family.
"	"	Pietà.
"	"	The Women at the Sepulchre.
"	"	Christ and the Three Maries.
"	"	His own Portrait.
"	"	A Sleeping Maiden.
"	"	Landscape.
Rome.	<i>Borghese Pal.</i>	Deposition of the Cross.
"	"	St. Francis.
"	<i>Colonna Pal.</i>	The Greedy Eater.
"	<i>Farnese Pal.</i>	Ceiling—Triumph of Bacchus and Ariadne. 1600—1604.
"	<i>Madonna del Popolo.</i>	Assumption.
Vienna.	<i>Belvedere.</i>	The Descent from the Cross.
"	"	Christ and the Woman of Samaria.
"	"	Entombment.
"	"	St. Francis in Ecstasy.

By the hand of Annibale Carracci we have about twenty plates, partly etched, and finished with the graver, in which the great master is strongly marked. They are—

The Virgin suckling the Infant Jesus; oval.

The Virgin supporting the head of the Infant Jesus sleeping.

The Virgin and Child, with St. John presenting a Bird.

The Adoration of the Shepherds.

The Virgin of the Porringer, giving drink to St. John. 1606.

The Holy Family; *Anni. Car. in. fe.* 1590.

The Crucifixion; *Anj. in Fe.* 1581.

The Dead Christ in the lap of the Virgin, called the Caprarola Christ. 1597.

Christ crowned with Thorns; *Anni. Carracius in. et fecit.* 1606.

St. Jerome with spectacles; half-length.

St. Francis with a Crucifix and a Skull.

Apollo playing on the Lyre, with Pan.

Jupiter and Antiope; *A. C.* 1592.

Silenus, a Faun, and a Satyr, called the Salver of Annibale.

Acis and Galatea, with a Satyr.

Susanna and the Elders; very scarce.

The Triumph of Bacchus (*doubtful*).

CARRACCI, ANTONIO MARZIALE, a natural son of Agostino Carracci, was born at Venice in 1583. He was educated by his father and by his uncle, Annibale Carracci, whom he accompanied to Rome when he went to paint the Farnese Gallery. Aided by Annibale's instructions, and endowed with much natural genius, he soon became a skilful designer, and was taken into the service of Cardinal Tonti, who employed him in the decorations of his chapel in the Church of San Bartolomeo nell' Isola, where he painted several frescoes taken from the 'Life of the Virgin,' and the 'Passion of Christ.' The chapel of St. Charles Borromeo was ornamented by him with a picture representing that saint communicating the plague-stricken. He also painted a frieze in one of the rooms of the Pope's palace at Monte Cavallo. His works are rarely met with. The Marquis of Lansdowne possesses a 'Virgin and Child' by him. In the Louvre is a picture of 'The Flood'; in the Modena Gallery, 'Christ healing a Blind Man'; and in the Belvedere, Vienna, a 'Lute-Player.' He was greatly attached to Annibale, attended on him in his last moments, and gave him a splendid funeral in the church of the Rotunda, near the tomb of Raphael. Antonio died at Rome in 1618.

CARRACCI, FRANCESCO, called FRANCESCO, the son of Giovanni Antonio, and a nephew of Agostino and Annibale Carracci, was born at Agostino in 1595. He was brought up by Lodovico, and soon displayed great talent for art. He painted a 'Virgin adored by Saints' for Santa Maria Maggiore, Bologna, and a scene from the life of St. Roch in the Oratory of San Rocco. He subsequently set up an opposition school to that of Lodovico, and called it "The True School of the Carracci"; but not meeting with the patronage he expected, he left Bologna, and went to Rome, whither he transplanted the "True School of the Carracci." He died, however, in poverty, at Rome in 1622. There are a few plates engraved by this artist from the designs of Lodovico and Annibale, which are marked *F. C.*, or *F. C. S.*

The Virgin and Child, inscribed *Deiparae imago a divo Luca pict., &c.*

St. Charles Borromeo, kneeling.

A winged Angel pointing to a Skull.

Four Busts of Semiramis, Lucretia, Artemista, and Portia.

CARRACCI, LODOVICO, the real founder of the Eclectic school, was born at Bologna in 1555. The two masters whom he had chosen, Fontana of Bologna and Tintoretto of Venice, counselled him to abandon the career of an artist, considering him incapable of ever succeeding in it; and his fellow-students called him "the ox," on account of the slowness and heaviness of his mind, and also because of his continual, determined, and indefatigable application. He painted afterwards under Passignano, and also studied the works of Andrea del Sarto, at Florence; at Parma he was impressed by the pictures of Correggio and Parmigiano, and at Venice by those of Titian. On his return to Bologna, Lodovico Carracci opened in 1589, in conjunction with his two nephews, Agostino and Annibale Carracci, an Academy "degli Desiderosi" ("Those who regret the past, despise the present, and aspire to a better future"), which was kept by the three together until 1600 (when the two brothers



went to Rome), from which time till 1619, the year of his death, it was maintained by Lodovico alone. Soon after its opening, this academy acquired such renown that all establishments of a like nature in Bologna were closed: and Lodovico Carracci's fame rests rather on his teaching than on the works he himself executed. The Carracci reckoned amongst their pupils, Albani, Guido Reni, Domenichino, Lanfranco, Spada, and Tiarini. The frescoes which Ludovico executed with the assistance of pupils in 1602, in San Michele in Bosco in Bologna, representing the 'Life of St. Benedict,' and the 'Life of St. Cecilia,' have perished. The following are his principal existing pictures:

Berlin.	<i>Gallery.</i>	Miracle of the Loaves and Fishes.
Bologna.	<i>Palazzo Magnani</i>	History of Romulus and Remus ( <i>fresco; painted in conjunction with Annibale and Agostino</i> ).
"	<i>S. Gregorio.</i>	St. George and the Dragon.
"	"	The Annunciation.
"	<i>Pinacoteca.</i>	The Transfiguration.
"	"	Madonna of the Bargellini Family.
"	"	Birth of St. John the Baptist.
"	"	<i>And others.</i>
Florence.	<i>Uffizi.</i>	His own Portrait.
Parma.	<i>Museum.</i>	Burial of the Virgin.
Milan.	<i>Brera.</i>	Christ with the Woman of Canaan.
Modena.	<i>Museum.</i>	Flora.
"	"	Galatea.
"	"	The Assumption.
Paris.	<i>Lowvre.</i>	The Annunciation.
"	"	Virgin and Child.
"	"	Pietà.
"	"	Appearance of the Virgin to St. Hyacinthe.
Rome.	<i>Doria Pal.</i>	Ecce Homo.
London.	<i>Nat. Gal.</i>	Susannah and the Elders.

By Lodovico Carracci we have a few engravings from his own designs; they are etched in a free and masterly style, and finished with the graver. He generally marked his plates with the initials *L. C.* or *LO. C.* We have by him the following:

- Samson overcoming the Lion; *L. C. F.*
- The Virgin and Infant Jesus, with four Angels, half-length.
- The Virgin suckling the Infant Jesus, half-length; *lod. Carr. in. f.*
- The Holy Family, with the Virgin washing Linen; *L. C., f.*
- Another Holy Family; 1604.
- Another Holy Family under an Arch.
- The Frontispiece to the Poems of Cesare Rinaldi.
- A Thesis, with the Arms of Bonfigliuoli, with Mercury and Hercules.

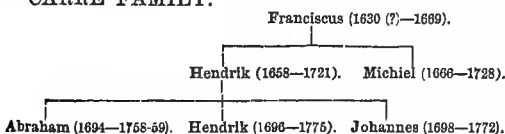
CARRACCI, IL GOBBO DE'. See BONZI.

CARRACCINO, IL. See MULINARI, GIOV. ANT.

CARRACCILOLO. See CARACCILOLO.

CARRARI, BALDASSARE, was a native of Ravenna, who flourished about the year 1512. Lanzi places him amongst the pupils of Niccolò Rondinello, and considers that his principal and most celebrated production is his picture of 'St. Bartholomew,' in the church of San Domenico at Ravenna. When Pope Julius II, visited that city in 1511, he declared that the altars of Rome did not possess a finer painting than that work. A 'Madonna and Child with Saints' by him, in the Brera, Milan, originally hung in San Domenico, Ravenna.

#### CARRÉ FAMILY.



CARRÉ, ABRAHAM, was the son of Hendrik Carré, and was born at the Hague in 1694, and died there in 1758 or 1759. He painted small portraits and cabinet pictures, and was an excellent copyist of the works of the more distinguished Dutch masters, in which occupation he was much employed by the dealers, who sold his copies as originals. Two of his brothers, HENDRIK CARRÉ, who was born at the Hague in 1696 and died there in 1775, and JOHANNES, who was born at the Hague in 1698 and died there in 1772, were also painters, though but little is known of them.

CARRÉ, FRANCISCUS, was a painter born in Friesland about 1630. It is not known who his instructor, but he grew to be sufficiently esteemed to be appointed first painter to the Stadtholder William Frederick. He excelled in painting landscapes and village festivals, but his works are little known out of his own country. He left an etching of the funeral catafalque of the Stadtholder. He died at Amsterdam in 1669.

CARRÉ, HENDRIK, was the elder son of Franciscus Carré, and was born at Amsterdam in 1658. After studying the art under Juriaen Jacobsz and Jacob Jordaens for some time, the Princess of Orange gave him a commission in her regiment, and he served some years in the army, being present at the siege of Groningen in 1672. He afterwards resumed painting at Amsterdam with much success. Examples of his work, which is in the style of Berchem, can be seen in the Château of Ryswick and in the Gallery at Brunswick. He died in 1721.

CARRÉ, MICHIEL, was born at Amsterdam in 1666. He received his first instructions from his elder brother Hendrik Carré, and afterwards became the scholar of Nicolaas Berchem, but unfortunately did not profit by the example and practice of so excellent a master, but preferred to follow the style of a much inferior artist named Gabriel van der Leeuw. Houbraken states that Michiel Carré resided some time in England, and that his works were not popular here, but Horace Walpole makes no mention of him in his 'Anecdotes.' He was a landscape painter of some celebrity, since at the death of Abraham Begeyn he was invited to Berlin by the King of Prussia, who appointed him one of his painters. On the death of Frederick he returned to Holland, and resided chiefly at Alkmaar, where he died in 1728. His greatest merit was the uncommon facility and boldness of his pencil, which was well suited to the works upon which he was principally engaged, the decoration of halls and large apartments. One of his best productions is to be seen in a saloon at the Hague, where he has represented in a large landscape the 'History of Jacob and Esau.' Some of his easel paintings, landscapes with cattle, are very good. Examples of these can be found in the Brunswick Gallery, and the Rotterdam Museum.

CARREÑO DE MIRANDA, JUAN, an eminent Spanish painter, was born at Aviles, in the Asturias, in 1614. He learned painting at Madrid under Pedro de Las Cuevas and Bartolomé Roman, and improved himself in design and colouring by studying the works of Velazquez and Van Dyck. His talents recommended him to the patronage of Philip IV., who employed him in some important fresco works in his palaces. Besides his commissions from the king, he painted a number of pictures for the churches, and Palomino gives a long account of his works at Madrid, Toledo, Alcalá de Henares, Segovia, and Pamplona. At Madrid, in conjunction

with Francisco Ricci, he painted the celebrated cupola of San Antonio de los Portugueses, and a fine picture of the 'Magdalen in the Desert,' in the convent of Las Recogidas. His colouring was in tenderness and suavity perhaps superior to that of any painter of his country except Murillo. He was retained as painter to the court under Charles II., and died at Madrid in 1685. He also executed several etchings.

The following are some of his best paintings :

Berlin.	Gallery.	Portrait of Charles II. of Spain. 1673.
		Christ on the Cross.
Paris.	Louvre.	St. Thomas of Villanuova.
Vienna.	Academy.	A Priest with the Consecrated Host.

**CARRETTI, DOMENICO**, was, according to Averoldi, a native of Bologna. It is not stated by whom he was instructed, but during a long residence at Brescia, he painted many small historical pictures for private collections. He was also employed for the churches. His most esteemed work is a picture of the 'Virgin with the Infant Jesus and St. Theresa,' in the church of San Pietro in Oliveto.

**CARREY, JACQUES**, a French painter, was born at Troyes in 1649, and became a pupil of Le Brun. In 1673 he accompanied the Marquis de Nointel in his embassy to Constantinople, taking sketches of the most remarkable scenes and objects, from which he afterwards painted pictures. In 1674 he visited Greece and made for the Marquis de Nointel the priceless drawings of the Parthenon, now in the Bibliothèque Nationale at Paris, which have been so highly praised by M. Beulé. They were reproduced and published in 1848 by the Marquis Léon de Laborde, under the title 'Le Parthénon, documents pour servir à une restauration.' The Louvre possesses a series of drawings by him representing the 'Supplice du Pal,' and in the Bordeaux Museum are two pictures of Turkish ceremonies. Carrey died at Troyes in 1726.

**CARRICK, THOMAS**, a native of Carlisle, removed to London and soon became popular for his miniatures. Many eminent personages sat to him, and he exhibited at the Royal Academy occasionally from 1841 till 1860. He died in 1874.

**CARRIER, AUGUSTE JOSEPH**, a French painter, was born in Paris in 1800. He was a pupil of Gros, Prud'hon, and Saint, and evinced much talent in the painting of miniatures, but in his later years he devoted himself almost entirely to landscapes. He died in 1875.

**CARRIERA, ROSALBA**, better known by her Christian name alone, was a daughter of Angelo Carriera, a native of Chioggia, who held various official posts in the latter days of the Venetian Republic. She was born at Venice on the 7th of October, 1675, and at an early age showed her artistic talent by making designs for point-lace. This she continued to do until the fashion changed, when she was advised by Jean Stève, a Frenchman then residing at Venice, to turn her attention to the decoration of snuff-boxes, a branch of art in which he excelled. She then became a pupil of Giannantonio Lazzari, a distinguished amateur, and afterwards of Giuseppe Diamantini and Antonio Balestra, but her style was mainly inspired by the works of Pietro Liberi. She at first painted in oil, but it is to her miniatures, and above all to her crayon portraits, that her great reputation is due. Elected in 1705 a member of the Academy of St. Luke at Rome, and in 1720 a member of the Academy of

Bologna, the Grand-Duke Cosmo III. requested her to contribute her own likeness to the famous collection of painters' portraits executed by their own hands in the Uffizi Gallery at Florence. The Florentine Academy likewise enrolled her among its members. In 1720 she visited Paris in company with her mother, her sisters Angela and Giovanna, and the Venetian painter, Antonio Pellegrini, whom the elder of her sisters had married. Rosalba stayed in Paris nearly a year, during which time she executed the portraits of Louis XV., then a boy of ten years old, the Regent, and many nobles and ladies of the French court. Crozat, Mariette, the Comte de Caylus, Watteau, Rigaud, Largillière, Coypel, and other distinguished amateurs and artists eagerly sought her society and her works, and the Royal Academy of Painting elected her by acclamation. Her diary, kept during her stay in Paris, contains details of much interest respecting the brilliant society of the Regency. It was published by the Abbé Vianelli in 1793, and was both reprinted in Italian and translated into French in 1865. Rosalba was then forty-five years of age, and had never been pretty, yet she charmed every one by the grace and modesty which set off her rare talent. Returning to Venice in 1721, her pencil found constant employment, for scarcely a traveller of distinction passed through that city without carrying away with him his own portrait or some fancy head. In 1723 she visited the court of Modena, and in 1730 that of Vienna, and the Elector of Saxony, afterwards Augustus III., King of Poland, purchased many of her works. Ten years before her death her sight failed, and she died at Venice on the 15th of April, 1757. Her works are still admired, although no longer compared with those of Correggio, for the delicate tints have now faded, and the faulty drawing and affected style become but too apparent.

The Dresden Gallery possesses 143 of her works, including portraits, and sacred and other subjects, the chef-d'œuvre being the head of Metastasio. The Louvre has five of her drawings, among which is the half-length crayon drawing of a 'Muse crowned with Laurel,' which she presented on her reception at the Academy. There are drawings by her at Venice, Chioggia, and Padua, and in the Galleries of Turin, Florence, Copenhagen, and St. Petersburg.

Rosalba's youngest sister, GIOVANNA CARRIERA, painted miniatures, assisted her sister in the backgrounds and draperies of her drawings, and died in 1737. R. E. G.

**CARRIÈRE, ANTOINE FULCRAND**, a French lithographic artist and pupil of Ingres, was born at St. Afrique (Aveyron) in 1804. He executed a series of portraits of generals of the First Empire, and died at Agen in 1856.

**CARROGIS, LOUIS**. See CARMONTELLE.

**CARRUCCI, JACOPO**, (or CARUCCI,) called JACOPO DA PONTORMO (or, more correctly, PUNTORMO), was born at Pontormo, in the Florentine state, in 1494. His parents dying before he was thirteen years of age, he was taken to Florence by a relation, who, perceiving his inclination for art, placed him in the school of Leonardo da Vinci, under whose tuition he remained only till 1512, but who, nevertheless, influenced his style of painting; he afterwards became successively the scholar of Piero di Cosimo and of Mariotto Albertinelli. Whilst he was a disciple of Albertinelli, he painted a picture of the 'Annunciation,' which excited the greatest admiration,

and being shown to Raphael, was considered by that great painter as an uncommon effort of genius for a juvenile performance. When about eighteen years of age he became a pupil of Andrea del Sarto; and some of his early productions having received the most marked commendation from Buonarroti, the illiberal disposition of his instructor conceived an unworthy jealousy of his powers, and he is said to have dismissed him from his academy. This ungenerous treatment only served as a stimulus to his exertions; and it was not long before he met with considerable occupation. One of his first productions, on leaving Andrea del Sarto, was a picture of the 'Visitation of the Virgin to St. Elizabeth,' for the convent of the Annunziata, which disputed the preference with many of the works of Del Sarto. He was not less successful in his 'Holy Family with St. John,' painted for the church of San Michele, at Florence; and his picture of 'St. Augustine giving the Benediction,' with a beautiful choir of angels, in the church of San Clemente. It is surprising that, with the possession of such powers, he should have degraded his talents by stooping to a servile imitation of the style of Albrecht Dürer, from whose prints the compositions in the series of pictures which he painted for the cloister of the Carthusians at Florence are undisguisedly copied. His last works were the frescoes he painted in the chapel of San Lorenzo, representing the 'Deluge,' and the 'Last Judgment,' which, from his indecision and want of energy, occupied him eleven years. Great expectations had been formed of this important undertaking; but when the results were exposed to public view, they were found to be totally unworthy of his reputation; and it is perhaps fortunate for his fame that they have since been obliterated. He did not long survive this mortifying failure, and died at Florence in 1557. As a portrait-painter Carrucci is worthy of much praise. The following are some of his best works:

Berlin.	<i>Gallery.</i>	Portrait of Andrea del Sarto.
Bologna.	<i>Gallery.</i>	Madonna and Child.
Florence.	<i>Uffizi.</i>	Leda.
"	"	Venus and Cupid ( <i>from a design by Michelangelo</i> ).
"	"	Adam and Eve driven from Paradise.
"	"	Joseph conducted to prison.
"	"	Portrait of Cosmo I. de' Medici.
"	<i>Academy.</i>	The Disciples at Emmaus. 1525.
"	<i>Annunziata</i> } <i>Convent.</i> }	Madonna with Saints.
"	<i>S. Felicità.</i>	Descent from the Cross.
"	<i>Pitti Pal.</i>	Martyrdom of Forty Saints.
"	"	Portrait of Ippolito de' Medici.
Hampton Ct.	<i>Palace.</i>	Venus and Cupid. ( <i>A replica of the picture at Florence.</i> )
London.	<i>Nat. Gal.</i>	Portrait of a Boy.
Madrid.	<i>Gallery.</i>	Holy Family.
Munich.	<i>Pinakothek.</i>	Holy Family.
Paris.	<i>Lowvre.</i>	Holy Family.
"	"	Portrait of an Engraver of Gems.
Vienna.	<i>Belvedere.</i>	Portrait of a Youth.
Volterra.	<i>Cathedral.</i>	Descent from the Cross.

CARS, JEAN FRANÇOIS, was a French engraver, born at Lyons in 1670. His father, FRANÇOIS CARS, was an engraver of no great repute, to whom we owe a portrait of Joseph Tobias Franc, drawn in 1681. Jean François worked at Lyons for some years, but eventually repaired to Paris, where he died in 1739. He had a brother, FRANÇOIS CARS, likewise an engraver, who died in Paris in 1763, aged eighty-three. The works of Jean François Cars are not considered equal to those of his more

famous son. His plates are sometimes marked *J. F. Cars*, but more frequently, *J. F. Cars, fils*. We have by him the following portraits:

- Nicolas, Superior of the Order of Capuchins at Lyons; engraved at Lyons, 1694.
- François Blouet de Camilly.
- Cardinal de Folignac; after Rigaud.
- Archbishop Neuville de Villeroi; after Grandon of Lyons.
- Bishop Dominic St. Clair.
- Louis Auguste, Prince de Dombes.
- Louis, Vicomte d'Aubusson.
- Prince Henri La Tour d'Auvergne. 1699.
- Archbishop Charles La Berchère. 1702.
- Cardinal Archbishop Le Camus. 1703.
- Pierre de Séve. 1706.
- Archbishop of Grammont. 1706.
- Louis XIV.; engraved at Lyons, sold at Paris, marked *J. F. C.*

CARS, LAURENT, was a French designer and engraver, born at Lyons in 1699. He was the son of Jean François Cars, who took him when quite young to Paris, where it was not long before he distinguished himself. In 1733 he was received as an Academician upon his portraits of Michel Anguier and Sébastien Bourdon. Cars, who was the master of Beauvarlet, may be considered as one of the best French engravers of the 18th century, in the kind of subjects he selected. He died in Paris in 1771. His best plates are those engraved after Lemoyne, particularly that of 'Hercules and Omphale,' and the series of illustrations after Boucher's designs to the Comedies of Molière, and after Oudry to the Fables of La Fontaine. His work is extensive; the following are his principal plates:

#### PORTRAITS.

- Louis XV., an allegorical portrait; after Lemoyne.
- Louis XV., an allegorical subject; after Boucher.
- Stanislaus, King of Poland; after Van Loo.
- Michel Anguier, sculptor; after Revel.
- Cardinal Armand Gaston de Rohan; after Rigaud.
- Marie Leszczinska, Queen of France; after Van Loo.
- François Boucher, painter; after Cochin, fils.
- Jean Baptiste Chardin, painter; after the same.
- Madame Chardin; after the same.
- Mlle. Camargo, dancing; after Lancret.
- Mlle. Clairon, in the part of Medea.

#### SUBJECTS AFTER VARIOUS MASTERS.

- The Adoration of the Shepherds; after Van Loo.
- The Flight into Egypt; after the same.
- Bathsheba at the Bath; after De Troy.
- Susannah and the Elders; after the same.
- Adam and Eve in Paradise; after Lemoyne.
- Hercules and Omphale; after the same.
- Perseus and Andromeda; after the same.
- The Sacrifice of Iphigenia; after the same.
- Hercules and Cacus; after the same.
- Iris at the Bath; after the same.
- Cephalus and Aurora; after the same.
- The Rape of Europa; after the same.
- Time discovering Truth; after the same.
- Monument in honour of the Duke of Marlborough.
- Silence; after Greusez.
- L'Aveugle trompé; after the same.
- The Fortune-teller; after Watteau.
- The Venetian Festival; after the same.
- A Convoy of Equipages; after the same.

CARSTENS, ASMUS JACOB, was an historical painter born at Sankt Jürgen, Schleswig, in 1754. He displayed considerable natural inclination for drawing and painting at quite an early age, and this was increased by the impression produced on him by the picture in the cathedral at Schleswig, painted by Juriaen Ovens, a pupil of Rembrandt. Endeavours were made to place him with Tischbein at Cassel, but these were unsuccessful, and he was

accordingly apprenticed to a wine-merchant at Eckernförde. After spending five years in that capacity, during which his leisure hours were always being devoted to drawing and portrait-painting, he went to Copenhagen in 1776, where the artistic treasures of the Royal Gallery made such an impression upon him that he resolved at all cost to become a painter. He took at once to studying the antique, not indeed by copying, but by impressing the image on his mind by contemplation, which resulted in his obtaining an extraordinary facility in drawing the round when treating the human figure. He also learnt something of anatomy, but he did not go to the Academy, as his mind already evinced some repugnance to the academical course of training, and he preferred to train himself by making his own attempts at composition, by books, by engravings, and by the friendly assistance of other artists. His first large work was the 'Death of Æschylus,' soon followed by another on a larger scale, 'Æolus and Ulysses,' which was exhibited, and met with a most favourable reception. Meantime he entered the Academy with a view to obtaining 'the means of visiting Italy. But this, nevertheless, seems to have been his object rather for the sake of appearances, and the obtaining it a matter of the greatest indifference to him, as he had to retire from it in consequence of having declined to receive the silver medal awarded to him, on the ground of there having been some unfair act in the way the Directorate had treated another member. In fact, he rejected with contumely proposals made to him subsequently to canvass for the great prize, which had a six years' maintenance in Italy attached to it. He then left Copenhagen to satisfy his desire of visiting Rome at the expense of his scanty savings. He started in 1783, but did not get beyond Mantua, where the paintings of Giulio Romano in the Palazzo del Tè produced a profound impression upon him; but he was compelled by lack of funds to return to Germany. He then settled in Lübeck, where he maintained himself by painting portraits. However, he had by this time seen Giulio Romano's works, Leonardo da Vinci's 'Last Supper,' and something of Swiss scenery, and his imaginative powers had thus received new ideas—ideas which he now began to express in allegories of his own, as well as in compositions after Homer, Æschylus, Ossian, and Klopstock.

After nearly five years spent in Lübeck he had the good fortune to make the acquaintance of a wealthy amateur, who placed him in such a position that he was able to visit Berlin in 1787. At that place, as he was following out his determination to paint no more portraits, he was at first in very straitened circumstances, until the success of a composition he exhibited, entitled 'The Fallen Angel,' a design showing extraordinary power of imagination, led to his appointment as professor at the Berlin Academy. Amongst his works at this time, next to Plato's 'Symposium,' which is one of his finest, were the 'Battle of Rossbach,' and the design for an 'Equestrian Statue of Frederick the Great.' But previously, the decoration of an apartment with mythological subjects to the order of the Minister of the day, Heinitz, had brought him to the height of his wishes. On the occasion of its being opened the artist was presented to the king, and he shortly afterwards received a stipend enabling him to visit Rome. It was in the summer of 1792 that he made the journey, halting for a

month in Florence, where he produced a fine composition in his 'Battle of the Centaurs and Lapithæ,' and reached Rome in September. There he studied more especially the works of Michelangelo and Raphael. His first work from his own design at Rome was the 'Argonauts and Chiron,' a work in which the purity of style and the beauty of the forms manifested the advance which he was making by sojourning at Rome. In 1795 he had a public exhibition of his works, and the judgment of connoisseurs, who were amazed at the skill he displayed, and at the extent of the powers of his imagination, was so favourable and so flattering that he considered he should be able to maintain himself for the future at Rome. Nor were his expectations delusive. His pictures found purchasers as well as admirers, and a troop of brave artists flocked round him. That exhibition, in fact, marks the second revival of modern art at the close of the past century.

The following two years witnessed the production of numerous masterly compositions after Lucian, Philostratus, Homer, Ossian, Sophocles, Pindar, Dante, and Goethe, as well as a series of excellent designs from the history of the Argonauts, and from that of Ædipus, as given by Sophocles. The last of these represented 'The Golden Age,' one of the most powerful and graceful productions of the artist's fancy. About this time he was seized with an attack in the chest, which defied all remedies, and he died at Rome in 1798.

Notwithstanding certain imperfections in his drawing and style, and in spite of the violent opposition he met with, Carstens was the founder of the new German school of painters, for which he opened the road—a road that was trodden by the foremost German artists with extraordinary success. Wachter, Kock, Schick, Genelli, and Thorwaldsen, and even the great Cornelius himself, were practically his followers. Of Carstens's works many are in private collections, the best assemblage being in the ducal cabinet at Weimar; there may be seen, amongst numerous specimens, two especially deserving of notice—'Homer before the assembled Greeks' (engraved by E. Schäffer), and 'Megapenthes' (engraved by Julius Thäter).

CARTARU, MARIO. See KARTARUS.

CARTEAUX, JEAN FRANÇOIS, a French general, was born at Aillevans (Haute-Saône) in 1751. He was in early life a pupil of Doyen, but is better known as a soldier than as an artist, Bonaparte having served under his orders at the siege of Toulon in 1793. He died in Paris in 1813. There is an equestrian portrait of Louis XVI. by him at Versailles.

CARTER, ELLEN, whose maiden name was VAVASEUR, made illustrations for the 'Gentleman's Magazine' and other periodicals. She died in 1815.

CARTER, GEORGE, an artist of considerable merit, is known as the painter of 'The Death of Captain Cook,' 'The Fisherman's Return,' and other popular works, which have been engraved. He died in 1786.

CARTER, GEORGE, who was born at Colchester, was an exhibitor at the Royal Academy in 1775, when he sent 'A Wounded Hussar on the Field of Battle.' He afterwards painted 'The Dying Pilgrim,' 'The Siege of Gibraltar,' and many portraits. He died at Hendon in 1795.

CARTER, JAMES, a line-engraver, was born

in the parish of Shoreditch in 1798, and evincing a taste for art, was articulated to the architectural engraver Tyrrel. While yet quite a youth, he gained the silver medal of the Society of Arts. After he had served his time to Tyrrel, he abandoned the style of engraving he had learned in the studio of his master, and adopted landscape and figures, in which he made great progress, but without any other instruction than that he had already received, so that he might almost be called self-taught. In 1840 he essayed to publish a work on 'Windsor Castle,' but failed in his attempt from want of the necessary support. He engraved some plates after Prout and others for the 'Annals,' when those ephemeral productions were in vogue, as well as some for the 'Vernon Gallery' series in the 'Art Journal,' and for other works on Architecture, &c. Amongst the engravings executed by him were E. M. Ward's great picture of 'Benjamin West's first Essay in Art,' 'Wells Cathedral,' 'Santa Pavilo,' and the 'Arc de Triomphe in Paris.' One of his later engravings was 'The Temple of Jupiter at Ægina,' for a work by C. R. Cockerell, R.A. He died in 1855.

CARTER, JOHN, who is chiefly known as an architectural draughtsman, was born in Ireland in 1748. He was the author of several works on architecture, and executed an immense quantity of drawings and sketches. From 1774 to 1786 he produced the designs published in the 'Builder's Magazine,' and for upwards of twenty years was employed by the Society of Antiquaries as their draughtsman. His connection with the 'Gentleman's Magazine' lasted from 1798 until nearly the close of his life. He occasionally exhibited at the Royal Academy, and at his death, which occurred in London, in 1817, he left no less than twenty-eight large folio volumes of sketches of architectural antiquities, which were sold by Sotheby in 1818.

CARTER, WILLIAM, was an English engraver, who was born about the year 1630. He was a pupil of Hollar, whose style he most successfully imitated, and whom he probably aided in his works. His engravings are mostly vignettes and ornamental book-plates. The plates in Ogilby's translation of 'Homer' were engraved by Carter. His plates, which are sometimes marked *W. C.*, were mostly executed about the year 1660.

CARTIER, VICTOR ÉMILE, a French painter of animals and landscapes, was born at Versailles in 1811, and died in Paris in 1866. The Museum of Orleans has by him a picture representing 'A Bull frightened by a Serpent.'

CARTWRIGHT, JOHN, a portrait-painter, exhibited at the Royal Academy from 1784 to 1808.

CARTWRIGHT, JOSEPH, exhibited marine subjects at the Royal Academy and the Society of British Artists from 1824 to 1829. He was appointed marine painter to the Admiralty in 1828, and died in the following year.

CARTWRIGHT, WILLIAM, was an English engraver of portraits and other book-plates. His name is affixed to a portrait of Thomas Cranmer, Archbishop of Canterbury, after Holbein. It is inscribed, *Cœlarif. Gu. Cartwright.*

CARUCCI. See CARRUCCI.

CARUELLE D'ALIGNY, CLAUDE FRANÇOIS THÉODORE, a French landscape-painter, was born at Chaumes (Nièvre) in 1798. He went to Paris in 1808, studied painting under Regnault and Watelet, and made his *début* in 1822 with an his-

torical landscape on the subject of 'Daphnis and Chloe;' and this style of art, now much neglected, he constantly followed. He obtained a medal of the first class in 1837, and the decoration of the Legion of Honour in 1842. His 'View of Genazano, Environs of Rome,' and 'View of Royat, France,' were sent by the French Government to the International Exhibition of 1862. Aligny died at Lyons in 1871, while holding the post of Director of the École des Beaux-Arts. Among his most important works may be cited:

- |              |                            |   |
|--------------|----------------------------|---|
| Amiens.      | <i>Museum.</i>             | The Good Samaritan. 1834.   |
| Besançon.    | <i>Museum.</i>             | Christ at Emmaus. 1837.   |
| Bordeaux.    | <i>Museum.</i>             | The Infant Bacchus educated by the Nymphs of Naxos. 1848.                 |
| Caen.        | <i>Museum.</i>             | Death of Du Guesclin. 1838.   |
| Carcassonne. | <i>Museum.</i>             | Hercules and the Hydra. 1842.   |
| Nantes.      | <i>Museum.</i>             | The Entrance of the Village of Corpo di Cava, between Naples and Salerno. |
| Paris.       | <i>S.-Paul.-S.-Louis.</i>  | Landscape, with Baptism of Christ.  |
| „            | <i>S. Etienne-du-Mont.</i> | Two Landscapes with Biblical subjects.                                    |
| Rennes.      | <i>Museum.</i>             | Landscape, with a Monk at Prayer. 1839.                                   |

He likewise etched a series of ten views of the most celebrated sites of ancient Greece.

CARUS, CARL GUSTAV, a German painter, who was born at Leipsic in 1789 and died at Dresden in 1869. He is represented in the Dresden Gallery by two landscapes.

CARVALHO, the name of a painter of the 16th century, probably Portuguese, whose signature is on a 'St. Catharine' in the Madrid Gallery; it was formerly in the Convent of Los Angeles at Madrid, and is his only known work.

CARVER, RICHARD, a native of Ireland, practised there as a landscape-painter in the middle of the 18th century. He afterwards removed to London, and became director of the Incorporated Society of Artists, to whose exhibitions he occasionally contributed.

CARVER, ROBERT, a son of Richard Carver, and a native of Ireland, was known as an excellent scene-painter towards the close of the 18th century, and was especially celebrated for his sea-pieces. He resided chiefly in London, where he died in 1791.

CARWITHAM, J., was an English engraver who flourished about 1730, and was chiefly employed by the booksellers. His plates are sometimes executed with the graver only, but at other times are etched and finished with the graver in a style resembling that of Bernard Picart. There exist by him a plate of the 'Laocoon,' dated 1741, after the antique marble group, and some frontispieces, among which is an emblematical one, from a design of B. Picart, and dated 1723.

CARY, FRANCIS STEPHEN, the fifth son of the Rev. Henry Francis Cary, the translator of Dante, was born in 1808. He studied art in England and Italy, and about 1840 succeeded Henry Sass, the well-known master of the School of Art in Bloomsbury, London. From that time till about 1870 he imparted instruction to many young painters and sculptors who were afterwards successful in life. Cary, whose works were constantly seen at the London Exhibitions, died in 1880.

CASA, NICCOLÒ DELLA. See DELLA CASA.

CASA, PIER ANTONIO DELLA. See BERNABEI.

CASALI, ANDREA, called 'The Chevalier,' an Italian painter and engraver; was born at Cività Vecchia about 1720, and is said to have been a

pupil of S. Conca. He visited England about 1741, and was employed in the decoration of the houses of several of the nobility, and on altarpieces for churches. He remained in England till 1766, after which he lived for some years at Rome. His pictures were generally of a large size, theatrical in their effect, but well coloured. He etched some plates from his own designs and one from Raphael. We have by him:

The Virgin and Child; *after Raphael.*

St. Edward the Martyr.

Lucretia lamenting her fate.

The Princess Gunhilda, or Innocence Triumphant.

CASALINA, LUCIA, an eminent portrait-painter, was born at Bologna in 1677. She was the pupil of Giuseppe dal Sole, and at first attempted some historical subjects, but became much more successful in portraits. Her own portrait, by herself, is in the Gallery of Florence. She married Felice Torelli, and died in 1762.

CASANOBRIO, LUCA. See CARLEVARIS.

CASANOVA, CARLOS, born at Exéa de los Caballeros, in Aragon, studied painting under Geronimo Secano at Saragossa. He became painter to Ferdinand VI., and died at Madrid in 1762. Having painted but few pictures, he is better known as an engraver. He executed a good portrait of Ferdinand VI., and one of Fray Miguel de San Josef presenting his 'Bibliografia critica' to Pope Benedict XIV. He also engraved Sebastian de Herrera's picture of 'St. Augustine,' which adorned the high altar of the Recoleta Friars at Madrid, some plates for the first edition of Ulloa's 'Relacion historica del viage á la America meridional,' published at Madrid in 1748, and various prints of devotional subjects.

CASANOVA, FRANCESCO GIUSEPPE, was born in London in 1727, of Italian parents, who sent him while still young to Venice, where, after receiving some instruction from Guardi, he became a pupil of Francesco Simonini, a painter of battle-pieces, and, like him, took Borgognone for his model. Besides battle-pieces Casanova painted landscapes with figures and cattle, as well as sea-pieces and pastoral subjects. He arrived in Paris in 1751, and went to Dresden in the following year, where he remained until 1757, spending his time in copying the finest battle-pieces of the famous Electoral Gallery. On his return to Paris he studied for a time under Parrocel, met with great encouragement, and was received into the Academy in 1763. He exhibited at the Salon at intervals from that year till 1783, when he again quitted France, going to Vienna, where he resided during the remainder of his life. He died at Brühl, near that city, in 1802. He was a clever painter, often powerful, often fascinating, but inferior to Borgognone and far below Salvator Rosa, and now thought no more of than his pupil, Louthembourg. The following are some of his principal paintings:

Bordeaux. <i>Museum.</i>	Cavalry Engagement.
Dulwich. <i>Gallery.</i>	Wanderers near a river.
Lille. <i>Museum.</i>	Two Landscapes.
Paris. <i>Louvre.</i>	Battle of Fribourg. 1771.
"	Battle of Lens. 1771.
"	Landscape with animals.
"	Landscape with animals.
"	A Cavalier galloping.
"	A Cavalier and other soldiers.
Petersbrg. <i>Hermitage.</i>	A Cow.
Vienna. <i>Belvedere.</i>	Cavalry Engagement.

We have the following etchings, executed by him in a very effective manner:

The Russian Drummer on horseback.

The Three Cuirassiers.

The Standard.

A Cavalry Skirmish.

The Ass and the Banner.

The Painter's Dinner.

CASANOVA, FRANCISCO, the son and scholar of Carlos Casanova, born at Saragossa in 1734, practised painting and copper-plate engraving. Ceán Bermudez mentions with commendation a print of 'St. Emidius' executed by him at Cadiz in 1765. He was appointed engraver to the mint at Mexico, where he died in 1778.

CASANOVA, GIOVANNI BATTISTA, brother of Francesco Casanova, was born at Venice in 1722. He studied painting under Silvestre and Dietrich at Dresden, and went in 1752 to Rome, where, under the tuition of Mengs, he became an accomplished artist in pencil and crayon. Amongst other works he designed the plates to Winkelmann's 'Monumenti antichi.' He was appointed professor in the Academy at Dresden in 1764. His death occurred in 1795.

CASELLI, CRISTOFORO, who was also known as CRISTOFORO DA PARMA, or IL TEMPORELLO, and called by Vasari CRISTOFANO CASTELLI, was a pupil of Mazzuola, and lived in the 15th and 16th centuries. He earned his livelihood between 1489 and 1492 as a journeyman at Venice, where he painted, in 1495, an altar-piece now hanging in the Sacristy of Santa Maria della Salute. The Gallery of Parma contains a 'Virgin and Child, with SS. John the Baptist and Jerome,' probably painted by him before 1489. In 1496 he became a master at Parma, and painted in 1499 a 'Virgin and Child between SS. Hilarius and John the Baptist,' which is now in the Sala del Consorzio in that city. The same year he executed 'The Eternal' on a gold ground in a chapel of the cathedral, and the 'Adoration of the Magi' in San Giovanni Evangelista. In 1507 he finished the monochrome of the 'Dead Christ' in the cathedral. The dates of his birth and death are alike uncertain.

CASEMBROODT, ABRAHAM, a Dutch painter, flourished about the middle of the 17th century. He resided for some time in Sicily, and particularly distinguished himself at Messina as a landscape and marine painter, in the latter line generally choosing storms as his subjects. He occasionally painted historical events, and some pictures by him of incidents taken from the Passion are in the church of San Giovacchino at Messina. He has also left a few etchings of the port of Messina and other marine subjects.

CASENTINO, JACOPO DEL. See LANDINI.

CASINI, GIOVANNI, called VARLUNGA, from the place of his birth in Tuscany, was born in 1689. He was a portrait painter as well as a sculptor, and died in 1748.

CASOLANO, ALESSANDRO, called also ALESSANDRO DELLA TORRE, was born at Siena in 1552, and was the pupil of Salimbeni and of Roncalli, under whose tuition he became a very reputable historical painter. His compositions are ingenious and copious, his figures well drawn and gracefully disposed. His works are principally in the churches of Siena, but are also to be found in Naples and Genoa. His own Portrait is in the Uffizi, Florence. It is no slight proof of this artist's merit, that Guido Reni, on seeing his picture of the 'Martyrdom of St. Bartholomew,' at the Carmelites, exclaimed, "Costui è veramente pittore!"

He also etched one plate, a Madonna. He died in 1606.

CASOLANO, ILARIO, is called Cristofano Casolano by Baglione, but Mancini, who was his contemporary, and Lanzi, both call him Ilario. He was born in 1588, and, like his father, Alessandro Casolano, was a pupil of Cavaliere Roncalli. He assisted his father in some of his frescoes, and after his death finished that of the 'Assumption of the Virgin,' left imperfect by him. He painted several pictures for the churches in Rome, both in oil and in fresco, but was superior in the latter. The church of Santa Maria in Via contains a 'Trinity,' and that of La Madonna de' Monti some pictures from the Life of the Virgin and an 'Assumption' by this artist. He died at Rome in 1661.

CASPAR, JOSEPH, who was born in 1799 at Rorschach in Switzerland, studied at Rome in 1815, at Berlin under Schadow in 1820, and at Milan under Longhi and Anderloni, when he gave himself up entirely to the art of engraving. He resided the greater part of his life at Berlin. Failing sight compelled him to relinquish his art in 1847, and he died in 1880. The following are some of his best plates:

St. Catharine; *after Raphael.*  
The Colonna Madonna; *after the same.*  
The Daughter of Titian; *after Titian (the Berlin Gallery picture).*  
St. Barbara; *after Beltraffio.*  
Thomas of Savoy, Prince of Carignan; *after Van Dyck.*

CASPARI, HEINRICH WILHELM, was born at Wezel in 1770, and became a pupil of the landscape-painter Grypmoed. He painted a great number of excellent portraits, and died in 1829.

#### CASSANA FAMILY.

Giovanni Francesco.  
(1611-1691.)

Giovanni Agostino. Niccolò. Giovanni Battista. Maria Vittoria.  
(1656-1720.) (1659-1714.) (? -1711.)

CASSANA, Abbate GIOVANNI AGOSTINO, was an elder son of Giovanni Francesco Cassana and a brother of Niccolò; he was born at Genoa in 1658, and was instructed by his father. He painted portraits with some success, but preferred painting animals and subject pictures, in the style of Benedetto Castiglione. His pictures of that description are found in the collections at Florence, Venice, and Genoa. He died at Genoa in 1720.

CASSANA, GIOVANNI BATTISTA, was the youngest son of Giovanni Francesco Cassana. He excelled in painting fruit, flowers, and still-life.

CASSANA, GIOVANNI FRANCESCO, was born at Genoa in 1611, and was the pupil of Bernardo Strozzi. He devoted himself to history and portraits, but was more eminent in the latter, of which he painted a great number at Venice, where he chiefly resided. He passed some time at the Court of Mirandola, where he painted a 'St. Jerome' in the church, and other creditable works. He was the father of a family of artists, who all distinguished themselves. He died in 1691.

CASSANA, MARIA VITTORIA, was the daughter of Giovanni Francesco Cassana. She painted small pictures of religious subjects for private collections, and her works are much esteemed. She died in 1711.

CASSANA, NICCOLÒ, called NICOLETTO, a son of Giovanni Francesco Cassana, was born at Venice in 1659, and was instructed by his father in the

rudiments of art. He excelled principally in portrait painting, in which he became very eminent, although his historical pictures in the Gallery at Florence, of which the 'Conspiracy of Catiline' is the most esteemed, prove that he possessed great merit in that direction. He came to England in the reign of Queen Anne, whose portrait he painted, as well as those of several of the nobility. He did not live long to enjoy this success, but died in London in 1714.

CASSAS, LOUIS FRANÇOIS, a French painter and architect, was born at Azay-le-Ferron (Indre) in 1756. After having studied under the younger Lagrenée and Leprince, as well as in Italy, he accompanied Choiseul-Gouffier to Constantinople and Lechevallier to the Troad. He then travelled through the Holy Land, Syria, and Egypt, collecting everywhere numerous drawings and plans, which served for the following publications: 'Voyage pittoresque de la Syrie, de la Phénicie, de la Palestine et de la Basse Égypte,' 1799; 'Voyage historique et pittoresque de l'Istrie et de la Dalmatie,' 1802; 'Grandes Vues pittoresques des principaux Sites et Monuments de la Grèce, de la Sicile, et des Sept Collines de Rome,' engraved in outline by Cassas and Bance, with text by Landon, 1813. He was inspector and professor of drawing at the tapestry manufactory of the Gobelins, and was also the founder of the gallery of models of architecture of different nations placed in the Ecole des Beaux-Arts. Cassas died at Versailles in 1827.

CASSEVARI, GIOVANNI BATTISTA, was born at Genoa in 1789, and at an early age visited Florence, where he attended the academy of Benvenuti. After having taken part in the campaigns of 1813-14, and been present at the battle at Paris, he returned to Turin and Genoa, and in 1824 went to Florence and Rome. In these cities he painted a great number of miniature portraits, and devoted himself to the study of the great masters. The portraits in oil afterwards executed by him in England are painted in the style of the Italian and Dutch masters. Buckner and Crispini were his pupils. There is by him in the church at Frosini a 'Madonna and Child.' He died in 1876.

CASSIANI, Padre STEFANO, called IL CERTOSINO, was a native of Lucca, and flourished about the year 1660. He was called Il Certosino, or the Carthusian, because he was a monk of that order. He painted in fresco the cupola of the church of the Carthusians at Lucca, as well as two of its altar-pieces, representing subjects from the 'Life of the Virgin.' Other churches of his order at Pisa, Siena, &c., also contain works by him. They are all very reputable performances, and in the style of Pietro da Cortona.

CASSIE, JAMES, a Scotch landscape-painter, was born at Inverurie in 1819: but the greater part of his life was passed in Aberdeen. He was chiefly self-taught, and at first painted portraits and animals. It was, however, to marine landscapes that he finally devoted himself, and in which he excelled. He became an associate of the Scottish Academy in 1869, and was made a full member in the February preceding his death, which took place in May, 1879, in Edinburgh, where the last years of his life had been spent. Amongst his chief works are:

Holy Island Castle.  
Chalk Cliffs, Sussex.  
A Highland Goatherd.

The Mouth of the Mersey.

The Mussel Gatherers.

Morning—East Coast of Scotland (*in the Edinburgh National Gallery*).

CASSIONE, GIOVANNI FRANCESCO, was an Italian wood-engraver, who flourished at Bologna about the year 1678. He executed several cuts representing the portraits of the painters for the work entitled 'Felsina Pittrice,' by Carlo Cesare Malvasia, published at Bologna in 1678.

CASTAGNO, ANDREA DEL, was born in 1390, his father, Bartolommeo di Simone, being a small proprietor and labourer in Sant' Andrea a Linari, near Florence. He received the name of 'Del Castagno' either because he was born in the village of Castagno (in the Muggello), or else because he spent there the first years of his life. He was first stimulated to study art by chancing to come across an itinerant painter at work in a tabernacle, which induced him to commence drawing figures on walls and stones. Some of his efforts attracted the attention of Bernardetto de' Medici, who took him to Florence, where he learned to paint. His early life was full of privations, he himself saying that in 1430 he was poor, very poor, inasmuch as he had neither bed, board, nor lodging in Florence, and had but recently been discharged from the hospitals of Santa Maria Nuova and the Pinzocheri, after having endured a few months' sickness. The story told by Vasari of his having killed Domenico Veneziano through jealousy is not true: first, because the two artists were never working together at any time; and secondly, because Domenico survived Andrea nearly four years. Soon after 1430 he painted, for the niches of a hall in the Villa Pandolfini (now a farm-house) at Legnaia, a series of portraits of celebrated men and the Sibyls. These were intended to be viewed at a great height, as may be seen from the remains of them existing in the dépôt of the Uffizi Gallery. Amongst them are the portraits of Pippo Spano, Farinata, Niccolò Acciaiuoli, Dante, Petrarch, Boccaccio, as well as Esther, Tomiris, and the Sibyl of Cumæ. In 1435 the Government of Florence commissioned Castagno to paint in the Palazzo del Podestà the portraits of the fallen leaders of the Peruzzi and Albrizzi factions. His success in doing this earned him the name of 'Andreino degli Impiccati.' In 1444 Andrea worked at the church of Santa Maria dei Fiore, and furnished a design for the 'Deposition from the Cross' intended for the decoration of the cupola. In 1446 Andrea decorated the organ of the cathedral, and in 1451 painted several frescoes in the hospital of Santa Maria Nuova, where he had been received in his poverty in 1430, and it is concerning the decoration of this building that Vasari tells his story about the rivalry with Domenico Veneziano, whereas records remain to prove that it was six years previous to 1451 that Domenico painted his frescoes. The works of both have now perished. In 1455 Castagno executed, in imitation of sculpture, the colossal equestrian figure of Niccolò Tolentino, which now hangs in the cathedral close to the colossal figure of 'Sir John Hawkwood' by Uccelli, a master whom Castagno approached in style nearer than any other. Castagno died in 1457, and was buried in Santa Maria de' Servi, Florence. His last work, in 1457, was the refectory of the hospital of Santa Maria Nuova. He is said to have painted in oil, but no work by him in that medium exists. Many of this artist's frescoes have

perished; but the following are among those that remain:

Florence. *Angeli Mon.* Two Crucifixions, with Angels and Saints.

„ *Pitti Pal.* Bust portrait of a Man.

„ *Academy.* St. Jerome.

See Crowe and Cavalcaselle's 'History of Painting in Italy,' vol. ii.

CASTAÑEDA, GREGORIO, a Spanish historical painter, flourished in Valencia about 1625, and is said to have been the pupil and son-in-law of Francisco Ribalta, to whom his works are usually attributed in Spain. He died at Valencia in 1629.

CASTEELS, PIETER, a Flemish painter and engraver, was born at Antwerp in 1684, and came to England in 1708. He painted birds, flowers, and fruit; but his paintings have not much to recommend them, and were greatly inferior to those of an English contemporary artist, Luke Cradock. As an engraver he has more merit. In 1726 he published a set of twelve plates of birds and fowls, etched from his own designs; and, besides these, executed some other plates from his own pictures. He died at Richmond in 1749.

CASTEL, ALEXANDER, was a Flemish landscape and battle painter, some of whose pictures are in the galleries at Munich, Schleissheim, and Lustheim. He died at Berlin in 1694.

CASTELLAN, ANTOINE LAURENT, a French painter, architect, and engraver, was born at Montpellier in 1772. After having studied landscape painting under Valenciennes, he visited Turkey, Greece, Italy, and Switzerland, and published several series of letters upon those parts, illustrated with views drawn and engraved by himself. His best-known work is the 'Mœurs, usages, costumes des Othomans,' published in 1812, and highly praised by Lord Byron. He also wrote 'Études sur le Château de Fontainebleau,' which was not printed until after his death, which occurred in Paris in 1838. Castellan was also the inventor of a new process of painting in wax.

CASTELLANO, EL. See GARCIA HIDALGO.

CASTELLI FAMILY. There being two families of artists of the name of Castelli or Castello, the accompanying tables may help to make the relationship plainer.

#### CASTELLI FAMILY (of Bergamo).

Giovanni Battista (II Bergamasco).  
(1509—1579.)



#### CASTELLI FAMILY (of Genoa).

Giovanni Battista.  
(1647—1637.)

Bernardo.  
(1657—1639.)

Valerio.  
(1625—1659.)

CASTELLI, ANIBALE, was a native of Bologna, who flourished about the year 1605. He was a scholar of Pietro Faccini, and by imitating his manner, he fell into the same defect that is discernible in the works of that master. By loading and tormenting his carnations, he disturbed his outline, and his figures became heavy and incorrect. His best work is the 'Raising of Lazarus,' in the church of San Paolo, at Bologna.

CASTELLI, BERNARDO. See CASTELLO.



CASTELLI, CRISTOFANO. See CASELLI.

CASTELLI, FABRIZIO. See CASTELLO.

CASTELLI, FELICE. See CASTELLO.

CASTELLI, GIOVANNI BATTISTA. See CASTELLO.

CASTELLI, VALERIO. S. e CASTELLO.

CASTELLINI, RAFFAELLE, was director of the Mosaic School at the Vatican, and executed the splendid mosaics of 'The Sibyl of Cumæ,' after Domenichino, and 'St. John the Baptist,' after Guercino. He died at Rome in 1864.

CASTELLO, AVANZINODA CITTÀ DI. See AVANZINO.

CASTELLO, BERNARDO, (or CASTELLI,) was a Genoese painter, born in 1557. He was a scholar of Andrea Semini, and an imitator of Luca Cambiaso. In endeavouring to acquire the facility of the latter, he fell into all his defects, and abandoned nature for manner and despatch. An able designer, his works would have approached nearer to perfection if he had taken the trouble of studying them. He was copious and ready in invention, because his judgment was not difficult to satisfy. He lived in habits of intimacy with the principal poets of his time, and made the designs for Tasso's 'Jerusalem Delivered,' which were engraved by Agostino Carracci. He died in 1629. He was also an eminent miniaturist; and is praised by Marino, the poet, for the skill and accuracy of his representations of various insects.

Genoa.	<i>S. Francesco.</i>	St. James and St. Jerome.
"	<i>S. Ciro.</i>	Christ disputing with the Doctors.
"	<i>Capuchins.</i>	St. Francis receiving the Stigmata.
"	"	Crucifixion.
"	"	St. Anthony of Padua.
"	"	St. Clara.
Rome.	<i>S. Peter's.</i>	St. Peter walking on the Sea.

CASTELLO, CASTELLINO, was born at Turin in 1579, and was the pupil of Giovanni Battista Paggi, under whom he acquired a correct and elegant style of design. His picture of the 'Descent of the Holy Ghost,' in the church of the Spirito Santo at Genoa, gained him a great reputation. He was also a very eminent portrait-painter, and, according to Lanzi, when Van Dyck visited Genoa, he particularly admired the style of Castello, and they reciprocally painted each other's portraits. He was related to Bernardo and Valerio Castello, and died in 1649.

CASTELLO, FABRIZIO, (or CASTELLI,) was the son of Il Bergamasco, and employed by Philip II., in conjunction with other painters, to decorate parts of the Escorial. One of the subjects on which they were employed was the victory gained by John II. over the Moors of Granada; it was copied from a painting by Dello on a canvas 130 feet in length, which was found in an armourie of the Alcazar at Segovia, and is a most curious composition. He also painted at the Pardo, where he executed several frescoes; and he coloured forty-eight busts of Saints sculptured by Juan de Arfe for the Escorial. He was considered to be an artist of great talent. He died at Madrid in 1617.

CASTELLO, FELICE, (or CASTELLI,) a Spanish historical painter, was born at Madrid in 1602. Receiving his first instruction in art from his father, Fabrizio Castello, he afterwards became a pupil of Vicente Carducho, whose style he sought to imitate, producing some works of merit, although not equal to those of his master. The Madrid Gallery has two excellent paintings by him, 'The Disembarkation of General Don Fadrique de Toledo in the Bay of San Salvador,' and 'Spanish Soldiers under the command of Don Baltasar de Alfaro swimming to

attack the Dutch.' Carducho was so pleased with the composition of these pictures that he requested permission to paint the head of Don Fadrique in the first. Castello died at Madrid in 1656.

CASTELLO, FRANCISCO DE, was born in Flanders, of Spanish parentage, in 1556. He visited Rome, for the purpose of study, when quite young, during the pontificate of Gregory XIII. He painted historical pictures, generally small in size, which were much sought after. He also executed some pictures for the churches at Rome. In the church of San Giacomo degli Spagnuoli is an altarpiece of the 'Assumption of the Virgin,' with a Glory of Angels, and the Apostles below; and in that of San Rocco di Ripetta is a picture of the 'Madonna and Child, with SS. Nicholas and Julian.' He died at Rome in 1636.

CASTELLO, GIOVANNI BATTISTA, (or CASTELLI,) called IL BERGAMASCO, was born at Gandino, in the Valle Seriana, in the Bergamese, in 1509. He was called Il Bergamasco to distinguish him from the Genoese painter of the same name, who excelled in miniature. When he was young he was entrusted to the care of Aurelio Basso, of Crema, a scholar of Polidoro da Caravaggio, by whom he was taught the first principles of the art. That painter took him with him to Genoa, and after some time left him in that city, unprotected and abandoned, but considerably advanced by his studies after the best masters of that school. He had the good fortune to attract the attention of a Genoese nobleman, Tobia Pallavicino, who took him under his protection, and sent him to Rome to study the works of the great masters, and supported him until he arrived at great proficiency in painting, sculpture, and architecture. On his return to Genoa, he first exhibited his talents in decorating the palace of his protector, and in painting some frescoes in the church of San Marcellino. In the monastery of San Sebastiano is his justly celebrated picture of the Martyrdom of that Saint, by which he acquired great reputation. Whilst he was in full possession of the public favour, Luca Cambiaso returned to Genoa, after completing his studies at Florence and at Rome, when an honourable and laudable emulation seems to have taken place between these artists, and to have been advantageous to both. They were together employed by the Duke Grimaldi, in the Nunziata di Portoria, where Castello represented in the ceiling of the choir the Saviour sitting as the Judge of the World, surrounded by angels, some bearing the instruments of the Passion, and others displaying a scroll, inscribed *Venite Benedicti*, painted with a beauty of colour, and an effect of light emanating from the figure of Christ, which dazzle the beholder. Luca Cambiaso painted the laterals, representing the fate of the Blessed and the Reprobate, which, though possessed of great merit, are eclipsed by the transcendent powers of Castello in composition and expression. On visiting his native country, ambitious of leaving something worthy of his fame, he undertook his great work in the saloon of the Lanzi Palace at Gorlago, where he has represented some of the most interesting subjects of the 'Iliad' with a grandeur that resembles the style of Giulio Romano. Towards the latter part of his life he was invited by Charles V. to visit Spain, and was employed by that monarch in the palace of the Pardo, which he ornamented with some subjects from Ovid, and in several other works. He died at Madrid in 1579.

CASTELLO, GIOVANNI BATTISTA, (or CASTELLI,) called in Castile EL GENOVESE, to distinguish him from the painter of the same name called Il Bergamasco, was a skilful painter of illuminations and miniatures, employed upon the choir books of the Escorial. He was born in Genoa in 1547, and was the brother of Bernardo Castello. He went to Spain with Cambiaso in 1583, returned to Genoa about the end of the century, and died in his native city in 1637.

CASTELLO, NICCOLÒ GRANELLO. See GRANELLO.

CASTELLO, VALERIO, (or CASTELLI,) was the son of Bernardo Castello. He was born in Genoa in 1625, and was a scholar of Domenico Fiasella. He did not, however, follow the style of either his father or instructor, but made choice of prototypes more suited to his genius, by studying the works of Procaccini at Milan, and of Correggio at Parma, from whose example, and a graceful manner of disposing his figures, which was natural to him, he formed a style which may be called entirely his own. His design is sometimes not the most correct, but his works are judiciously composed, harmoniously and vigorously coloured, and admirable in their chiaroscuro. In his fresco paintings he nearly approaches the excellence of Carloni, as is evident in the cupola of the Nunziata at Genoa, and in Santa Maria. In the church of Santa Maria del Gerbino is his picture of the 'Conception,' with two laterals of the 'Marriage of the Virgin' and the 'Presentation in the Temple;' and in the ceiling, in fresco, the 'Coronation of the Virgin,' with a choir of angels; in the church of the Benedictines, the 'Annunciation;' at the Franciscans, the 'Conversion of St. Paul': at the Augustines, the ceiling representing the 'Descent of the Holy Ghost.' Valerio Castello also excelled in painting battles, and subjects of profane history, in which he seems to have followed the style of Tintoretto and Paolo Veronese. Several of these are in the palaces at Genoa. In the Louvre there is a 'Moses striking the Rock' by him; and in the Uffizi, Florence, a 'Rape of the Sabine Women.' He died at Genoa in 1659.

CASTELLUCCI, SALVI, was born at Arezzo in 1608, and was brought up in the school of Pietro da Cortona at Rome, and became a successful imitator of the facile and pleasing style of that master. Some of the churches in Arezzo possess paintings by this artist which are admired for their freedom of hand and their agreeable colouring, but his chief employment was the production of easel pictures for private collections. He died in 1672. His son, PIETRO CASTELLUCCI, painted in his style, but in a very inferior manner.

CASTIGLIONE, FRANCESCO, was the son and pupil of Giovanni Benedetto Castiglione, and painted landscapes with figures and animals. He was most successful in imitating the style of his father, and his works are often taken to be by Benedetto himself. A picture of 'Two Negroes and a Dwarf' by him is in the Dresden Gallery. He died in 1716.

CASTIGLIONE, GIOVANNI BENEDETTO, (called IL GRECHETTO, or sometimes IL BENEDETTO,) was born at Genoa in 1616. He studied first under Giovanni Battista Paggi, and then entered the school of Giovanni Andrea de' Ferrari, but subsequently he became a disciple of Van Dyck at Genoa, and after the death of that master visited Florence, Venice, Rome, and Naples, in each of which cities he left examples of his skill and ability. Although Benedetto is distinguished throughout Europe by

his easel pictures of landscapes with figures and cattle, yet he was not incompetent to reach a higher standard in art, as is evident from his fine picture of 'The Nativity' in the church of San Luca, and his 'SS. Mary Magdalene and Catharine,' in the church of the Madonna di Castello, alike in Genoa. He painted historical subjects, portraits, landscapes, and animals. In his historical works he appears not to have had in view the ideal beauty which is found in the great masters of the Roman school, nor to have attempted the elegance of form, the purity of contour, or the nobility of expression, which form the essence of historical painting. He was, however, completely successful in the style which he seems to have preferred—pastoral subjects, the march of caravans, and troops of animals. His pictures of that description are distinguished by a clear and vigorous colour, a lively and spirited touch, and an admirable effect of chiaroscuro. His figures and animals are grouped in the most picturesque manner, and his landscape is always of appropriate and pleasing scenery. The latter part of his life was passed in the service of the Duke of Mantua, who accommodated him with apartments in his palace, and treated him with great liberality and munificence, and he there painted some of his finest works. Benedetto died at Mantua in 1670. The following paintings are by him:

Brussels. Gallery.	Portrait of a Man.
Dresden. Gallery.	Noah going into the Ark.
Florence. Uffizi.	His own Portrait.
" "	Noah going into the Ark.
" "	Animals.
Genoa. S. Luca.	The Nativity.
" SS. Annunziata.	Adoration of the Magi.
" Ducal Pal.	Jacob's Journey.
" Brignola Pal.	Abraham's Journey.
" "	Entry of Animals into the Ark.
" Durazzo Pal.	Hagar and Ishmael.
" Balbi Pal.	Romulus and Remus.
Madrid. Gallery.	A Concert.
" "	Elephants in an Amphitheatre.
" "	Roman Gladiators.
" "	And others.
Munich. Pinakothek.	A Caravan.
Paris. Louvre.	Melchizedek and Abraham.
" "	The Dealers driven from the Temple.
" "	Animals and Utensils.
Petrsbrg. Hermitage.	Animals in a Landscape.
Vienna. Belvedere.	Noah going into the Ark.

As an engraver, Benedetto is deserving of particular notice. He has left us about seventy plates, executed with all the taste and spirit that are seen in his pictures. They are etched, and sometimes a little assisted by the graver, masterly in their effect of light and shade, and may be favourably compared with Rembrandt, Della Bella, and other engravers in that style. The following are his principal prints, which are frequently marked with the cipher **BC**, G. B. C., or BENEDETTO CAS.:

The Genius of Benedetto Castiglione, serving as a frontispiece to his work.

Portrait of Agostino Mascardi.

Portrait of Antonio Pignolesale.

Sixteen small Heads, among which is his own portrait.

Six large Heads, one of them his own portrait.

Two plates of the Heads of Men and Animals.

Noah and his Children collecting the Animals.

Noah driving the Animals into the Ark.

The Departure of Jacob.

Rachel hiding her Father's Gods.

Tobit burying the Dead; a night-piece.

A similar subject; in chiaroscuro.

The Nativity, with Angels adoring the Infant.  
 The Adoration of the Shepherds.  
 The Angel appearing to Joseph in his Dream.  
 The Flight into Egypt.  
 The Resurrection of Lazarus.  
 St. Roch in profile, behind him the Head of his Dog.  
 The Melancholy; a print so called.  
 The Little Melancholy.  
 The Finding of the Bodies of St. Peter and St. Paul.  
 Four old Men visiting the Tombs by torch-light.  
 Circe in search of the Arms of Achilles.  
 A Man with some pieces of Armour, and another examining a Tomb.  
 A Man pushing a Boat in which are some Animals.  
 Diogenes with his Lantern.  
 Pan instructing Apollo to play on his Flute.  
 Silenus playing on a Flute, with a Shepherdess.  
 A Combat of Sea Gods.  
 Silenus drunk, with three Satyrs.  
 A Bacchanal, with a Satyr on a Pedestal.  
 A Woman beating a Boy.  
 A Menagerie of various Fowls.  
 A Landscape. 1658.  
 A Landscape; apparently a frieze.  
 A Shepherd driving his Flock.  
 Two Shepherds, one on Horseback, driving their Flocks.  
 A Capuchin discovering the Body of St. Jerome.  
 Eleven plates of Vignettes, &c.

CASTIGLIONE, SALVATORE, was the brother of Giovanni Benedetto Castiglione, by whom he was instructed in the art, and he painted landscapes and pastoral subjects so much in the style of his master that the most sagacious are often deceived. We have also by him a highly-finished etching representing the 'Resurrection of Lazarus,' signed, and dated 1645.

CASTILLO. See DEL CASTILLO.

CASTREJON, ANTONIO DE, a Spanish painter, was born at Madrid in 1625. He was a scholar of Francisco Fernandez, and possessed more facility in colouring than skill in drawing. His best works are of small dimensions, but he sometimes painted large altar-pieces, as the 'Martyrdom of Santa Lucia,' in the church of San Felipe el Real at Madrid, which perished by fire in 1718. He likewise painted figures in the architectural pieces of Roque Ponce and of Josef Garcia, as well as groups within the flower-garlands of Gabriel de La Corte. He died at Madrid in 1690.

CASTRO, ANTONIO FERNANDEZ DE. See FERNANDEZ DE CASTRO.

CASTRO, GIACOMO DI, according to Dominici, was born at Sorrento about the year 1597. He was a pupil of Giovanni Battista Caracciolo, but afterwards received the instructions of Domenichino when that master visited Naples to decorate the chapel of the Treasury. The churches of Sorrento possess works by him, one having a picture of 'The Marriage of the Virgin' that is highly esteemed. He died in 1687.

CASTRO, JUAN SANCHEZ DE. See SANCHEZ DE CASTRO.

CASTRO, MANOEL DE, a Portuguese painter and scholar of Claudio Coelho at Madrid. He was in 1698 appointed painter to Charles II. of Spain, in succession to Bartolomé Perez, on account of the ability which he had displayed in two pictures which he had painted for the Convent of the Trinity, 'Our Lady attended by Angelic Choristers,' and 'Our Lady redeeming Captives,' and a fresco in the Convent of Mercy. According to Cean Bermudez his drawing was incorrect and his compositions of very unequal merit. He died at Madrid in 1712, after executing works for the churches of San Juan de Dios, and San Felipe Neri.

CASTRO, PEDRO DE, was a Spanish artist who is known as an admirable painter of still-life. His subjects are arranged skilfully and coloured truthfully, great force being added to them by his knowledge of chiaroscuro. Very little is known of his life; his death occurred in 1663.

CATALANI, ANTONIO, called IL SICILIANO, was born at Messina in 1560. Lanzi is of opinion that he studied at Rome, and formed his style from the works of Federigo Barocci, from whence he acquired that harmony of colour and softness of effect which are seen in his works. Such is his large picture of 'The Nativity' in the church of the Capuchins at Gesso. He died in 1630.

CATALANI, ANTONIO, called IL ROMANO, was born at Bologna about the year 1596, and was educated under Francesco Albani. He was a close imitator of the pleasing style of his master, and painted several pictures for the churches at Bologna, although he was more employed on easel pictures for the private collections. In the church of La Madonna del Grado are four pictures of the patron Saints of the city, in four niches; and in the church of the Gesù, 'St. Peter healing the Lame at the Gate of the Temple.'

CATE, HENDRIK GERIT TEN. See TEN CATE.

CATEL, FRANZ LUDWIG, was born at Berlin in 1778. He commenced his artistic career by carving in wood, and then designed illustrations for unimportant works, executing in 1799 ten plates for Goethe's 'Hermann and Dorothea.' He next worked in Indian ink and water-colours, producing in 1806 a large piece in the latter medium, representing 'The Death of Nicholas of Bernau,' which gained him admission into the Berlin Academy. In 1807 he went to Paris, where he studied oil painting. The year 1812 found him at Rome, and there his education as an artist was much advanced by his connection with Koch, Overbeek, Schadow, and Cornelius. His inclination led him more especially in the direction of painting landscapes with architectural details or prominent figures introduced. He attached himself to the new classic school of landscape, labouring especially to make his perspective tell effectively, and to gain a great mastery over light and shade. His ideas gained much in point of breadth from a visit to Sicily, which he made in company with Prince Golitsuin in 1818. He settled at Macerata in 1830, but returned home on a visit in 1840, on which occasion a professorship was bestowed on him by the King of Prussia. Amongst Catel's landscape subjects, which are marred by a certain touch of conventionality, the best perhaps are 'The Moonlight View of the Colonnade of St. Peter's,' and 'The Storm on Mount Etna.' In the Berlin Gallery are two Neapolitan views, both painted in 1822, and in the New Pinakothek, Munich, are eight works by him, views in Italy. His works may be seen in Munich and Copenhagen. He died at Rome in 1856.

CATENA, VINCENZO. See BLAGIO.

CATENARO, JUAN BAUTISTA, was a portrait-painter and engraver, of whom nothing more is known than that he worked in London and in Madrid at the beginning of the 18th century. He etched the portrait of Luca Giordano, and from his own designs 'A Woman with Children, seated in a landscape,' and 'Apollo surrounded by Cupids.' He was still living in 1720.

CATESBY, MARK, was born in England in 1679, and in 1712 visited America, where he remained seven years, studying the botany of the country.

He then returned home, but being encouraged by the friends of science, made a second visit to the colonies, and took up his headquarters at Charleston, South Carolina, from which place he made excursions into the interior, through Georgia and Florida. He returned to England in 1726, and studied the art of etching that he might engrave the plates for his intended publication from his own drawings and paintings. The work is entitled 'The Natural History of Carolina, Florida, and the Bahama Islands,' and is illustrated with plates of birds, beasts, fishes, plants, &c. He was elected a Fellow of the Royal Society, and died in 1749.

**CATHELIN, LOUIS JACQUES**, a French engraver, born in Paris in 1738, was one of the best pupils of Le Bas. He engraved some excellent small portraits of historical personages, literary men, and artists; and, although his work was singularly unequal, he may be classed with Le Mire, Ficquet, Gaucher, and other engravers of the 18th century, who were distinguished by the skill and delicacy of their work. He was received into the Academy in 1777, on which occasion he executed the portrait of the Abbé Terray, after Roslin. Cathelin died at Paris in 1804. Among his best works are the following:

#### PORTRAITS.

Louis XV.; *after Van Loo*.  
 Marie Antoinette, Queen of France; *after Frédon*.  
 The same; *after Drouais*.  
 Countess of Artois; *after the same*.  
 Countess of Provence; *after the same*.  
 Molière; *after Mignard*.  
 Pierre Noël Le Cauchois; *after Mlle. de Noireterre*.  
 Jean Paris de Montmartel; *after M. Q. de La Tour*.  
 Louis Tocqué, painter; *after Nattier*.  
 Stanislaus, King of Poland; *after Massé*.  
 Joseph Vernet, marine painter; *after Van Loo*.  
 Joseph II., Emperor of Germany; *after Ducreux*.  
 Maria Theresa, Empress of Germany; *after the same*.

#### VARIOUS SUBJECTS.

La Nouvelle Affligeante; *after P. A. Wille*.  
 The Death of Lucretia; *after Pellegrini*.  
 Latona revenged; *after Lauri*; begun by Balechou, and finished by Cathelin.  
 Erigone; *after Monsiau*.  
 A Waterfall, with Fishermen; *after J. Vernet*.  
 The Four Hours of the Day; *after the same*.

**CATHELINEAU, GAËTAN**, a French painter of portraits and of historical and genre subjects, was born at Montrichard (Loir-et-Cher) in 1787. He was a pupil of David, and professor of drawing at the Lyceum of Tours from 1835 to 1858. He died at Tours in 1859, bequeathing to the Museum of that city fifty pictures by different masters, as well as eleven by his own hand.

**CATI, PASQUALE**, a native of Jesi, according to Baglione, flourished at Rome during the pontificates of Gregory XIII., Sixtus V., and Clement VIII. He was employed in the Loggia of the Vatican, where he painted 'The Passion of Christ,' as also some friezes in the Sala Clementina. The chapel of Cardinal Atempis, in Santa Maria in Trastevere, is decorated by Cati with subjects taken from the 'Life of the Virgin.' He died at Rome during the pontificate of Paul V. (1605—1621), in his 70th year.

**CATLIN, GEORGE**, a designer and painter, was born in 1794 in Wyoming Valley, Pennsylvania. After first studying law he turned his attention to painting, and is well known for his depicting of the North American Indians. In 1832 he commenced a prolonged course of visits to their native haunts, and after intercourse with no less than

forty-eight different tribes, he published a work in 1851, containing portraits of 200 chiefs and warriors, together with miscellaneous sketches. He died at Jersey City in 1872.

**CATS, JACOB**, an excellent draughtsman, who also etched and painted, was born at Altona in 1741. He studied under Abraham Starre and Pieter Louw. He was celebrated for drawing landscapes with animal accessories, his works having a distinct originality, and being marked by a poetical rendering of the features of nature, as well as by careful manipulation. They are often suggestive of Adriaan van de Velde and of Berchem, and are highly valued. He also painted some pictures on a smaller scale, and has left us some etchings. He died at Amsterdam in 1799. Amongst his plates may be mentioned:

A View of Amsterdam.  
 Another; *after W. Weits*.  
 Another; *after J. de Beyer*.  
 Six plates of Landscapes.

**CATTAMARA, PAOLUCCIO**, was an artist of Naples, who flourished about 1718, and painted fruit, birds, medals, &c., with marvellous resemblance to nature.

**CATTANEO, SANTO**, called **SANTINO**, an Italian painter, was born at Salò in 1739. He at first practised wood-engraving, but afterwards studied painting under Antonio Dusi of Brescia and Francesco Monti of Bologna. He settled at Brescia in 1773, and in 1810 became professor of drawing in the Lyceum of that city, where he died in 1819. Many of the churches and residences of Brescia and its neighbourhood are rich in his works, which are remarkable for the devout expression of the Saints.

**CATTANIO, COSTANZA**, was born at Ferrara in 1602. He was first a pupil of Ippolito Scarsellino, but afterwards frequented the school of Guido Reni at Bologna. Lanzi states that this artist was of so quarrelsome and turbulent a disposition that he passed the greater portion of his life in exile or in disgrace. This turbulence of his nature is evinced in many of his works, which generally represented soldiers and banditti, painted in a warm and menacing tone of colour. That he could, when so disposed, divest himself of this peculiarity, is evident from his pictures of 'The Flagellation,' and the 'Ecce Homo,' in the church of San Giorgio at Ferrara. His 'Christ praying on the Mount' in the church of San Benedetto, and his 'Annunciation' in the church of San Spirito, both in Ferrara, have something of the grace and suavity of Guido. He died in 1665.

**CATTAPANI, LUCA**, was born at Cremona about the year 1570, and was instructed in the school of the Campi. He distinguished himself by an uncommon facility. Many of the works of his masters were copied by him, with a precision that might deceive the most experienced. Of his own compositions, the most meritorious was his picture of 'The Decollation of St. John,' in the church of San Donato at Cremona. He painted some works in fresco, but was not so successful as in oil. One of his pictures is signed *Luca Catapan*, 1597.

**CATTERMOLE, GEORGE**, a water-colour painter, was born at the village of Dickleborough, near Diss, in Norfolk, in 1800. At an early age his attention was directed to the delineation and study of the architectural antiquities which particularly abound in his native county; and when only sixteen years old, his name appeared

as one of the illustrators of Britton's 'English Cathedrals.' These pursuits determined, as it were, the scene upon which his imagination was afterwards to work; and he soon began to people the quaint remains of feudal times with incidents of history or romantic adventure appropriate to each. In 1830 he travelled into Scotland for the purpose of making sketches of localities mentioned in the writings of Scott; many of these have been published in various forms, and a large number of them are widely known as illustrations of the 'Waverley Novels.' He illustrated the 'Historical Annual,' devoted to the history of the civil war, written by his brother the Rev. R. Cattermole; and contributed illustrations to 'Barnaby Rudge,' and other of Dickens's novels. Cattermole was from 1833 to 1850, in which year he withdrew his name from the roll of the institution, a member of the Society of Painters in Water-Colours, and during that period was a constant exhibitor. He died in 1868, at Clapham Common. He was a member of the Royal Academy of Amsterdam, and of the Belgian Society of Water-Colour Painters.

The following are some of his principal works:

*In the South Kensington Museum—*

- The Silent Warning. 1837.
- Hamilton of Bothwellhaugh preparing to shoot the Regent Murray. 1843.
- Lady Macbeth. 1850.
- Cellini and the Robbers.
- Macbeth and the Murderers.
- The Armourer's Tale.
- Interior with Figures and Armour. (*In the Edinburgh National Gallery.*)
- Sir Walter Raleigh witnessing the execution of the Earl of Essex in the Tower. 1839.
- Old English Hospitality. 1839.
- The Castle Chapel. 1842.
- After the second Battle of Newbury. 1843.
- Benvenuto Cellini defending the Castle of Sant' Angelo. 1845.
- The Unwelcome Return. 1846. (*A forest-scene.*)
- A Terrible Secret. 1862. (*In oil: the only picture exhibited at the Royal Academy.*)

CATTERMOLE, Rev. RICHARD, an elder brother of George Cattermole, born in 1795, was a water-colour painter, and exhibited drawings of interiors at the Water-Colour Society from 1814 to 1818. He afterwards gave up art, and entering the Church, became Vicar of Little Marlow, Bucks. He died at Boulogne in 1858.

CATTINI, GIOVANNI, an engraver, was born at Venice in 1725. He was a pupil of Faldoni, and executed plates of some antique statues which are at Venice, and a set of fourteen large heads, after Piazzetta. He also engraved some portraits of Venetian nobles, and one of Francesco Zuccarelli, the artist; as well as some of the statues in the Giustiniani Gallery, Venice, in the manner of Claude Mellan, with a single stroke.

CATTON, CHARLES, was born at Norwich in 1728, and apprenticed to a coach-painter in London. He afterwards became a member of the St. Martin's Lane Academy, and in 1784 served the office of Master of the Company of Painter-Stainers, the fraternity of English artists in olden time. He was the first herald-painter who designed the supporters to coats of arms with any resemblance to nature, which probably obtained for him the honour of being appointed coach-painter to his Majesty, George III., who also nominated him one of the foundation members of the Royal Academy in 1768. He exhibited at the Academy chiefly landscapes, and occasionally composition pictures and

animals. He died in London in 1798. In St. Peter Mancroft, Norwich, there is a picture by him of 'The Angel delivering St. Peter.'

CATTON, CHARLES, the son of the Royal Academician of the same name, was born in London in 1756, and studied in the Academy Schools. His first efforts were devoted to architectural subjects. In 1788 he published a series of drawings of animal life engraved by himself, and shortly afterwards, in conjunction with Edward Burney, he illustrated an edition of Gay's 'Fables.' In 1804 he emigrated to America, where he died in 1819. In the South Kensington Museum there are four small drawings of animals by him.

CAUCIG, FRANZ, an Austrian historical painter, was born at Görz in 1762. He studied the first principles of art at Vienna, and went, aided by a grant, in 1781, to Bologna and to Rome, where he spent seven years. In 1791, he was enabled in the same way to visit Mantua, and to reside for upwards of five years at Venice. He returned to Vienna in 1797, and in 1799 became professor of historical painting at the Vienna Academy, and, in 1820, Director of the School of Art, which office he held until his death. Specimens of his paintings, which were numerous, may be seen at Prague, and in the Belvedere and other galleries at Vienna. He was clever as a draughtsman, and has left us upwards of 2000 historical designs. His colouring, however, was feeble and indifferent. He died at Vienna in 1828.

CAUKERCKEN, CORNELIS VAN, was a Flemish engraver and printseller, born at Antwerp in 1626. He engraved several plates of portraits, and other subjects, from the works of Rubens, Van Dyck, and other Flemish painters. They are executed with the graver in a stiff and laboured style, but are not without merit. The following are his best prints:

#### PORTRAITS.

- Peter Snayers, painter of battles; *after D. van Heil.*
- Tobias Verhaect, painter; *after Otto van Veen.*
- Robert van Hoek, painter; *after G. Coques.*
- Peter Meert, portrait painter; *after C. Caukercken.*
- Charles van den Bosch, Bishop of Bruges.
- Charles II., King of England; the figure by *Caukercken*, the rest by *Hollan*.

#### VARIOUS SUBJECTS.

- The Dead Christ in the lap of the Virgin; *after Annibale Carracci.*
- The Dead Christ, with the Virgin, Magdalene, and St. John; *after Van Dyck.*
- The Descent of the Holy Ghost; *after the same.*
- Charity, with three Children; *after the same.*
- Roman Charity; *after Rubens.*
- St. Anne teaching the Virgin; *after the same.*
- The Martyrdom of St. Lievin; *after the same.*
- The best impressions are those before the name of De Hollander.
- A Woman suckling an Infant; *after A. Diepenbeek.*
- Boors in a Tavern; *after J. Molenaer.*

CAULA, SIGISMONDO, was born at Modena in 1637. He was the pupil of Jean Boulanger, but finished his studies at Venice, from the works of Titian and Tintoretto. Besides his altar-pieces, he painted cabinet pictures for private collections. His best production was his large picture of 'St. Charles Borromeo assisting the plague-stricken people of Modena,' which was painted, with great vigour and expression, for the church of San Carlo. It is now in the Este Gallery at Modena, which also possesses a figure of 'St. Ambrose' by him. In the latter portion of his life he became more languid

in his colouring and execution. He painted as late as 1694.

CAULITZ, PETER, a painter of animals and landscapes, was born at Berlin about 1650, and studied art in Italy. The Berlin Museum has by him a well-painted scene representing a poultry-yard. Other examples may be seen at Potsdam and at Brunswick. He was Court-Painter when he died at Berlin in 1719.

CAUSE, HENDRIK, was a Flemish engraver, who flourished about the year 1690. We have some portraits by him, among which is that of Cardinal Ferdinando d'Adda. He also engraved some plates of buildings, &c., which possess considerable merit.

CAUWER. See DE CAUWER.

CAVAGNA, FRANCESCO, called CAVAGNUOLO, was the son of Giovanni Paolo Cavagna, and flourished about the year 1625. He painted history in the style of his father, but never rose above mediocrity. His best work is in the church of the Padri Zoccolanti del Romacolo, representing the Virgin and Infant Jesus in the clouds, with St. Louis, St. Clara, and St. Catharine. He died young of the plague at Bergamo in 1630.

CAVAGNA, GIOVANNI PAOLO, was born at Borgo di San Leonardo, in the Bergamese, in 1556. His inclination for painting led him to Venice at the period when Titian was in the zenith of his fame, and, according to Tassi, he had the advantage of studying under that great artist. On his return to Bergamo he finished his studies under Giovanni Battista Moroni, and acquired from him an admirable impasto of colour, and a firm pencil. He appears to have adopted the style of Paolo Veronese, and his best works, both in oil and fresco, strongly resemble those of that painter. He particularly excelled in painting old men and children, as may be seen in his fresco of 'The Assumption of the Virgin,' with a glory of angels, and the apostles beneath, in the choir of the church of Santa Maria Maggiore, Venice. The same church possesses his oil paintings of 'The Nativity,' and of 'Queen Esther before Ahasuerus.' In the church of Santa Lucia is his famed 'Crucifixion.' He died at Bergamo in 1627.

CAVAGNUOLO. See CAVAGNA, FRANCESCO.

CAVALCABO. See BARONI CAVALCABO.

CAVALIERI. See CAVALLERIS.

CAVALLERI, FERDINANDO, who was a painter of history and portraits, was born at Turin in 1794, and studied art at Rome. His paintings are justly esteemed for their fidelity and truth. He was in later life a professor at the Academy of St. Luke. He died in 1867. His best works are:

Beatrice Cenci ascending the Scaffold.

The Burning of Old St. Paul's.

The Death of Leonardo da Vinci.

Prince Eugene, after the Battle of Peterwardein.

His own Portrait (in the *Uffizi*, Florence).

CAVALLERIS, GIOVANNI BATTISTA DE, (or CAVALIERI,) an Italian engraver, was born at Lagherino in 1525, and died at Rome in 1597. His style of engraving resembles that of Æneas Vico, although inferior to it. Many of his plates are copies after the great Italian masters; they are etched, and finished with the graver. He was very laborious, and his plates number nearly 380. The following are those most worthy of notice, some of them being marked with the cipher **CB**.

The Frontispiece, and Heads of the Popes, for the *Vite de' Pontifici*.

Thirty-three plates of the Ruins of Rome; after *Dionisio*. 1579.

A series of plates entitled *Beati Apollinaris Martyris primi Ravennatum episcopi Res gesta*; after *N. Circignani*. 1586.

*Ecclesiæ Anglicanæ Tropæ*; after the same.

Christ among the Doctors; supposed to be from his own design.

The Last Supper; the same.

The Image of the Virgin of Loreto. 1566.

The House of Loreto, and the Miracles wrought there. 1569.

The Jubilee in 1585, with a view of the old Church of St. Peter's.

A Sea-fight against the Turks; for Chacon's *Historia utriusque Belli Dacici*, 1576.

The Virgin, called 'Le Silence'; after *Michelangelo*.

The Dead Christ in the lap of the Virgin; after the same.

The Conversion of St. Paul; after the same.

The Martyrdom of St. Peter; after the same.

The Animals coming out of the Ark; after *Raphael*.

Moses showing the Tables of the Law; after the same.

The Miracle of the Loaves; after the same.

Christ appearing to St. Peter; after the same.

The Battle of Constantine with Maxentius; after the same.

The Murder of the Innocents; after the same.

Susannah and the Elders; after *Titian*. 1586.

St. John preaching in the Wilderness; after *A. del Sarto*.

The Descent from the Cross; after *Daniele da Volterra*.

The Virgin and Infant in the Clouds; after *Livio Agresti*.

The Elevation of the Cross; after the same.

CAVALLI, VITALE, called VITALE DA BOLOGNA and VITALE DELLE MADONNE, was a painter of the 13th and 14th centuries, who was a pupil of Franco Bolognese. As one of his appellations denotes, he was especially noted for the painting of Madonnas, one of which (1320) is in the Pinacoteca of Bologna, another in San Giovanni in Monte of the same city, and a third (1345) in the Vatican; the last has been engraved by D'Agincourt. An 'Annunciation' and 'The Manger' are in Santa Apollonia at Mazzaratta.

CAVALLINI, PIETRO, was a painter of the 14th century, who studied mosaic painting in Rome under the Cosmati; but his works are executed in the Florentine style. He was employed upon the mosaics which Giotto executed in the Basilica of St. Peter at Rome, and is said to have also worked from that master's designs in San Paolo fuori le Mura about the year 1305, and to have restored the lost mosaics in San Crisogono in the same city. Several paintings at Florence are attributed to him; they are in the churches of SS. Annunziata, Santa Lucia, and San Marco. He died about 1364.

CAVALLINO, BERNARDO, an Italian painter, born at Naples in 1622, was instructed by Massimo Stanzioni, and studied the works of Andrea Vaccaro, Rubens, and Poussin. He died in 1658. His paintings are small and of a tender character. Two of them are preserved at Naples—an 'Immaculate Virgin' at the church of San Lorenzo Maggiore, and a 'St. Cecilia' at that of San Giovanni di Porta Alba.

CAVALLUCCI, ANTONIO, was born at Sermoneta in 1752, and was perhaps the most admired painter of the modern Roman school after A. R. Mengs and Pompeo Batoni. The Duke of Gaetani sent him, at his own expense, to Rome, where he studied under Pozzi and Lapis; he afterwards went to Parma, and studied the works of Correggio. He painted several important works for the Duchess of Gaetani, amongst them 'Christ appearing to St. Theresa,' 'Anatolio Gaetani con-

quering the Saracens,' and the portraits of the Pope and of Prince Rospigliosi. Other paintings by him may be found at Catania, Rieti, and Rovigo; at Pisa, where is his 'St. Bona distributing his Wealth to the Poor, and taking the Religious Garb;' at the Palazzo Cesarini at Rome, his 'Venus with Ascanius;' and in the Basilica of Loreto, his 'St. Francis of Paola.' He died at Rome in 1795.

CAVALORI. See SALINCORNO.

CAVARAZZI, BARTOLOMMEO, also called CRESCENZI, was born at Viterbo about the year 1590, and was a pupil of Cavaliere Roncalli, called Pomarancio. He had made great progress under that master at Rome, when he was taken into the protection of the noble family of the Crescenzi, whence his acquired name. He painted many pictures for his patron, and was also employed at several of the public edifices of Rome, where he died in the prime of life in 1625. Of his paintings we note:

Rome. *S. Andrea della Valle.* } St. Charles kneeling, with a choir of angels.  
 " *S. Ursula.* } The Legend of that Saint.  
 " *S. Anna Conv.* } Virgin and Child, with St. Anne.

CAVAZOLA. See MORANDO.

CAVAZZA, GIOVANNI BATTISTA, was a painter and engraver, who was born at Bologna about the year 1620. He studied under Cavedone and Guido, and painted some pictures for public buildings at Bologna. The church of the Nunziata has frescoes of saints painted by him. He engraved the following plates from his own designs:

The Crucifixion.  
 The Resurrection.  
 The Death of St. Joseph.  
 The Assumption of the Virgin.

CAVAZZA, PIER FRANCESCO, was born at Bologna in 1675, and was a pupil of Domenico Viani. He painted historical pictures, and was engaged at several of the churches of his native city. He died in 1733. We notice of his works:

Bologna. *SS. Sebastiano and Rocco.* } The Conception, and SS. Sebastian and Roch.  
 " *S. Colombano.* } SS. Nicholas and John the Baptist.  
 " *S. Giuseppe.* } The Nativity.

CAVAZZOLA. See MORANDO.

CAVAZZONI, FRANCESCO, was born at Bologna in 1559, and is known to have been living up to 1612. He was first the pupil of Bartolommeo Passarotti, but afterwards attended the school of Lodovico Carracci. Less distinguished than Guido and Domenichino, he nevertheless held a respectable rank amongst the followers of that great school. His principal works are:

Bologna. *S. Maddalena di Via S. Donato.* } Magdalene washing the feet of Christ.  
 " *S. Cecilia.* } The Crucifixion.  
 " *S. Giovanni in Monte.* } St. John the Baptist preaching.

CAVAZZONI ZANOTTI, GIOVANNI PIETRO, though of Bolognese origin, was born in Paris in 1674. He was sent when young to Bologna, where he became a scholar of Lorenzo Pasinelli. Under that master he acquired an agreeable tone of colouring, a mellow pencil, and an intelligent acquaintance with the principles of chiaroscuro. He painted several altar-pieces for the churches at Bologna, of which the most esteemed are the 'Incredulity of St. Thomas,' in the church of San Tommaso dal Mercato; 'The Resurrec-

tion,' in San Pietro, 'The Nativity,' in La Purità; and a large picture representing the 'Ambassadors from Rome swearing fidelity to the Bolognese,' in the Palazzo Pubblico. He travelled extensively in France, Germany, and Italy, and resided during a great part of his life at Cortona, where he also distinguished himself by several pictures which he painted for the churches, particularly 'Christ appearing to the Magdalene,' 'Christ bearing His Cross,' and 'The Murder of the Innocents.'

Zanotti was a laborious and intelligent writer on art, the most considerable of his numerous publications being his 'Storia dell' Accademia Clementina di Bologna,' published in two volumes, quarto, in 1739. He died at Cortona in 1765.

CAVE, F. MORELLAN DE LA. See MORELLAN.

CAVE, HENRY, an architectural draughtsman, born in 1780, is best known by his 'Antiquities of York,' in forty plates, drawn and etched by himself, and published in 1813. He died at York in 1836.

CAVE, JAMES, an architectural draughtsman, illustrated Milner's 'History of Winchester,' published in 1809. He occasionally exhibited drawings at the Royal Academy.

CAVEDONE, JACOPO, an eminent but unfortunate painter, was born at Sassuolo in the Modenese, in 1577. Driven, when a boy, from his home by the severity of his father, he sought a subsistence by becoming a page to a nobleman, a great lover of art, who possessed a valuable collection of pictures. The young Cavedone had employed himself in his moments of leisure in copying some of them with a pen, and the copies appeared to his master such extraordinary efforts of untaught genius, that he showed them to Annibale Carracci, and introduced the young artist to him, who encouraged the youth to persevere, gave him some of his drawings to copy, and soon afterwards received him into his school. The progress of Cavedone under such an instructor was surprising. He also studied under Passarotti, and then went to Venice, where he applied himself to study the works of Titian, and acquired that admirable style of colouring in which he may be said to have surpassed every other painter of his school. On his return to Bologna, he commenced the display of his talents with such éclat, that some of the pictures he painted for the churches were esteemed almost equal to the works of Annibale Carracci. At this time his design was elegant and correct, and his colouring so tender, and at the same time so vigorous, that it is recorded by Lanzi, that Albani, on being asked by a stranger if there were any pictures by Titian at Bologna, replied, "No, but there are two by Cavedone in San Paolo, which amply supply the want of them, and are even painted with more spirit." In his fresco works he was singularly harmonious, using tints with little variety, but so admirably appropriated to that style of painting, that Guido adopted him as a model. Cavedone, who in the prime of his career promised to be the honour and support of art in his country, was reduced in later life to the miserable necessity of painting *ex voti* for subsistence. Superstition had charged his wife with witchcraft, and that absurd accusation plunged him into the deepest affliction. The loss of an only son, who had shown the most marked and promising disposition for art, filled the cup of his affliction. He sank into a childish and stupid dependency, and died in wretchedness and want,

in Bologna, in 1660, aged 83. His principal works are:

Bologna.	<i>Pinacoteca.</i>	Virgin adored by SS. Alò and Petronius. 1614.
"	"	The Martyrdom of St. Peter of Verona.
"	<i>San Paolo.</i>	The Nativity.
"	"	The Adoration of the Magi ( <i>his masterpiece</i> ).
"	<i>Ospitale di S. Francesco.</i>	Holy Family, with SS. John and Francis.
"	<i>S. Salvatore.</i>	The Four Doctors of the Church.
"	<i>S. Michele in Bosco.</i>	St. Cecilia.
"	"	The Martyrdom of SS. Tiburtius and Valerian.
"	"	Death of St. Benedict.
"	<i>S. Maria delle Laudi.</i>	The Virgin and Child, with three Saints.
Florence.	<i>Uffizi.</i>	His own Portrait.
Madrid.	<i>Gallery.</i>	Adoration of the Shepherds.
Modena.	<i>Este Gall.</i>	Magdalen.
"	"	St. Stephen borne up to Heaven.
Munich.	<i>Pinakothek.</i>	Pietà ( <i>two</i> ).
Paris.	<i>Louvre.</i>	St. Cecilia.
Vienna.	<i>Belvedere.</i>	St. Sebastian.

CAVENAGHI, EMILIO, an Italian painter of landscapes and genre pieces, was born in 1852. 'La Stanza Poldi,' and 'The Music Amateur,' are two of his best performances. He also designed many woodcuts for book-illustrations. He died at Milan in 1876.

CAWSE, JOHN, who was born about 1779, exhibited portraits at the Academy in 1802, and afterwards historical pictures. He is best remembered by his work 'The Art of Painting Portraits, Landscapes, Animals, Draperies, &c., in oil colours,' published in 1840. He died in 1862.

CAXES, EUGENIO, (CAXESI, or CAXETE), the son and scholar of Patricio Caxes, was born at Madrid in 1577. He assisted his father in several of his works for the court, and was made painter to Philip III. in 1612, after having finished the 'Judgment of Solomon,' in the king's audience room in the Pardo. He afterwards painted the large altar-piece in the convent of Our Lady of Mercy at Madrid, and scenes from the life of Agamemnon in the Alcazar. He was reappointed court painter by Philip IV. in 1621, and painted the portrait of that king, as well as some historical works for the royal palaces. He executed several works in fresco, in conjunction with Vicente Carducho, for the cathedral of Toledo. It is remarkable that almost all the works of this artist, except those mentioned below, have been destroyed by fire. The convent of San Felipe el Real at Madrid, where were many of his works, was burned in 1718, and the Palace of the Pardo also perished by fire. He died at Madrid in 1642. The following pictures are by him:

Copenhagen.	<i>Museum.</i>	Fall of the Rebel Angels. 1605.
Madrid.	<i>S. Martin.</i>	The Nativity, and the Adoration of the Magi.
"	<i>Monastery of San Augustin Calzado.</i>	SS. Joachim and Anne.
"	<i>Museum.</i>	Landing of the English Fleet at Cadiz in 1625.
"	"	Madonna and Child.
"	"	St. Ildefonso.
"	"	<i>And many chalk and Indian ink drawings.</i>

CAXES, PATRICIO, (CAXESI, or CAXETE), was a native of Arezzo. It is not known by whom he was instructed, but he became an artist of sufficient celebrity to be invited to Spain by Philip II., who

employed him in the palaces of Madrid. He was commanded to paint the gallery of the queen in the Palace of the Pardo, on which occasion he made choice of the very inappropriate subject of the 'Chastity of Joseph.' It was destroyed with many other valuable works of art in the burning of that palace. Patricio Caxes, after serving Philip II. and Philip III. during forty-four years, died at Madrid in extreme poverty, at an advanced age, in 1612. The king being informed of the state of destitution in which he had left his widow and eight children, munificently assigned to them five-pence a day for one year! Caxes translated into Spanish Vignola's 'Five Orders of Architecture,' for which he engraved the frontispiece and plates.

CAYLUS, ANNE CLAUDE PHILIPPE DE THUBIÈRES DE GRIMOARD DE PESTELS DE LÉVI, Comte de, a celebrated amateur, was born in Paris in 1692. He entered the army and saw some service in the field, but eventually devoted himself to the pursuit and encouragement of art, in the service of which he may be said to have spent his life and fortune. He visited Italy, Greece, Turkey, and Asia Minor, where he sought to discover the site and ruins of Troy, and is well-known by his 'Recueil d'Antiquités,' an elaborate publication in seven volumes, the last of which appeared in 1767, two years after his death. His etchings, more remarkable for the extraordinary zeal shown in producing them than for any special talent, are to be counted by thousands. His plates, after the drawings of Bouchardon, were finished by Fessard and his pupils. His work has been the means of preserving to us the subjects of masterly sketches by some of the most celebrated painters. His portrait was engraved by Charles Nicolas Cochin, the younger. He died in Paris in 1765, and his tomb is in the church of St. Germain l'Auxerrois. His etchings are marked with the following monograms: C\*. C\*\*\*. CC. C de C. C.S. C\*S. M le C de C.

Amongst them the following are most worthy of attention:

- A set of about three hundred plates of the Gems in the Collection of the King of France.
- A set of ten Antique Subjects—from drawings by *Edme Bouchardon*, etched by *C. de Caylus*, and finished with the graver by *Le Bas*.
- A set of six Mythological Subjects; after *Bouchardon*; etched by *C. de Caylus*, and finished with the graver by *Fessard*.
- A set of thirty Heads; after *Rubens* and *Van Dyck*; from the *Crozat* Collection.
- A set of fifty grotesque Heads; after *Leonardo da Vinci*.
- A set of five Sketches; after *Della Bella*.
- Portrait of *Polidoro da Caravaggio*.
- Ten subjects from the Life of *Joseph*; after sketches by *Rembrandt*.
- The Deliverance of *St. Peter*; after the same.
- Set of eight plates for "Les Chats" of *M. de Moncrif*.
- The Amusements of the Country; after *Watteau*.
- Portrait of *Camille Falconet*; after *Doublet*.

CAZENAVE, —, was a French engraver, born in Paris about 1770, who reproduced with a certain success in the dotted manner some of the compositions of *Boilly* and other popular artists, and likewise executed some historical scenes of the Revolution. The date of his death is not recorded. His best works are:

- L'Optique; after *Boilly*.
- La Rose prise; after the same.
- L'Amour couronné; after the same.
- La Volupté; after *Regnault*.
- A Female Head; after *Prud'hon*.



**CAZES, PIERRE JACQUES**, born in Paris in 1676, was successively the pupil of Houasse and of Bon de Boullongne. He was noted as a painter of historical subjects, and executed several works for Notre-Dame, and for the choir of St. Germain-des-Près, which prove him to have been an artist of no mean ability. In the Louvre is a finished study of 'St. Peter resuscitating Tabitha,' which he painted for the latter church. He became a member of the Academy in 1703, his reception painting being 'The Combat between Hercules and Achelous.' He became Professor in 1718, Rector in 1743, Director in 1744, and Chancellor in 1746. P. A. Robert, Ch. Parocel, Chardin, and the Swedish portrait-painter Lundberg, were amongst the number of his scholars. He died in Paris in 1754.

**CAZES, ROMAIN**, a French historical painter, was born at St. B at (Haute-Garonne) in 1810. He was a pupil of Ingres, and is known chiefly by his portraits and subjects from sacred history. He also decorated with mural paintings the church of St. Fran ois Xavier at Paris, and other churches in the provinces. Like all the pupils of Ingres, except Flandrin, he never rose above mediocrity, and died in 1881.

**CEA, JUAN DE**, a Spanish painter, flourished in the middle of the 16th century at Burgos, in the cathedral of which city he executed, in 1565, in conjunction with Juan de A eda, several paintings of merit.

**CECCARINI, SEBASTIANO**, was born at Urbino about the year 1700, and was a pupil of Agostino Castellacci. He painted historical subjects at Rome with distinction during the pontificate of Clement XII. The *surporta* of the church of Sant' Urbano in Campo Carleo, representing that saint, and the high altar-piece in the same church, are by him, as is also the altar-piece in the Cappella degli Svizzeri in the Quirinal. His best works are at Fano, where he chiefly resided; amongst them may be mentioned his 'St. Lucia' at the Augustines, and several sacred historical subjects in the Piazza del Popolo. He died in 1780.

**CECCHI, GAETANO**, was a painter born at Florence, who flourished there about the year 1770. He engraved some plates of historical subjects, after the Italian painters, which are etched, and finished with the graver, in a style which does him considerable credit.

**CECCHI, GIOVANNI BATTISTA**, was a Florentine engraver, born at Florence about the year 1748. He engraved several portraits for the work entitled 'Serie degl' Uomini illustri,' and also for the 'Life of the Marquis de Pombal.' We have also by him the following plates:

The Calling of St. Andrew to the Apostleship; after L. Cardi.

The Martyrdom of St. Laurence; after Pietro da Cortona.

The Martyrdom of St. Vitalis; after F. Barrocci.

The Stoning of St. Stephen; after the same.

The Entombment of Christ; after Daniele da Volterra.

Catiline's Conspiracy; after Salvator Rosa.

**CECCHINI, FRANCESCO**, a Roman engraver, who flourished about the close of the 18th century, is best known by a set of five engravings after Perugino's frescoes in the Sala del Cambio at Perugia. He also engraved the 'Visitation of the Virgin to St. Elizabeth,' after Moretto, and several other subjects from the Old and New Testaments. He was no longer living in 1811.

**CECCHINO DA VERONA** is only known as the painter of a 'Virgin and Child, between SS. Vigilius and Sisinius,' in the cathedral of Trent, supposed to have been painted about 1450.

**CECCHINO DE' SALVIATI**. See DE' ROSSI, FRANCESCO.

**CECCO, GREGORIO DI**, of Lucca, was the adopted son and heir of Taddeo Bartoli, his name first appearing on the roll of the Sienese Guild in 1389. He seems to have assisted his adopted father in some of his pictures, for there formerly hung in the Marescotti Chapel of Sant' Agostino at Siena a picture that was signed TADDEVS ET GREGORIVS DE SENIS PINKERVNT. M.C.C.C.C.XX. He is also known to have painted in 1384 the books at the Biccherna at Siena. The dates of his birth and death are unlike uncertain. In the cathedral at Siena there is a picture by him of 'The Virgin and Child, with Seraphs and Angels,' signed and dated 1423.

**CECCO BRAVO, IL**. See MONTELATICI.

**CECCO DI PIETRO** lived at Pisa in the 14th century, and according to Ciampi painted in the Campo Santo in 1370, in company with five other artists. He was one of the people's representatives in 1380, and in 1386 he painted a 'Nativity of the Virgin' for the church of San Pietro in Vincolo at Pisa, which is now lost. Of his works we find:

Pisa. Academy.	The Crucifixion, between the Virgin and Saints.
„ Sig. Remedio Tezzi.	} Two Madonnas, dated respectively 1370 and 1380.

**CECIL, THOMAS**, was an English engraver, who flourished about the year 1630. The partiality of Evelyn for his countryman has induced him to place Cecil on a level with the foremost artists of his time—a period which was distinguished by some of the greatest engravers of France, particularly Nanteuil, and at which engraving was at a very low ebb in England. However undeserving of this flattering character, his plates are not without considerable merit. They are neatly executed, entirely with the graver, and chiefly consist of portraits from his own designs. The following are his principal prints:

#### PORTRAITS.

Queen Elizabeth on Horseback.

Walter Curle, Bishop of Winchester.

William Cecil, Lord Burghley.

Edward Reynolds, Bishop of Norwich.

Thomas Kidderminster of Langley. 1628.

John Talbot, Earl of Shrewsbury.

Sir John Burgh, killed at the Isle de Rh ; this print is very scarce, as it is thought the plate was altered, and the name changed for that of Gustavus Adolphus, and inserted in Scudery's '*Curia Politia*.'

John Weaver; prefixed to his 'Funeral Monuments.' 1631.

Archee, the King's Jester; a small whole-length.

Sir John Hayward, Knt., LL.D.

The Frontispiece to Ambrose Parry's *Works*. 1634.

The Frontispiece to *Devout Meditations*. 1629.

The Frontispiece to Lord Bacon's *Sylva Sylvarum*. 1627

**CEDASPE**. See C SPEDES.

**CELENANO, BERNARDO**, an artist possessed of much skill in the delineation of character and expression, was born at Naples in 1835. Two of his paintings quoted are, 'Tasso exhibiting the first Signs of Madness,' and 'The Council of Ten.' He studied at Rome, and died in 1860.

**CELERS, ZACHARIE**, was a French landscape painter, who flourished at Amiens in 1551, and de-

signed the triumphal arches erected on the occasion of the entry of Henry II. In 1560 he was condemned for having taken a view of the city of Amiens and its fortifications.

CELESTI, Cavaliere ANDREA, was a painter born at Venice in 1637. He was a pupil, though not an imitator, of Matteo Ponzone. To a fertile imagination he added a vagueness of style, and a flowing outline resembling that of Paolo Veronese. His colouring is clear, brilliant, and tender, but in some cases, from defective priming of his canvas, his pictures have lost something of their original freshness, and in the half-tints appear to have in some degree perished, from which circumstance the harmony of the effect is somewhat diminished. He painted historical subjects, both in large and in easel pictures, and sometimes conversations and pastoral subjects. His principal historical works are in the church of the Ascension at Venice, the best being 'The Adoration of the Magi.' The ducal palace possesses a picture of a subject taken from the Old Testament that is highly esteemed. He died at Venice in 1706. Other works by him are in the under-mentioned galleries:

Cassel. <i>Gallery.</i>	The Illness of Antiochus Soter.
Dresden. <i>Gallery.</i>	The Murder of the Innocents.
" "	Worship of the Golden Calf.
" "	Bacchus and Ceres.
Munich. <i>Pinakothek.</i>	The Magdalen washing the feet of Christ.

CELIO, Cavaliere GASPARO, was a painter born at Rome in 1571, and who died there in 1640. According to Baglione, he was the pupil of Niccolò Circignani, called Pomarancio. Of his works there are cited:

Rome. <i>S. Giovanni in Laterano.</i>	St. Michael discomfiting the Rebel Angels.
" <i>S. Carlo at Catinari.</i>	St. Charles Borromeo.
" <i>Mendicanti.</i>	St. Francis receiving the Stigmata.
" <i>Palazzo Mattei.</i>	Moses passing the Red Sea.

CELLIER, CÉLESTIN, a French historical and portrait-painter, was born at Valenciennes in 1745, and became a pupil of Groot. The Museum of his native city has a picture representing 'Valenciennes protecting the Arts,' but the greater part of his works perished in the time of the first French Revolution. He died at Valenciennes in 1793.

CELLIER, FRANÇOIS PLACIDE, the son and pupil of Célestin Cellier, was born at Valenciennes in 1768, and possessed considerable talent, but upon inheriting a fortune at the death of his father he abandoned art as a profession. His pictures of 'Meleager saving Atalanta,' and an 'Idyll,' are in the Museum of his native city. He died in 1849.

CELLONY, JOSEPH, a French portrait-painter, was born at Aix in 1663, and died there in 1731. His son, JOSEPH ANDRÉ CELLONY, was born at Aix in 1696, and was a pupil of his father and of Rigaud. He worked with his father, whom he surpassed in portraiture, and died at Aix in 1746, leaving a son, JOSEPH CELLONY, who painted historical subjects. He was born at Aix in 1730, studied under André-Bardon, and died in 1786.

CELS, CORNELIS, a painter of portraits and historical subjects, was born at Lierre in Brabant in 1778. He studied under A. Lens at Brussels, and then visited Paris and Italy, where he became a professor of the Academy of St. Luke. He went to Antwerp in 1807, and was appointed in 1820 to the professorship of drawing at Tournai, a post

which he resigned in 1827. He subsequently settled at Brussels, where he resided till his death in 1859. His views were originally directed towards the antique, as may be seen from a study of his 'Cincinnatus' at Ghent, but he subsequently took the Pre-Raphaelites as his model, and in this style painted the 'Descent from the Cross,' for the high altar of St. Paul's at Antwerp, a picture in which the drawing is bold and fine, but the colouring cold, and the shadows too dark. 'The Baptism of St. Catharine,' painted in 1809, and now in the cathedral at Bruges, is a specimen of his earlier manner. His portraits were held in some estimation. In the Rotterdam Museum is a 'Portrait of Gysbert Karel, Count of Hogendorp.'

CENNINI, CENNINO, whose full name was Cennino di Drea Cennini, was born at Colle di Val d'Elsa, and is well known as the author of a manuscript work on the technical process of painting in the 14th century, which has been translated by Mrs. Merrifield. He was a pupil of Agnolo Gaddi for twelve years, but his paintings have nearly all disappeared. A fresco of the Virgin and Saints by him, in the Hospital of S. Giovanni Battista, at Florence, was destroyed when the building was altered in 1787. Works by him may be seen in the churches of San Gimignano. In the chapel of La Croce di Giorno in San Francesco, at Volterra, is a series of frescoes, representing scenes from the life of Christ, and 'The Finding of the Cross;' one of these, representing the 'Massacre of the Innocents,' bears the date MCCCC., and the signature, 'Cienni di Francesco di Ser Cienni da Firenze,' and it is considered most probable that Cienni and Cennini are identical. He was living at Padua in 1398, but no dates can be given as to his birth or death.

CENTO, PEREGRINI DA. See PEREGRINI.

CEPHALUS. See BLOEMEN, NORBERT VAN.

CEPHISODORUS, an illustrious Greek painter, who is mentioned by Pliny as having flourished about B.C. 420.

CERAJUOLO. See DEL CERAJUOLO.

CERANO, IL. See CRESPI, GIOVANNI BATTISTA.

CERCEAU. See ANDROUET-DUCEREAU.

CERCOZZI, MICHELANGELO. See CERQUOZZI.

CEREGHETTI, JOSEPH, a Bohemian painter, was born at Chrudim in 1722, and died there in 1799. He studied under Hermann, and is known by his altar-pieces and portraits, among the latter being those of the Empress Maria Theresa and the Prince of Auersperg.

CERESA, CARLO, was born at Bergamo in 1609, and was educated under Daniele Crespi, an able painter of Milan. In a short time he acquired a style of design and colouring nearly approaching in merit to that of his master. A tasteful arrangement of his figures, great tenderness of colour, and an agreeable expression in his heads and forms, are amongst the characteristics of the works of this painter as given by Tassi. He was also eminent as a portrait painter. He died in 1679. His works are chiefly in the churches of Bergamo; among them are:

Bergamo. <i>Cathedral.</i>	St. Vincent carried up to Heaven by Angels.
" <i>S. Francesco.</i>	Four of the Prophets.
" <i>S. Pietro.</i>	The Resurrection.

CEREZO, MATEO, a Spanish painter, was born in 1635 at Burgos, where he learned the rudiments of art from his father, Mateo Cerezo. When fifteen years of age he went to Madrid, and frequented the

school of Juan Carreño de Miranda. After having established his reputation by his 'Conceptions,' painted for the churches of Madrid, Valladolid, Valencia, Burgos, and Malaga, he was employed by Francisco de Herrera, the younger, to assist him with his frescoes in the dome of the church of Our Lady of Atocha. He endeavoured to imitate the colouring of Van Dyck, but was always inferior to that master. He died at Madrid in 1685. The Galleries of the Hague, Madrid, and Berlin, and the Czernin Collection at Vienna, all possess pictures of the 'Penitent Magdalen' by him. His most esteemed work was his picture of 'Christ with the Disciples at Emmaus,' painted for the refectory of the Recolete Friars in Madrid. The Madrid Gallery has by him a fine 'Assumption of the Virgin' and the 'Mystic Marriage of St. Catharine of Alexandria.' A 'Crucifixion,' formerly in the Suermondt Collection, is now in the Berlin Gallery; a 'Portrait of Cardinal Puerto-Carrero' is in the Hermitage, St. Petersburg; and a 'St. John the Baptist,' in the Cassel Gallery.

CERMAK, JAROSLAV, a Bohemian painter, was born at Prague in 1831, and was educated in the Academy of that town under Christian Ruben, in Antwerp, in Brussels under Gallait, whom he closely followed both in his excellencies and in his defects, and lastly in Paris under Robert-Fleury. He settled in the last-named city, and at first executed scenes from Bohemian history, as 'A Night Attack on the Hussites,' 'Bohemian Conversion Scene,' and 'The Begging Court-Poets of Rudolph II.' (1850), the last of which gained him his first reputation. A tour in European Turkey in 1858 afforded him new material, as instanced in some pictures mentioned below. He was also particularly successful in the portraiture of children. He died in Paris in 1878. His later pictures comprise among others:

The Montenegrin Woman and her Child.  
Turks assaulting a Herzegovinian Woman.  
Razza of Bashi-Bazouks. 1861.  
The Return to the Country.  
Rendezvous in Montenegro. 1874.  
The Hussites before Naumburg. 1875.  
Taking of Lauenburg. 1876.

CERNEL, MARIE LOUISE SUZANNE CHAMPION DE. See CHAMPION DE CERNEL.

CERQUOZZI, MICHELANGELO, commonly known as MICHELANGELO DELLE BATTAGLIE, from his fondness for painting battle-pieces, was born at Rome in 1602. He was instructed in the school of Bonzi (Il Gobbo da Cortona), and afterwards under Leckerbetjen and the *bamboccia*-painter De Laar, in imitation of the last of whom he depicted low scenes in a style that rivals that of his master. He also painted fairs, markets, shipwrecks, and doings of the Lazzaroni. His battle scenes are full of life, and exhibit much richness of invention, but are often too hastily executed. He finally took to painting flowers and fruits, and his productions of this class are highly esteemed. He died at Rome in 1660. Some of his productions are to be seen in the public galleries of Europe; but the best have been considered to be those representing 'The Four Seasons,' which were painted for the Salviati Palace at Rome.

Berlin. Gallery. Procession of a Pope in Rome.  
Dresden. Gallery. A Battle-piece.  
Florence. Uffizi. An Old Woman.  
Munich. Pinakothek. Hunting-scene.  
" " A Cobbler.  
Paris. Louvre. Fruit-pieces (two).

CERRINI, GIOVANNI DOMENICO, called IL CAVALLIERE PERUGINO, was born at Perugia in 1609. He frequented the school of Guido Reni for some time, and became a graceful and elegant designer, with an expression in his heads that occasioned some of his works to be taken for those of his master. His best production is a fresco in the cupola of La Madonna della Vittoria, at Perugia, representing St. Paul taken up into Heaven. Other works by him are in the galleries and churches of Brescia, Cassel, Dresden, and Munich. He died in 1681.

CERTOSINO, IL. See CASSIANI.

CERVA, GIOVANNI BATTISTA, was a native of Milan, who flourished about the year 1550. According to Lanzi, he was a pupil of Gaudenzio Ferrari. His 'Incredulity of St. Thomas' is considered to be one of the finest pictures in Milan, and by its fine design, the animated expression of the heads, and its entire harmonious effect, gives this artist a high rank amongst the painters of the Milanese School.

CERVELLI, FEDERICO, was a native of Milan, who flourished about the year 1690. He was the pupil of Pietro Ricchi, called Il Lucchese, whom he equalled in the freedom of his pencil, and surpassed in the correctness of his design and the impasto of his colour. One of his finest paintings is in the Scuola di San Teodoro, Milan, and represents an episode in the life of that saint.

CERVETTO, GIOVANNI PAOLO, was born at Genoa about the year 1630. According to Soprani, he was a scholar of Valerio Castello, whose vigorous style he imitated with great success, but he died young, in 1657.

CERVI, BERNARDO, was a native of Modena, and a scholar of Guido. He possessed an extraordinary genius, and, in the judgment of his excellent instructor, would have reached a high rank in art, had he not been cut off in the prime of his life by the plague, which visited Modena in 1630. His principal works are his frescoes in the cathedral at Modena, in the churches of which city there are some altar-pieces by him, and a 'Deposition from the Cross' in the Este Gallery. There is a print by him, the 'Martyrdom of St. Sebastian,' with his name abridged, and the date 1628.

CESA, ANTONIO, who lived in the 16th century at Belluno, but of whose birth or death no dates can be given, is the painter of an altar-piece in the church of Sant' Andrea, Visome, near Belluno, which represents the 'Virgin and Child, between SS. Anthony, Daniel, Andrew, and another saint,' signed "OPUS ANTONII DE CESA 1500."

CESA, MATTEO, was an artist living at Belluno in the 14th and 15th centuries, of whose life and death no exact dates are known. Paintings and altar-pieces by this painter may be found in several of the private collections and churches in and around Belluno. The best specimens of his style are:

Belluno. *S. Stefano.* Virgin and Child, with Saints and Angels (*carved work*).  
Sala. *S. Matteo.* Virgin and Child between SS. Matthew and Jerome.

CÉSAR, a French historical painter, who was working at Avignon in 1367. He possessed considerable talent, and acquired great renown, which was celebrated in the verses of Parasolz B., a contemporary troubadour of Provence.

CESARE DA SESTO (or CESARE MILANESE). See SESTO.

CESARI, BERNARDINO, was the brother and pupil

of Giuseppe Cesari, whom he assisted in many of his works. He also painted several pictures in the churches of Rome, entirely after the style of his brother. For Clement VIII. he executed a large fresco in St. John Lateran, representing the Emperor Constantine in a triumphal car, with many figures. He died at Rome in the prime of life during the pontificate of Paul V. The church of San Carlo ai Catinari possesses a picture of 'Christ appearing to Mary Magdalene,' by this artist.

CESARI, GIUSEPPE (called GIUSEPPINO, and also IL CAVALIERE D'ARPINO, from the birthplace of his father, in the kingdom of Naples) was born at Rome in 1568 (?). His father was a very humble artist, who earned a miserable pittance by painting *ex voto*, and who taught his son what he knew of art, with the view of his succeeding himself. The young Cesari employed his leisure moments in improving himself in drawing; and, at the age of thirteen, obtained his father's consent to go to Rome in search of employment. Arrived in that capital, he was under the necessity of offering his services to prepare the pallets of the artists who were then employed in the Vatican under Gregory XIII. He had been some time in that servile situation, when he took an opportunity, in the absence of the painters, to sketch on the wall some figures which excited the surprise and admiration of every one, particularly Fra Ignazio Danti, the superintendent of the works of the Vatican. He acquainted the Pope with the circumstance, who immediately took the young artist under his protection, and placed him in the school of Pomarancio, and Giuseppino, in a short time, was regarded as the most distinguished painter at Rome. He was a perfect master of the arts of intrigue, and had the talent of exalting the merits of his own productions, whilst he depreciated the works of others. Clement VIII., who succeeded to the papal throne, continued to him the favour and protection he had experienced from his predecessor, and conferred on him the knighthood of St. John Lateran, or, as some say, the order of the Abito di Cristo; and Louis XIII. made him a Chevalier of the order of St. Michael. Abusing a natural facility, and yielding to the fire of an unrestrained imagination, Cesari appears to have skimmed the surface of art, without venturing to dive into its depths. Finding that he could satisfy the popular expectation without the labour of study, he did not think it necessary to consult nature or the best models of antiquity. By straining the attitudes of his figures, he expected to give them animation and movement; and when he attempted expression, he fell into distortion and grimace. Those of his works in which these defects are least discernible, are such as admit of bustle, and require a crowded composition. Such are his battle-pieces and processions, in which the horses are drawn with great spirit, and his readiness of invention is surprising. With all his deficiencies, he enjoyed, during his life, an elevated rank among the artists of his time, and his school was one of the most frequented in Rome. He died at Rome in 1640. Baglione states that he lived to the age of eighty, but other writers assert, with greater probability of accuracy, that he died at the age of seventy-two. The following are among his extant paintings:

- Cassel. *Gallery.* The Betrayal of Christ.
- " *Gallery.* Nymphs and Tritons.
- Dresden. *Gallery.* A Roman Battle.

- Fano. *Castrucani Palace.* History of General Castruccio Castracani—fresco.
- Florence. *Uffizi.* His own Portrait.
- Naples. *Carthusian Monastery.* Scenes from the Life of Christ—frescoes.
- Paris. *Louvre.* Adam and Eve driven from Paradise.
- " *"* Diana and Actæon.
- Petersburg. *Hermitage.* St. Clara delivering the Town of Assisi.
- Reggio. *Cathedral.* The Visitation.
- Rome. *S. Maria in Vallicella.* Coronation of the Virgin.
- " *S. Prassede.* The Ascension and The Prophets—frescoes.
- " *Capitol Pal.* Romulus and Remus—fresco.
- " *"* Rape of the Sabine Women.
- " *"* The Horatii and Curiatii.
- " *"* The Sacrifice of Numa Pompilius.
- " *Capitol Mus.* Diana.
- " *Lateran Mus.* The Annunciation.
- Vienna. *Belvedere.* Perseus delivering Andromeda, 1602.

Cesari executed several etchings after his own designs.

CESARIANO, CESARE, born at Milan in 1483, was an architect as well as a painter of miniatures, which branches of art he learned under the tuition of Bramante and Leonardo da Vinci. He was employed in the decoration of the cathedral at Milan, and he translated the 'Architectura' of Vitruvius, printed at Como in 1521, with woodcuts from his designs, the best of which are 'The Golden Age,' 'The Building of the First Houses,' and 'The Elect of the Earth.' He died in 1546.

CESENA, PEREGRINI DA. See PEREGRINI.

CESI, BARTOLOMMEO, a Bolognese historical painter, was born at Bologna in 1556. He was first a scholar of Giovanni Francesco Brizzio, called Nosadella, but afterwards studied the works of Pellegrino Tibaldi. Contemporary with the Carracci, and not unfrequently painting in competition with them, he preserved their esteem by the amiability of his mind, as much as he excited their emulation by the display of his talents. Careful and correct in his design, without timidity, happy in the choice of his forms, and delicately tender in the purity of his tints, his works appear to have been the model from which Guido chiefly formed the suavity and elegance of his style. His powers are more extensive in his frescoes than in his oil paintings, although he has displayed an uncommon excellence in both in his numerous works in the public edifices at Bologna. His principal works in that city are:

- Certosa. Christ in the Garden.
- " Descent from the Cross.
- S. Domenico. Adoration of the Magi.
- " Descent of the Holy Ghost.
- S. Giacomo Maggiore. Virgin and Child with Saints.
- S. Martino. Crucifixion.
- Pinacoteca. St. Paul (from San Francesco).
- " St. Peter ( " " " ).
- " St. Anne and the Virgin.

His most celebrated work is his set of ten frescoes in the Palazzo Favi, representing subjects from the life of Æneas: other works by him are in the same edifice. He died at Bologna in 1629.

CESILLES, JUAN, a painter of Barcelona, who flourished towards the close of the 14th century. He executed, in 1389, an altar-piece containing the history of the Twelve Apostles for the church of St. Peter in Reus, but it was removed in 1557 to make way for another work.

CESIO, CARLO, a painter and engraver of the

Roman school, was born at Androdoco, in the Roman States, in 1625. He was brought up at Rome, in the school of Pietro da Cortona, and was employed with some of the best artists of his time in several public works during the pontificate of Alexander VII. He painted historical subjects, and his works are held in considerable estimation. He died at Rieti in 1686. In the Quirinal, he painted 'The Judgment of Solomon,' and others of his works are in Santa Maria Maggiore and in the Rotunda. Carlo Cesio was also an engraver of some eminence; we have by him several plates after the Italian painters of his time. His plates are etched and finished off with the graver, in a free, masterly style. His drawing is generally correct, and his prints have the effect of the works of a painter. The following are his principal works as an engraver:

The Virgin and Infant Jesus with St. John; half-length. St. Andrew led to Martyrdom, prostrating himself before the Cross; *after Guido*.

The Frontispiece to the book entitled *Discorsi della Musica*.

Sixteen plates from the Pamphili Gallery; *after Pietro da Cortona*.

Forty-one plates of the Farnese Gallery; *after Annib. Carracci*.

Eight plates of the Buongiovanni Chapel in the church of St. Augustine at Rome; *after Lanfranco*.

CÉSPÉDES, PABLO DE, called in Rome CEDASPE, a painter, sculptor, and architect, as well as a poet, scholar, and divine, and equally an ornament of the arts and literature of Spain, was born at Cordova in 1538. He was educated in the seminary at Alcalá for the priesthood, was thoroughly acquainted with the classical and oriental languages, and spoke fluently most of the European tongues. As a painter he stands amongst the most eminent that his country has produced. To perfect himself in this art, he went twice to Rome for the purpose of studying the works of the great masters, especially those of Michelangelo and Raphael; and he produced several fine paintings for the public edifices of that city. In the Trinità del Monte he painted frescoes of the 'Annunciation' and the 'Nativity,' and several subjects from the life of the Virgin. Whilst at Rome he formed a close friendship with Federigo Zuccaro, from whose instructions he acquired a pleasing style of colouring. His learning and merit raising him to the rank of a canon of the cathedral of Cordova, he left Rome for that city in 1577. When Zuccaro was applied to by the Bishop of Cordova to paint a picture for his cathedral, he declined the commission, saying, that whilst Céspedes was in Spain they need not send to Italy for painters. Some of his best pictures, representing the 'Martyrdom and Burial of St. Catharine,' were executed for the Jesuits' College at Cordova, but all have been destroyed or lost. He died at Cordova in 1608, and was buried in the cathedral of that city. For a full account of this remarkable man, see Cean Bermudez's 'Diccionario Historico.' We note of his paintings:

Cordova. *Cathedral*. Last Supper.  
 " " " " Virgin and Child, with St. Anne.  
 Seville. *Cathedral*. Four Allegorical Figures of the Virtues.  
 " *Museum*. Last Supper.

CEULEN, JONSON VAN. See JONSON.

CESELLI. See CASELLI.

CHAFFRION, LORENZO, known as Fray MATIAS DE VALENCIA, a painter of religious, historical, and other subjects, was born at Valencia in 1696. After

acquiring some knowledge of painting he went to Rome, and became a disciple of Corrado Giaquinto, whose manner he imitated. He returned to Valencia, and passed on to Granada to seek assistance from an uncle who was one of the judges of the Court of Chancery, but not receiving the aid which he needed, he entered the Capuchin convent in that city in 1747. He was drowned in 1749. In the refectory of the convent to which he belonged there was a picture of the 'Last Supper' by him; and several of his smaller subjects were in the collections of private persons in Valencia.

CHALLETTE, JEAN, a French miniature and portrait painter, was a native of Troyes, where he at first practised his art. In 1581 he was summoned to Toulouse to decorate the Hôtel-de-Ville, and there gained so much renown that he settled in that city, where he died in 1643.

CHARLES, CHARLES MICHEL ANGE, a French painter, architect, and mathematician, was born in Paris in 1718. He studied under André, Lemoine, and Boucher, and subsequently visited Rome. A 'Sleeping Diana,' which he painted in 1744, and a 'Venus' by him are to be seen in Brunswick. He also painted many ceilings for palaces and churches, but never gained much reputation as a painter, although elected an Academician in 1753. As an architect and as draughtsman to the king he directed the theatrical entertainments at Fontainebleau in 1765, and the *fêtes* and illuminations at Versailles on the occasion of the birth of Louis XVI. in 1754, as well as the funerals of the Dauphin and the Dauphiness, of Stanislaus, King of Poland, of the Queen of Spain, and of Louis XV. and his queen, Marie Leszczynska. He was a knight of the Order of St. Michael, married the daughter of the painter Nattier, and died in Paris in 1778.

CHALMERS, Sir GEORGE, Bart., a native of Edinburgh and a pupil of Allan Ramsay, exhibited portraits at the Royal Academy from 1775 to 1790. He died in London in 1791.

CHALMERS, GEORGE PAUL, a Scotch portrait and landscape painter, was born at Montrose in 1836. He at first served an apprenticeship to a ship-chandler, but afterwards went to Edinburgh, and entered the School of Design, then under the direction of Lauder. His earlier works were portraits, and it was only at a later period that he took to landscape painting. He was elected an Associate of the Scottish Academy in 1867, and an Academician in 1871. He died in Edinburgh, February 20, 1878, from the effects of an accident that befell him in the streets of that city on the 16th of the same month. Among his works were:

The End of the Harvest. 1873.

Running Water. 1875.

The Love Song.

Prayer. 1871.

The Potato Harvest.

The Legend (*in the Edinburgh National Gallery*).

CHALMERS, W. A., a water-colour painter, who practised in London towards the close of the 18th century, and is believed to have died young. His works are chiefly interiors of churches with some ceremony introduced: occasionally he painted subject-pieces, as "Mrs. Jordan as 'Sir Harry Wildair,'" and "Kemble in the 'Stranger.'"

CHALON, ALFRED EDWARD, was born at Geneva, in 1781. His family, whilst he was yet a youth, removed to London, where, together with his brother John James Chalon, he was destined for mercantile

pursuits. But an inclination for the arts overruled this intention, and the establishment of the Sketching Society, in which the two young Chalons were mainly instrumental, confirmed them in the adoption of the pursuit of their choice. Alfred became a student of the Royal Academy in 1797, an Associate in 1812, and a Royal Academician in 1816. His reputation was first established and principally rests upon the portraits, mostly in water-colours, which he exhibited during many years at the Royal Academy; and in which he displayed a certain turn of piquancy and elegance, and a free and sparkling pencil. So much in vogue, indeed, was he at one time, that the ladies of the aristocracy flocked to him to sit for their portraits. He made a striking portrait of Queen Victoria, shortly after her accession, and was appointed portrait-painter in water-colours to Her Majesty. When somewhat advanced in life, he essayed oil-painting, but, as may be supposed, with a success, in a technical point of view, subordinate to that which he had achieved in the more familiar vehicle of water-colours; whilst, as regards composition and treatment, the delineator of the reigning belle of the season was hardly endowed with the grandeur of purpose and style to do full justice to such subjects as 'Samson and Delilah,' 'John Knox reproving the Ladies of Queen Mary's Court' (1837), 'Christ mocked by Herod' (1841), 'A Madonna' (1845), or even to fancy and poetic subjects of less lofty aim. He died at Kensington in 1860, and was buried in Highgate Cemetery.

CHALON, CHRISTINA, was born in Amsterdam in 1748, and studied painting under Sara Troost and Ploos van Amstel. She, however, devoted herself more particularly to etching, in which she acquired great proficiency. She has left us some thirty plates, for the most part in the style of Ostade. She died at Leyden in 1808. Her etchings are marked with *Chra Cha.*, or *Chra Chal.*, or else *CC.* Amongst the best may be noticed:

- An Interior, with three Boors.
- A Mother taking three children to School.
- An Old Woman saluting a peasant Boy.

CHALON, HENRY BERNARD, an animal painter, was born of Dutch parentage in London in 1770. He was a student of the Academy, and first exhibited a landscape with cattle in 1792. He met with much patronage at court, being appointed animal painter to the Duchess of York in 1795, as well as to the Prince Regent, and afterwards to William IV. His pictures were chiefly devoted to the portraiture of horses. He met with a severe accident in 1846, and died in 1849. His daughter, Miss M. A. CHALON (afterwards Mrs. H. MOSELEY), was miniature-painter to the Duke of York. She died in 1867.

CHALON, JOHN JAMES, was born at Geneva in 1778, of an old French family who had taken refuge there after the Revocation of the Edict of Nantes. He was a painter of a wide range of subjects—landscapes, marine scenes, animal life, and figure-pieces. He went to England when quite young, and entered the Schools of the Academy in 1796. His first picture, 'Banditti at their Repast,' appeared in 1800. In 1808, he, his brother Alfred Edward Chalon, and some friends, founded the Sketching Society, and in the same year he joined the Water-Colour Society, but in 1813 he seceded from it, and again devoted himself to painting pictures in oil for the Royal Academy.

He was elected an Associate of that institution in 1827, and an Academician in 1841. In 1820, Chalon published a series of 'Sketches from Parisian Manners,' in which the incidents were admirably varied, and so selected as to display the most amusing points of national character in connection with all that was most picturesque in the costume of the time, and with that true humour which never degenerates into caricature. He was fond of the scenery of Switzerland, the land of his father and mother, and some of his finest landscapes are faithful transcripts of its mountains and lakes. Among these, a very noble work is his 'Castle of Chillon,' its lonely white walls strongly contrasting with the dark mountains that rise behind them, and glittering in the ripple of the clear blue lake. Amongst his later productions were 'Gil Blas in the Robbers' Cave,' in 1843, and the 'Arrival of the Steamer at Folkestone,' in 1844. In 1847, he was seized by an attack of paralysis, and, after a long and painful illness, died at Kensington in 1854. The Gallery of Greenwich Hospital possesses his 'Napoleon on board the Bellerophon,' painted in 1816, and in the Sheepshanks Collection at the South Kensington Museum are 'Village Gossips,' painted in 1815, and 'Hastings, Fishing Boats making the Shore in a Breeze,' painted in 1819.

CHALON, LOUIS, was a landscape-painter, who is thought to have been born in Holland about 1687. He painted some views on the Rhine, enlivened with figures, in a very artistic manner and with an agreeable colouring. He died at Amsterdam in 1741.

CHAM. See NOÉ, Comte AMÉDÉE DE.

CHAMBERLAIN, WILLIAM, who was born in London, studied in the Royal Academy Schools and under Opie. His works, sometimes exhibited at the Royal Academy, were for the most part portraits. He died at Hull in 1807.

CHAMBERLIN, MASON, a pupil of Frank Hayman, was a portrait-painter, who gained some success on account of the fidelity of his likenesses. He was an exhibitor at Spring Gardens in 1763, and at the Royal Academy (of which he was one of the original members) from 1769 to 1786. He died in London in 1787. The Royal Academy possesses his portrait of Dr. Hunter, which was his presentation picture, and the Royal Society has his portrait of Dr. Chandler. Both these portraits have been engraved.

CHAMBERS, GEORGE, a painter of shipping scenes, was a son of a poor seaman of Whitby in Yorkshire, where he was born in 1803. During his apprenticeship on board a trading sloop he gave evidence of the talent by which he was subsequently distinguished, by making sketches of shipping for the amusement and gratification of the seamen. At Whitby, he took lessons of a drawing-master of the name of Bird, and employed his spare time in painting small pictures of shipping, for which he found a ready sale. Going to London three years later, he obtained an introduction to Mr. Thomas Horner, who employed him for seven years to assist in painting the great Panorama of London at the Colosseum, in the Regent's Park. He was also engaged as scene-painter at the Pavilion Theatre. Here he attracted the notice of Admiral Lord Mark Kerr, who became his sincere patron, and procured him an introduction to King William IV. He was admitted as an Associate Member of the Water-Colour Society in 1834, and was elected a full member in 1836; but

a constitution originally very weak, and much shattered by a sea-faring life, was unable to bear the incessant application to which his mind would subject it: his strength gave way, and he died in 1840. His pictures are now appreciated by collectors, and obtain good prices. His best productions are his naval battles, in which he is excellent, though in the colouring there is perhaps too much redness pervading everything, the smoke in particular. There are in the hall at Greenwich Hospital three battles by him: the 'Bombardment of Algiers,' the 'Capture of Portobello,' and a copy of West's picture of the 'Destruction of the French Fleet at La Hogue.' In the South Kensington Museum are four water-colour drawings by him.

**CHAMBERS, THOMAS**, an English engraver, was born in London about the year 1724, and drowned himself in the Thames in 1789. He engraved many of the plates for *Boydell's* collections, and several portraits of artists for *Lord Orford's* 'Anecdotes.' They are executed with the graver, in a firm, but not a pleasing style. The following are some of his best prints:

A Concert; *after Caravaggio*.  
 Raphael's Mistress; *after Raphael*.  
 The Holy Family; *after Murillo*.  
 St. Martin dividing his Cloak; *after Rubens*.  
 St. Peter and St. John healing the Sick; *after S. Bourdon*.  
 Jupiter and Antiope; *after Casali*.  
 Helena Forman; *after Van Dyck*.  
 The Good Man at the Hour of Death; *after Hayman*.  
 The Wicked Man; the companion; *after the same*.  
 The Death of Turenne; *after Palmieri*.  
 Mrs. Quarrington as St. Agnes; *after Reynolds*.

**CHAMORRO, JUAN**, a Spanish historical painter, was a pupil of Francisco de Herrera, the elder, and was president of the Seville Academy in the years 1669 and 1670. He was living in 1673, but the date of his death is not known. The pictures of the 'Four Doctors of the Church,' and those representing scenes from the life of the Virgin, in the church of Our Lady of Mercy at Madrid, attest his merits as a painter and a colourist.

**CHAMPAIGNE, JEAN BAPTISTE DE**, a Flemish painter of historical subjects, genre pictures, and portraits, was born at Brussels in 1631. He was a nephew of Philippe de Champaigne, who sent for him to Paris when only eleven years of age, and gave him instruction in painting. He adopted the style of his uncle, but did not, however, attain his eminence, though his works have sometimes passed current under the uncle's name. He visited Italy, returned to Brussels, and thence went to Paris, where he was in 1663 elected a member of the Academy. He died in Paris in 1681. The following are some of his principal works:

Brussels.	Museum.	The Assumption of the Virgin ( <i>Painted for the church of St. Gudule, Brussels</i> ).
"	"	St. Peter.
Grenoble.	Museum.	The Benediction of the Order of St. Dominic.
Lyons.	Museum.	The Adoration of the Shepherds.
Marseilles.	Museum.	The Stoning of St. Paul at Lystra (a 'mai' painted in 1687 for Notre-Dame at Paris).
Nancy.	Museum.	St. Paul.
Versailles.	Palace: Salon de Mercure.	The ceiling representing 'Mercury in his chariot drawn by two cocks,' and four subjects from the lives of Alexander, Ptolemy, and Augustus.

**CHAMPAIGNE, PHILIPPE DE**, a painter of historical subjects and portraits, was born at Brussels in 1602. Though a native of Brabant, he is generally reckoned as belonging to the French school. He studied under Bouillon, Michel Bourdeaux, and Fouquière, but went to Paris at the age of nineteen, where he placed himself under the direction of L'Allemand. Shortly afterwards he was employed by Du Chesne, the painter royal, to work at the Luxembourg in concert with Nicolas Poussin. His extraordinary success arousing the envy of Du Chesne, he quitted Paris for Brussels in 1627, but was almost immediately recalled by the Queen-Mother, Marie de Medicis, to be appointed to the post held by Du Chesne, who had just died. At Paris he executed numerous works for the churches and royal residences, and especially for Cardinal Richelieu's palace. He was one of the first members of the Academy, of which he was also Professor and Rector. His star, however, began to pale somewhat before the brilliancy of Le Brun's rising fame. But this aroused no unworthy feeling in Champaigne's mind. He retired quietly and modestly from active and public life, and died in Paris in 1674. His pictures show a certain affinity with those of Poussin, whose influence he felt, but they surpass them in point of colouring, being remarkable in that respect for truth, brilliancy, and technical skill. His weak point was in the conception and the composition. As a portrait-painter he holds high rank. His likenesses are distinguished by a fine, noble, and life-like execution, vivid appreciation of the natural, a skilful luminosity of colouring, and careful execution and masterly handling. The following are some of his principal works:

Althorp.	Earl Spencer.	Portrait of Robert Arnaud d'Andilly.
Brussels.	Museum.	Presentation in the Temple ( <i>Painted for the church of the Carmelite Monastery at Paris</i> ).
"	"	St. Geneviève. } <i>Painted for Saint</i> St. Joseph. } <i>Séverin, Paris</i> .
"	"	St. Ambrose. } <i>Painted for Saint</i> St. Stephen. } <i>Germain-l'Auxerrois at Paris</i> .
"	"	The Life of St. Benedict ( <i>ten subjects probably executed for the Abbey of the Val-de-Grace at Paris</i> ).
"	"	Portrait of Himself ( <i>a replica of that in the Louvre</i> ).
Dijon.	Museum.	The Presentation in the Temple.
Florence.	Uffizi.	Portrait of a Man.
"	"	The Calling of St. Peter.
"	"	Portrait of a Man.
Hague.	Pitti Pal. Gallery.	Portrait of Joseph Govaerts. 1665.
Lille.	Museum.	Adoration.
London.	Nat. Gall.	Three Portraits of Cardinal de Richelieu ( <i>a full-face and two profiles: painted for the use of the Roman sculptor Mocchi in making a bust</i> ).
Lyons.	Museum.	The Last Supper ( <i>replica of the painting in the Louvre</i> ).
"	"	Finding the Relics of St. Gervais.
Madrid.	Gallery.	St. Anne and the Virgin.
"	"	Portrait of Louis XIII.
Munich.	Pinakothek.	Portrait of Marshal de Turenne.
"	"	Madonna and Christ.
Paris.	Louvre.	The Feast in the house of Simon.
"	"	The Last Supper. 1648.
"	"	Christ on the Cross ( <i>repetition of the picture in the Luxembourg</i> ).
"	"	The Dead Christ.
"	"	Apparition of St. Gervais and St. Protas to St. Ambrose.

Paris.	<i>Louvre</i>	Translation of the bodies of St. Gervais and St. Protas.
"	"	Portrait of Catherine Agnès Arnauld, and the daughter of the painter.
"	"	Landscape.
"	"	Louis XIII. crowned by Victory.
"	"	Portrait of Cardinal de Richelieu ( <i>full-length</i> ).
"	"	Portrait of Robert Arnauld d'Andilly. 1650.
"	"	Portrait of Himself.
"	"	Portraits of François Mansard and Claude Ferrault.
"	"	Christ on the Cross. 1674.
"	"	Portrait of Jean Antoine de Mesme. 1653.
"	"	<i>And six others.</i>
Petersbrg.	<i>Hérmitage.</i>	Moses with the Tables of the Law.
Vienna.	<i>Belvedere.</i>	Adam and Eve mourning for Abel.

CHAMPAIGNE, PIERRE. See DE KEMPENEER.

CHAMPIN, JEAN JACQUES, a French painter in water-colours and lithographer, was born at Sceaux in 1796. He was a pupil of Storelli and of Regnier, and devoted himself chiefly to historical landscapes. He lithographed a series of views of Old Paris, and in conjunction with Regnier produced the 'Habitations des personnages les plus célèbres de la France depuis 1790 jusqu'à nos jours.' He also contributed designs to the 'Magasin Pittoresque,' the 'Illustration,' and many other illustrated publications of his time. He died in 1860.

CHAMPION DE CERNEL, MARIE LOUISE SUZANNE, a French engraver who lived in the latter part of the 18th century, was a sister of General Marceau. Married at the early age of fourteen to a profligate husband, she sought to relieve the unhappiness of her life by studying drawing and engraving under an artist named Sergent, whose wife she became after the death of her first husband. She engraved vignettes after Cochin, Moreau, Eisen, and Marillier, and some portraits in aquatint for the collection published by Blin and Le Vachez.

CHANDLER, J. W., a natural son of Lord Warwick, painted portraits in London towards the close of the 18th century, and afterwards in Aberdeenshire and Edinburgh. He died young about 1804.

CHANTEREAU, J., a French painter, who was born in Paris about 1710. His works were chiefly battle-pieces and hunting-scenes, painted with considerable life and movement. It is probable that he studied under Watteau or Pater. A scarce etching of his exists, entitled, 'Divertissement par eau et par mer,' or, as it is sometimes called, 'L'Île de Cythère.'

CHANTRY, JOHN, was an English engraver of the time of Charles II., who worked chiefly for the booksellers. He lived some time at Oxford, and died about 1662. His plates are executed with the graver in a formal, stiff style. Vertue mentions the following portraits by him :

James I.  
Charles II.; three prints.  
James, Duke of Monmouth.  
John Selden.  
Edward Leigh, M.A., of Magdalen College, Oxford.  
Thomas Whitaker, Physician to Charles II.  
Richard Gethinge, a Writing Master.

CHANUEL, GONNET, a French historical painter, was born at Avignon, where he flourished in 1560. He painted some pictures of which the composition and colour were much admired.

CHAPELLE, GEORGE DE LA. See DE LA CHAPELLE.

CHAPONNIER, ALEXANDRE, a Swiss enamel-painter and engraver, was born at Geneva in 1753. He settled in Paris, and executed in the dotted style many mythological and fancy subjects after Huet, Schall, Boilly, Cazenave, and other painters of the French school of the 18th century. He died about 1824. His best works are 'Le Prélude de Nina,' 'L'Amant favorisé,' 'La Comparaison des petits Pieds,' and 'Le Bouquet chéri,' all after Boilly.

CHAPRON, NICOLAS, a French historical painter and engraver, was born at Châteaudun in 1612. He was a pupil of Simon Vouet, and went to Rome about 1640, where he painted, under the direction of Poussin, a copy of Raphael's 'Transfiguration.' He also painted a 'Holy Family,' and 'Mary going to the Temple;' the latter has been engraved by Picquot. He remained at Rome several years, and in 1649 published his set of fifty-two plates from Raphael's works in the Vatican. Several artists have engraved these admirable productions, but in all of them we seek in vain for the nobility of character and purity of design of their great author. Chapron's transcripts are perhaps the least faulty of those that have appeared. He died at Rome probably about 1656. Chapron is better known by his engravings than by his paintings, very few of which have descended to us. The Louvre, and the museums of Rennes, Perpignan, Nantes, and Alençon possess drawings and paintings by him. We have, besides the Bible of Raphael, the following plates by him, sometimes marked *N C F.*, or *N C H F.*, some of which are from his own designs:

His own Portrait, seated at the foot of the Bust of Raphael. The title to Raphael's Bible.  
Henry IV., King of France; below, in basso-relievo, the King wounded by Du Châtel; after *Freminet*; scarce. Another Portrait of Henry IV., with a battle below. The Virgin suckling the Infant; said to be after *Titian*, but considered by Mariette to be Chapron's own design.  
The Alliance of Bacchus and Venus. 1639.  
A drunken Silenus, with a Satyr offering him drink.  
Bacchus, with a Man carrying a Child.  
Satyrs, with Women and Children.  
A Bacchanal, with a Child pouring out wine to a Bacchant.  
Another Bacchanal, with Silenus riding on a Goat.  
Young Bacchanalians, one riding on a Goat.  
Another Bacchanal. 1639.

CHAPUY, JEAN BAPTISTE, a French engraver, was born in Paris in 1760. He worked with Janinet upon the 'Costumes des Théâtres de Paris,' and executed some fancy subjects after Lavreince and others, but more especially devoted himself to engraving in colour. The best of the many prints of the fête of the Federation in the Champ de Mars, July 14, 1790, is by him, after Le Roy, and he also engraved a very curious set of fourteen plates of 'Coiffures de Dames,' as well as a series of portraits of Louis XVI., Marie Antoinette, Cagliostro, and others concerned in the affair of the Diamond Necklace. He died in Paris in 1802.

CHAPUY, NICOLAS MARIE JOSEPH, a French architect, lithographer, and naval engineer, was born in Paris in 1790. He executed the drawings and plates for the 'Vues pittoresques des Cathédrales françaises,' 1823-31; 'Voyage pittoresque dans Lyon,' 1824; 'Le Moyen-Age monumental et archéologique,' 1839-44, and several other works. He also edited, with Beugnot, the complete works of Palladio, 1825-42. He died in Paris in 1858.

CHARDIN, JEAN SIMÉON, was born in Paris in



1699. His father at first placed him with Cazes, but as that master's habit was to give his pupils his own work to copy, he did not make much progress. He subsequently entered the atelier of Noël Nicolas Coypel, and was chosen among other of Coypel's pupils to assist Jean Baptiste van Loo in restoring one of the galleries at Fontainebleau. In the establishment of his reputation he now devoted himself to the painting of dead animals and still-life. His old master, Cazes, is said to have taken some of his productions for original works of the Dutch masters. His success became assured, and he was made a member of the Academy in 1728, and Treasurer in 1755. About 1737 he began to turn his attention to figure painting, and his well-known 'Benedicite' was exhibited in 1740. His works are remarkable for truth, simplicity, and neatness of finish, as well as for the harmony of their tone, and the generally careful management of light and shade. It is worthy of note that they fell into disrepute towards the close of the last century, but, with the revival of a truer feeling, they have again won a high position in public estimation. Chardin's second wife having been a lady of Rouen, he spent several years in that city, but died in Paris in 1779. The following are some of his principal works:

Dulwich.	<i>Gallery.</i>	Girls at Work.	
Montpellier.	<i>Musée Fabre.</i>	Madame Geoffrin.	
Paris.	<i>Louvre.</i>	{ Kitchen Utensils. {	<i>Reception pictures at the Acad. 1728.</i>
		{ Fruit, Animals, &c. {	
"	"	The Blessing (Le Benedicite).	1740.
"	"	Dead Rabbit.	1757?
"	"	Kitchen Utensils.	1731.
"	"	The Attributes of the Arts.	1765.
"	"	The Attributes of Music.	1765.
		The Blessing ( <i>replica of above</i> ).	
		Boy with Cards.	
"	<i>La Caze Coll.</i>	Monkey Painting.	
		The Silver Goblet.	
		The Basket of Grapes.	
		Kitchen Utensils.	
		<i>And others.</i>	
Petersbrg.	<i>Hermitage.</i>	The Blessing.	
"		The Washerwoman.	
Vienna.	<i>Liechtenstein Gallery.</i>	{ Mother and Son. 1739.	
		{ Interiors with figures ( <i>three</i> ).	

Chardin had a son who won the 'grand prix' for painting in 1754, but died young.

CHARLES XV., KING OF SWEDEN AND NORWAY, was born May 3rd, 1826, and succeeded to the throne on the death of his father, King Oscar I., on the 8th of July, 1859. He received instruction in the art of landscape painting first from his father, but was afterwards more fully instructed by Boklund, and his style was still further influenced by Bergh and Wahlberg. The subjects he chose were scenes in Sweden and Norway,—broad sketches of coast scenery, or summer woodlands. He often painted in conjunction with Malmström and Winge, who supplied the figures. Among his works may be mentioned 'In the Forest,' painted in 1869, 'View on the Waldbach,' and the 'Castle of Ulricsdal.' He died at Malmö, Sept. 18, 1872. The position in which Charles XV. stood towards the arts had much influence on their development in Sweden. He was the rallying-point of the art world in his own kingdom, and was the means of turning the attention of Swedish artists to the beauties of their own country.

CHARLES, CLAUDE, a French historical and

decorative painter, was born at Nancy in 1661. He studied under Gérard, and became herald at arms and painter to Leopold, Duke of Lorraine. He painted numerous pictures for the churches of Nancy, and died in that city in 1747.

CHARLET, NICOLAS TOUSSAINT, a French painter and lithographer, was born in Paris in 1792. He showed much taste for drawing whilst at school, and later on studied under Lebel and Gros. The first work that brought him into notice was a lithograph, 'La Garde meurt mais ne se rend pas,' published in 1817. There is a touch of humour in his representations, especially in those in which grenadiers are introduced. He perhaps had a natural inclination towards subjects of that class from the fact of his father having been in the army. Figures of street Arabs, market women, and concierges were also handled by him in a life-like and picturesque manner. The Louvre possesses twelve of his drawings. Versailles has a 'Scene from the Russian Campaign,' exhibited in 1836; the Museum of Lyons, 'Moreau's Passage of the Rhine;' and the Museum of Bordeaux, 'Wounded Soldiers on the March.' He died in Paris in 1845. Charlet's lithographs number nearly two thousand, besides which he produced a large number of water-colour and sepia drawings and some etchings.

CHARMADAS, (or CHARMAS,) was one of the earliest of the Greek monochromists, who flourished about B.C. 850.

CHARMETTON, GEORGES, a French historical painter, was born at Lyons in 1619. He was a pupil of Jacques Stella, and was made an Academician in 1663, in which year Sébastien Bourdon entrusted to him the whole of the architectural decorations of the Hôtel de Bretonvilliers. He died in Paris in 1674.

CHARPENTIER, CONSTANCE MARIE, whose maiden name was BLONDELU, was born in Paris in 1767. She studied under Wilk, David, Lafitte, Gérard, and Bouillon, and devoted herself chiefly to portraiture, but likewise painted some genre subjects. She died in Paris in 1849.

CHARPENTIER, EUGÈNE LOUIS, who was born in Paris in 1811, studied under Gérard and Cogniet, and became celebrated as a painter of historical pictures. These were frequently battle-scenes, some of which are at Versailles. He was also a portrait painter, and one of his most successful works was a likeness of Georges Sand, painted in 1839. His 'Pupils of the Ecole Polytechnique at the Battle of Paris, March 30, 1814,' which was exhibited in 1852, is now in the Museum of Boulogne-sur-Mer. He died in 1880.

CHARPENTIER, FRANÇOIS PHILIPPE, a French engraver, who invented a machine for engraving in aquatint, and another for engraving patterns for lace, was born at Blois in 1734, and died there in 1817. By this artist we have among other prints the following:

- The Education of the Virgin; *after Boucher.*
- Cupids playing with the Graces; *the same.*
- The Death of Archimedes; *after Ciro Ferri.*
- The Shepherdess; *after Berchem.*
- The Shepherd reposing; *after the same.*
- The Descent from the Cross; *after C. van Loo.*
- Astyanax torn from the arms of Andromache by order of Ulysses; *after Doyen.*

CHARPENTIER, JEAN BAPTISTE, a French painter of genre subjects and portraits, was born in Paris in 1728, and died there in 1806. The Museum of Rennes has by him a full-length por-

trait of the Duke of Penthièvre, High Admiral of France and Governor of Brittany. His son and pupil, JEAN BAPTISTE CHARPENTIER, born in 1779 in Paris, where he died in 1835, painted historical subjects and portraits.

CHARPENTIER, RENÉ JACQUES, a French engraver, was born at Caen in 1733, and died in 1770. We have by him 'The Last Supper,' and 'Christ washing the Disciples' Feet,' after Lambert Lombart, and a 'Crucifixion,' after his own design.

CHARPENTIERE, ADRIEN. See CARPENTIER.

CHARPIGNON, CLAUDE, was a French engraver who flourished in the 17th century, by whom we have a 'Virgin and Child,' after Guido Reni; a 'Holy Family,' after Laurent de La Hyre; 'St. Mary of Egypt,' after Blanchard, and some portraits.

CHARRETTE, ANNA MARIA, was born at Vauxhall in 1819. Through misfortunes after the death of her husband, she adopted art as a profession. Amongst her pictures are 'Lady Betty Germain,' 'Lady Betty's Maid,' 'Lady Betty shopping,' and 'Mistress of herself though China fall.' She died at Kensington in 1875.

CHARRIN, FANNY and SOPHIE, were sisters, and natives of Lyons. Fanny was a pupil of Legay, and, adopting miniature painting, was attached to the porcelain manufactory at Sèvres. She died in Paris in 1854. Sophie painted portraits, and died in Paris in 1856.

CHARTIER, JEAN, a French painter and engraver, was born at Orleans, in the early part of the 16th century. In 1574 he published a set of ten engravings from his own designs, entitled, 'Les Blasons de vertu,' the frontispiece to which contains a portrait of the artist. He died at Orleans in 1586. Among other works by him we have the following plates:

The Virgin and Infant Jesus, with St. John.

A Man sitting in a Landscape, with ruins.

A nude figure of a Man carrying the base of a Column.

The Artist himself seated in his studio.

CHASE, JOHN, was born in London in 1810. When very young he showed a love for art, and was greatly helped in his studies by Constable, who took a warm interest in his efforts and progress. At fourteen he exhibited his first picture at the Royal Academy, and ten years later he was chosen one among the earliest members of the New Society of Painters in Water-Colours (now the Institute), to which he was a constant contributor. He generally painted landscapes and architectural subjects, especially Haddon Hall. He died in London in 1879. In the South Kensington Museum there is a drawing by him of 'Windmills by a River.'

CHASSELAT, CHARLES ABRAHAM, a French historical painter, was the son of Pierre Chasselat. He was born in Paris in 1782, and became a pupil of his father and of Vincent. He exhibited in 1812 'The Repose of Belisarius.' He also illustrated the works of Voltaire, Racine, Molière, and other authors; and was employed in making drawings of state ceremonials, as the 'Funeral of Louis XVIII.' and the 'Coronation of Charles X.' He died in Paris in 1843. His son HENRI J. SAINT-ANGE CHASSELAT, who was a pupil of Lethière, painted historical and genre subjects. He was born in 1813, and died in 1880.

CHASSELAT, PIERRE, a French miniature painter, was a pupil of Vien. He exhibited water-colour drawings and miniatures from 1793 to 1810.

He was a native of Paris, and died in that city in 1814.

CHASSÉRIAU, THÉODORE, a French historical and portrait painter, was born at Sainte-Barbe de Samana in the Antilles in 1819. Brought to France whilst quite a boy, he was placed in the studio of Ingres, and he afterwards followed that master to the French school at Rome, but subsequently quitted him in order to give himself up more freely to his own inspirations. He next fell under the influence of the leader of another great school, Delaroche. Chassériau executed several large mural paintings on the grand staircase of the Cour des Comptes in the palace of the Conseil d'État, and in the churches of St. Merry, St. Roch, and St. Philippe-du-Roule at Paris. Among his works may be cited the 'Tepidarium at Pompeii' (now in the Louvre), 'Arab Cavaliers carrying away their Dead,' 'The Arabian Challenge,' 'Susannah and the Elders,' 'Christ in the Garden of Olives,' and 'Mary Stuart defending Rizzio against his Assassins.' His chief portraits are those of Lacordaire and of Madame de Girardin. He also left behind him fifteen etchings of subjects from Shakespeare's 'Othello,' and thirty from 'Hamlet.' He died in Paris in 1856.

CHASTEAU, GUILLAUME, a French engraver, was born at Orleans in 1635. He was instructed by Greuter, but afterwards studied under Cornelis Bloemaert, and went for further improvement to Italy. After passing several years at Rome he returned to Paris, where he was employed by Colbert. His first productions were some portraits of the Popes. He afterwards engraved several prints after N. Poussin and some of the Italian painters, some of which are entirely executed with the graver, in the style of Poilly and Bloemaert, whilst others are the work of the point, which he handled with spirit and taste. Indeed it is to be regretted that he did not always follow that style, as being more picturesque and free. The plates which he engraved at Rome are usually marked *Gulielmus Castellus Gallus*. He became an academician in 1663, and died in Paris in 1683. The following are his principal works:

A set of Portraits of the Popes.

Portrait of Jean Baptiste Colbert; oval.

Portrait of the Bishop of Ruelle.

The Virgin with the Infant Jesus, embracing a Cross.

The Life of St. Theresa.

The Miraculous Draught of Fishes; after Raphael.

The Baptism of Christ; after Albani.

St. Paul restored to sight by Ananias; after Pietro da Cortona.

The Martyrdom of St. Stephen; after Annibale Carracci.

The Assumption of the Virgin; after the same.

Christ appearing to St. Peter; after the same.

The Repose in Egypt; after Correggio.

The Holy Family, with St. John; after N. Poussin.

The Israelites gathering Manna in the Wilderness; after the same.

Christ healing the Blind; after the same.

St. Paul taken up to Heaven; after the same.

The Preservation of the Young Pyrrhus; after the same.

Rinaldo and Armida; after the same.

The Death of Germanicus; after the same.

The Virgin and Infant Jesus; after Noel Coypel.

The Holy Family; after the same.

ANTOINETTE CHASTEAU, the wife of Guillaume Chasteau, was a daughter of the landscape painter, Antoine Hérault. She was born in Paris in 1642, and distinguished herself as a painter of miniatures, executing both portraits and copies of the works of great masters, among the latter being the 'Family

of Darius,' after Lebrun. She married in 1686, as her second husband, the painter Jean Baptiste Bonnard, and died in Paris in 1695.

CHASTEAU, NICOLAS, (or CHÂTEAU,) a French engraver, was born in Paris about the year 1680, and died about 1750. We have the following plates by him :

A Young Lady, with a Mask in her Hand; half-length; after *Santerre*.

A Young Lady in a Spanish Dress; half-length; after the same.

Summer, represented by a female figure; half-length; after *P. van den Berge*.

Venus and Adonis; after *L. Silvestre*.

Daphne and Apollo; after the same.

Rinaldo and Armida; after the same; finished by *J. Audran*.

There was likewise a painter named NICOLAS CHASTEAU, who died in Paris in 1704, at the age of 44.

CHASTEL, FRANÇOIS DU. See DUCHATEL.

CHASTILLON, CLAUDE, a French engineer, topographer, and engraver, was born at Châlons-sur-Marne in 1647, and died in Paris in 1616. There is by him a valuable series of plates entitled, 'Topographie françoise, ou représentation de plusieurs villes, bourgs, chasteaux, maisons de plaisance, ruines et vestiges d'antiquitez du royaume de France,' published in 1641, and again with additions in 1647.

CHASTILLON, LOUIS DE, a French painter in enamel and miniature, and an engraver, was born at Ste. Ménehould in Champagne about 1639. He excelled in enamel painting, and executed all the portraits which the king gave, set in jewels, to the foreign ambassadors. He engraved several large plates after the designs of Tortebat, and appears to have been an imitator of the fine style of Gérard Audran. His prints are not without merit, though greatly inferior to those of his model. He died in the Louvre in 1734. We have by him the following plates :

The Adulteress before Christ; after *S. Bourdon*.

The Conversion of St. Paul; after the same.

The Seven Sacraments; after *Poussin*.

St. John in the Isle of Patmos; after the same.

Jupiter and Leda; after the same.

The Fates spinning the Destiny of Marie de' Medici; after *Rubens*.

Two sets of prints of the Fountains at Versailles.

A set of plates of the Pavilions at Marly.

CHATAIGNIER, ALEXIS, a French engraver, born at Nantes in 1772, was a pupil of Quéverdo. He executed a large number of plates for Filhol's 'Musée Français,' and died in Paris in 1817.

CHATARINUS. See VENETIUS.

CHATEL, FRANÇOIS DU. See DUCHATEL.

CHATELAIN, JEAN BAPTISTE CLAUDE, an engraver, was born in Paris about 1710. One account given of his history states that his proper name was Philippe, and that he served as a French officer in the campaign in Flanders, but afterwards devoted himself to the pursuit of art. He was endowed with extraordinary capacity; and had his application been but equal to his genius, few would have surpassed him in the branch of art to which his natural disposition directed him. He had a peculiar talent for drawing landscapes, either from nature or his own fancy, with a readiness that was altogether surprising. Unfortunately, from his idle and dissolute course of life, he seldom exercised his abilities until compelled by necessity. The drawings, in chalk and with the pen, which

he has left make us deeply regret that the irregularity of his life has limited these admirable productions to a much smaller number than his uncommon facility would otherwise have secured to us. Chatelain was much employed by Boydell, especially in engraving with Vivarès the series of landscapes after Claude, Rembrandt, Guaspred, and others. Vivarès being more appreciated by the public, his name was often placed on plates engraved by Chatelain alone, as in the case of a fine landscape after Pietro da Cortona, and another named 'The Storm,' in which Poussin has introduced the story of Pyramus and Thisbe. He engraved, also for Boydell, eleven views in London and in Italy. He died in London in 1771. The following list comprises his most important works :

The Four Times of the Day; etched by *Chatelain*, afterwards finished in mezzotint by *Houston*.

Eight Landscapes; after *Gaspard Poussin*.

A Landscape; after *Rembrandt*.

Eight Views of the Lakes in Cumberland and Westmoreland; after *Bellers*.

Three Landscapes; after *Pietro da Cortona, N. Poussin, and F. Bolognese*.

Portrait of *Crébillon*.

Portrait of *Meunier de Querlon*.

CHATELET, CLAUDE LOUIS, a French painter, was born in Paris in 1753. He produced Swiss views, sea-pieces, and pastoral scenes in the style of Vernet. Examples of his work are in the Orleans Museum, the Palace at Fontainebleau, and the Cottier Collection. He embraced with ardour the cause of the Revolution, allied himself with Robespierre and the leaders of the Jacobins, and became a member of the Revolutionary Tribunal. He was arrested some months after the 9th Thermidor, tried, condemned, and executed in Paris, May 7th, 1795.

CHATFIELD, EDWARD, a portrait painter, was born in 1802. He was a pupil of Haydon, and exhibited at the Royal Academy from 1827. He also painted some historical subjects—the 'Death of Locke' in 1833, the 'Battle of Killiecrankie' in 1836, and 'Ophelia' in 1837—but his powers were not equal to such works. He wrote some articles for 'Blackwood's Magazine,' and the 'New Monthly Magazine,' and died in 1839.

CHATILLON, CHARLES DE, a native of Doullens, was a French painter who executed a fine portrait of Napoleon I. as Emperor, of which there is an excellent engraving by Audouin. This engraving is found surmounting a plate of 'The Battle of Austerlitz,' engraved by Duplessis-Bertaux, and finished by Bovinet.

CHATILLON, HENRI GUILLAUME, a French line-engraver, and professor of drawing at the Military School of St. Cyr, was born in Paris in 1780. He was a pupil of both Girodet and Girardet. There exists a large series of lithographs of the drawings which he made for the use of his pupils. He died at Versailles about 1856. The following are considered his best works :

The Madonna with the Fish; engraved under *Chatillon's* directions from his own drawing; after *Raphael*. The Holy Family; after *Giulio Romano*. (Musée Français.)

St. Michael and the Dragon; after *Raphael*.

Endymion; after *Girodet*.

An Offering to *Esculapius*; after *Guérin*.

Angelica and Medora; after the same.

CHATILLON, LOUIS DE. See CHASTILLON.

CHATILLON, PAULINE. See GAUFFIER.

CHAUBERT, GERMAIN, a French painter and

engraver, was born at Grisolles in 1784. He painted an 'Assumption of the Virgin,' and engraved an 'Ecce Homo,' after Mignard. He was designer and engraver to the Academy of Sciences at Toulouse, and died in 1821.

CHAUDET, ANTOINE DENIS, a distinguished French sculptor, who was also an historical painter, was born in Paris in 1763. When at Rome he studied particularly the works of Raphael, and has left behind him a picture on the subject of 'Æneas and Anchises.' The edition of Racine published by Didot in 1801—1805, contains some illustrations after his designs. He was elected a member of the Institute in 1805, and died in Paris in 1810.

His wife, JEANNE ÉLISABETH GABIOU, was likewise an artist of talent. She was born in Paris in 1767, and married in 1793. Her studies were made under the direction of Madame Lebrun and of her husband, and in 1799 she exhibited her best work, 'L'Éducation du Carlin.' She also painted some good portraits. After the decease of Chaudet she married, in 1812, M. Husson, and died in Paris in 1832.

CHAUFOURIER, JEAN, a French landscape painter and engraver, was born in Paris in 1675. He married a daughter of the celebrated engraver, Gérard Edelinck, and taught drawing to Mariette. He was received into the Academy in 1735, and died at St. Germain-en-Laye in 1757. There are three of his drawings in the Louvre, and we have a set of eight landscapes engraved by him.

CHAUVEAU, ÉVRARD, a French painter, the son of François Chauveau, was born in Paris in 1660, and studied under his father and Henri Lefebvre. He was largely employed at Gaillon by Archbishop Colbert, and in 1695 went to Sweden, where he painted many ceilings and decorations for the palaces of the Queen and nobles. He died in Paris in 1739.

CHAUVEAU, FRANÇOIS, a French painter and engraver, was born in Paris in 1613. He studied under Laurent de La Hyre, and painted small pictures in the style of that master, but not meeting with much success, he devoted himself entirely to engraving. His first attempts were with the graver, but he soon exchanged it for the point, with which he could give more rapid expression to the creations of a lively and fertile genius. His smaller plates are much in the manner of Sébastien Leclerc, and these are his best works. He is said to have produced upwards of three thousand plates, most of which were for the illustration of books. He was received into the Academy in 1663, and died in Paris in 1676. He was the father of Évrard Chauveau, the painter, and René Chauveau, the sculptor. His plates are signed *FC* *fe.*; *FC* *in et* *fc.*; *FC.* *in et* *sc.*; *F. C.*; *F. Ch. d.*; or with ciphers. The following are his principal works:

## SETS OF PRINTS.

Les Délices de l'Esprit; fifty plates, designed and engraved by himself.

Nineteen plates for the History of Greece.

Many plates for Benserade's translation of Ovid's 'Metamorphoses.' 1676.

The Bible History; in nineteen plates.

Several plates for Tasso's 'Jerusalem.'

The same for the Fables of La Fontaine.

Some plates for Scarron's 'Virgile Travesti.'

Twenty-one plates for the poem of Clovis.

Twelve plates for the Pucelle d'Orléans.

Two hundred and forty-three medals in the collection of F. Orsini.

## DETACHED PRINTS AFTER HIS OWN DESIGNS.

The Annunciation.

The Repose in Egypt.

The Virgin and Child, with St. John.

The Crucifixion.

The Mystery of the Sacrament; 1676; in two sheets.

Meleager and Atalanta; circular.

Venus and Adonis; the same.

The Carrousel of 1662.

His own Portrait.

## SUBJECTS AFTER VARIOUS MASTERS.

Christ with the Disciples at Emmaus; after Titian; the same subject that is so finely engraved by Masson, called the 'Table-Cloth.'

A Concert; after Domenichino; also engraved by Picart.

The Life of St. Bruno; after the pictures by Le Sueur, originally in the Convent of the Carthusians at Paris; twenty-three plates.

The Nativity; after L. de La Hyre.

The Holy Family; after the same.

Meleager presenting the Head of the Boar to Atalanta; after the same.

The Triumphal Arch for the Place Dauphine; after Lebrun.

Portrait of Rabelais; frontispiece to the first edition of his 'Épîtres,' 1651.

CHAUVIN, PIERRE ATHANASE, a French landscape painter, was born in Paris in 1774. He was a pupil of Valenciennes, and passed the greater part of his life at Rome, where he died in 1832. Many of his works are in England, Russia, and Germany. A 'View in the environs of Naples' is in the Museum of Montpellier.

CHAVANNE, PIERRE SALOMON DOMENCHIN DE. See DOMENCHIN DE CHAVANNE.

CHAVANNES, PIERRE PUVIS DE. See PUVIS.

CHAVARITO, DOMINGO, a Spanish historical painter, was born in Granada in 1676, and there learned the rudiments of art from Josef Rисуеño. He afterwards went to Rome and studied under Benedetto Luti, but returned to his native city, and died there in 1750. His works, which are chiefly in the private houses of Granada, are good in colour and in composition.

CHAZAL, ANTOINE, a French painter of flowers and of portraits, as well as an engraver, was born in Paris in 1793. He studied under Misbach, Bidault, and Van Spaendonck, and became Professor of Iconography at the Jardin des Plantes. Besides portraits, flowers, and fruit, he painted a few landscapes and altar-pieces for churches. He also engraved a portrait of Cardinal La Fare. Chazal died in Paris in 1854.

CHAZAL, CHARLES CAMILLE, a French painter, and son of Antoine Chazal, was born in Paris in 1825. He studied under Drolling and Picot, and entered the École des Beaux-Arts in 1842. His 'Institution of the Eucharist,' painted in 1863, is in the church of St. Louis-en-l'Île at Paris. He died in 1875.

CHAZERAND, CLAUDE LOUIS ALEXANDRE, a French historical painter, was born at Besançon in 1757. The Museum of his native city has some paintings and sketches by him which are not without merit. He died at Besançon in 1795.

CHEDEL, QUINTIN PIERRE, a French designer and engraver, was born at Châlons-sur-Marne in 1705. He received his earliest instruction in the studio of Le Moine, but having chosen engraving as his profession, he afterwards became a pupil of Laurent Cars. His talent in designing and engraving vignettes caused him to be much employed by

the booksellers of Paris. His plates are etched with great spirit, and sometimes finished with the graver in a style of unusual ability. He died at Paris in 1762. Among his numerous works the best known is the series of illustrations after Boucher to Duclos' romance, 'Acajou et Zirphile'; the following are also deserving of notice:

## SUBJECTS FROM HIS OWN DESIGNS.

- A set of six Landscapes; dedicated to Madame de Pompadour.
- Six plates of Battles; dedicated to Count Turpin de Ceissé.
- The Village Wedding, and the Village Feast.
- Two Landscapes with Ruins, called 'Les Ruines de Cumes.'

## SUBJECTS AFTER VARIOUS MASTERS.

- Four of Attacks of Cavalry; after *Van der Meulen*.
- Four of Landscapes with Ruins; after *Boucher*.
- Two of Sea-pieces with Fishermen; after *A. Willaerts*.
- Day-break, a Landscape; after *Teniers*.
- A Landscape, figures and horses; after *Wouwerman*.
- A Sea-port; after the same.
- The Writing School; after *Ostade*.
- The Reading School; after the same.

CHEESMAN, THOMAS, a pupil of Bartolozzi, was a well-known engraver, who was born in 1760. He worked both in stipple and in mezzotint. Among his best works are some portraits after Romney, and 'The Lady's Last Stake' after Hogarth. He also exhibited water-colour drawings at the Academy. He died about 1820, the date of his last exhibition.

CHELINI, PIERO, a painter of Florence, who in the 15th century executed frescoes in the Bigallo of that city, consisting of scenes from the life of St. Peter Martyr, and representations of the reception of lost children (the purpose of that building); these he completed in 1444. A 'Burial of Christ' in the belfry of San Remigio is also by him.

CHENAARD, AIMÉ, a French decorative painter and draughtsman, was born at Lyons in 1798. He published 'Nouveau Recueil de Décorations intérieures,' 1833-35, and 'Album de l'Ornementiste,' 1835. He died in Paris in 1838.

CHENDA, IL. See RIVAROLA.

CHENOIS, CLAUDE, a French historical painter, was a native of Lorraine, and flourished at Nancy in 1527. The Museum of that city possesses a picture by him which shows considerable talent.

CHENU, AUGUSTIN FLEURY, a French landscape painter, was born at Lyons about 1835. He received his art education in the Academy of his native city, and became a successful painter of snow-scenes. He died in 1875.

CHENU, PIERRE, was a French engraver, born in Paris in 1718. He was a pupil of P. Le Bas, and engraved several portraits and other subjects, in a slight, agreeable style. Several of his engravings were executed for the work on the Dresden Gallery. He likewise engraved some of Oudry's designs for La Fontaine's Fables, and some plates after Eisen for the 'Christiade' of the Abbé de La Baume-Desdossat. He died about 1780. We have also by him the following:

## PORTRAITS.

- Francis I., King of France; after *Niccolò dell' Abbate*.
- Antoine Perrenot, Cardinal de Granvelle.
- Pierre Carlet de Champlain de Marivaux, of the French Academy.
- Madame Favart, actress; after *Garand*.
- Bust of Diderot.
- Count Caylus's Monument at St. Germain l'Auxerrois.

## SUBJECTS AFTER VARIOUS MASTERS.

- The Adoration of the Shepherds; after *Bassano*.
- Christ driving the Money-changers from the Temple; after the same.
- The ancient Temple at Ephesus; after *Breenberg*.
- Ruins at Ephesus; after the same.
- A Landscape, with cattle; after *A. van de Velde*.
- The Sailor's Amusement; after *D. Teniers*.
- The Dutch Baker; after *A. Ostade*.
- View of the Castle of St. Angelo; after *Vernet*.

His two sisters, THÉRÈSE and VICTOIRE CHENU, also received lessons from Le Bas, and engraved some landscapes.

CHEREAU, FRANÇOIS, a French engraver, was born at Blois in 1680. He was a pupil of Gérard Audran, and of Pierre Drevet, the elder, and proved himself a worthy successor of these masters. He distinguished himself by the beauty of his touch and the correctness of his drawing, particularly in his portraits, some of which are admirable. His portrait of the Duke of Antin, after Rigaud, which he engraved twice, has rarely been surpassed. He died in Paris in 1729. The number of his plates is considerable, but the following are the most esteemed:

## PORTRAITS.

- Louis de Boullongne; after himself; engraved by Chereau for his reception into the Academy in 1718.
- Nicolas de Largillière, painter; after himself.
- Cardinal André Hercule de Fleury; after *Rigaud*; fine.
- Cardinal Melchior de Polignac; after the same; very fine.
- Louis Antoine de Pardaillan de Gondrin, Duke of Antin; after the same.
- Nicolas de Launay; after the same.
- Conrad Detlev von Dehn; after the same; very fine.
- Louis Pecour, Maître de Ballet; after *Tournières*.
- Elisabeth Sophie Chéron, painter; after herself.
- Louisa Mary, Princess of England; after *A. S. Belle*.
- The Princess Sobieska; after *Trinisani*.

## SUBJECTS AFTER VARIOUS MASTERS.

- St. John in the Wilderness; after the picture by *Raphael*, in the Orleans Gallery.
- The Crucifixion; after *Guido*.
- St. Catharine of Siena; after *J. André*.
- St. Cecilia; after *Mignard*.
- St. Theresa in Contemplation.
- St. Ignatius de Loyola, Founder of the Society of Jesus.

CHEREAU, JACQUES, the brother and pupil of François Chereau, was born at Blois in 1688. He engraved portraits and historical subjects, and was little inferior to his brother, but he did not execute many plates, having quitted the graver to follow the business of a printseller. He came to England, but not meeting with much encouragement, he returned to France, and died in Paris in 1776. The following are his best works:

## PORTRAITS.

- Marie Leszczyńska, Queen of France; after *Van Loo*.
- Madame de Sabran; after the same.
- Madame de Frie; after the same.
- Henri, Duke of Harcourt, marshal of France; after *Rigaud*.
- Madame de Sévigné.
- George I., King of Great Britain; profile, after *Kneller*.
- Jeanne d'Aragon, Queen of Sicily; after *Raphael*.

## SUBJECTS AFTER VARIOUS MASTERS.

- The Holy Family; after *Raphael*; in the Crozat Collection.
- La Belle Jardinière; after the same; in the same Collection.
- The Transfiguration; after the same.
- David with the Head of Goliath; after *Teti*; very fine.
- David and Bathsheba; after *Raoux*.

Christ washing the Feet of the Apostles; *after N. Bertin.*

Vertumnus and Pomona; *after F. Marot.*  
The Descent from the Cross; *after Charpentier.*

JACQUES FRANÇOIS CHEREAU, the grandson of François Chereau, born in 1748, was likewise an engraver and printseller.

CHÉRET. See LACHAUME.

CHÉRON, ÉLISABETH SOPHIE, a miniature painter, was the daughter of Henri Chéron, and was born in Paris in 1648. She learnt the elementary principles of design from her father, and executed with much grace portraits, many of which were of ladies, in water-colour, oil, pastel, and enamel; her colouring being pleasing and her draperies well handled. She produced also numerous drawings of bas-reliefs and cameos after the antique. She was admitted as a painter into the Academy at Paris in 1672, painting her own portrait upon the occasion, and into that of Padua in 1699. She was a lady of some literary power, accomplished as a musician and a poetess. It is stated that she was enrolled in the Academy in the latter capacity in 1676. She married, in 1708, Jacques Le Hay, an engineer, being at that time a member of the Roman Catholic Church, though she had been brought up in the Protestant religion. There is an engraved portrait of her which she executed in part in 1694, and which was subsequently finished by C. Simonneau. She died in Paris in 1711. She has left us some 59 plates either etched or engraved, among which may be mentioned:

The Descent from the Cross (1710); *from her own painting after a design of the Abbé Zumbo.*

St. Cecilia, St. Mary Magdalen, St. Augustin, St. John, and St. Paul; *after Raphael.*

Four plates of Gems (two dated 1710).

A drawing-book of thirty-six prints; published in 1706.

CHÉRON, HENRI, a miniature painter and engraver, was a native of Meaux, where he worked about the middle of the 17th century. We have but one engraving by him; a spirited portrait touched with considerable delicacy, representing Peter Dumoulin, a Calvinist Minister, who died at Sedan in 1658. Henri Chéron was the father of Louis, Élisabeth Sophie, and Marie Anne Chéron. He died at Lyons in 1677.

CHÉRON, LOUIS, a French painter and engraver, was born in Paris in 1655. He was instructed by his father, Henri Chéron, and went to Italy, where he studied the works of Raphael and Giulio Romano. Returning to Paris in 1688, he painted for the cathedral of Notre-Dame two pictures, representing the 'Prophet Agabus before St. Paul,' and 'Herodias with the Head of St. John the Baptist.' His drawing is correct, but his colouring is cold and feeble, and his composition tame and inanimate. Being a Calvinist, the religious troubles which were then rife obliged him in 1695 to leave France, when he came to England, and was employed by some of the nobility, and more particularly by the Duke of Montagu, for whom he painted some ornamental works. His 'Diana and her Nymphs bathing' has been engraved by Baron; and his picture of 'The Marriage of Charles I. and Henrietta Maria,' by Dupuis. He died in London in 1713. This artist engraved some plates from his own designs, which are for the most part well drawn, with a distinct attempt at Raphael's style, but are deficient in general effect, the smaller plates for the Psalms being very indifferent works. He also made designs

for an edition of 'Paradise Lost' published in 1720. We have by him:

St. Peter healing the Lame at the Gate of the Temple. The Death of Ananias and Sapphira.

The Baptism of the Eunuch by St. Philip.

Hercules reposing after his Labours; fine.

Hercules slaying the Wild Boar: *finished by Van der Gucht.*

Twenty-three subjects for his sister Sophie's poetical version of the Psalms of David. 1694.

CHÉRON, MARIE ANNE, a French miniature painter, and sister of Élisabeth Sophie and Louis Chéron, was born in Paris in 1649. She was by birth a Protestant, but in 1668 became a convert to the Roman Catholic faith. In 1701 she married the painter Alexis Simon Belle, and died not later than 1718.

CHERPIGNON, —, was a French engraver, by whom, amongst other prints, we have a plate representing the 'Holy Family,' in which the Virgin is seated with the Child asleep on her lap, whilst St. Joseph leans on a large stone behind her; it is after a picture by Laurent de La Hyre. It is etched in a free and spirited style, and retouched with the graver in a masterly manner.

CHÉRY, PHILIPPE, a French historical and portrait painter, born in Paris in 1759, was a pupil of Vien. He took an active part in the French Revolution, was wounded at the siege of the Bastille, and on the 18th Brumaire left France, to which he did not return till 1802. He painted 'The Annunciation' in the church of Generville, 'St. Benedict receiving the Viaticum,' and two other religious subjects, which are in the church of Boulogne-sur-Mer, 'St. Cecilia,' in the Benedictine Convent in the same town, and several other scriptural and religious subjects. He also painted 'The Treaty of Amiens,' for which he received the prize of 12,000 francs in the competition in the year XI.; 'The Death of the Father of Louis XVI.,' exhibited in 1817; 'Thrasylbulus re-establishing the Democratic Government at Athens,' which passed into England, 'The Death of Alcibiades,' 'The Birth of Venus,' 'The Toilet of Venus,' and portraits of many of the men of mark of the time. He died in Paris in 1838.

CHESHAM, FRANCIS, a designer and engraver, was born in 1749, and died in London in 1806. We find mention of the following plates by him:

Moses striking the Rock; *after his own design.*

Distant View of the Iron Mines in Coalbrookdale; *after G. Robertson.* 1788.

Several Views; *after Paul Sandby.*

Britannia; *after Cipriani.*

Admiral Parker's Victory in 1781.

CHESNE, NICOLAS DU. See DU CHESNE.

CHEVALIER, HIPPOLYTE GUILLAUME SULPICE, better known as GAVARNI, a pseudonym which he appears to have borrowed from the place from which he dated his first designs, was born in Paris in 1804. He began life in the workshops of an engineer, where, showing a talent for drawing, he was employed in sketching professional plans; but not till 1835 did he exhibit any signs of his future skill as a caricaturist. About that date he undertook the editorship of 'Les Gens du Monde,' a series of satirical sketches of Parisian youth. He afterwards conducted the 'Charivari,' and came to England in 1848 in consequence of the French Revolution. Whilst here he published a series of sketches, entitled 'Gavarni in London,' but these did not meet with any great success. He was one of the most clever caricaturists that

has ever lived, and hit off, with a few strokes of the pencil, the social life of Paris, from the highest to the lowest grade, with great truth and skill. Among his works we may mention 'Les Enfants Terribles,' 'Les Parents Terribles,' and his 'Maris Vengés;' he also illustrated some of Hoffmann's and Schmidt's tales in quite a different style. He died at Auteuil in 1866.

CHEVILLET, JUSTUS, was a German engraver, born at Frankfort-on-the-Oder in 1729. He was first a pupil of G. F. Schmidt at Berlin, but afterwards went to Paris, where he was instructed by J. G. Wille. He engraved several plates of subjects, principally from French artists, in a neat style. He died in Paris in 1790. We have by him, amongst others, the following prints:

Portrait of Jean Baptiste Siméon Chardin; *after Chardin*; his best work.

Portrait of M. Lenoir; *after Greuze*.

La Santé portée, and La Santé rendue; *after Ter Borch*.

A Girl sewing and another spinning; *after Heilmann*.

A young Girl caressing a bird; *after a drawing by Wille*.

The young Coquette; *after J. Raour*.

The dangerous Beauty; *after Salmterre*.

The Death of General Montcalm; *after Watteau*.

CHEVREVILLE. See LANGLOIS DE CHEVREVILLE.

CHEVRON, BENOÎT JOSEPH, a French line-engraver, was born at Lyons in 1824. He was a pupil of Vibert, and died at Villefranche in 1875. His best plates are the 'Kiss of Judas,' after Ary Scheffer, the 'Assumption of the Virgin,' after Guido Reni, and the 'Maison Mame.'

CHIALLI, VINCENZO, was born at Città di Castello in 1787. After having learned the rudiments of art in that town, he visited Rome at the age of seventeen years, and became a disciple of Camuccini, whom he afterwards imitated. After leaving Rome he painted religious subjects at Borgo San Sepolero, Urbino, Pesaro, and Venice, from whence he retraced his steps to Rome; but as the climate did not suit him, he left that city in 1822 and returned to Città di Castello. He became Director of the School of Painting at Cortona in 1835, and died in 1840. His genre and historical paintings gained him considerable credit. The most important are:

The Churchyard; } *both in the Pitti Palace at Florence.*

The Mass; }

Dante in the Abbey of Fonte Avellana.

Raphael and Fra Bartolommeo in the Convent of San Marco.

The young Raphael with his Parents.

CHIAPPE, GIOVANNI BATTISTA, was born at Novi in 1723. After studying some time at Rome, he settled at Milan, where, according to the Cavaliere Ratti, he painted some pictures which gave promise of great ability. His best work was in the church of Sant' Ignazio at Alessandria, representing 'St. Ignatius with a Glory of Angels,' grandly conceived and composed, the figure of the Saint commanding and majestic, and of a fine expression. This artist died in the midst of a flattering career in 1765; and with him, says Lanzi, perished the last remains of Genoese art.

CHIARI, FABRIZIO, a painter and engraver, was born at Rome, according to Orlandi, in 1621. He painted some frescoes in the palaces at Rome, and died in 1695. We have some etchings by this artist after N. Poussin, executed in a scratchy but masterly style, amongst which are:

Mars and Venus, in a landscape; *Fabritius Clarus*. 1635.

Venus and Adonis; signed *Nicolaus Pussinus in. f.*

This etching has been attributed to N. Poussin, but it is by Chiari.

Venus and Mercury, with Children.

CHIARI, GIUSEPPE, was born at Rome, in 1654. He was a scholar of Carlo Maratti, with whom he executed many excellent easel pictures, and added to the unfinished works of Berrettini in Santa Maria del Suffragio at Rome, the 'Nativity' and the 'Adoration of the Magi.' His cabinet and easel pictures are preferable to his larger works, although he painted several frescoes of religious, historical, and mythological subjects in the Colonna and Barberini palaces, and on the ceiling in Santa Maria di Montesanto. In the Spada Palace are four pictures by him of subjects from Ovid; in the Dresden Gallery is an 'Adoration of the Magi;' and his own portrait by himself is in the Uffizi, Florence. Three examples of his art are at Hampton Court, and in the collection of Lord Scarsdale at Kedleston Hall, is a 'Holy Trinity.' He died at Rome in 1727.

CHIARINI, MARCANTONIO, was born at Bologna in 1652, and was first a scholar of Francesco Quaino, under whom he remained four years; he afterwards studied under Domenico Santi. He excelled in painting architectural views, in which the figures were sometimes introduced by Sigismondo Caula. He was much employed by the nobility at Bologna, Modena, and Milan; and his pictures were in great estimation. He assisted Carlo Carlone in his decorative fresco paintings in the Marble Hall of the Belvedere, Vienna. He died in 1750.

CHIAVEGHINO, IL. See MAINARDI.

CHIAVISTELLI, JACOPO, a Florentine painter of perspective and architectural views, was born in 1618. He first studied under Fabrizio Boschi and B. del Bianco; but he received his best instruction from Michelangelo Colonna. He painted chiefly in fresco, and was employed in several works at Bologna and Florence, particularly in the palace of the Grand-Duke. He died in 1698. His own portrait by himself is in the Uffizi, Florence.

CHIBOUST, —, was a French engraver, who flourished about the year 1680. He etched a plate, representing Dutch Boors playing at cards, which was probably from his own design, as it is signed, *Chiboust fecit*. There are also by him a 'Repose,' and various landscapes engraved after J. F. Millet, and other artists.

CHIESA, SILVESTRO, an Italian historical painter, was born at Genoa about 1623. He was a pupil of Luciano Borzone, and when not more than eighteen years of age had gained a great reputation by his portraits, which were often painted from memory. He gave promise of becoming a great artist, when he was cut off by the plague at Genoa in 1657.

CHIESE, GIOVANNI DELLA. See DELLA CHIESE.

CHIFFELIN, OLIVIER, a distinguished historical painter of the 15th century. He was a native of Angers, and was commissioned in 1487 by Philippe de Commines to decorate his château of Dreux, the chapel of which has been described in the most glowing terms.

CHILD, JAMES WARREN, a miniature painter, exhibited for many years at the Royal Academy. His chief sitters were actors and actresses. He died in 1862, aged 84.

CHILDE, ELIAS, a landscape painter, exhibited at the Society of British Artists from 1824 to 1848. He also contributed to the exhibitions of the Water-colour Society and the Royal Academy. A moonlight composition by him is in the South Kensington Museum.

**CHIMENTI, JACOPO**, called **JACOPO DA EMPOLI**, was born at Empoli, near Florence, in 1554. He was a disciple of Tomaso Manzuoli da San Friano, whose style is discernible in all his works; he also studied the works of Andrea del Sarto, whom he copied with success. His pictures possess an elegance of design, and a graceful impasto of colouring, which distinguish the productions of his master. The Abbate Moreni speaks in favourable terms of his fresco works in the Certosa, and in the monastery of Boldrone at Florence, but a fall from the scaffolding obliged him afterwards to confine himself to oil-painting. One of his best pictures is his 'St. Ives,' in the Uffizi at Florence, which, from its pleasing and graceful effect, is more generally admired than works of higher pretensions. He died in 1640. The following are among his paintings:

Florence.	<i>Academy.</i>	The Call of St. Matthew.
	<i>SS. Annunziata.</i>	Virgin and Saints.
	<i>S. Maria Novella.</i>	St. Hyacinth.
	<i>Casa Buonarroti.</i>	Michelangelo before Leo X.— <i>Fresco.</i>
	<i>Uffizi.</i>	St. Ives, Protector of Orphans. His own Portrait.
Madrid.	<i>Museum.</i>	Christ on the Mount of Olives.
Paris.	<i>Louvre.</i>	Virgin glorified.
Pistoia.	<i>S. Domenico.</i>	Miracles of St. Charles Borromeo.
Vienna.	<i>Belvedere.</i>	Susanna at the Bath.

**CHINNERY, GEORGE**, exhibited portraits at the Royal Academy from 1791 to 1846. He at one time resided in Dublin, and in 1798 was elected a member of the Royal Hibernian Academy. He etched some portraits, which show much ability, and made spirited sketches of scenes in India and China, where he lived for nearly fifty years. He died at Macao about 1850.

**CHINTREUIL, ANTOINE**, a French landscape painter, was born at Pont-de-Vaux (Ain) in 1816. He showed an early taste for drawing, and took to teaching it in order to support his family. Later on he opened a bookshop in Paris and continued his drawing work in the evenings, till meeting with assistance from Beranger he was able to establish himself in Tournelle Septeul near Nantes, and devote himself entirely to his art. He painted, although only self-taught, landscapes remarkable not merely for originality but also for deep feeling. He fell a victim to over-exertion in his youth, combined with disappointment at the difficulty he experienced in finding purchasers for pictures which now realize very high prices. Amongst his works may be noticed 'Morning in the Country,' 'A Shower on the Plain,' 'Entrance to a Wood,' and 'After a Storm.' Two landscapes by him are in the Lille Museum. He died in 1873.

**CHIODAROLO, GIOVANNI MARIA**, a Bolognese painter, was living in the 15th century. Little further is known of him than that the fresco of 'An Angel crowning St. Valerian and St. Cecilia,' executed about 1509, in the oratory of St. Cecilia, attached to San Giacomo Maggiore, in Bologna, is by tradition assigned to him. It is part of a series, the rest of which were done by Francia, Aspertini, and Costa. A 'Nativity' in the Bologna Gallery is also ascribed to Chiodarolo.

**CHIRINOS, JUAN DE**, a Spanish painter, was born at Madrid in 1564. He was probably a scholar of El Greco, and painted, in conjunction with Bartolomé de Cardenas, the greater part of the pictures in the convent of Our Lady of Atocha, at Madrid. He was an artist of great merit, and died at Madrid in 1620.

**CHISHOLM, ALEXANDER**, was born at Elgin in the year 1792 or 1793, and at an early age was apprenticed by his father to a weaver at Peterhead. He had a great aversion to the trade, and his predilection for art was so strong that he was accustomed to sketch figures upon the cloth on which he was occupied at the loom, and when his leisure permitted him to resort to the sea-shore, he found great pleasure in sketching on the smooth sand. When about fourteen years of age, he walked from Peterhead to Aberdeen, where he received his first lessons in light and shade. At this time there was a meeting of the Synod, the members of which he was permitted to sketch; and his work gave such satisfaction, that he was forthwith commissioned to paint it, but this he was compelled to decline, as he was totally ignorant of the use of colours. He must have employed his leisure profitably, for when about twenty years of age he went to Edinburgh, where he was patronized by the Earls of Elgin and Buchan, and was subsequently appointed an instructor at the Royal Scottish Academy. In 1818 he went to London, still under the patronage of the Earl of Buchan, and met with much encouragement. In 1829 he became an Associate Exhibitor of the Water-Colour Society and frequently sent works to that Institution. His favourite department of art was history, but he also painted portraits with eminent success. Having suffered from severe illness during nine years before his death, his later productions do not exhibit that degree of vigour which characterize his earlier works. 'The Pedlar,' a water-colour painting by him, is in the South Kensington Museum. He died at Rothesay, in the Isle of Bute, in 1847. The following are some of his most important works exhibited at the Royal Academy:

Boys with a Burning Glass. 1822.

The Cut Foot. 1823.

Baptism of Ben Jonson's Daughter (*with portraits of Shakespeare, Jonson, Beaumont, Fletcher and Raleigh*). 1837.

The Lords of the Congregation taking the oath of the Covenant. 1842.

The Minister and his Wife concealing the Scottish Regalia in the Church (*his last work*). 1846.

**CHODOWIECKI, DANIEL NICOLAUS**, a painter and engraver, was born at Dantzic in 1726. He was obliged at first to devote himself to shopkeeping, and could only practice drawing and painting, which he did in company with his brother Gottfried, in his leisure moments—both of them having received some instruction from their father. His progress at last enabled him to follow these studies alone. He took to copying engravings and then to painting enamel snuff-boxes, in which he was aided by Haid the Pole, and in which he made experiments with designs of his own. He then in 1745 tried miniature-painting; his portraits, which were remarkable for their characteristic resemblance and lifelike qualities, meeting with a favourable reception in all quarters. At this time he improved himself by practising drawing in Rode's studio, and then turned his attention to oil painting. Thus far he had only the nights to devote to these employments. His first essay in etching was made in 1758. His etchings were drawn with such spirit that they soon attracted the attention of connoisseurs, and when he had painted the 'Separation of Jean Calas from his family,' and, in accordance with the wishes of his friends, had made an etching from that picture, his fame was fairly



established. Orders from amateurs and dealers became so numerous that he was obliged to abandon his miniature-painting. The Academy of Painting received him as its Rector in 1764. In 1773, he made a journey on horseback to Dantzig, taking sketches of whatever there might be of interest on the route. On this journey, and during nine weeks spent in Dantzig, he kept a diary with drawings, preserved in the Berlin Academy, which presents a most life-like picture of the then social condition of that city. On his return he received commissions from Lavater, for whom he executed many designs and some copper-plate engravings for his 'Essays on Physiognomy.' His fame spread so wide that it was with the greatest difficulty that he could meet the demands of the booksellers for drawings and engravings for books and almanacks. The number of paintings, designs, and etchings which he produced at this period was something prodigious. This severe labour was injurious to his health, and during the last twenty years of his life he suffered from swollen feet—but that did not prevent his following his ordinary pursuits. He became Vice-Director of the Academy in 1788, and Director in 1797. He was active and laborious up to within a few weeks of his death, which took place at Berlin in 1801. The Berlin Museum contains 'Blindman's Buff' and 'Der Hahnenschlag,' both of the year 1768.

Chodowiecki was a highly-gifted artist, who owed all his knowledge of art to his own study. This lack of instruction was the real cause why works on a larger scale lay beyond the limits of his artistic sphere, but the same reason led to his smaller works being so carefully finished. The genuine originality displayed in them, and a certain easy spiritual rendering, stamp most of his works with a peculiar character. He represents the feelings and affections, virtues and vices, just as he had observed them around him, with singular acuteness. Not unfitly has he been spoken of as the great depicter of the morals of his day. His productions are not disfigured by anything in the way of excess or defect. His drawings are marked by delicate but at the same time firm and clear outlines, the shadows being worked in with a light hand, but well defined. His early works in enamel are small masterpieces in respect of finish, and are full of life, grace, and cheerfulness. The same holds true of his miniatures. His performances in oil painting scarcely went beyond the range of experiments. As an engraver of small subjects he stands almost unsurpassed. He was the founder of a new style, representing modern figures with such truth and animation, and at the same time with such correctness of outline, as had till then never been thought possible on so small a scale. Apart from single plates, he illustrated with designs of his own composition the principal literary productions of his time, such as 'Minna von Barnhelm,' 'The Vicar of Wakefield,' 'Gellert's Fables,' 'Gil Blas,' Schiller's 'Robbers,' Sterne's 'Sentimental Journey,' as well as 'Don Quixote,' and the works of Shakespeare and Voltaire.

Chodowiecki's etchings and engravings amount to 2075 distinct works upon 978 plates. They are fully described in Engelmann's 'Daniel Chodowiecki's Sämmtliche Kupferstiche' published at Leipsic in 1857-60. Among his principal plates may be mentioned:

Jean Calas bidding farewell to his Wife. 1767-8.  
Frederick the Great, accompanied by Peace; rare.

A Review at Potsdam. 1777.

Sixteen plates for the Life of Bunkel.

The Progress of Virtue, and the Progress of Vice.

Twelve plates for the Göttingen Almanac in 1778.

Wilhelm Tell.

Ziethen seated before the King.

Ziethen asleep at the Table of Frederick II.

The Painter's Studio.

The Artist's own Family. 1771.

CHODOWIECKI, GOTTFRIED, a painter and engraver, and a brother of Daniel Chodowiecki, was born at Dantzig in 1728. He painted landscapes, battle scenes, hunting pieces, and animal subjects in miniature and in enamel. He also etched plates from the designs of his brother, as well as from his own. He died at Dantzig in 1781.

CHODOWIECKI, WILHELM, the son of Daniel Chodowiecki, was born in 1765. He was a pupil of his father, and followed his style with considerable success: in fact, the father published many of his son's plates with his own name attached to them. He died at Berlin in 1805.

CHOFFARD, PIERRE PHILIPPE, a French draughtsman and engraver, was born in Paris in 1731. Whilst still very young he showed great aptitude for drawing flowers and ornaments, and was placed with an engraver of maps named Dheulland, but he afterwards received lessons from Babel, an engraver of ornaments, and is said to have had also the benefit of the advice of Nicolas Edelinck, Balechou, and Cochin. Commencing with the cartouches of maps, which date from 1753 to 1756, he next engraved invitation and address cards and book-plates, and these drew attention to his abilities and secured for him the commission to execute the tail-pieces for the celebrated edition of the 'Contes' of La Fontaine published by the Fermiers-Généraux in 1762. The fertility of invention and the taste displayed by the artist in these gems of art are known and admired by all. The series ends with his own portrait in profile as the tail-piece of 'Le Rossignol.' To these succeeded, among a host of minor pieces, the large ornaments placed at the head of each book of the Ovid's 'Metamorphoses' of 1767-1771, the head-pieces to Saint-Lambert's poem, 'Les Saisons,' issued in 1769, and again with some alterations in 1775, those to Imbert's poem, 'Le Jugement de Paris,' 1772, and the tail-pieces to Desormeaux's 'Histoire de la Maison de Bourbon,' published in the years 1779-1788. All these combined to establish his reputation as a designer of ornament without a rival. Besides these, the ornamental pieces which he executed for the 'Voyage pittoresque de Naples et de Sicile' of Saint-Non, published in 1781, and the plates of 'Les Amants surpris,' 'Les Amours champêtres,' and 'Marchez tout doux, parlez tout bas,' after Baudouin, and a view of Narbonne, after Monnet, must be ranked among his best works.

Choffard wrote in 1804 a 'Notice historique sur l'art de la Gravure,' and was about to undertake a more extensive work when he was struck down by death at Paris in 1809. MM. Portalis and Béraldi give in their 'Graveurs du Dix-huitième Siècle' a detailed catalogue of his engravings, which number 855.

R. E. G.

CHOLLET, ANTOINE JOSEPH, a French engraver in line and mezzotint, was born in Paris in 1793. He was the son of an architect, and studied under Bervic in Paris. He gained considerable reputation

by the excellence of his plates, amongst which may be noticed :

Christ crowned with Thorns; *after Colin.*  
The Orphan; *after Röhn.* 1822.  
'J'ai perdu;' *after the same.* 1824.  
Galileo in the Inquisition; *after Laurent.* 1827.  
The Proposal; *after Geirnaert.* 1837.  
The Last Cartridge; *after Horace Vernet.* 1830.  
Mlle. Léontine Fay, as Malvina; *after Dubufe.*  
Portrait of Mme. de Warens; *after (?) Desenne and Deveria.*

CHOQUET, LOUIS, a French draughtsman and miniature painter, was a pupil of Aubry. He produced illustrations for the works of Le Sage, Marmontel, Florian, Fielding, &c. He died about 1825.

CHRÉTIEN, GILLES LOUIS, a French musician, was born at Versailles in 1754. In 1787 he invented a machine called a 'physionotrace,' with which he took portraits in profile from life, which were reduced to silhouettes, usually by Fouquet, and then engraved in aquatint by himself. Many of them are of great interest on account of the celebrity of the persons represented, 'L'Incorruptible Robespierre,' Mirabeau, and Marat being among the hundreds which he produced. Edme Quénevey was at first associated with him, but Chrétien afterwards worked alone. He died in Paris in 1811.

CHRIEGER, CHRISTOPH, called in Italian CRISTOFORO GUERRA, was a native of Nuremberg, who went to Venice and died there in 1589. He executed a magnificent engraving on wood, representing the sea-fight at Lepanto, and containing more than three hundred vessels. The combatants are exceedingly numerous, but are distributed with great judgment, and the confusion amongst the vessels on fire or sinking is finely represented. The design is cut on two blocks of wood, in the form of an oval, about two feet long, by sixteen inches in height. It was published at Venice in 1572, by Cesare Vecellio, a relation of Titian, who is supposed to have made the design. Chrieger also engraved on wood the 420 illustrations of costumes for Vecellio's 'Habiti antichi et moderni di Diverse Parti del Mondo,' published at Venice in 1590.

CHRIST, JOSEPH, a painter of Winterstetten, executed portraits and frescoes in Augsburg and St. Petersburg in the 18th century.

CHRISTFELD, PHILIPP, a porcelain-painter, was born in 1797 at Frankenthal, in the Palatinate, and placed when young in the porcelain manufactory there. He afterwards pursued academical studies at Nymphenburg, and then devoted himself to the painting of porcelain, and later still to the production of fac-similes of celebrated gallery pieces, among which special mention is made of 'The Spinner,' after Gerard Dou, and 'The Elevation of the Cross,' after Rembrandt. He died at Munich in 1874.

CHRISTIE, ALEXANDER, who was born at Edinburgh in 1807, entered the Trustees' Academy in 1833, and after studying for a short time in London, settled in his native city. In 1843, he was made assistant, and two years later director, of the ornamental department of the Trustees' Academy. He was elected an Associate of the Scottish Academy in 1848, and died in 1860. He painted portraits and subject-pieces.

CHRISTISON, MARY SYMPSON, an English portrait and subject painter, was born about 1850. She was the eldest daughter of Mr. Charles Tovey,

a Bristol merchant, and niece of Samuel Griffiths Tovey, who gained a local reputation by his Venetian pictures. She received instruction at the South Kensington and Bristol Schools of Art and at the Royal Academy. In 1878 she married Mr. Robert Christison and went to Queensland, where she died at Lammermoor in 1879.

CHRISTOPHE, CLAUDE, a French historical and portrait painter, who flourished at Nancy in the early part of the 18th century, was a native of Verdun. He studied under Rigaud, and gave upwards of two hundred pictures to the poor churches of Lorraine.


CHRISTOPHE, JOSEPH, the brother of Claude Christophe, was born at Verdun in 1662. In 1696 he painted as a "mai" for Notre-Dame the 'Miracle of the Loaves and Fishes.' He was received into the Academy in 1702, and in 1724 became painter to the Archduke Leopold, for whom he executed many portraits. At Versailles there is by him 'The Baptism of the Dauphin, son of Louis XIV.' He died in Paris in 1748.

CHUPPIN, MÉDARD, a French historical painter, flourished at Nancy from 1542 to 1580. He was a pupil of Hugues de La Fare, whose picture of the 'Last Supper,' in the church of the Cordeliers at Nancy, he finished with credit to himself after the death of his master. He worked almost always in conjunction with Claudin Crocx. He was painter to the Duke of Lorraine, as were likewise CHARLES CHUPPIN, his son, and NICOLAS CHUPPIN, his brother.

CHURCHMAN, JOHN, was a miniature painter, who died in London in 1780.

CIAFFERI, PIETRO, called Lo SMARGIASSO, was born at Pisa about 1600, and flourished, according to Lanzi, about the year 1654. He belongs to the Florentine school, and painted marine subjects and seaports, which his residence at Leghorn enabled him to study from nature. His pictures are highly finished, and ornamented with small figures correctly drawn. He also painted architectural and perspective views, and sacred subjects. His works are principally at Pisa and Leghorn. An 'Ecce Homo' by him is in the Pitti Palace, Florence.

CIALDIERI, GIROLAMO, was born at Urbino in 1593, and was a scholar of Claudio Ridolfi. He painted several pictures at Rome for the churches. His best work is the 'Martyrdom of St. John,' in San Bartolommeo. Lanzi describes him as possessing great facility of hand and amenity of colour, and commends his style of painting landscape, and his knowledge of architecture, which he was fond of introducing in the backgrounds of his pictures. He flourished about 1640.

CIAMBERLANO, LUCA, was born at Urbino about the year 1580. In the early part of his life he applied himself to the study of civil law, in which he had taken a doctor's degree, when he abandoned the study of jurisprudence to devote himself to painting and engraving, particularly the latter. From 1599 to 1641 he resided at Rome, where he executed a great number of plates from his own designs, as well as after the works of the most celebrated Italian painters, in the style of Agostino Carracci. His plates, amounting to 114, are entirely executed with the graver, which he handled with neatness and intelligence; his drawing of the figure is tolerably correct. He sometimes signed his plates with his name, and sometimes marked them with the cipher .

Among them are the following :

Thirteen plates of Christ and the twelve Apostles; *after*

*Raphael.*

St. Jerome dead, lying upon a stone; *after the same.*

St. Thomas; *after Bassano.*

Nine plates of Angels carrying the instruments of the Passion.

Duke Francesco Maria II. of Urbino.

Christ on the Mount of Olives; *after A. Casolano.*

Christ appearing to Mary Magdalen; *after Federigo Barocci.* 1609.

Christ appearing to St. Theresa; *after Carracci.*

CIAMPELLI, AGOSTINO, was born at Florence in 1578. He was educated under Santo Titi, and went afterwards to Rome, where he distinguished himself by his efforts. He was employed by Pope Clement VIII., and executed several paintings in the Lateran and Vatican palaces. In the church of Santa Maria in Trastevere is a 'Dance of Angels,' and in Santa Pudenziana is a picture representing 'Holy Women interring the bodies of the Martyrs.' Although inferior to his instructor in invention, and less masterly in composition, his ideas were graceful, and his drawing correct, with a brilliancy of colour unusual in the Florentine school, though sometimes vitiated by too powerful a predominance of red. In the Jesuit Church are two of his finest works in fresco, the 'Martyrdom of St. Andrew,' and in the ceiling a 'Glory of Saints and Angels.' In San Prassede he painted in oil, for his patron the Cardinal de' Medici, the 'Crucifixion;' and in San Stefano di Pescia is his celebrated picture of the 'Visitation of the Virgin to St. Elizabeth,' with two laterals. He died at Rome in 1640.

CIARLA, RAFFAELLO, a painter of Urbino, flourished about the middle of the 16th century, and excelled in painting majolica vases, which were especially admired at the Spanish Court. He was so skilful in imitating the great masters, that his works have often been confounded with those of Raphael. The identity of Christian name and of birthplace have doubtless had much to do with this confusion. He was a pupil of Orazio Fontana.

CIARPI, BACCIO, was born at Florence in 1578, and was a scholar of Santo Titi. He was a good painter of historical subjects, of which he gave proof in his works in the Chiesa della Concezione of the Capuchins at Rome. Ciarpi was the instructor of Pietro da Cortona. He died in 1642.

CIARTRES. See RASSET.

CIBOT, FRANÇOIS BARTHÉLEMY MICHEL EDOUARD, a French historical and landscape painter, was born in Paris in 1799. His masters were Guérin and Picot. During the first part of his career he devoted himself to historical painting, producing many sacred works, several specimens of which are to be seen in the churches of Paris. His most important work of this kind is the series of paintings representing 'Charity,' in the church of St. Leu at Paris. About 1853 he applied himself to landscape painting. He died in Paris in 1877. Amongst his best works are:

The Loves of the Angels. 1835.

Regina Coeli. 1846.

St. Theresa. 1847.

Convicts in 1788. 1836.

Chestnut-trees at Aulnay. 1855.

Park at Orsay. 1857.

The Gouffre, near Seineport. 1864. (*In the Luxembourg Gallery.*)

View at Soisy-sur-Ecole. 1865.

CICCIO. See SOLIMENA.

CICERI, BERNARDINO, was born at Pavia in 1650,

and was one of the ablest scholars of Carlo Sacchi. He afterwards passed some time at Rome; and on his return to his native city, met with encouragement in painting historical pictures of a small size. He was also employed for the churches.

CICERI, PIERRE LUC CHARLES, a French artist, born at St. Cloud in 1782, was chiefly engaged as an architectural decorator and painter of theatrical scenes. He is stated to have executed four hundred opera decorations. He also produced some paintings in water-colour, among which are views of the Ponte di Sanità and Piazzetta della Cappella Vecchia in Naples, and of Interlacken, Brunnen, and Baden-Baden. Ciceri married a daughter of Jean Baptiste Isabey, the miniature painter, and died at St. Chéron in 1868.

CIENNI DI FRANCESCO DI SER CIENNI. See CENNINI.

CIERINCX (or CIERINGS). See KIERINCX.

CIERKENS, JEAN, a Belgian painter of historical and genre subjects, was born at Bruges in 1819. He studied in the Academy of his native city, and under Wallays and Wappers at Antwerp. He died at Rome in 1853.

CIETENER, D., was a painter who from his style appears to have belonged to the Flemish school. There is in the Berlin Gallery the 'Bombardment of a Fortified Town,' which is signed by him, and dated 1630.

CIEZA, JOSEF DE, the son and scholar of Miguel Geronimo de Cieza, was born at Granada in 1656. He acquired much facility in painting in distemper, and, going to Madrid in 1686, was employed to paint scenes in the theatre of Buenretiro, and became painter to the king in 1689. He likewise painted in oil historical subjects, landscapes, and flower-pieces. He died at Madrid in 1692.

CIEZA, MIGUEL GERONIMO DE, a Spanish painter, born at Granada, was one of the best scholars of Alonso Cano, whom he imitated both in drawing and in colour. He painted historical pictures with reputation, and according to Palomino, his best works are in the Convent of the Angel, and in the Hospital of the Corpus Domini, at Granada. He died in Granada at an advanced age in 1677.

CIEZA, VINCENTE DE, a Spanish painter, and a native of Granada, was the son and pupil of Miguel Geronimo de Cieza. Having lost his father he went to Madrid to his elder brother Josef, whom he succeeded as painter to the king in 1692. He returned to Granada in 1701, and died there soon after his arrival. His works are confounded with those of his father in Granada, and with those of his brother in Madrid.

CIGNANI, Conte CARLO, a distinguished painter of noble family, of the Lombard School, was born at Bologna in 1628. He was of an honourable family, and his first essays in the art were some drawings he attempted after the pictures in his father's collection. He was first placed under the tuition of Giambattista Cairo, but he afterwards entered the academy of Francesco Albani, and became the most celebrated of his disciples. The works of Correggio and the Carracci had an influence in the formation of his style. On his return to Bologna, he was employed by the Cardinal Farnese to ornament the great saloon of the palace at Bologna, where he painted his celebrated work of the 'Entry of Pope Paul III. into Bologna,' and the 'Passage of Francis I. through that city.' He afterwards visited Leghorn and Rome, where he stayed three years, during which time he painted

among other works two pictures for the church of Sant' Andrea della Valle, representing subjects from the life of that Saint; and several pictures of Venus. On his return to Bologna he was employed in the execution of some important works in San Michele in Bosco; they represent scenes taken from the time of the Plague, and are in the style of Correggio, painted in ovals, supported by angels of extraordinary beauty, and are held amongst the most admired features of that city. He also executed several paintings for the nobility: amongst others, for the Archbishop of Milan, a 'Holy Family,' for Prince Adam of Liechtenstein, 'Cupid,' 'Bacchus,' 'Danae,' and a 'Virgin and Child.' After decorating the gallery of Duke Ranuccio II. at Parma, he was knighted by that prince and by the Pope. Other important works by him are, 'The Virgin treading on the head of a Serpent,' for the cathedral at Piacenza; 'Joseph tempted by Potiphar's Wife,' for the Marquis Pallavicini; 'Hagar and Ishmael,' for the King of Poland; 'The Descent from the Cross,' and 'Christ as a Gardener,' for Louis XIV. The great monument of his fame is the cupola of the duomo at Forli, which occupied him from 1686 to 1706. It represents the 'Assumption of the Virgin,' an immense work of the highest merit. After having finished this grand composition, he was elected senator of that town, and Clement XI. appointed him president of the newly-founded Clementine Academy at Bologna. Such was the attachment of his pupils to Cignani, that, whilst he was still working at Forli, they followed him there, where his instructions were continued until his death in 1719. During the latter period of his life, he painted among other pictures 'Aurora,' for the Marquis d'Albiccini; 'Adam and Eve,' for the Cardinal Spinola; 'The Birth of the Virgin,' for Clement XI.; 'John the Baptist as a Child,' and 'Jupiter nursed by the goat Amalthea,' for the Elector-Palatine John William. The following are some of his best works:

Berlin.	<i>Museum.</i>	Venus and Anchises.
Copenhagen.	<i>Gallery.</i>	Joseph and Potiphar's Wife.
"	"	Tarquín and Lucretia.
"	"	Holy Family.
Dresden.	<i>Gallery.</i>	Joseph and Potiphar's Wife.
Dulwich.	<i>Gallery.</i>	The Magdalen.
Florence.	<i>Uffizi.</i>	His own Portrait.
"	"	Madonna and Child.
Hague.	<i>Gallery.</i>	Temptation of Adam and Eve.
Munich.	<i>Pinakothek.</i>	The Infancy of Jupiter.
"	"	The Assumption of the Virgin.
Petersburg.	<i>Hermítage.</i>	Charity.
Vienna.	<i>Belvedere.</i>	Madonna and Child.
"	"	The Roman Charity.

His paintings may also be found at Hampton Court and in the collection of the Duke of Devonshire at Chatsworth. He died at Forli in 1719.

Cignani's powers were more profound than prompt; he conceived his subject with facility, but he found difficulty in finishing it to his satisfaction. Though his works always seem finished, they have nothing of the appearance of labour. In his design he emulated Correggio, without arriving at the grandeur and vagueness of contour that are peculiar to his unrivalled model. In his colouring he resembles rather the suavity of Guido than the tender blending of Correggio. Like the Carracci, he possessed a faculty, by means of extraordinary relief, of making his figures appear larger than they really are. He excelled in painting women

and children, in which to something of the grace of Albani, he added a more elevated character.

CIGNANI, FELICE, the son and scholar of Carlo Cignani, was born at Bologna in 1660. Under the able instruction of his father, and endowed with a natural disposition for the art, he became a painter of considerable ability. Enriched by an ample fortune left him by his father, he appears to have exercised the art rather as his inclination prompted him, than as a regular professor. In the Church of the Carità at Bologna is a picture by him of the 'Virgin and Infant Jesus, with St. Joseph, and St. Anthony of Padua;' and at the Cappuccini, a much-admired picture of 'St. Francis receiving the Stigmata.' He died in 1724.

CIGNANI, PAOLO, the nephew and scholar of Carlo Cignani, was born at Bologna in 1709. Lanzi mentions in favourable terms a picture by this painter at Savignano, 'St. Francis appearing to St. Joseph of Copertino.' The subject is represented by candle-light with a fine effect; the figures are well designed in the style of the antique. He died in 1764.

CIGNAROLI, GIAMBETTINO, was born at Salo, near Verona, in 1706. He first studied under Santo Prunato at Venice, but gained further improvement by travelling in the Venetian States and Lombardy, and by copying the works of Paolo Veronese and Correggio. He may be ranked among the best painters of the modern Venetian school. Although he was invited to several of the courts in Italy, he preferred a residence at Venice. At Pontremoli is an admirable picture by him of 'St. Francis receiving the Stigmata.' Lanzi extols as one of his finest pictures the 'Flight into Egypt,' in Sant' Antonio Abbate, at Parma. The grave and dignified beauty of the Virgin, and the angelic character of the cherubs that are their guides, partake of the charming expression of Carlo Maratti, although unequal to that master in unity of effect and harmony of colouring. His backgrounds are ingeniously composed of well-chosen architecture and pleasing landscape, and his subjects, usually devout, are enlivened by groups of cherubs and angels, which he introduced with the happiest effect. He was the founder, and in 1769 the director, of the Academy at Verona. He died at Verona, in 1770. Among his principal works are:

Madrid.	<i>Museum.</i>	Assumption of the Virgin.
Venice.	<i>Gallery.</i>	The Death of Rachel ( <i>a replica is in the Lille Museum.</i> )
Verona.	<i>Museum.</i>	The Triumph of Pomponius.
"	<i>Cathedral.</i>	The Transfiguration.
Vienna.	<i>Belvedere.</i>	Madonna and Child, with SS. Ottilia and Peter Martyr.

CIGNAROLI, MARTINO, was born at Verona in 1649, and studied in the school of Carpioni, under whom he became an able artist in landscapes of an easel size. He died at Milan in 1726.

His brother, PIETRO CIGNAROLI, who was also a painter, was born at Verona in 1665, and died at Milan in 1720.

CIGNAROLI, SCIPIONE, the son of Martino, received his first instruction from his father, and afterwards went to Rome, where he became a scholar of Tempesta. He was a successful imitator of the style of his master, and of the works of G. Poussin and Salvator Rosa. His pictures are chiefly at Milan and Turin.

CIGOLI. See CARDI.

CIMA DA CONEGLIANO. See CONEGLIANO.

CIMABUE, GIOVANNI, who was of a noble family, was born at Florence in 1240. He is extolled by Vasari as having shed the first light on the art of painting, and the title of the 'Father of Modern Painting' has been bestowed upon him. Most writers, however, now agree in regarding him as the last of the old, rather than the first of the new, line of painters in Italy; for although he undoubtedly infused a certain amount of new life into the old worn-out types, he never quite rid himself of the dismal asceticism of the Byzantine School, and therefore can scarcely be placed on a level with his great contemporary Niccolò Pisano, who really gave the new impulse that art received at this time, an impulse that was carried on by Cimabue's pupil Giotto, and transmitted by him through all the great line of Italian artists.

Vasari states that he was educated in the Convent of Santa Maria Novella, and was trained in art by certain Greek masters who had been invited to Florence to paint the chapel of the Gondi in Santa Maria Novella; but as this church was not built until Cimabue was about forty years of age, this could not well have been the case. There were, however, many native painters in Italy at this time, and from some of these he probably received instruction. Of Cimabue's works by far the most important is the famous colossal Madonna still preserved in the church for which it was painted—Santa Maria Novella. This Madonna was so admired by Cimabue's contemporaries that they carried it, according to Vasari, in festive procession through the streets. It was the largest altar-piece that had as yet been painted, and in many respects is important in the history of art. The expression of the Virgin, though doleful, is different from the hard staring grief depicted by preceding artists, and the Child stretches out his two fingers in benediction in quite a natural manner. In this work indeed distinct progress is visible, but this was a late work of the artist; a Madonna in the Florentine Academy, and another in the Louvre at Paris, scarcely attain to the same degree of improvement.

Besides his Madonnas and other altar-pieces, Cimabue was doubtless the master who executed many of the wall-paintings in the church of St. Francis, at Assisi. "Of Cimabue's presence at Assisi," Messrs. Crowe and Cavalcaselle pronounce that "there is not the slightest reason to doubt," but it is very difficult to assign precisely his portion of the artistic work accomplished there. This church has a peculiar interest in the history of Art, for the whole progress of painting in the 13th and 14th centuries may be studied on its walls. It was built as an Upper and Lower Church during the first half of the 13th century, when the worship of St. Francis, the Patron Saint of Poverty, had grown to be second only to that of Christ. It was first decorated by the rude artists of that early day, and probably, amongst others, by Giunto Pisano; but Cimabue appears to have had the superintendence of all the paintings executed there in his time. Vasari indeed assigns the whole of the paintings of the walls and the vaulted roof of the Lower Church to him and "certain Greek masters" whom he "greatly surpassed;" but it is more probable that he merely painted the south transept. All his paintings in the Lower Church have perished, but some still remain in the Upper Church that are assigned to him with every probability of truth. According to Vasari the whole series of the History of the Virgin, and of Jesus Christ, together with

the eight historical subjects from the Old Testament, were all painted by Cimabue; but modern writers find in these paintings the work of many different hands. In particular, the large painting of the 'Assumption of the Virgin' is attributed by Angeli ('Storia della Basilica d'Assisi') to Giunto Pisano; indeed, in this church, which seems to have been a sort of training ground for most of the artists of that time, we may see the progress that Italian art had just begun to make, tracing the development from Giunto Pisano to Cimabue, and from Cimabue to Giotto and the other artists who worked under Giotto's influence.

Vasari speaks of Cimabue having painted a small picture of St. Francis "from nature," not meaning from St. Francis himself, who had long been dead, but from the living model, "which was a new thing in those times." This likeness still exists in the church of Santa Croce, but its authenticity is rendered doubtful by its being placed amongst other works that are attributed to Cimabue without any reasonable foundation. Cimabue probably died in 1302, in which year, according to Ciampi, he was engaged upon a mosaic in the Duomo of Pisa, which he left unfinished. He was buried in the church of Santa Maria dei Fiore in Florence, and the following epitaph was afterwards composed upon him by one of the Nini:

"Credidit ut Cimabos picturæ castra tenere,  
Sic tenuit, vivens; nunc tenet astra poli."

This probably was written in allusion to the well-known lines in Dante's 'Purgatorio,' and not as Vasari puts it.

Bibliography: Vasari, 'Vite de' più eccellenti Pittori, &c.' Vol. I. Milan, 1878; Crowe and Cavalcaselle, 'New History of Painting in Italy,' Vol. I.; and in P. Angeli, 'Storia della Basilica d'Assisi.'

M. M. H.

CIMAROLI, GIAMBATTISTA, a Venetian landscape painter, who was born at Salò on the lake of Garda, flourished from 1718 to 1733. He was a pupil of Antonio Calza, and it is conjectured that Zuccarelli may have taken lessons from him, as his early pictures have some resemblance to those of Cimaroli, but with less warmth. The cattle and figures introduced are of the same character. His pictures are not uncommon in England, though his name and works are confounded with those of the Cignaroli.

CIMATORI, ANTONIO, called IL VISACCI, an Italian historical painter, was a native of Urbino. He flourished in the 16th century, and excelled in chiar-oscuro and in pen and ink drawings.

CIMON, an early Greek monochromist of Cleonæ, appears to have flourished in the latter part of the 9th century B.C., but his date cannot be determined with any certainty. He seems to have surpassed all his predecessors, and to have been the first to attempt to place the figure in different attitudes, so as to display the joints of the limbs, the veins of the body, and the folds of the drapery. He may therefore be considered the first painter of perspective.

CINCINNATO, DIEGO ROMULO, and FRANCISCO ROMULO, were the sons and pupils of Romolo Cincinnati. Diego was sent to Rome by Philip IV., where he painted for that monarch the portrait of Urban VIII., by whom he was knighted, and presented with a gold medal and chain. He was principally engaged, as was his brother Francisco, in painting portraits. Diego died at Rome in 1625, and Francisco in the same city in 1635.

CINCINNATO, ROMOLO, a Florentine painter, who was born at Florence in 1502, and was a pupil of Francesco Salviati. In 1567 he was invited by Philip II. to Spain, where he passed the greater part of his life. He was employed in the Escorial, where he painted in fresco a part of the great cloister, and in the church two pictures representing 'St. Jerome reading,' and the same saint preaching to his disciples; as well as two subjects from the life of St. Lawrence. For the church of the Jesuits at Cuença, he painted in 1572—3 his most esteemed work, the 'Circumcision,' now in the Academy of St. Ferdinand at Madrid. He also painted some mythological subjects in fresco, in the palace of the Duke of Infantado, at Guadalajara. Other works by him are in the Academy of Madrid, viz. :—'The Transfiguration' after Raphael, in oil; two pictures of 'St. Peter' and 'St. Paul'; and a fresco painting of 'St. Lawrence.' He died at an advanced age in 1600.

CINERICIUS, PHILIPPUS, is the name of an engraver by whom there are two small plates representing St. Dominic and St. Peter Martyr, dated 1516. He appears to have been a monk of the Dominican order, and was probably of German origin, the name Cinericius being the Latin equivalent of Ascher. The style of his engravings is entirely that of the Italian school of the commencement of the 16th century. See Passavant's 'Peintre-Graveur,' v. 228.

CLONE, ANDREA DI, who was born at Florence in 1308 (?), is commonly called ORCAGNA, (supposed to be a corruption of "Arcagnuolo,") the name given to him by his contemporaries. His father, a goldsmith, instructed him in the rudiments of his art; in 1343 he was registered in the Florentine Painters' Guild, and nine years later he became master in the Guild of the Stone-Cutters. Between 1360 and 1367, in conjunction with his elder brother, Leonardo (more commonly called Nardo), he painted in the Strozzi Chapel in Santa Maria Novella, Florence. The frescoes, the 'Last Judgment,' 'Paradise,' and an altar-piece of the year 1367, by Andrea, and 'Hell,' by Nardo, though much damaged by damp and restoration, still remain. For the same chapel he painted, in 1354, an altar-piece of the 'Saviour enthroned with Saints and Angels.' Early in 1358 Orcagna went to Orvieto, where he worked at intervals until 1361.

The death of Orcagna is usually placed in or before 1376, but modern writers say that he probably died in 1368, and accordingly give 1308 as the year of his birth, for he is said to have been sixty years old when he died.

If the year 1368 be correct, it, of course, robs him of the authorship of any works executed subsequent to that date. Amongst the paintings formerly ascribed to him, but now assigned to other masters, are the great frescoes in the Campo Santo at Pisa, representing the 'Triumph of Death,' the 'Last Judgment,' and 'Hell,' which are thought to be of Siennese workmanship, similar to that of the Lorenzetti.

Orcagna was also a sculptor and architect. On his sculptures he wrote, "Fece Andrea di Cione, Pittore;" on his paintings, "Fece Andrea di Cione, Scultore." The front central window in Santa Croce, Florence, representing the 'Descent from the Cross,' is said to be from an original design by Orcagna. The following works by him still remain:

Florence. *S. Maria dei Fiore*. S. Zanobius and other Saints.  
 " *S. Croce (Medici Chapel)*. SS. Ambrose, Jerome, Gregory, and Augustine.  
 London. *National Gall.* Coronation of the Virgin  
 (an altar-piece in three divisions: painted for Pietro Maggiore, Florence).

CIONE, LEONARDO DI, architect and painter, the elder brother of Orcagna, is usually known by the name of NARDO, which was supposed formerly to be the diminutive of Bernardo, but is now said to stand for Leonardo. If this be so, the works signed "Bernardus de Florentia"—e. g. a triptych in the Florentine Academy, a 'Virgin and Saints' in the Ognissanti at Florence, &c.—usually ascribed to Orcagna's elder brother, cannot be by his hand. But the Strozzi Chapel, in Santa Maria Novella, Florence, still possesses frescoes which he is known to have executed in conjunction with Orcagna. He flourished about 1350-1360.

CIOR, PIERRE CHARLES, a French painter of historical subjects, portraits, and miniatures, was born in Paris in 1769. He was a pupil of Bauzin, and became miniature painter to the king of Spain.

CIPPER. See ZIPPER.

CIPRIANI, GALGANO, an Italian line-engraver, was born at Siena in 1775. He entered the school of Raffaele Morghen, and was professor successively at the Academies of Naples and Venice. His best plates are 'St. Peter and St. Paul,' after Guido Reni, and 'St. John in the Wilderness,' after Titian.

CIPRIANI, GIOVANNI BATTISTA, a painter and etcher, was born at Florence in 1727. He was of a good family of Pistoia. He attended the school of Ignatius Hugford, an Englishman settled in Florence, where he was a fellow-pupil of Bartolozzi. In 1750 he went to Rome for improvement, and after his return to Florence, he painted the organ-screen for the church of the convent of Santa Maria Maddalena de' Pazzi. In 1755 he came to England, whither his reputation had preceded him. It was at a period when the talents of Bartolozzi, the engraver, were in their prime, and the union of the abilities of these two men soon became distinguished through every part of Europe. Perhaps few instances have occurred in which the exertions of the artist have been so happily supported by the taste of the engraver.

Cipriani executed few large works in painting; the most considerable of them are at Houghton. He also restored some of Verrio's paintings at Windsor, as well as the ceiling by Rubens in the chapel at Whitehall, in 1778. He left an infinite number of drawings, which may be ranked among the happiest efforts of the art. The character and works of Cipriani have been thus faithfully described by Fuseli: "The fertility of his invention, the graces of his composition, and the seductive elegance of his forms, were only surpassed by the probity of his character, the simplicity of his manners, and the benevolence of his heart." Cipriani was one of the members of the Royal Academy at its foundation in 1768, and was employed to make the design for the diploma which is given to the Academicians and Associates on their admission, and which was finely engraved by Bartolozzi. For this work the Academicians presented him with a silver cup, at the same time acknowledging the assistance they had received from his great abilities in his profession. The original drawing was afterwards sold by auction for thirty-one guineas. He engraved a few plates, some of which are after his

own designs. These were done for Thomas Hollis, to be inserted in his 'Memoirs.' On them is inscribed, 'Drawn and etched by J. B. Cipriani, a Tuscan,' &c.

In 1761 Cipriani married an English lady, by whom he had two sons, the younger of whom, Captain SIR HENRY CIPRIANI, was brought up as an artist, but afterwards became a clerk in the Treasury, and died in 1820.

Cipriani died at Hammersmith in 1785, and was buried in the Chelsea burial-ground, where Bartolozzi erected a monument to his memory. In the year after his death 1100 drawings by him were sold by auction. His own portrait by himself is in the Uffizi, Florence, and in the South Kensington Museum are three water-colour drawings by him—'The Triumph of Cupid,' 'The Jealousy of Darnley' and 'Comedy' (1783).

CIRCIGNANO, ANTONIO, who was born at Pomarance in 1560, was the son and pupil of Niccolò Circignano, whom he assisted in many of his works. After the death of his father, he resided some years at Città di Castello, where he painted some of his best pictures, of which the most admired was the 'Conception,' in the Conventuali, which Lanzi describes as partaking of the styles of Barocci and Roncalli. He returned to Rome, according to Baglione, in the pontificate of Urban VIII., and was employed for several of the churches. In La Madonna della Consolazione, he painted some subjects of the life of the Virgin; in Santa Maria Transpontina, the church of the Carmelites, several pictures from the life of St. Albert. He died at Rome in 1620.

CIRCIGNANO, NICCOLÒ, called DALLE POMARANCE, or IL POMARANCIO, was born at Pomarance, in Tuscany, in 1519. Baglione, without saying by whom he was instructed, states that he visited Rome when he was young, in the pontificate of Gregory XIII., by whom he was employed in the great saloon of the Belvedere. He lived the greater part of his life at Rome, where there are many of his works in the churches. In San Stefano Rotondo, is the Martyrdom of that Saint. In the Tempio del Gesù, there are two chapels entirely decorated by him; in one he has painted several subjects from the lives of St. Peter and St. Paul, in the other, the 'Nativity;' in Sant' Antonio is the 'Crucifixion.' The Cupola of Santa Pudenziana is also by this master. Baglione says that he died in the pontificate of Sixtus V. (1585-1590) in the 72nd year of his age: therefore, in 1590.

CITTADINI, GAETANO, was the son of Carlo Cittadini, and was instructed by his father. He excelled in painting landscapes of a cabinet size, with small figures, correctly drawn and spiritedly touched. His works were held in estimation both at Rome and at Bologna. He lived about the year 1725. His brother GIOVANNI GIROLAMO was also a distinguished painter.

CITTADINI, GIOVANNI BATTISTA, CARLO, and ANGIOLO MICHELE, were the sons of Pierfrancesco Cittadini, and painted animals, birds, fruit, and flowers, in the style of their father. They resided chiefly at Bologna. Giovanni was born in 1657, and died in 1693: Carlo was born in 1669, and died in 1744.

CITTADINI, PIERFRANCESCO, called IL MILANESE, was born at Milan in either 1613 or 1616, and was brought up in the school of Guido. He possessed powers for the higher work of art, as is evident from the proofs he has given in the churches at Bologna. His 'Stoning of Stephen,' 'Christ pray-

ing in the Garden,' the 'Flagellation,' and the 'Ecce Homo,' which he painted for the church of San Stefano, and his 'St. Agatha,' for the church of that Saint, are productions not unworthy of a disciple of Guido. Yet, whether he was allured by the encouragement given to the painters of ornamental cabinet pictures, or from his own caprice, this able artist descended to the humble imitation of still-life. Many of his pictures of dead game, fruit, and flowers, are in the collections at Bologna, where he died in 1681. An 'Adoration of the Shepherds' by him is in the Hermitage, St. Petersburg; and the Dresden Gallery contains 'Hagar and the Angel,' 'Lot and his daughters leaving Sodom,' and a picture of still-life. Three paintings by him are in the Bologna Gallery. Albani called the three sons of this painter, 'I Fruttajuoli' and 'I Fioranti.'

CIVALLI, FRANCESCO, who was born at Perugia in 1660, was a scholar of Andrea Carbone. On leaving that master he went to Rome, where he studied some time under Giovanni Battista Gaulli, called Baciccio. He was a reputable painter of history; but his chief merit consisted in his portraits, which are very generally esteemed. He died in 1703.

CIVERCHIO, VINCENZO, (or VERCHIO), was born at Crema towards the close of the 15th century. He has also been styled "IL FORNARO," and was at Brescia for the first time in 1493, where he spent four years in the decoration of the old cathedral, a labour which has now entirely disappeared. The churches of Santa Barnaba and Sant' Alessandro, Brescia, contain altar-pieces by him, dated 1495 and 1504. His earliest known remaining work at Crema is the altar-piece in the duomo, representing 'St. Sebastian, between SS. Christopher and Roch,' dated 1509. In 1526 he painted the portraits of the illustrious citizens of Crema, and likewise restored a miraculous Pietà, which belonged to the duomo. The date of his death is uncertain. He was living in 1539, for that date is found on a 'Baptism of Christ' by him in the Tadini Collection at Lovere. The following of his paintings are worthy of note:

	Brescia.	<i>S. Alessandro.</i>	Pietà. 1504.
			Scenes of the Passion. 1504.
	Crema.	<i>Bishop's Chapel.</i>	An Annunciation.
		<i>Town Hall.</i>	St. Mark between Justice and Temperance. 1507—1509.
			Several portraits of personages of distinction in that city. 1526.
		<i>Cathedral.</i>	St. Sebastian between SS. Roch and Christopher. 1515 or 1519.
Gessate.		<i>S. Pietro.</i>	Pietà.
Lovere.		<i>Tadini Coll.</i>	Baptism of Christ. 1539.
		<i>Casa Carioni.</i>	15 Scenes from the Story of Psyche (as a frieze). 1540.
		<i>S. Andrea.</i>	Trinity.
			SS. Nicholas, Sebastian, and Roch.
Palazuolo.	<i>Church.</i>	The Madonna and Child, with Angels and Saints.	1525.

Vasari by mistake speaks also of an older painter of the same name.

CIVETON, CHRISTOPHE, a French engraver and draughtsman, was born in Paris in 1796. He studied under Bertin, and made drawings of Views in the environs of Paris. He died in 1831.

CIVETTA. See BLES.

CLACK, RICHARD AUGUSTUS, the son of a Devonshire clergyman, whose chief works were portraits, exhibited at the Royal Academy from 1830 to 1857. He lived for some time at Exeter, and afterwards at Hampstead, but the dates of his birth and death are not recorded.

CLAES, ANTHONIE, (or CLAESSENS,) the son of Pieter Claes the elder, painted historical and allegorical subjects, and portraits. He was a native of Bruges, and there entered the Guild of St. Luke in 1575, and became its dean in 1586, 1590, and 1601. He died in 1613. His works, several of which are in the Hôtel-de-Ville and churches of Bruges, are distinguished by their fine colouring and finish. In the Hôtel-de-Ville is a 'Grand Banquet,' with many portraits of magistrates of the time, dated 1574.

His son, PIETER ANTHONIE, was dean of the Guild of St. Luke at Bruges in 1607, and died in 1608.

CLAES, FLORENT, a Belgian painter of interiors and genre subjects, was born at Antwerp in 1818. He studied under N. de Keyser, and died in his native city in 1870.

CLAES, GILLES, (or CLAESSENS,) an historical painter, was the son of Pieter Claes the elder. He was born at Bruges, and in 1570 was admitted into the Guild of St. Luke, of which he became dean in 1577. He became domestic painter to Alessandro Farnese, Duke of Parma, Governor of the Netherlands, and to the Archduke Albert and Infanta Isabella. He died at Bruges in 1607.

CLAES, PIETER, (or CLAESSENS,) the elder, a Flemish painter of history and portraits, was the earliest of a large family of artists who lived at Bruges, where he was born in 1500. He was a pupil of Adriaan Bekaert, and was admitted into the Guild of St. Luke in that city in 1516, made a master in 1529, and dean in 1572. He died at Bruges in 1576. In the collection of the Prince of Orange at Brussels was a painting by him of a knight kneeling, with four sons, and in the Copenhagen Museum is a Man's Portrait by him. The name has been often written Claeis, Claeissens, Claeysens, and Claeyssoone.

CLAES, PIETER, (or CLAESSENS,) the younger, was the son of Pieter Claes, the elder. He was born at Bruges, and died there in 1612. He painted history, allegories, and portraits, and became a master of the Guild of St. Luke, at Bruges, in 1570, and dean in 1587, 1600, and 1606. His masterpiece is a triptych in the church of St. Walburga at Bruges, representing 'Notre-Dame de l'Arbre-Sec,' painted in 1606-1608, and long erroneously attributed to Pourbus. There is also a triptych, an 'Ecce Homo,' by him, in the cathedral, and the 'Pacification of Ghent' in the Academy at Bruges. His works are remarkable for their design and colouring, but are wanting in animation.

This artist had a son, also named PIETER, who died in 1623. His 'Christ bearing the Cross' is in the Hospital of St. John at Bruges.

CLAESSEN, AERTGEN, also called AERTGEN VAN LEYDEN, or AERTGEN DE VOLLER, was a Dutch painter, born at Leyden in 1498. He was a scholar of Cornelis Engelbrechtszoon, whose manner he at first imitated; but on seeing the works of Schoorl and Heemskerck, he changed his mode of designing, which was neither correct nor agreeable, and adopted the style of those masters. He painted historical subjects, and composed his subjects with surprising facility. He also made many designs for painters upon glass. Van Mander speaks in very favourable terms of two pictures by this master at Leyden, one representing the 'Crucifixion, with the Virgin, Mary Magda'en, and the Disciples;' the other, 'Christ bearing his Cross.' He died in 1564. There are paintings by him in

the Berlin Gallery, of 'Christ before Caiaphas,' and a 'Holy Family.'

CLAESSEN, ALAERT, a Dutch engraver, who flourished at Amsterdam between 1520 and 1562. He copied Lucas van Leyden, Albrecht Dürer, and H. S. Beham. There is also a plate by him after Mantegna. His engravings, which are among the best productions of his time, are executed with a light touch, but are not correctly drawn. He therefore shows to more advantage in his smaller than in his larger works, of which he executed but very few.

Bartsch and Passavant describe 142 works by this artist, amongst which are:

David and Goliath.

The Baptism of the Eunuch. 1524.

St. Margaret.

A Nativity.

The Baptism of Christ.

The Death of General Gattamelatta; after Mantegna. 1555.

A Naked Woman, with a Dragon.

CLAESSENS, ANTHONIE, a painter of Antwerp, is said to have been a pupil of Quentin Massys. There are two works from his hand in the Academy at Bruges, painted in 1498 for the town hall, and which have until recently been attributed to Gheerardt David; they represent the 'Judgment of Cambyzes' and the 'Flaying of Sisannes.' These works are correctly drawn, of remarkable expression, and cleverly coloured, but somewhat cold in tone and with the shadows too deep. There was also a picture in the church of the Carthusians at Miraflores in Spain, representing 'St. John the Baptist and a Bishop,' which bore the legend 'Antonio Claesins Brugensis.' In the Dublin National Gallery is a 'Nativity' said to be by him.

CLAESSENS, LAMBERTUS ANTONIUS, was born at Antwerp in 1764, and commenced his artistic career as a painter of landscapes; but abandoned the palette to exercise his talents as an engraver, and became highly proficient, combining the use of the graver with that of the etching needle in a most happy manner. He studied under Bartolozzi, and engraved plates after the works of Rubens, Rembrandt, Gerard Dou, Ostade, and other eminent painters of the Netherlands. He practised in London, Amsterdam, and Paris, where he settled about 1810. He died at Rueil, near Paris, in 1834. Claessens married the widow of the French miniature painter Pelletier, who was herself an artist. His best works are:

The Descent from the Cross; after Rubens.

The Dropsical Woman; after G. Dou.

The Night Watch; after Rembrandt.

The Laugher; after F. Hals.

CLARET, WILLIAM, an English portrait painter, flourished from about 1670 to 1680. He was a scholar of Sir Peter Lely, and copied many of the pictures of that master. Of his own productions, one of the most successful was a portrait of John Egerton, Earl of Bridgewater, of which we have a mezzotint print by R. Thomson. He died in London in 1706.

CLARK, JOHN HEAVISIDE, who was born about 1770, was sometimes known as 'Waterloo Clark,' because of the sketches he made on the field directly after the battle. He was the author of 'A practical essay on the art of Colouring and Painting Landscapes,' with illustrations, published in 1807, and 'A practical Illustration of Gilpin's Day,' with



thirty designs, in 1824. He died in Edinburgh in 1863.

CLARK, THOMAS, a native of Ireland, studied in the Dublin Academy, and about 1768 entered the studio of Sir Joshua Reynolds, with whom, however, he did not remain long. He drew heads well, but was a very poor colourist. He died young.

CLARK, W., a corporal in a Light Dragoon Regiment, practised successfully as an aquatint engraver. He died at Limerick in 1801.

CLARKE, JOHN, an engraver, was born in Scotland about 1650, and worked with success at Edinburgh. He died about 1697. We have by him the following plates :

A Medallion of William and Mary, Prince and Princess of Orange. 1690.

Sir Matthew Hale.

George, Baron de Goertz.

Andrew Marvell.

Humphrey Prideaux.

Seven small Heads on one plate: Charles II., and his Queen, Prince Rupert, Prince of Orange, Duke of York, Duke of Monmouth, and General Monk.

The Humours of Harlequin (*from his own designs*).

CLARKE, JOHN, an engraver mentioned in Walpole's 'Anecdotes,' resided in Gray's Inn, London, and worked during the latter portion of the 17th century. He engraved a portrait of Rubens, and a print of 'Hercules and Deianira.'

CLARKE, THEOPHILUS, was born in 1776. He studied under Opie, and became a student of the Royal Academy in 1793, and an Associate in 1803. He chiefly practised portrait painting, but occasionally exhibited fancy subjects, such as 'The Pensive Girl,' and 'The Lovers,' from Thomson's Seasons. It is not known when he died, but his name was retained on the list of Associates till 1832.

CLARKE, WILLIAM, was an English engraver mentioned by Vertue. He engraved the portraits of George, Duke of Albemarle, from a picture by Barlow; Elizabeth Percy, Duchess of Somerset; and John Shower, from a painting by himself. The latter is a small mezzotint. His last work is dated 1680.

CLARKSON, NATHANIEL, who began life as a coach-panel and sign painter, afterwards became known for his portraits. He was a member of the Incorporated Society of Artists. In 1787 he painted an altar-piece of the 'Annunciation,' which he presented to St. Mary's church at Islington, where he resided. He died there in 1795, aged 71.

CLAROS, LUIS, was a Valencian painter, erroneously represented as a scholar of the Ribaltas. He joined the Augustinian Order in 1663, and painted for his convent a large picture of 'Christ ministered to by Angels in the Desert,' besides other works, in one of which he introduced his own portrait.

CLARUS, FABRITIUS. See CHIARI.

CLARY, JUSTINIEN NICOLAS, Viscount, a French amateur painter of animals, was born in Paris in 1816, and died in that city in 1869.

CLASENS, D., a Dutch engraver, flourished about the year 1660. His name is affixed to a coarse etching, representing the 'Virgin and Infant Christ, with St. John and an Angel,' after Procaccini.

CLASERI, MARCO, was a native of Venice, and flourished about the year 1580. He engraved several wood-cuts, among which are the 'Four Seasons,' and the 'Four Ages of the World.'

CLASSICUS, VICTORIVS, was, according to Florent Le Comte, a sculptor and an architect. He is said to have engraved some plates from the paintings of Tintoretto. There is a small portrait of Tintoretto, engraved in a style resembling that of Cornelis Cort, inscribed *Alessandro Victorio Classico sculp.*, which is probably by the same artist.

CLATER, THOMAS, exhibited portraits and subject pieces at the Royal Academy from 1820 till 1859. He died in 1867.

CLAUDE, a French painter upon glass, called by the Italians CLAUDIO FRANCESE, born in the south of France about 1470, to whom is due the honour of having introduced the art into Italy. Claude took with him to Rome a colleague, named Guillaume, and they together executed at the Vatican many windows which were destroyed in the siege of 1527. They also painted for the church of Santa Maria del Popolo two windows representing the history of the Virgin, which still exist. Claude died soon after their completion.

CLAUDE LORRAIN. See GELLÉE.

CLAUDOT, JEAN BAPTISTE CHARLES, a French painter of landscapes, flowers, and still-life, was born at Badonviller (Vosges) in 1733. Several of his works are in the Museum of Nancy, where he died in 1814. He was the friend of Girardet and Joseph Vernet.

CLAXTON, MARSHALL, a historical painter, was born at Bolton, in Lancashire, in 1811. He became a pupil of John Jackson, R.A., and was also a student at the Royal Academy, entering the school in 1831. The first picture which he exhibited was a portrait of his father, in 1832. 'The Evening Star' appeared in the following year. He obtained the first medal in the Painting School in 1834, and the following year he was awarded the gold medal of the Society of Arts, for a portrait of Sir Astley Cooper. He exhibited at the Royal Academy, the Society of British Artists, and the British Institution. In 1837 he visited Rome, and stayed in Italy some time. At the Cartoon Exhibition at Westminster Hall in 1843, he obtained a prize of £100 for his 'Alfred the Great in the Camp of the Danes,' now in the Literary and Scientific Institution at Greenwich. In Westminster Hall, 1845, he had a large oil picture of the 'Burial of Sir John Moore at Corunna.' About 1850 he went to Australia with the intention of raising a School of Art, taking with him a large collection of nearly two hundred pictures, which he exhibited to the public free. Being disappointed in his endeavours, he left about 1855, and went to India, where he sold all his large pictures. He returned with a portfolio full of sketches of Australian, Indian, and Egyptian scenery and figures. The Baroness (then Miss) Burdett-Coutts commissioned him, while in Australia, to paint a large picture of 'Christ blessing little Children,' which is now in the school-room attached to St. Stephen's, Westminster. It measures twenty by sixteen feet. Claxton died in London in 1881. Among his principal works are the following :

Spencer reading the 'Faerie Queene' to his Wife and Sir Walter Raleigh.	} Painted for the Baroness Burdett-Coutts.
The Mother of Moses.	
The Free Seat.	
The Grandmother.	} In the possession of Her Majesty.
General View of the Harbour and City of Sydney.	
Portrait of the Last Queen of the Aborigines.	
Christ at the Tomb of Lazarus.	

L'Alleyn.

Jews Mourning over Jerusalem.

Sir Joshua Reynolds and his Friends

Hagar and Ishmael.

High Church: Low Church: No Church (*in three compartments*).

The Death-Bed of John Wesley.

The Last Interview between Dr. Johnson and Sir Joshua Reynolds.


The Sepulchre. (*Exhibited at the International Exhibition, London, 1862.*)

CLAY, ALFRED BARRON, who was born at Walton-le-Dale, near Preston, in 1831, first studied for the law, but abandoning it in 1852, he went to Liverpool, and in the same year came to London and entered the schools of the Royal Academy. From 1855 he was a regular contributor to its exhibitions. He began by painting portraits; the subjects of his best works are, however, taken from Scottish and French history. In 1864 he exhibited 'Charles IX. and the French Court at the Massacre of St. Bartholomew'; in 1865, 'The Huguenot'; and in 1867, his masterpiece, 'The Return of Charles II. to Whitehall in 1660.' He died in 1868, at Rainhill, near Liverpool.

CLAYTON, JOHN, who originally studied surgery, painted still-life and fruit in oil and water-colours about the middle of the 18th century. He has left no remembrance of his works, some of the chief of which were destroyed by fire in 1769. He died at Enfield in 1800, aged 72.

CLÉ, CORNELIS DE. See DE CLÉ.

CLEANTHES, who flourished at Corinth about B. C. 900, was one of the earliest of the Greek artists, and is considered by some as the inventor of the '*pictura linearis*', or monogram, a picture consisting of a simple outline, with the interior lines of the figures expressed, but without any light or shade or local colouring.

CLEEF, HENDRIK VAN, the brother of Marten van Cleef, the elder, and of Willem van Cleef, the younger, was a native of Antwerp. It is not known under whom he studied; but he went to Italy when young, and returned to his native country a good painter of landscapes. His pictures are distinguished by an uncommon lightness of touch, and an excellent tone of colour. The backgrounds of the historical works of his brother Marten and of Frans Floris are frequently painted by this artist, and are harmonized with the figures with great intelligence. In the Belvedere at Vienna is the 'History of the Prodigal Son' by him. He was received into the Guild of St. Luke at Antwerp in 1551. Hendrik van Cleef distinguished himself as an engraver. We have several plates by him of landscapes and views near Rome, after his own designs or those of Melchior Lorich, which he sometimes signed *Henricus Clivensis, fecit*, and sometimes marked with the cipher . They

are as follow:

A Bull-fight at Rome, before the Farnese Palace.

A Landscape, with Figures in a Cave, cooking.

Another Landscape, with Figures at Table in a Cave.

A set of six Landscapes, with Latin titles.

A set of four Views in the vicinity of Rome.

There is a series of thirty-eight plates by this artist, entitled *Ruinarum varii prospectus, rurumque aliquot delineationes*, published by Theodor Galle. He died at Antwerp in 1589.

His son, HENDRIK VAN CLEEF, who was born at Antwerp, settled about 1597 at Ghent, where he was much esteemed, but his works are now con-

founded with those of his father. He died at Ghent in 1646.

CLEEF, JAN VAN, a painter of the Flemish school, was born at Venloo in Guelderland in 1646. After receiving some instruction from Primo Gentil, he entered the school of Gaspar De Craeyer, at Brussels. Under that artist young Van Cleef made surprising progress, and in a few years was able to assist his master in the immense number of works on which he was engaged for the churches in the Low Countries. On the death of De Craeyer, Van Cleef was entrusted with the completion of the works left unfinished by his master. He was now considered one of the ablest artists of his country, and immediately received many commissions for the churches and convents, in which he has given satisfactory proof of the respectability of his talents. Without being an imitator of De Craeyer, he followed the same simple purity of colour, and was equally correct in his design, in which he displayed something of an Italian style. His great practice gave him an uncommon facility, and his compositions are distinguished by judgment and taste. His works are very numerous in Flanders and Brabant; the most esteemed of them are at Ghent. In the church of St. Nicholas is a fine picture of 'The Magdalen at the Feet of Christ.' In St. Michael, there is the 'Immaculate Conception,' with Adam and Eve in the lower compartment of the picture, a clever composition. In St. James's church is a fine picture of the 'Assumption.' But his most admired work is in the chapel of the Convent of the Black Nuns, representing Sisters of that Order administering succour to a group of figures afflicted with the Plague. It is an admirable picture, in drawing and colouring approaching the excellence of Van Dyck. He died at Ghent in 1716.

CLEEF, JOOST VAN, called ZOTTE CLEEF (Mad Cleef), was born at Antwerp about the year 1520, and was instructed in painting by his father, Willem van Cleef, the elder. Joost was an excellent colourist; and though it does not appear that he ever was in Italy, his pictures are composed and designed more in the style of the Italian than the Flemish school. He painted some altar-pieces for the churches in Flanders, which were so much praised that he became intoxicated with conceit. Van Cleef came to England in 1554, with the confident hope of brilliant success, and was introduced to King Philip by his countryman, Sir Antonio Moro. But, unfortunately for his expectations, some of the fine pictures of Titian had arrived before him, and Philip was too much charmed with the beauties of the Venetian to do justice to the undoubted merit of the Fleming. Finding his prospects thus blasted, he became furious, and vented his rage on Moro as the cause of his disgrace. Many ridiculous and eccentric stories are related of this whimsical personage. But with all his absurdity, he must be allowed to have been an excellent artist. In the catalogue of the pictures of James II., appear two by Van Cleef, 'The Nativity,' and the 'Judgment of Paris.' His death occurred probably about 1556, for he is said to have died at the age of 36. There is much confusion in the records of the artists of this name. Hendrik, Marten, and Willem were brothers, and were contemporaries of Joost, but there is no absolute proof that they were related to him.

Althorp. *Earl Spencer*. His own Portrait.

Antwerp. *Cathedral*. St. Cosmus and St. Damian.

Florence. *Uffizi.* A female Saint.  
Windsor. *Castle.* The Artist and his Wife.

CLEEF, MARTEN VAN, was a brother of Hendrik van Cleef, and a disciple of Frans Floris. He painted historical subjects, and was employed for some of the churches, but was more esteemed for historical pictures of an easel size, in which the landscapes and backgrounds were painted by his brother Hendrik. He is called the 'Master of the Ape,' because he sometimes introduced the figure of an ape (in allusion to his name) as his mark. In the Belvedere at Vienna is a painting by him of 'Men, Women and Children, seated at table in a farm-house.' He became a member of the Guild of St. Luke at Antwerp in 1551, and died about 1570.

CLEEF, WILLEM VAN, who was also a brother of Hendrik van Cleef, was received into the Guild of St. Luke at Antwerp in 1550. It is thought that he may have studied under Floris. He painted figure subjects, and died young.

CLEIN, FRANZ. See CLEYN.

CLEIN, HANS, an engraver on copper and wood, as well as a goldsmith, was a native of Nuremberg, where he died in 1550. The only engraving by him mentioned by Passavant ('Peintre-Graveur,' iii. 38.) is a 'Battle of eleven Naked Men,' after the Master IB., dated 1527. The woodcuts which are known to be by him are:

St. John the Baptist preaching in the Desert.

An Apostle preaching from a Ship.

The Betrayal of Christ.

The Battle of Naked Men. 1524. (After the Master IB.)

CLEMENS, JOHAN FREDERIK, a Danish line-engraver, born at Golnau near Stettin in 1749, studied painting in the Copenhagen Academy under Mandelberg, and engraving under J. M. Preisler, and then in Paris under Wille and Delaunay. He visited Berlin and London; but worked after 1795 in Copenhagen, where he died in 1831. His best plate is the 'Death of General Montgomery at the Battle of Quebec,' after Trumbull, engraved in London in 1792. Besides this he engraved 'Frederick the Great with his Generals,' after Cunningham, a 'Holy Family,' after Taraval, and a number of portraits.

His first wife, MARIE JEANNE CREVOISIER, to whom he was married in 1781, was also an artist. She was born in Paris in 1755, and worked at first in pastels, but afterwards studied engraving. She died at Berlin in 1790 or 1791.

CLEMENTONE. See BOCCIARDO.

CLENNELL, LUKE, an English painter, and engraver on wood, of extraordinary genius and talent, the son of a farmer, was born at Ulgham, near Morpeth, in Northumberland, in 1781. His early disposition for drawing, and neglect of other studies or pursuits, induced his friends to place him, in 1797, with the celebrated Bewick, in whose art he soon showed great skill. But he did not confine himself to engraving; he produced several pictures which attracted public attention, and gave promise of future excellence as a painter. Among these were the 'Arrival of the Mackerel Boat,' and the 'Day after the Fair,' in which he gave a happy delineation of rustic character, and showed great knowledge of colour. His picture of the 'Decisive Charge made by the Lifeguards at the Battle of Waterloo,' which was afterwards engraved by Bromley, established his reputation; but its excellence assisted in the melancholy termination of his existence. In consequence of the sensation

which it produced, he was selected to paint the entertainment given by the city of London at the Guildhall to the allied sovereigns, nobles, and generals who had shared in that memorable battle. The honour was fatal to his health and life. The vexations he had to encounter from vanity, caprice, and supercilious arrogance, affected his mind so much that he lost his reason. This was in 1817, and though he recovered his reason partially for some years, yet the malady returned in 1831, and he was removed to an asylum at Newcastle-on-Tyne, where he died in 1840. Clennell was skilful in composition, and in seizing the true points of character; he had great power of execution, and was well acquainted with the practical parts of art. He engraved the cuts to Falconer's 'Shipwreck,' and Rogers's 'Poems,' after Stothard, as well as the Diploma of the Highland Society after West. He made many drawings for Scott's 'Border Antiquities,' and was a frequent exhibitor at the Royal Academy and the Water-Colour Exhibition. The South Kensington Museum has three pictures by him.

CLEOPHANTUS, an ancient Corinthian artist, who flourished about B.C. 650, and is said to have been the first to fill up the contour of the figure with one colour, for which invention he received the name of 'Monocromatos.'

CLERC, JEAN and SÉBASTIEN LE. See LECLERC.

CLERCK, HENDRIK DE. See DE CLERCK.

CLERGET, ADÈLE. See MELLING.

CLÉRISSÉAU, CHARLES LOUIS, an architect and water-colour draughtsman, was born in Paris in 1722. He visited Rome, where he resided some time, and became well acquainted with the artists of that city, especially Winckelmann. He accompanied Robert Adams to England, where he remained some time, and made the drawings for the 'Ruins of Spalatro,' which was published in 1764. On his return to France in 1778, he published the 'Antiquités de France,' 'Monumens de Nîmes,' and other works; and was appointed, in 1783, architect to the Empress of Russia. He is, however, best known to the world by his fine drawings in water-colours of the remains of ancient architecture, which are held in high estimation. An example, 'Tivoli,' executed in 1769, is in the South Kensington Museum. The figures in his works were drawn by Antonio Zucchi. He died at Auteuil, near Paris, in 1820, in his 99th year.

CLERK, JOHN, of Eldin, an amateur draughtsman and etcher, was a son of Sir John Clerk, of Penicuik, Bart. He was born at Penicuik in 1728, and was for some years a merchant in Edinburgh, but he relinquished mercantile pursuits to become Secretary to the Commissioners on the Annexed Estates in Scotland. From an early period of his life he evinced a fondness for sketching from nature, and many of these sketches he afterwards etched on copper. In 1855 the Bannatyne Club issued a series of his etchings, chiefly views in Scotland, and some of his drawings were engraved for Sibbald's 'Edinburgh Magazine.' He was the father of Lord Eldin, one of the Lords of Session, and was the author of an essay on 'Naval Tactics,' which gave rise to much controversy. He died at Eldin in 1812.

CLESIDES. See CTESICLES.

CLEVE, VAN. See CLEEF.

CLEVELEY, JOHN, an English marine painter, was born in London about 1745. He was brought up in the dockyard at Deptford, and studied water-colour painting under Paul Sandby; afterwards,

he became a draughtsman in the navy, and in 1774 accompanied Captain Phipps (afterwards Lord Mulgrave) in his voyage of discovery to the Arctic Regions. He also went with Sir Joseph Banks to Iceland. He sometimes painted in oil, and was an exhibitor at the Royal Academy from 1770 till 1786. Many of his drawings have been engraved. In the South Kensington Museum is 'A Launch at Deptford Dockyard about 1760,' in oil, and three water-colour drawings by him. He died in London in 1786.

CLEVELEY, ROBERT, who in early life was a sailor, exhibited marine pictures at the Academy from 1780 to 1803, and was appointed marine-painter to the Prince of Wales. He frequently painted naval actions such as 'The "Solitaire" striking her colours to the "Ruby,"' 'Nelson boarding the San Josef,' and 'Earl Howe's Victory.' He died, through falling from the cliff at Dover, in 1809. In the South Kensington Museum are two water-colour drawings of English Ships of War.

CLEVENBERGH, ANTOINE, a Flemish painter of still-life, was born at Louvain in 1755. He studied historical painting under Verhaeghen, and made large pen-and-ink drawings, which possess much merit. He died in 1810.

CLEYN, FRANZ, (also KLEYN, or CLEIN,) was born at Rostock, in Mecklenburg-Schwerin, about 1590 or 1600, and was for some time in the employment of Christian IV., King of Denmark. He afterwards went for improvement to Rome, where he passed four years, and acquired a talent for designing ornaments, by which he afterwards distinguished himself. He came to England in the reign of James I., and was taken into the service of the king, who first employed him in designing subjects for tapestry at the Mortlake manufactory. He received a pension from the king, which he continued to enjoy under Charles I., until the Civil War. He died in London in 1658. Cleyn was much employed in decorating the mansions of the nobility. Some of the best preserved of his works are in Holland House, where he painted a chamber, with a ceiling, and small compartments on the chimneys, which bear some resemblance to the style of Parmigiano. He also made designs for Virgil and for Æsop's Fables, which were engraved by Hollar. Cleyn etched a few plates, which he sometimes signed with his name, and sometimes with the initials *F. C.* and *F. K.* We have by him :

A set of five Plates of the Senses, with grotesque ornaments.

The Seven Liberal Arts; *F. Cleyn fecit.* 1645.

A set of ten Plates of Grotesque Ornaments.

His sons, FRANZ CLEYN and JOHANN CLEYN, were also painters. They both died young in London. Franz was born in 1625, and died in 1650. Their sister, PENELOPE CLEYN, is said to have practised miniature painting.

CLINCHAMP, FRANÇOIS ÉTIENNE VICTOR, MARQUIS DE, a French painter and author, was born at Toulon in 1787. He was destined to a naval career, but his health failing he went to Paris, where he studied painting under Lebarbier and Girodet. He gave to his native town several religious and historical pictures, 'Christ healing the Sick of the Palsy,' 'The Sons of Zebedee,' 'The Death of Phocion,' 'The Baptism of St. Mandrier,' and a 'Crucifixion,' which was his best exhibited work. He wrote some works on perspective, and several dramatic pieces. He died in Paris in 1880.

CLINT, GEORGE, who, like Turner, was the son of a hairdresser, was born in London in 1770. In early life he occupied his leisure hours in miniature painting; but eventually, he took to it as a profession. His miniatures produced at this period have been highly spoken of. He next became acquainted with Mr. Bell, the publisher of the illustrated edition of the British Poets, whose nephew, Edward Bell, a mezzotint engraver, initiated him into the mysteries of engraving. He not only painted miniatures, but made drawings of machinery and philosophical apparatus, and engraved in mezzotint, in the chalk style, and in outline. Among his early works are 'The Frightened Horse,' after Stubbs, a chalk engraving; 'The Entombment of Christ,' after Dietrich; numerous portraits in the chalk style; a large bold engraving in mezzotint of the 'Death of Nelson' (1807), after the fine picture painted by W. Drummond, A.R.A.; and a set of Raphael's Cartoons in outline. He was introduced to Sir Thomas Lawrence, who gave him some of his pictures to engrave. He was also commissioned to engrave 'The Kemble Family,'—containing portraits of John Kemble, Mrs. Siddons, Charles and Stephen Kemble, Blanchard, Wewitzer, Conway, Park (the oboe player), Miss Stephens (afterwards Countess of Essex), and other celebrities—which had been recently painted by Harlow for Tom Welsh the musician, and had created an immense sensation on being exhibited at the Royal Academy. Its popularity was so great that it was engraved three times. Clint painted in water-colour as well as in oil, and his painting-room in Gower Street became thronged with all the distinguished actors and actresses of the day, and with the supporters of the drama. The result of this popularity was a series of fine dramatic pictures which will preserve his name along with that of Zoffany, to whom, in many respects, Clint was superior. The first of these theatrical subjects was a picture of Farren, Farley, and Jones, as Lord Ogleby, Canton, and Brush, in the comedy of the 'Clandestine Marriage.' Then followed Munden, Knight, and Mrs. Orger, in 'Lock and Key,' painted for the elder Mathews. This picture secured his election as an Associate of the Royal Academy, in 1821. At this time Welsh proposed to Clint to paint a companion subject to 'The Kemble Family,'—the last scene in 'A New Way to pay Old Debts,' in which Kean as Sir Giles Overreach was drawing all the town—and an admirable picture was the result. The picture of the 'Beggars' Opera,' perpetuating Blanchard, Mrs. Davenport, and Miss M. Tree, was Clint's next production. Then followed :

Taylor, Mrs. Davenport, and Clara Fisher, in the 'Spoilt Child' (*painted for Lord Liverpool*).

Fawcett and Charles Kemble as Captain Copp and Charles II. (*painted for Mathews*).

Mathews, Liston, and Blanchard, in 'Love, Law, and Physic'; Mathews as the Lying Valet; Bartley as Sir John Falstaff; Oxberry as Master Peter; Harley as Popolino in 'The Sleeping Draught'; Liston and Farren in 'Charles XII.' (*painted for Lord Essex*).

Miss Foote as Maria Darlington (*painted for Colonel Berkeley*).

Young as 'Hamlet.'

Kean as 'Richard III.'

Macready as 'Macbeth.'

Liston, Madame Vestris, Miss Glover, and Williams, in 'Paul Fry' 1831. *In the South Kensington Museum.*

Charles Young as 'Hamlet,' and Miss Glover as 'Ophelia.' 1831. *In the South Kensington Museum.*

Many of this interesting series of pictures, representing a phase in our drama which has since entirely passed away, ornament the walls of the Garrick Club. Falstaff and Mistress Ford by him is in the National Gallery. The talent displayed by Clint procured him the friendship of Lawrence, Beechey, Mulready, Stanfield, Roberts, and other members of the Royal Academy. But, in spite of all, Clint remained for sixteen years an Associate, and never attained the higher rank of Academician. Younger men passed over his head, and some less worthy of the honour than himself. At last, finding the efforts of his friends of no avail, he determined to resign his position as an Associate, which he did in 1835. He died at Kensington in 1864. In portrait painting Clint was eminently successful: his men were gentlemen, and his ladies modest and charming. Associated with Mulready, Cooper, and other distinguished artists, he laboured unceasingly to establish those valuable institutions, the Artists' Benevolent and Annuity Funds. He had four sons, of whom LUKE, the eldest, after giving great promise as a scene-painter, died young. RAPHAEL was a gem-engraver, and possessed considerable talent. SCIPIO distinguished himself as a medallist, and died in 1839, aged 34, just as patronage was about to be bestowed on him.

CLOCHE, C., was a French engraver, who flourished about the year 1616. He engraved amongst other plates a portrait of Jean Boistreau de La Broderie, and a view of the city of Rennes.

CLOCK, NICOLAAS, or CLAAS, a Dutch engraver, was born at Leyden about the year 1570. According to Heineken, he was a disciple of Frans Floris. His style resembles that of Cornelis Cort, without being nearly equal to that master. We have by him the following prints:

The Four Elements; represented in half-length figures. 1597.

The Judgment of Midas; after Karel van Mander. 1589.

CLOET. See CLOUET.

CLOSE, SAMUEL, a native of Dublin, was an engraver, who was deaf and dumb, and of intemperate habits. He died in 1817.

CLOSS, GUSTAV, a landscape painter, was born at Stuttgart in 1840, and received his first instructions in the School of Arts there under Funk, but afterwards studied in Rome, Naples, Munich, Paris, and other places. He also made a number of student-tours, especially to the Chiem-See in Bavaria, on the borders of which he died in 1870 at Prien. He produced a number of Italian views, and also published 'Illustrations to Wieland's Oberon,' a magnificent volume entitled 'Truth and Fiction,' and 'Umland and his Home at Tübingen,' the plates in which show the influence of Doré. Of his paintings may be mentioned:

The Villa of Hadrian.

Road near Sorrento.

The Campagna near Rome.

Evening in the Villa Pamfili.

Cypresses in Tivoli.

Christmas Eve.

The Lonely Inn.

Autumn Night in the Park.

CLOSTERMANN, JOHANN, (known in England as JOHN CLOSTERMAN,) was born at Osnabrück in 1656. He was the son of a painter, who taught him the rudiments of drawing. In 1679 he went to Paris, where he was engaged by De Troyes to paint his draperies. He came to Eng-

land in 1681, and was for some time employed in a similar way by Riley. After the death of that artist, Clostermann painted the portraits of several of the nobility, though he was an artist of very limited merit; but at that period the art was in a very low state in England. He was several times in Italy, and in 1696 was employed at the court of Spain, where he painted the King and the Queen. Portraits of Queen Anne and the Duke of Marlborough by him are in the National Portrait Gallery. A picture similar to the former is in the Council Chamber, Guildhall, and a replica of the latter is at Blenheim. Others of his portraits are the Family of the Duke of Marlborough, and the Duke of Rutland. He died in London in 1713.

CLOUET, ALBERT, (CLOVET, or CLOWET,) a Flemish engraver, was the nephew of Pieter Clouet, and was born at Antwerp in 1624. Following the example of his uncle, he visited Italy in the early part of his life, and became a pupil of Cornelis Bloemaert. Among his first productions were some plates of portraits of painters, for Bellori's 'Vite de' Pittori,' published at Rome in 1675. He also engraved several portraits for the work entitled, 'Effigies Cardinalium nunc viventium,' published at Rome by Rossi. At Florence he engraved after some of the pictures in the Pitti Palace. His plates of historical subjects are executed in the neat and finished style of Cornelis Bloemaert, but in his portraits he sometimes imitated the manner of Mellan, and at others that of F. de Poilly. He died at Antwerp in 1687. The following are his principal prints:

#### PORTRAITS.

Nicolas Poussin, in Bellori's 'Vite de' Pittori.'

Sir Anthony van Dyck; *the same*.

Cardinal Thomas Philip Howard.

Cardinal Azzolini; after Vouet.

Cardinal Rospigliosi; after Morandi.

Cardinal Rosetti.

Cardinal Francis William of Würtemberg.

Maximilian, Count of Wolfegg.

A Medallion of Pope Alexander VII.

#### SUBJECTS FROM VARIOUS MASTERS.

The Image of the Blessed Umliliana; after Baldinucci.

Sepulchral Monument of Paul III.; after Barrière.

The Miraculous Conception; after Pietro da Cortona; in two sheets, fine and scarce.

An Attack of Cavalry; after Borgognone; fine.

The Battle of Joshua with the Amalekites; in two sheets; after the same.

CLOUET, FRANÇOIS, also called JEHANNET, JANNET, and more frequently JANET, a French portrait painter, was born, probably at Tours, between the years 1516 and 1520. His father, Jean Clouet, the second of that name, (whose sobriquet derived from his Christian name Jean, François also took,) emigrated from Brussels to Tours, and after his arrival in France held the joint offices of court painter and 'valet-de-chambre' to Francis I. In the year 1541, that of his father's death, François Clouet was, in consequence of his father's services, formally naturalised, and appointed to the vacant position at court. In that capacity he was employed on the death of his patron, in 1547, to make a wax cast of the hands and face of the deceased monarch to be used at the great state funeral; and again had to perform a similar service on the death of Henry II. in 1559. He retained his position as court painter also under Francis II. and Charles IX. He was still living in 1572, and died most likely in the following year. His paintings bear distinct traces of a Flemish origin,

and their style differs widely from that of the Italian artists whose paintings were then in vogue in France; paintings which were tainted with an affected sentimentality, and a disregard of nature. Clouet, on the contrary, like the Van Eycks and Memling, had clearly made truth and accuracy his principal aim. Still his works are not Flemish throughout, as they possess also a distinctly French element, which is observable in the elegance that pervades them as well as in the taste that grasps the most advantageous point of view from which to treat them. His aim is apparent on the surface, and yet it is the result of careful study. The more closely the work is examined the deeper is the insight obtained into the moral and physical character of the person represented. The delicacy of his form is all the more remarkable from its being rendered through the medium of simple pale tones without any attempt at chiaroscuro; and this fact has but to be appreciated for it to be at once admitted what a real master he was in respect of lightness of hand and certainty of touch. The following are some of the principal works ascribed to him:

Althorp.	<i>Earl Spencer.</i>	Francis II. Mary, Queen of Scots.
Antwerp.	<i>Museum.</i>	Francis II.
Berlin.	<i>Gallery.</i>	Francis II. Duke of Anjou (Henry III.). Catharine de' Medici and her Children.
Castle Howard.	<i>Earl of Carlisle.</i>	Mary, Queen of Scots.
Dresden.	<i>Gallery.</i>	Jeanne de Pisseleu, Duchess of Etampes.
Florence.	<i>Pitti Palace.</i>	Henry II.
"	<i>Uffizi.</i>	Francis I., equestrian portrait.
Hampton Court.	<i>Palace.</i>	Francis II. Mary, Queen of Scots.
London.	<i>Nat. Gall.</i>	Man's Portrait.
"	<i>Hertford House.</i>	Mary, Queen of Scots.
Munich.	<i>Pinakothek.</i>	Claudia, daughter of Henri II. of France.
Paris.	<i>Louvre.</i>	Charles IX. Elizabeth of Austria, wife of Charles IX.
Vienna.	<i>Belvedere.</i>	Charles IX. 1563.

The Marquis de Biencourt possesses a remarkable portrait of the Duke of Montmorency, besides other works by Clouet. There are in the British Museum some crayon heads, and at Castle Howard eighty-eight portraits in black and white chalk in the manner of Holbein, representing persons eminent at the French court in Clouet's day, which are considered to be his work.

CLOUET, JEAN, (or CLOET,) the elder, a Flemish painter of historical subjects and portraits, was employed by the Duke of Burgundy, and was living at Brussels in 1475. He died about 1490. There is no proof of his having visited France, much less of his having settled at Tours between the years 1475 and 1485, as has been asserted. He was an artist of great talent, and may be included among the celebrated miniature painters of his time.

CLOUET, JEAN, the younger, was a painter of Flemish origin who established himself in France, probably at Tours, prior to the accession of Francis I. It appears highly probable that his father was the Jean Clouet who was painter to the Duke of Burgundy. He himself became court painter to Francis I., and his name occurs in that capacity as early as 1518. He is supposed to have been born about 1485. In the documents in which

reference is made to him he is called *Jehan, Jehannot, and Jehannet*. Besides the office of court painter he held that of 'valet-de-chambre.' There is much uncertainty about his works, but the following are generally attributed to him: a small painting of Francis I. in armour, in the Uffizi at Florence; a full-length figure of Eleanor of Spain, wife of Francis I., at Hampton Court; and a picture of Margaret of Valois, in the Royal Institution at Liverpool. If these are correctly assigned to him, it would appear that his pictures were distinguished from those of his son by sharper outline, and by a more antique rendering. He died in 1541, in all probability in Paris.

CLOUET, PETRUS, (also CLOWET, CLOUWET, or CLOVET,) a Flemish engraver, was born at Antwerp in 1606, and died there in 1670. After having learnt the rudiments of the art in his native city, he went to Italy, and at Rome became a pupil of Spierre, and Bloemaert. On his return to Antwerp, he engraved several portraits and subjects after Rubens. They are executed with the graver in a firm, clear manner, resembling the style of Pontius, but are not equal to the works of that master. His plates, particularly those after Rubens, are considerably esteemed. We have the following by him:

#### PORTRAITS.

Pietro Aretino.  
Thomas à Kempis.  
Ferdinando Cortes.  
William Cavendish, Duke of Newcastle; *after Diepenbeek*.  
Christoffel van der Lanen, painter; *after Van Dyck*.  
Theodorus Rogiers, Goldsmith; *after the same*.  
Carolus Scribanius, celebrated Jesuit *after the same*.  
Anne Wake, Countess of Sussex holding a Fan of Feathers; *after the same*.  
Henry Rich, Earl of Holland, *after the same*.  
Some of the Plenipotentiaries at the Congress of Munster; *after Van Hulle*.

#### SUBJECTS FROM VARIOUS MASTERS.

The Descent from the Cross; *after Rubens*.  
The Death of St. Anthony; *after the same; fine and scarce*.  
St. Michael discomfiting the Evil Spirit; *after the same*.  
The Epitaph of Rubens, with Accessories.  
Several gallant Figures in a Garden; called *The Garden of Love*. The first impressions are with Flemish verses; fine and scarce. Those with the address of *C. van Merlin* are retouched, and very inferior.  
A large Landscape, representing Winter, with the Snow falling, and a Stable with Cows; belonging to a set of six landscapes, of which five are engraved by *Bolsvoert*.  
The Virgin suckling the Infant Jesus; *after Van Dyck*, who has etched the same subject.  
A Company of Cavaliers and Ladies at Table, said to be the Family of the Duke of Newcastle; *after Diepenbeek*.

CLOVIO, GIORGIO GIULIO, (called MACEDO,) was an extraordinary artist, who was born at Grizane in Croatia in 1498. After learning the rudiments of drawing in a convent of his own country, he went to Rome, where he was patronized by Cardinal Grimani. In the years 1516 to 1519 Clivio executed for him several excellent pen-and-ink designs for medals and seals; thereby acquiring the habit of designing small figures, which he executed with a taste, accuracy, and firmness that gave grandeur to miniature. He entered the school of Giulio Romano, and devoted himself entirely to miniature painting,—a branch of art which he ennobled by his inimitable talent, and in which he acquired a reputation that ranks him with the great, at a period

which immediately succeeded the most distinguished epoch of Roman excellence. In his design of the figure, extraordinary as it may appear, he evinces something of the greatness of the Roman school, and of Michelangelo, whose works and those of Raphael he especially studied, and the naturalist will find every insect delineated with astonishing correctness, although on so diminutive a scale as to require the use of a magnifier. His works were executed solely for the sovereigns and princes of his time, in whose libraries were found books embellished with his miniatures, painted with extraordinary force and beauty of colouring, with the most correct design. The most extraordinary work of Clovio is the procession of Corpus Domini, at Rome, painted in twenty-six pictures, which occupied the artist during nine years. The rich covers to this masterpiece were executed by Benvenuto Cellini. At Milan, the Cistercians possess a picture by Clovio of the 'Descent from the Cross,' which breathes all the spirit of the golden age of Roman art. He died at Rome in 1578. His cognomen *Macedo*, or *Macedone*, was given him, it is supposed, because his ancestors were of Macedonia. His works are so incredibly numerous that their description would fill a large volume; we therefore give only a short list of some of his principal productions:

Florence.	<i>Pitti Pal.</i>	Deposition, signed JULIUS MACEDO F.A.
London.	<i>Soane Coll.</i>	The Epistle of St. Paul to the Romans.
"	<i>British Mus. (Grenville Collection.)</i>	The Victories of the Emperor Charles V. (Twelve miniatures painted for Philip II., King of Spain, formerly in the Escorial.)
Naples.	<i>Royal Coll.</i>	The Book of Our Lady, with the rich and precious covers of Benvenuto Cellini.
"	"	A Latin Missal, with numerous pictures (painted for Cardinal Farnese). 1546.
Paris.	<i>Louvre.</i>	A Latin Psalter, with many beautiful miniatures (executed for Pope Paul III.). 1542.
Rome.	<i>Vatican Lib.</i>	Dante's Divina Commedia.

In many of his illustrations of Choral, Mass, and Prayer-Books, and in the execution of small portraits for lockets, he was assisted by his pupils, amongst whom were Bartolomeo Torri, Bernardino Buontalenti, and Marco Du Vall.

CLOWES, BUTLER, a mezzotint engraver, who worked in the latter half of the 18th century, and died in 1782. He engraved from his own designs, and also after Heemskerck, Stubbs, and others.

CLOUET. See CLOUET.

COBERGHER. See KOEBERGER.

COBLENT, HERMANN, (or COBLENTZ,) was a Flemish engraver, who flourished from about 1570 to 1590. He was a pupil of Hans Collaert, whose works Coblent's plates so much resemble in their neat and finished manner that they are often confounded with them. Coblent marked his plates with a cipher composed of *H. C. F.* **ICF**.

We have by him:

The Four Evangelists; four plates.

Lucretia under an Arch.

A set of the Heathen Deities, single figures under Arches.

A Man seated at a Table, and a Woman behind him.

COBO y GUZMAN, JOSEF, a Spanish historical painter, was born in 1666, at Jaen, where he learned to paint from Valois. He settled at Cordova, where he died in 1746. Some paintings by

him are in the churches of that town, and are tastefully executed in the style of Sebastian Martinez, by whom Valois was instructed.

COCCAPANI, SIGISMONDO, an Italian painter, who was born at Florence in 1585. He at first studied literature and mathematics, but abandoned them for painting, and became a scholar of Cigoli. In 1610 he went to Italy, and after his return home gained considerable reputation both as a painter and an architect. He died in 1642.

COCCETTI, PIETRO PAOLO, was a native of Italy, who flourished about the year 1725. He engraved some plates of architectural subjects, which are executed in a slight, indifferent style.

COCCHI, POMPEO, was a painter who lived in the early part of the 16th century. In the cathedral of Perugia is a 'Virgin and Child' by him with the date 'Anno M.D. XXV.' (? 1527). No certain information exists with respect to his birth or death.

COCHEREAU, LÉON MATEIEU, was a French painter, born at Montigny-le-Gannelon near Châteaudun in 1793. He was a pupil of David, of the interior of whose studio he has left us a painting which now hangs in the Louvre. He died on the coast of Africa in 1817, when returning from Greece with his uncle, Pierre Prévost, the painter of panoramas.

COCHET, AUGUSTINE, a French painter, born at St. Omer in 1788. She was a pupil of Chéry, and devoted herself chiefly to genre subjects and portraits. She died in Paris in 1832.

COCHET, JOSEPH ANTOINE. See COGET.

COCHIN, CHARLES NICOLAS, the elder, a French line-engraver, was born in Paris in 1688. His father, Charles Cochin, was a painter, and Charles Nicolas followed the same profession until he was twenty-two years of age, when he abandoned painting and devoted himself entirely to engraving. In 1731 he became an Academician, and on the occasion of his reception engraved the portraits of Jacques Sarrazin and Eustache Le Sueur. He then turned his attention to the fancy subjects of Watteau, Lancret, and Chardin, after whom he executed several fine works. He also assisted his son, Charles Nicolas Cochin, with the plates of the ceremonies at the marriage of the Dauphin with the Infanta of Spain in 1745. He died in Paris in 1754, having engraved about one hundred plates, among which are many vignettes for the 'Virgil' of 1742 and other books. The undermentioned are his best works:

La Mariée de Village; after Watteau.

Décoration du Bal paré; after C. N. Cochin, fils. 1745.

Décoration du Bal masqué; after the same. 1745.

Décoration et Dessein du Jeu tenu par le Roy et la Reine, 1747; after the same.

Le Jeu du Pied-de-bœuf; after De Troy.

Le Jeu de Colin-Maillard; after Lancret.

Fuyez Iris; after the same.

L'Amant sans gêne; after the same.

La Blanchisseuse: La Fontaine; after Chardin.

L'Écureuse: Le Garçon Cabaretier; after the same.

The Funeral of the Queen of Sardinia, 1735; after Perault and Stodtz.

LOUISE MAGDELEINE HORTEMELS, the wife of Cochin, likewise practised engraving. She was born in Paris in 1686, and married in 1713. Among the plates which she executed two of the best are 'La Charmante Catin' and 'Le Chanteur de Cantiques,' which form part of the set of the 'Charges des Rues de Paris,' designed by her son. She also completed his large plate of the 'Feu d'artifice' at Rome, which greeted the birth of the

Dauphin in 1729, and often assisted him in other works. She died in Paris in 1767.

Further details respecting Cochin and his works are to be found in MM. Portalis and Béraldi's 'Graveurs du dix-huitième siècle,' i. 492-502.

R.E.G.

COCHIN, CHARLES NICOLAS, the younger, an eminent French line-engraver, and the most celebrated of the artists of this family, was the son and pupil of the preceding. He was born in Paris in 1715, and produced his first engraving, a 'St. Joseph,' in 1727, and his first essay in etching, 'The Flight into Egypt,' in 1730. In 1735 appeared his plate after Pannini of the 'Feu d'artifice' with which the Cardinal de Polignac celebrated at Rome the birth of the Dauphin in 1729, and in 1736 that of the Illumination and Fireworks with which the Duke of Orleans entertained the Dauphin at Meudon in 1735. These plates, together with that of the 'Décoration de l'Illumination et Feu d'artifice' at Versailles on the occasion of the marriage of Madame Première with the Infant Don Philip, revealed the talent which Cochin possessed, and secured his admission into the Academy in 1741. Besides engraving, he made many drawings for vignettes, among which may be noted the illustrations to the Abbé Desfontaines' translation of Virgil, published in 1742, to the works of Rousseau, 1743, and to those of Boileau, 1746. In 1745 the marriage of the Dauphin gave Cochin another opportunity for the display of his wonderful skill in the representation of vast crowds in motion, nowhere seen to greater advantage than in his famous drawing of the 'Bal masqué' at Versailles, which is still preserved in the Louvre. This and the 'Bal paré' were engraved by his father. Not many months elapsed before he was called upon to commemorate the Funeral and Interment of the same Spanish Princess, in 1746. About this time the vignettes engraved by Cochin became fewer, for he had become a courtier, and at the close of 1749 he was chosen to accompany to Italy the Marquis of Marigny, the brother of Madame de Pompadour. On his return in 1751 the order of St. Michael was bestowed upon him, and he was received as an Academician without having executed the usual trial work. In 1752 he succeeded Coypel as Keeper of the King's Drawings, and in 1758 he published his 'Voyage d'Italie.' From this time forth Cochin's labours were devoted chiefly to works connected with the court, such as the 'Medallic History of the Reign of Louis XV.,' the etchings of the Ports of France after Joseph Vernet, which were completed by Le Bas, and the 'Parade' and book-plate of Madame de Pompadour, whom he assisted in her etchings. In 1764 he designed and engraved an allegorical cartouche, representing the sun in an eclipse, to contain verses by Favart upon the convalescence of the favourite, but she had a relapse, and died a few days later. The plate was then suppressed, and proofs from it are very rare. He also wrote several works on the fine arts. There were, moreover, but few celebrities of the period in France whose portraits he did not draw in pencil or in crayons, with much skillful delineation of character, and some of which he himself engraved. Cochin died in Paris in 1790, after having exercised for nearly forty years no inconsiderable influence upon art, for the Marquis of Marigny seldom took any important step without first coming to him for advice, which was always conscientiously given.

The 'Catalogue de l'Œuvre de C. N. Cochin fils' was published by C. A. Jombert in 1780. MM. Portalis and Béraldi have given a full account of Cochin's life and works in their 'Graveurs du dix-huitième siècle,' i. 503-570, and many interesting details of the earlier years of his life are to be found in his own 'Memoires,' published by M. Henry in 1880. The following are the principal portraits etched or engraved by him:

Louis XV. (Schola Martis), an allegory. 1770.

Louis XV., a medallion in profile.

The Comte de Caylus. 1752.

Joachim Gras, Treasurer of France. 1753.

The Duke of La Vallière. 1757.

The Marquis of Vandières, afterwards Marquis of Marigny; two plates. 1752, 1757.

Jean Restout, painter.

R.E.G.

COCHIN, JACQUES NICOLAS. See TARDIEU.

COCHIN, NICOLAS, called the Elder, a French draughtsman and engraver, was the son of a painter named Noel Cochin. He was born at Troyes in 1610, and about 1635 went to Paris, where he died in 1686. He often imitated and copied Callot, but chose for his model De la Belle, some of whose drawings he engraved. Like these two artists he excelled in small figures, which he grouped and delineated with life-like animation. His speciality was topography, including battles, sieges, and encampments. He engraved several hundred subjects, the most important of which are those which he executed for the 'Glorieuses Conquêtes de Louis le Grand,' called the 'Grand Beaulieu,' published between the years 1676 and 1694. The best of these plates is that of the 'Siege of Arras,' engraved on sixteen plates by Cochin and Frosne.

Nicolas Cochin is the best of the engravers whom Troyes has produced. His drawing is firm, and his engraving fine and delicate. His plates are marked with his name in full, or with his initials only, or with a monogram. M. Corrad de Breban has given in his 'Graveurs Troyens,' 1868, a list of Cochin's works, among which the following are the best:

The Life of the Virgin; after Albrecht Dürer; 18 plates.

The Marriage in Cana; after Paolo Veronese.

The Miracle of the Loaves; after Devos.

The Parable of the Prodigal Son; after Audran; 4 plates.

Christ bearing the Cross; after Callot.

The Ascension of the Virgin; after the same.

The Passion; 12 plates.

The Conversion of St. Paul.

The Procession of St. Geneviève in 1652; extremely curious.

The Entry of Louis XIV. and his Queen into Paris in 1660; an enormous work composed of several plates.

The Entry of the Queen of Sweden. 1658.

The Fair of Guibray; after F. Chauvel. 1658.

Portrait of Boutmaie, the goldsmith; rare and highly esteemed.

View of Tournay; after Van der Meulen; 2 sheets.

R.E.G.

COCHIN, NOEL, a painter, draughtsman, and engraver, born at Troyes in 1622, was the half-brother of Nicolas Cochin. He studied painting at Rome, devoting his attention especially to landscapes, and was working in Paris in 1667. About 1670 he went to Venice, and never left that city until his death, which took place in 1695. M. Corrad de Breban has pointed out in his 'Graveurs Troyens' that there has hitherto been a great confusion between the engravings of the two brothers, owing to their initials having been the same, but that they may easily be distinguished by the vast



difference in talent which exists between them, the work of Noel Cochin being below mediocrity. He signed his plates sometimes with the initials *N. C.*, sometimes with his name preceded by Noel, Natalis, or Noë. Twenty-three of the plates of the 'Tabulæ selectæ et explicatæ,' published by Catherine Patin at Padua in 1691, are signed with the name of Cochin, but with variable initials. Thirteen of these, bearing the initials *N. R.*, are probably the work of Nicolas Robert, the son of Noel Cochin. The remaining ten are by Noel Cochin, as are also the following plates:

The Marriage in Cana; after *Andrea Vicentino*; signed *Natal. Cochin.*  
View of Paris; 4 sheets. 1669.  
The Cries of Paris; 8 plates. R.E.G.

COCHRAN, WILLIAM, born at Strathearn in Clydesdale, in 1738, received his first instruction at the Academy of Painting at Glasgow, founded by the two celebrated printers, Robert and Andrew Foulis. About 1761 he went to Italy and studied under Gavin Hamilton, and on his return to Glasgow about 1766 he practised portrait painting both in oil and miniature. Some pieces from fable, executed by him when at Rome, are to be found in Glasgow. He was a modest artist, and never exhibited his works, nor put his name to them. He died at Glasgow in 1785, and was buried in the cathedral, where a monument was erected to his memory.

COCK, FRANS DE. See DE COCK.

COCK, HIERONIMUS, (or KOCK,) a Flemish painter and engraver, was born at Antwerp in 1510, and died there in 1570. He was admitted into the Guild of St. Luke in 1545 as a painter, but he soon after abandoned painting, and applied himself to engraving and the business of a print-seller. In the Belvedere at Vienna, there is a painting of an ideal view of Rome by him. When at Rome, where he stayed some time, he became acquainted with Vasari, whom he assisted in the execution of the biographies of the Dutch engravers. We have several plates by him after his brother Matthys, Peeter Brueghel, Jeron Bosch, L. Lombard, and Frans Floris; they are executed in a slight manner, and without much effect. He sometimes marked his plates *H. Cock fecit*; and sometimes with this device:



The following are his principal works:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

Francis II., King of France and Scotland.  
Mary, Queen of Scotland and France.  
Gustavus, King of Sweden.  
Soliman, Emperor of the Turks.  
Camelia, Daughter of the Emperor.  
Six Portraits on one sheet; of Guido Cavalcanti, Dante, Boccaccio, Petrarch, Politian, and Ficinus.  
A set of twenty-four Portraits of Flemish painters, with Latin verses by Lampsonius. They are mostly marked *I. H. W.*, for *Wierix, the publisher*; and are entitled, *Pictorum aliquot celeberrimum Germaniæ inferioris Effigies, &c.* 1572.  
The Funeral Pomp of Charles V., large frieze; *Hieronimus Cock invent.* 1559.  
Twelve Plates; entitled *Divi Caroli V., ex multis præcipue Victoriarum imagines. Hieronymus Coccius Pictor Antw.* 1556.  
Moses with the Tables of the Law; *H. Cock inv. et exc.*  
St. Christopher with the Infant Jesus on his shoulders.

SUBJECTS AFTER VARIOUS FLEMISH MASTERS.

A set of fifteen Landscapes; after *Matthys Cock.*  
A large Landscape, with the Feast of St. George; after the same.  
Samson and Delilah; after *Marten Heemskerck.*  
Daniel in the Lions' Den; after the same.  
A set of eight Female Figures, six from the Old Testament, Jael, Ruth, Abigail, Judith, Esther, and Sussannah; and the Virgin Mary, and Mary Magdalene; after the same.  
An Allegory, Fraud and Avarice; after the same.  
Infant Bacchanalians dancing; after the same.  
The Resurrection; after *Peeter Brueghel, the elder.*  
The Temptation of St. Anthony; after the same.  
The Temptation of St. James; after the same. 1565.  
The Last Judgment; after the same.  
The Laboratory of an Alchemist; after the same.  
The Dispute between the Fat and the Lean; after the same.  
A set of twelve Landscapes with subjects from the Bible; after the same.  
A grotesque subject of the great Fish devouring the little ones; a whimsical composition; after *Jerom Bosch.*  
The Temptation of St. Anthony; after the same.  
St. Martin in a Boat, surrounded by Devils; after the same.  
An Incantation; after the same. 1561.  
Shrove Tuesday; a Woman making Pancakes. 1567.

COCK, JAN CLAUS DE. See DE COCK.

COCK, MATTHYS, (or KOCK), the brother of Hieronimus Cock, was born at Antwerp about the year 1500 or 1505. He was one of the early Flemish painters of landscapes, and one of the first of his countrymen who reformed the art from the stiff Gothic style that existed before. Several of his landscapes were engraved by his brother Hieronimus, and possess considerable merit for the time at which they were executed. The 'Tower of Babel,' by him, is in the Belvedere, Vienna. He died in 1552.

COCK, PIETER. See KOECK.

COCKBURN, Major-General JAMES PATTISON, an officer of the Artillery, who was born in 1778, is known as the author of several books of travel which he illustrated: 'A Voyage to Cadiz and Gibraltar,' with 30 coloured plates, published in 1815; 'Swiss Scenery,' with 62 plates, in 1820; 'The Route of the Simplon,' in 1822; 'The Valley of Aosta,' in 1823; and 'Pompeii Illustrated,' in folio, in 1827. He died at Woolwich in 1847.

COCKE, HENRY, a decorative painter and a pupil of Salvator Rosa in Italy, where he spent some time when a young man, worked in England about the middle of the 17th century. He was employed by William III. to repair some of the paintings in the Royal Palaces. He painted the choir of New College Chapel, Oxford, and the staircase at Ranelagh House.

COCKELS, JOSEPH, a painter of hunting subjects, was born in Brussels in 1786, and died in Bavaria in 1851.

COCKQ, PAUL JOSEPH DE. See DE COCKQ.

COCKSON, THOMAS, was an English engraver, who flourished from about 1610 to 1630. He engraved several portraits in a neat but stiff style. His plates are sometimes marked with the cipher



We have by him the following portraits, &c.:

King James I. sitting in Parliament.  
King Charles I. in like manner.  
The Princess Elizabeth, daughter of James I.  
Louis XIII., King of France.  
Marie de Médicis.

Matthias, Emperor of Germany.  
Demetrius, Emperor of Russia.  
Henry of Bourbon, Prince of Condé.  
Concini, Marquis of Ancre.  
Charles, Earl of Nottingham.  
Francis White, Bishop of Norwich.  
Samuel Daniel. 1609.  
T. Coryat.  
The Revels of Christendom.

COCLERS, JAN BAPTIST, a Dutch painter of portraits and historical subjects, was born at Maestricht in 1692. He was the son and pupil of Philip Coclers, and worked for a time at Rome with Servandoni. After his return he established himself at Liège, and died, wealthy and honoured, in 1762. Some of his works exist at Liège, but they possess no great merit.

His daughter, MARIA LAMBERTINE, engraved some plates in the style of Adriaan van Ostade.

COCLERS, LOUIS BERNARD, was born at Maestricht in 1740. He was instructed by his father, Jan Baptist Coclers. He passed three years in Italy, and after his return he painted portraits and cabinet pieces, in the manner of Mieris, Metsu, and Schalken at Maestricht, Nimeguen, Dordrecht, and Leyden, where he settled in 1769. Compromised politically, he left Holland in 1787, and went to Paris, where he remained several years. He again returned and resided at Amsterdam, where he painted portraits and cabinet pictures, which he exhibited from the year 1808 to 1813. One of his pictures is in the Museum of that city. He died at Liège in 1817. He was also a print-seller, and engraved 166 plates; they are signed with the ciphers, or his initials.

BC

Among his best plates may be mentioned :

An Old Woman with an Owl; *after F. Hals.*  
A Dutch Gentleman reading and smoking.

COCLERS, PHILIP, a Dutch painter, who flourished at Maestricht during the latter part of the 17th century. He studied in Italy, and on his return to his native land was appointed painter to Joseph Clement of Bavaria, Prince-Bishop of Liège. He was a skilful portrait painter, and died early in the 18th century, at the age of 76.

COCK, GONZALVE, (or COQUES, GONZALES,) was born at Antwerp in 1614. He received his elementary instruction from Peeter Brueghel III., as whose pupil he entered the Guild of St. Luke in 1627; he then studied under David Ryckaert the elder (whose daughter, Catharina, he married in 1643), but he owed the fame which he afterwards acquired to the excellent disposition with which nature had favoured him. He was made a master of the Guild in 1640-41; and in 1665-66, and again in 1680-81, he was its Dean. In 1671 the Count de Monterey, Governor-General of the Low Countries, appointed him his official painter. His first subjects were conversations and gallant assemblies; but the extraordinary reputation Van Dyck had acquired by his admirable portraits, inspired him with the ambition of distinguishing himself in like manner, though on a different scale. He painted portraits of a small size, and endeavoured to give them the correctness and simple character of nature which we admire in the portraits of Van Dyck. His success was equal to his merit. His single heads, and his groups of family portraits, were esteemed superior to those of every artist of his time, Van Dyck alone excepted. He was employed by the principal potentates of his

day, among whom were Charles I., the Archduke Leopold, and the Prince of Orange. To those who have not seen the pictures of this extraordinary artist, it will be difficult to give an idea of the beauty of his style. Although his heads rarely exceed the length of an inch and a half, they have all the breadth, freedom of touch, and animated character of the portraits of Van Dyck. Hence he is sometimes called the 'Little Van Dyck.' The heads and hands are drawn with the utmost correctness; his colouring has the freshness, and his draperies the ease, that we admire in the works of that master. In regarding them, we lose sight of the scale on which they are drawn, and they assume the size of life. He was peculiarly happy in the composition and arrangement of his family groups, and the accessories which accompany them. Cock died at Antwerp in 1684. His compositions are few in number, and are extremely valuable: there are but 46 described in Smith's 'Catalogue raisonné,' vol. 4 and Suppl. It is supposed that as he was wealthy, he painted more for pleasure than for profit; but of this there is no proof. He painted landscapes skilfully, and dogs and other animals with much success. Among his principal works are:

Antwerp.	Museum.	Portrait of a Lady.
Berlin.	Museum.	Portrait of Cornelis de Bie, the writer on art.
Cassel.	Gallery.	Philosopher and his Wife. 1640. Family group.
Darmstadt.	Gallery.	Portrait of a Man. Portrait of a Lady.
Dresden.	Gallery.	Family Portrait.
Hague.	Gallery.	Interior of a Picture Gallery. (The figures and accessories are by Cock. The paintings, forty-four in number, are by contemporary artists, several of whom have signed their work.)
London.	Nat. Gal.	Family Portraits. (Party in a garden.)
Paris.	Louvre.	Portrait of a Lady. The Artist and his Family.
Petersburg.	Hermitage.	Portrait of a Man.

COCKIE, MICHIEL VAN. See COXIE.

CODA, BARTOLOMEO, (or CODI,) flourished about the year 1543. He was called DA RIMINI, as was also his elder brother FRANCESCO, who painted in 1533. He was instructed in the art by his father, Benedetto, whom he surpassed. In the church of San Rocco at Pesaro, is a fine picture by this master, bearing the above date; which Lanzi says in every respect bears the character of the golden age of the art. It represents the Virgin and Infant enthroned, with a Choir of beautiful Cherubs, and with St. Roch and St. Sebastian.

CODA, BENEDETTO, (or CODI,) was a native of Ferrara, born about the year 1460, and was a disciple of Giovanni Bellini. According to Lanzi he resided chiefly at Rimini, where he painted some pictures for the churches, which prove him to have been an able artist. His principal works are, the 'Marriage of the Virgin with St. Joseph,' in the cathedral at Rimini; and the 'Rosary,' in the church of the Dominicans. He died about the year 1520.

CODAGORA. See VIVIANI, ANTONIO.

CODDE, LUCAS, (CODDEN, or CODDEMAN,) of Antwerp, is mentioned as designing some cartoons for glass-painting in the church of St. Catharine, at Breda; and a portrait by him of Philip the Good, Duke of Burgundy, bears the inscription 'oud 42 jaren.' If this date refers to the Duke, the picture must have been painted about 1438. Codde is

mentioned as a painter as early as 1426; and his name is the second inscribed in the register of the Guild of St. Luke, of which he was a master in 1453, and dean in 1455, 1457, 1460, and 1464. He died in 1469. He belonged to a family of artists; his brother Jan is mentioned as a carver in 1450; another brother, Willem, was a sculptor; and a brother-in-law, Willem Coeman, was a painter.

CODDE, PIETER, the son of Marten Codde, was born in 1610, married in 1637 at Amsterdam, and was probably dead in 1666. He executed genre pictures in the style of Palamedes. His paintings are distinguished for the liveliness of their composition and the fineness of their colouring. He painted figures in Dirk van Delen's interiors. KAREL CODDE, who was a native of the Hague, and died in 1698, was probably his son. He imitated the manner of Both and Berchem, and painted his figures in the style of Terburg with much taste and finish. Pieter Codde's best works are:

Berlin.	<i>Museum.</i>	Preparation for the Carnival.
Dorpat.	<i>Sivers Coll.</i>	The Dancing Lesson. 1627.
Hague.	<i>Gallery.</i>	The Ball. 1636.
"	<i>Goldsmith Coll.</i>	The Lady at the Toilet-table.
Vienna.	<i>Gsell Coll.</i>	The Evening Party. 1633.
"	"	Soldiers playing at Dice.

CODE, MARY. See BENWELL.

CODI. See CODA.

CODORÉ, OLIVIER, a French engraver, was the author of the plates which accompanied the 'Entrée de Charles IX. à Paris,' 1572. They are executed with much facility, but display no great artistic talent.

COECK, PIETER. See KOECK.

COELENBIER, JAN, a Dutch landscape painter who flourished in the 17th century, was a native of Utrecht. He became a pupil of Van Goyen, whose works he imitated so closely that they passed for the originals. He was received into the Guild of St. Luke at Haarlem in 1632, and was still living in 1671.

COELLO, ALONSO SANCHEZ. See SANCHEZ COELLO.

COELLO, CLAUDIO, was of Portuguese parents, but was born at Madrid about 1621. He was there instructed in the art by Francisco Rizzi, and executed while yet in that school an altar-piece for San Placido at Madrid. His acquaintance with the court painter, Juan Careño, procured him the permission to visit the royal collection, where he made his greatest advance by studying the works of Titian, Rubens, and Van Dyck. His friendship with Josef Donoso, under whom he studied at Rome, was not less advantageous for him. In conjunction with that artist he painted frescoes at Madrid and Toledo, and executed the Triumphal Arch for the entrance of the Queen, Maria Louisa of Orleans. By these paintings he became well known, and was employed by the Archbishop of Saragossa in 1683. He was made painter to Philip IV., by whom he was employed in the Escorial. Coello never travelled out of Spain, and his extraordinary talents are only known in that country. He was the last Spanish painter of eminence, as from the time that Luca Giordano was summoned to Spain, the art sank gradually to its decay. Many excellent specimens of his ability are to be seen in the churches and convents at Madrid, Saragossa, and Salamanca. But his principal work is the famous altar-piece in the sacristy of San Lorenzo, in the Escorial, representing the 'Adoration of the Miraculous Host.' It is an immense composition, and occupied the painter seven years.

In the crowd of personages that form the procession, are no less than fifty portraits, including those of the king and the principal persons of the court; it is painted with the utmost precision, yet in a bold and masterly style, and there is a majestic solemnity in the arrangement of the whole, which suits well to the grandeur of the subject. It is a very extraordinary performance, and holds its place even by the side of the works of Titian and Rubens. The preference which was given to Luca Giordano, who came to Madrid in 1692, in painting the grand staircase in the Escorial, mortified Coello so much that he died of vexation at Madrid in 1693.

Coello etched three plates, viz. :—'Christ on the Cross, with the Virgin, St. Augustine, and St. Monica,' and the portraits of Charles II. and his Mother. He was the instructor of Sebastian Muñoz and Teodoro Ardman's.

The following is a list of his best paintings :

Buda-Pesth.	<i>Gallery.</i>	St. Joseph with the Virgin and Child.
Madrid.	<i>S. Placido.</i>	An altar-piece.
"	<i>Palacc.</i>	Cartoons, representing the Fable of Cupid and Psyche, painted by Ant. Palomino.
"	<i>Museum.</i>	Assumption of the Virgin. ( <i>Tvo.</i> )
"	"	Portrait of Charles II. of Spain.
"	"	St. Rosa of Lima.
"	"	The Apotheosis of St. Augustin.
Munich.	<i>Gallery.</i>	St. Peter of Alcantara.
Petersburg.	<i>Hermitage.</i>	His own Portrait.
"	"	The Magdalen.
Saragossa.	<i>Augustinian Church.</i>	The frescoes in the cupola.
Toledo.	<i>Escorial.</i>	The Adoration of the Host. ( <i>His chef-d'œuvre.</i> )

COELLO, ISABEL SANCHEZ. See SANCHEZ COELLO.  
 COELMANS, JACOB, a Flemish engraver, born at Antwerp about the year 1670. He was a pupil of Cornelis Vermeulen. After engraving some plates in his native city, he was engaged by Boyer d'Aguilles to undertake the plates for the pictures of his collection. They consisted of one hundred and eighteen prints, and form the principal works of this artist, of which the following are the most esteemed :

PORTRAITS.

- Olympia Maldachini, niece of Innocent X.; after Giuseppe Cesari.
- Paolo Veronese, a Bust; after a picture by himself.
- Vincent Boyer, seigneur d'Aguilles; after Le Grand.
- Jean Baptiste Boyer; after Hyacinthe Rigaud.

SUBJECTS AFTER VARIOUS MASTERS.

- The Holy Family, with St. John embracing the Infant Jesus; after Parmigiano.
- The Meeting of Jacob and Rachel; after Michelangelo da Caravaggio.
- Laban giving Rachel to Jacob; after the same.
- Jacob's Departure from Laban; after B. Castiglione.
- A Company of Musicians, Dancers, &c.; after the same.
- Diana and Actæon; after Otto van Veen.
- A Satyr drinking, with a Nymph and a Cupid; after N. Poussin.
- The Martyrdom of St. Bartholomew; after S. Bourdon.
- Mount Parnassus, with Minerva and Mercury; after Le Sueur.
- The Flight into Egypt; after Pujet.
- The Murder of the Innocents; after Claude Spierre.
- The Head of the Virgin; after Seb. Barras.

CÖLN. See KÖLN.

COENE, CONSTANTINUS FIDELIO, a painter of history, genre, and landscape, was born in 1780 at Vilvoorden. He first studied under Hendrik van

Assche, and in 1809 removed to Amsterdam and became the pupil of Barbiere. He then went to Brussels, and in 1820 was made Professor at the Academy. His picture of 'Rubens receiving from Charles I. the sword with which he had been knighted' gained for him the grand prize at Ghent, and is now in the Museum of that city. His 'Soldier returning from the Battle of Waterloo' also gained him much praise. He died at Brussels in 1841.

COENE, JEAN HENRI DE. See DE COENE.

COENRADT, LAWERS, who flourished about the year 1690, engraved some of the portraits for the collection of Cardinals published by Rossi. They are very indifferent performances.

COENIGEN, GEORG JOSEPH, a painter and engraver, was born in 1752 at Mayence. He was a pupil of his father, the engraver Heinrich Hugo Coenigen, but removed in 1776 to Frankfort-on-the-Main, where he painted and etched portraits and views of local events, and founded a Drawing Institution which still exists, and at which his wife, the flower painter Elisabetha Mund (who was born in 1752, married in 1776, and died in 1783), imparted instruction. He died at that city in 1799.

COFFRE, BENOÎT, a French painter, who in 1692 gained the 'prix de Rome,' the subject being 'Abraham sending away Hagar and Ishmael.' He went to Denmark, where he painted the ceilings of the castle of Fredriksborg between the years 1709 and 1717.

COGELS, JOSEPH CHARLES, (sometimes called COGELS MABILDE,) a landscape and marine painter, was born at Brussels in 1786. He studied at the Academy of Düsseldorf; and, after spending some time in France, returned to Belgium in 1806, and was admitted a member of the Royal Society of the Fine Arts at Ghent. In 1810 he went to Munich, where he was employed by the King and Queen and the Duke of Leuchtenberg in painting cabinet pictures for their private collections, and for the Gallery at Schleissheim. His paintings, which are principally landscapes, water-falls, and old monuments of his native country, are held in high estimation. In the Cassel Gallery is a view of the St. Salvator Platz, Munich (1819).

He etched also several plates, partly after J. Both, partly from his own designs. In 1817 he was made a member of the Academy at Antwerp. He, however, established himself at Munich, and was an honorary member of the Academy there. He died in 1831, at the Castle of Leitheim near Donauwörth.

COGET, JOZEF ANTOON, was an engraver, probably a Fleming, who lived about the year 1650. Le Blanc calls him in error Cochet. By him we have:

Time crowning Industry and punishing Idleness; *after Rubens.*

Portrait of David Beck, the painter; *after himself.*

COGHETTI, FRANCESCO, was born at Bergamo in 1804, and instructed in painting by Diotti di Casalnuoggero. He went afterwards to Rome, where he became a disciple of Camuccini, and studied the works of Raphael. He presided for many years over the Academy of San Luca at Rome, and was the representative of classic art in the early part of the 19th century. He died at Rome in 1875. His best works are as under:

Bergamo. *Gallery.* Two Altar-pieces.  
 " *Palazzo Morlachi.* } Several frescoes.  
 " *Cathedral.* Frescoes (*in the cupola*).

Rome. *Villa Torlonia.* Scenes from the Life of Alexander.

" " The Four Elements.

" " The Triumph of Bacchus.

" " The Battle of the Amazons.

Porto Maurizio. *Church.* The Assumption.  
 Savona. *Cathedral.* The Martyrdom.

COGNIET, LÉON, was born in Paris in 1794, and studied art under Guérin. In 1817 he obtained the first 'grand prix de Rome,' and painted for some time in that city. He then settled in Paris, and devoted himself to teaching, and to the production of historical works, which earned for him much praise mingled with a certain amount of adverse criticism. He was appointed Professor of Drawing in the Lyceum of Louis le Grand and in the Polytechnic School. He died in Paris in 1880, having been a member of the 'Académie des Beaux-Arts' since 1849. The following are his principal works:

Metabus, King of the Volscians, expelled by his subjects (*painted in Rome in 1822*).

Marius in the Ruins of Carthage. 1824.

Numa (*burned, in the Palace of the Conseil d'État, during the Commune*).

The Massacre of the Innocents. 1824.

The Charity of St. Stephen (*in the Church of St. Nicolas-des-Champs, Paris*).

The National Guard marching to join the army in 1792 (*at Versailles*). 1836.

The Battle of Rivoli (*at Versailles*).

The Battle of Limburg (*at Versailles*).

An Angel announcing the Resurrection to the Magdalen (*in the Madeleine, Paris*).

A Scene at the Barricades. 1830.

Tintoretto painting his dead Daughter (*in the Bordeaux Museum*). *One of his best works.* 1845.

In addition to the above, he executed, among other portraits, those of Marshal Maison, Louis Philippe in his youth, and the painter Guérin, and also painted at Versailles, in conjunction with Philippoteaux, Karl Girardet, Vignon, Guyon, and other artists, episodes in the campaign of Egypt.

COGNIET, MARIE AMÉLIE, who was born in Paris in 1798, studied under her brother, Léon Cogniet, and exhibited from 1831 to 1845. She painted genre subjects and portraits, and died in Paris in 1869. The Lille Museum contains an 'Interior of a Studio' by her.

COIGNARD, S., was a French engraver of little note, who worked in London during the early part of the 18th century, chiefly after Kneller. He has left us some indifferent portraits, amongst which are the following:

John Dryden.

Sir Christopher Wren.

George Parker, astrologer.

COIGNET, GILLIS. See CONGNET.

COIGNET, JULES LOUIS PHILIPPE, a landscape painter, was born in Paris in 1798, and who studied under Bertin. He travelled a good deal in his own country as well as in Italy and the East, and produced a considerable number of views. He holds a middle place between the Idealists and the Realists, and his work is remarkable for the combination of vigour and delicacy in the effects of light and shade, for poetical feeling, for a firm brush, and occasionally for grandeur of conception. His *chef-d'œuvre* is 'The Ruins of the Temple of Paestum,' now in the New Pinacothek at Munich. In addition to producing many water-colours and chalk-drawings, he wrote a book on landscape painting, and published in 1825 a series of sixty Italian views. He died in Paris in 1860.

COINY, JACQUES JOSEPH, a French line-engraver, was born at Versailles in 1761. He was a pupil of

Suvéé and of Philippe Le Bas, and in 1788 went to Rome, where he stayed three years. He engraved for the government the 'Battle of Marengo,' after the large picture of Lejeune, exhibited in 1806; but his fame rests chiefly on the plates which he executed after Lefèvre for the 'Lettres d'une Péruvienne' and for 'Manon Lescaut' in the 'Collection Bleuet.' Coiny died in Paris in 1809.

COINY, JOSEPH, a French line-engraver, was the son of Jacques Joseph Coiny. He was born in Paris in 1795, and studied under his father, Gounod, and Bervic. He engraved the 'Creation of Eve' after Michelangelo, Dante Alighieri after Raphael, and the portraits of Michallon after L. Cogniet, and of Raphael from the picture in the Florence Gallery. He died in Paris in 1829.

COLA, GENNARO DI, an old Neapolitan painter, was born in 1320. He was the disciple of Maestro Simone, a friend and companion of Giotto, and painted in his style. The principal works remaining of this ancient artist are, the altar-piece in the church of Santa Maria della Pietà, representing the Mater Dolorosa with the dead Christ, and Angels holding the Instruments of the Passion; and in a chapel of the same church, a 'Penitent Magdalen.' In the tribune of San Giovanni a Carbonara, the 'Annunciation' and the 'Nativity.' In the Chapel of the Crucified in Sant' Inconronata, at Naples, a 'Coronation of the Queen Johanna and Louis of Tarento,' a weak composition. In the Museum of that city is a 'Conception,' in the manner of a miniature painting. It is distinguished for its warm colouring. Many other works by this painter are mentioned by Dominici. His style, like that of the painters of his time, is laboured and dry, but not without expression. He died in 1370.

COLANDON, D., was a landscape painter who also etched. He is supposed to have been the same person as Collandon who was born at Cannes, and was established in Paris in 1670. He studied under P. F. Mola, his work being for the most part in the style of Genoels. Two plates are known signed with the name D. Colandon. One represents a mountain landscape with two women seated, one of whom is holding a child; and the other is a landscape with a stream introduced, on the right bank of which is a woman with an infant.

COLANTONIO DEL FIORI. See TOMASI, NIC.

COLBENSCHLAG, STEPHEN, (or COLBENIUS,) was a German engraver, who flourished about the year 1610. Brulliot says he was born at Salzburg in 1591; and Nagler, that he died at the age of 92. He resided principally at Rome, where he engraved several plates from the works of the Italian painters; among others are the following:

The Adoration of the Shepherds; after *Domenichino*.

The Taking down from the Cross; after *Annib. Carracci*.

COLCHESTER, WALTER OF. See WALTER.

COLE, B., an engraver of portraits, worked in England in the early part of the 18th century.

COLE, HUMPHREY, a goldsmith and engraver connected with the Mint in the Tower, was born about the year 1530 in the north of England. He engraved the Map of Canaan for the second edition of the Bishops' Bible, published in 1572, and is said by Horace Walpole to have also engraved the titlepage containing the portrait of Queen Elizabeth, as well as those of the Earl of Leicester and Lord Burghley, for the first edition of the same Bible, issued in 1568, but these are so far superior to the map in execution as to render the statement extremely doubtful.

COLE, JOHN, an English engraver, flourished about the year 1720. He was much employed by the booksellers, for whom he engraved some portraits and other book-plates; among which is a head of James Puckle, prefixed to his dialogue called 'The Club.' He also engraved several plates of monuments, and a copy from the print by Martin Rota, representing the 'Last Judgment,' after Michelangelo.

COLE, PETER, practised as a portrait painter in the reign of Elizabeth. He was for some time Director of the Mint. He is thought to have been a brother of Humphrey Cole.

COLE, SIR RALPH, Bart., was an amateur who studied under Van Dyck. The date of his birth is not known, but he succeeded to the baronetcy in 1640, and died in 1704. There is at Petworth a portrait of Thomas Wyndham painted by him, which has been mezzotinted by R. Tompson.

COLE, THOMAS, the landscape painter, was born at Bolton-le-Moors, Lancashire, in 1801. His father emigrated whilst his son was only eighteen years of age, in the hope of bettering his fortunes, and established a paper-hanging manufactory at Steubenville in Ohio, and it was while assisting in this business that the son learnt the rudiments of his art. At length a portrait-painter visited the place where he lived, whose works so awakened Cole's dormant spirit that he left his home suddenly to follow out the object he had so much at heart. Amid many difficulties and much privation, he found his way to Philadelphia, and thence to New York, where he set up his easel in a garret. His talents soon introduced him to the notice of Trumbull and other older brother artists, and likewise to some wealthy patrons; from the former he received professional advice and assistance, and from the latter more substantial encouragement. He subsequently visited Italy and England, and finally settled down in the land which his parents had adopted. He was long known as one of the best landscape painters in the States; we also find his name in the catalogues of our Royal Academy, he having exhibited in the year 1830 a 'View in New Hampshire, United States,' and the 'Tomb of General Brock, Lake Ontario, in Upper Canada;' and in 1831 a 'View in the United States.' He died in 1848, at his residence near the town of Catskill, on the banks of the Hudson. Of Cole's works, the New York Historical Society possesses the 'Course of Empire' (five landscape scenes), his master-piece. His 'Voyage of Life' was formerly in the Taylor-Johnston Collection at New York. The 'Mountain Ford' and 'Kenilworth Castle' were exhibited at Philadelphia in 1876. Cole was the first good landscape painter in America.

COLEMAN, EDWARD, of Birmingham, painted still-life subjects. He exhibited at the Royal Academy in 1819, 1820, and 1822.

COLEMAN, WILLIAM, was one of the early wood-engravers. He died in London in 1807.

COLEYER, EVERT, (or COLIER, or COLYNER,) a Dutch painter of still-life and interiors, who was a native of Leyden, flourished from 1673 to 1691. He was dead in 1702. Some of his works are mentioned in the catalogues of Hoet and Terwesten.

COLIBERT, NICOLAS, a French painter and engraver, was born in Paris in 1750. He executed in the dotted style some landscapes after Casanova, and about 1782 came to London, where he produced two oval plates of 'Pity' and 'Youth,' and two subjects from 'Evelina.' During the Revolution

he returned to Paris and engraved several of Schall's designs for 'Les Amours de Psyché et de Cupidon,' published in 1791, and some illustrations after Monsiau to the poem 'La Mort d'Abel,' published in 1793. Colibert died in London in 1806.

COLIEZ, ADRIEN NORBERT JOSEPH, a French landscape painter, was born at Valenciennes in 1754, and died in the same town in 1824. He also painted scenery and views of towns.

COLIGNON, FRANÇOIS, a French designer and engraver, was born at Nancy about the year 1621. He was a pupil of Callot, and studied the works of Della Bella and Silvestre. He engraved some of the plates of the towns conquered in the reign of Louis XIV., published by Beaulieu. We have also several plates from different masters, and from his own designs. His best works are views of buildings, with small figures, in the style of Callot, which he executed with great spirit and freedom. We have by him, among others, the following prints:

SUBJECTS FROM HIS OWN DESIGNS.

- A set of twelve Landscaps.
- The Buildings at Rome under Sixtus V.
- A View of Malta with its ancient Fortifications.

SUBJECTS AFTER OTHER MASTERS.

- The Flight of Attila; *after Raphael.*
- The five canonized Saints, St. Gaetano, St. Francis Borgia, St. Philip Benizio, St. Bertrand, and St. Rosa; *after J. B. Gaetano.*
- View of Florence; *after S. della Bella.*
- Plan of the Castle of Moyon; *after Callot.*

COLIN, a French historical painter and engineer, who became painter to the Duke of Burgundy in 1420. He was an artist in every acceptation of the term, and executed at the castle of Hesdin many undertakings in painting and architecture, as well as curious hydraulic works.

COLIN, of Amiens, a French portrait painter, who flourished in 1482, was commissioned to paint the portrait of Louis XI. His praises were sung by the poets of his time.

COLIN, ADRIAAN VAN, a Dutch painter of the 17th century, painted poultry in the manner of D'Hondecoeter.

COLIN, ALEXANDRE MARIE, a French painter of historical and genre subjects, was born in Paris in 1798. He was a pupil of Girodet. His religious and historical paintings are characterised by a style based on a careful study of the old masters, while his genre pieces are vigorous and life-like. Amongst these latter may be noticed his 'French Fish-Market' (1832) in the Berlin Gallery, and his 'Gipsies Resting.' Amongst the former may be named a 'Christopher Columbus,' a 'Flight into Egypt,' and an 'Assumption of the Virgin.' He died in 1875.

COLIN, FRANÇOIS, who was born at Bordeaux in 1798, studied under Laccour, the elder, and died in his native city in 1864. The Bordeaux Museum has two works by him—a 'Fountain of Love' and 'Crispin Messenger.'

COLIN, JEAN, a French line-engraver, who flourished in the latter half of the 17th century. He was a native of Rheims, but the dates of his birth and death are unknown. He engraved an 'Assumption' after A. Carracci, an equestrian portrait of Louis XIV. crowned by Victory, and having at his feet a map of Holland, and several other portraits which bear date from 1665 to 1688. Some of his plates are signed, *Collin.*

COLLADO, JUAN, a Spanish painter, was a native

of Valencia, and a scholar of Richarte. He painted in fresco the dome of the chapel of St. Francis Xavier in the Jesuits' church, and its lateral altarpieces in oil; and also executed various works for the parish church of Santa Catalina, and other churches of his native city. He died at Valencia in 1767.

COLLAERT, ADRIAEN, a Flemish designer and engraver, was born at Antwerp, but in what year is not known. After having learnt the principles of the art in his own country, he visited Italy for improvement, where he passed some years. On his return to Flanders, he engraved a great number of plates, executed in a neatly finished style, but with a certain degree of dryness. He died at Antwerp in 1618. His drawing is correct, and his heads expressive. He sometimes marked his plates with the cipher **Α.**

The following are his principal productions:

SUBJECTS FROM HIS OWN DESIGNS.

- A Man and his Wife, conducted by Death. 1562.
- A Man in Armour, to whom a Woman brings a Child, a Dog, and a Cock.
- The Four Elements; in four plates.
- The Life of Jesus Christ; in thirty-six plates.
- Thirty plates of Birds.
- One hundred and twenty-five plates of Fishes.
- Twenty-four plates; entitled *Florilegium ab Adriano Collaert calatum, &c.*
- The Temptation of St. Anthony.
- St. Apollonia.

SUBJECTS AFTER VARIOUS MASTERS.

- The Twelve Months of the Year; *after Josse De Momper*; the same that Callot has engraved.
- The Last Judgment; *after J. Stradan.*
- St. Hubert; *after the same.*
- Twelve plates of Horses; *after the same.*
- A Hunting and Fishing Party; *after the same.*
- The Israelitish Women singing the Song of Praise for the Destruction of the Egyptian Host in the Red Sea; *after the same.*
- A Woman saving her Child from a Lion; *after the same.*
- Twelve Landscapes; *after Hendrik van Cleef.*
- A set of Hermitesses; *after M. de Vos*; engraved conjointly with his son Hans Collaert.
- The Calling of St. Andrew to the Apostleship; *after Barocci.*
- The Repose in Egypt; *after H. Goltzius.* 1585.
- A set of six plates, called the Annunciations; considered among the best of his works.

COLLAERT, HANS or JAN, the son of Adriaen Collaert, was born at Antwerp about 1540. After being instructed by his father for a while, he followed his example in visiting Italy, where he passed some time. He assisted his father in many of his works, and engraved a great number of plates, dated from 1555 to 1622, which are executed in the style of Adriaen, but with more taste and less stiffness. He died at Antwerp in 1628. He sometimes signed his plates with his name *Hans Collaert fecit*, sometimes with the initials *H. C. F.*, and sometimes with the cipher **ICF.**

The following are his prints most worthy of notice:

SUBJECTS AFTER HIS OWN DESIGNS.

- The Life of St. Francis; in sixteen plates, with grotesque borders.
- The Dead Christ in the Lap of the Virgin.
- The Last Judgment, surrounded with small subjects of the Life of Christ.
- Peace.
- Charity.

Ten plates; entitled *Monitium Bullarum inauriumque Icones*. 1581.

SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; *G. A. Z. inv.*  
Moses striking the Rock; *after Lambert Lombard*; very fine.  
Marcus Curtius throwing himself into the Gulf; *after the same*.  
A Satyr pursued by Women; *after J. Stradan*.  
Time and Truth; *after the same*; very fine.  
Mars and Venus; *after the same*.  
The Loves of Mars and Venus; four plates; *after P. Galle*.  
The Title to the *Biblia Sacra*; *after Rubens*; fine.  
The Title to the *Kerkelyke Historie*; *after the same*; fine.  
The Title to the *Heylige Vaders Boeck*; *after the same*; fine.  
Twelve plates for a 'Missal'; *after the designs of Rubens*.  
The subjects are taken from the Lives of Christ and the Virgin.

COLLONDON, D. See COLANDON.

COLLANTES, FRANCISCO, a Spanish painter, was born at Madrid in 1599. He was instructed by Vicente Carducci and painted figures, animals, landscapes, fruit, and flower-pieces, and often united historical subjects with landscapes. His works are executed in a bold and masterly manner, in the style of Rubens, richly coloured, and with very romantic scenery. Of his historical works, the principal are 'St. Jerome,' and a picture of the Resurrection, in the Buen Retiro. He died at Madrid in 1656. There are by him:

Copenhagen.	Museum.	St. Jerome.
Madrid.	Gallery.	The Vision of Ezekiel.
"	"	St. William of Aquitaine.
"	"	Landscapes ( <i>two</i> ).
"	"	The Burning of Troy.
Munich.	Pinakothek.	Landscapes.
Paris.	Louvre.	Jehovah appearing to Moses in the Burning Bush.
Petersburg.	Hermitage.	St. John the Baptist.

COLLAS, ACHILLE, a French mechanician, was born in Paris in 1795. He was the inventor of the process of engraving in imitation of bas-reliefs and cameos which is known by his name. His principal work is the 'Trésor de Numismatique et de Glyptique,' 22 volumes in folio, published in 1834-1850. He died in Paris in 1859.

COLLE, RAFFAELINO DAL. See DAL COLLE.

COLLEONI, GIROLAMO, was a native of Bergamo, born, according to Tassi, about the end of the 15th century. Most of the works of this able artist, in his own country, were formerly in the church of Sant' Antonio dell' Ospitale at Bergamo, but were destroyed at the time the church was rebuilt. In the church dedicated to St. Erasmo, at San Borgo Canale near Bergamo, is preserved one of his most esteemed works, painted in 1538. This picture is described by Tassi as one of the most admirable productions of Bergamese art. It represents the Virgin and Infant, with Mary Magdalene, St. John, and St. Erasmus. Lanzi mentions a picture by Colleoni of the 'Marriage of St. Catharine,' in the Carrara Gallery, which was thought by the best judges to be a work of Titian, until the inscription, *Hieronymus Colleo*, 1555, was found on it. Not meeting with the distinction he merited in his own country, and disgusted at the encouragement given to inferior talents of foreign growth, he determined to leave it; but, previous to his departure, Tassi asserts, he painted in one night on the façade of his house a very beautiful horse, and inscribed under it, *Nemo propheta acceptus in*

*patria sua*. He went to Spain, where he met with due encouragement, and was employed in the Escorial.

COLLET, JOHN, known as 'John Collet, senior,' died in London in 1771. He painted portraits.

COLLET, JOHN, an English artist, born in London in 1725, was a scholar of Lambert, the landscape painter. He painted subjects of humour, somewhat in the manner of Hogarth, approaching him only in vulgarity and caricature. In pieces wherein he did not attempt to imitate that genius, and confined himself to simple objects, he showed considerable merit in the representation of the characters and costume of his time. Several of his pictures have been engraved, and there are some etchings by him. He died in 1780. Two water-colour drawings by him are in the South Kensington Museum.

COLLET, LOUIS, was a native of Paris, and flourished about the year 1610. He engraved a set of plates or ornaments for goldsmiths and jewellers, from the designs of Giles Legaré, which are executed with the graver in a very neat style: these were published in 1663.

COLLETTE, ALEXANDRE, a French lithographer, was born at Arras in 1814, and died in 1877.

COLLIER, JOHN, who assumed the name of TIM BOBBIN, was born at Warrington in the early part of the 18th century. He was an eccentric individual—travelling the country, first as a school-master, then as a sign-painter, portrait-painter, and caricaturist, living from hand to mouth. He was also an author, and issued in 1810, 'The Passions humourously delineated,' with 25 coloured plates; a volume of his 'Miscellaneous Works,' with his Life by R. Townley, and with portrait and copper-plates, was published in 1818. He lived to the age of 80, but the dates of his birth and death are uncertain.

COLLIN, RICHARD, a German designer and engraver, was born at Luxemburg in 1627. He went to Rome when young, and became a scholar of his countryman, Sandrart, for whose 'Accademia' he engraved some plates. On his return from Italy he resided at Antwerp and Brussels, where he engraved several portraits and other subjects, in a neat but laboured style. The following are his principal plates:

PORTRAITS.

Jane Bickerton, Duchess of Norfolk.  
Sir Godfrey Kneller; for Sandrart's 'Accademia.'  
John Zachary Kneller; for the same.  
Artus Quellinus, sculptor; *after E. Quellinus*.  
Jan Philip van Thielen, flower painter; *after the same*.  
Joachim Sandrart. 1679.  
Bartolomé Esteban Murillo, painter; *after Murillo*.  
Christian Albert, Prince Bishop of Lubeck. 1654.  
Anna Adelhildi, wife of the Prince de la Tour et Tassis. 1682.  
A set of forty portraits of the Saints of Mount Carmel.

SUBJECTS AFTER VARIOUS MASTERS.

Esther before Ahasuerus; *after Rubens*.  
Christ bearing his Cross; *after A. Diepenbeek*.  
St. Arnold; *after the same*.

COLLIN DE VERMONT, HYACINTHE, a French historical painter, was born at Versailles in 1693. He was a grandson of H. Rigaud and a pupil of Jouvenet, and was received into the Academy in 1725, when he painted the 'Birth of Bacchus,' now in the Museum of Tours. Collin de Vermont was one of the twelve painters who in 1727 took part in the competition held in the Gallery of Apollo. He died in Paris in 1761.

COLLINGS, S., a caricaturist and subject painter,

flourished in the latter part of the 18th century. He occasionally exhibited at the Royal Academy.

COLLINS, CHARLES, who died in 1744, painted birds, game, and still-life.

COLLINS, CHARLES ALLSTON, a younger son of William Collins, was born at Hampstead in 1828. He first exhibited in 1847, and gave up the art in 1855. Among the chief pictures exhibited by him at the Royal Academy we may mention 'Convent Thoughts' (1851), 'The Devout Childhood of St. Elizabeth of Hungary' (1852), and 'The Good Harvest of 1854' (1855); which is now in the South Kensington Museum. He was also an author and contributed to 'Household Words,' and 'All the Year Round,' when the latter was edited by Charles Dickens, whose daughter he married. He also wrote (in 1863) 'A Cruise upon Wheels,' a clever description of his travels, which met with a deservedly favourable reception, and several novels. He died after a long and painful illness in 1873.

COLLINS, ELIZABETH JOHANNA, flourished about the middle of the 18th century. She made designs for book illustrations.

COLLINS, JACOB, an engraver of portraits and frontispieces for books, worked in the 18th century.

COLLINS, JAMES, flourished about the year 1715. We have some prints by him representing views of buildings, among which is the large plate of Canterbury cathedral.

COLLINS, JOHN, was an English engraver, who flourished about the year 1682. He engraved some very indifferent copies from the grotesque figures published by the Bonnarts at Paris, called Scaramouch and his Company of Comedians. We have also some portraits by him; and the Funeral Procession of George, Duke of Albemarle.

COLLINS, JOHN, flourished in England about 1744. At Hampton Court are a 'Shepherd' and a 'Shepherdess' by him.

COLLINS, RICHARD, a miniature painter, was born in Hampshire in 1755. He was a pupil of Jeremias Meyer. In 1777 he exhibited some portraits at the Royal Academy, and in 1787 became chief miniature and enamel painter to George III. He died in London in 1831.

COLLINS, SAMUEL, a native of Bristol, practised miniature painting at Bath, and there imparted instruction to Ozias Humphrey. About 1762 he removed to Dublin and practised there with success. His death is not recorded.

COLLINS, WILLIAM, who is so well known by the rustic simplicity of his pictures, was born in London in 1788. His father, a native of Wicklow in Ireland, although of literary abilities and a poet, was obliged also to carry on the business of a picture dealer in order to obtain the means to support his family. Amongst other works, he wrote a Life of Morland, who allowed the young painter to visit his studio and to watch him paint, and by examining the works of the two men it will be seen that the early impressions made by the eccentric artist had a decided influence on the art of Collins, although the latter denied that he ever obtained any great advantage in the practical part of his art from the instruction which he received from Morland.

In 1807, after having studied for many years under his father's guidance, he at length obtained admission as a student into the Royal Academy, where he gained a silver medal for drawing from the life in 1809. Even at this early period he began to exhibit at the annual exhibitions, and his

first work was, 'Boys with a Bird's Nest.' In 1812 he lost his father, who died leaving his family in a state of destitution, and wholly dependent on the young artist for means of subsistence. Collins, however, met with generous assistance from his friends. Among his early patrons were Sir Thomas Heathcote, Sir John Leicester, Sir George Beaumont, Sir Robert Peel, and the Earl of Liverpool. In this year he painted one of his principal pictures of rustic life, 'The Sale of the Pet Lamb.' 'The Burial-place of a Favourite Bird,' exhibited at the same time, and possessing the same qualities of tender pathos and unaffected sentiment, so far advanced Collins in the opinion of his brother artists that in 1814 he was elected an Associate of the Royal Academy.

In 1815 he thought he would try fresh subjects, and accordingly went to Cromer to study the sea and the habits of fishermen. At the Gillott sale in 1872 his large picture of 'Cromer Sands' brought 3600 guineas.

After visiting Norfolk he went to Hastings, and there painted many pictures of coast scenery, enlivened by groups of fisher-boys, boats, &c. In 1818 one of these, a 'Scene on the coast of Norfolk,' was purchased by the Prince Regent, and now hangs in Windsor Castle. This patronage by royalty led to many other commissions, so that the artist rapidly rose to fame and overcame all his pecuniary difficulties.

He had previously been compelled to resort to portrait painting as the only sure means of profit; but now he was able to abandon it entirely, and having in his particular branch of landscape art, as his intimate friend Wilkie told him, the ball at his feet, he had but to paint as he had begun to widen his popularity. In 1820 he became a Royal Academician, giving as a diploma picture 'The Young Anglers,' and for the next sixteen years he was a constant contributor to the exhibitions, sending occasionally five and never less than three pictures. In 1822, whilst on a visit to Scotland, he married Miss Geddes, the sister of Mrs. Carpenter, the portrait painter.

Collins continued to paint numerous pictures of rustic life with great success; amongst which 'Rustic Civility' and 'As Happy as a King' are perhaps the most popular. A replica of the latter now hangs in the National Gallery. Wilkie Collins (the well-known novelist, and author of a Life of his father, published in 1848), says that the subject of this painting was suggested to his father by the story of the country boy whose ideal of happiness was swinging upon a gate all day long and eating fat bacon.

In 1836 Collins visited Italy, having been repeatedly urged by his friend Wilkie to see the beauties of that country. He remained two years abroad, and on his return the pictures which he exhibited surprised his former admirers; but it is doubtful whether the Italian journey was at all beneficial to his reputation.

It is said that his unwise practice of painting at all times of the day while at Sorrento, though he was warned of its folly by his friends, sowed the seeds of the disease by which he was vanquished at last. A rheumatic attack left behind it disease of the heart, and although he lived for eleven years afterwards, he was never the same man again. It was under great suffering that he painted, in 1846, his beautiful picture of 'Early Morning.' He died in London in 1847.



In 1817 he had visited Paris; in 1828 Holland and Belgium; in 1840 Germany; and in 1842 the Shetland Isles.

His pictures were at first landscapes with figures and simple incidents introduced—then subjects on the sea coast; occasionally portraits; and latterly, after his Italian journey, sacred subjects.

His works are very numerous: there are no less than twelve in the Sheepshanks and Townshend Collections in the South Kensington Museum. The following are some of the principal, and are typical of the rest. Several have been engraved.

1811. A Country Kitchen (*in the Sheepshanks Collection in the South Kensington Museum*).

1813. The Sale of the Pet Lamb.

1814. Bird Catchers—Morning (*one of the best of his early works, the property of the Marquis of Lansdowne*).

1816. Shrimp boys at Cromer.

1817. Fishermen coming ashore before sunrise.

1818. Coast of Norfolk.

1819. Morning—Fishermen on the look-out.

1822. Scene near Chichester.

1823. Scene in Borrowdale.

1823. Walmer Castle.

1824. The Cherry Seller.

1825. Fishermen getting out their nets.

1827. A Frost Scene.

1828. Scene in Freshwater Bay, Isle of Wight.

1829. Scene in a Kentish Hop Garden.

1830. Waiting for the Arrival of Fishing Boats, Coast of France.

1831. The Prawn Catchers (*in the National Gallery*).

1833. Rustic Civility (*in the South Kensington Museum*).

1834. Cottage Hospitality.

1836. Sunday Morning.

" Leaving Home.

" As Happy as a King (*a replica is in the National Gallery*).

" Bayham Abbey (*in the South Kensington Museum*).

1839. A Scene near Subiaco, Roman States.

1840. Our Saviour with the Doctors in the Temple (*the property of the Marquis of Lansdowne*).

" Ave Maria, Naples.

1841. The Two Disciples at Emmaus.

1841. Ischia, Bay of Naples.

1842. Welsh Guides, Llanberris.

1843. The Caves of Ulysses at Sorrento (*in the South Kensington Museum*).

" The World or the Cloister.

1844. Morning, Boulogne.

" Seaford, Sussex (*in the South Kensington Museum*).

1846. Early Morning.

" Meadowfoot Bay, Torquay.

" Hall Sands, Devonshire (*in the South Kensington Museum*).

Collinson engraved, in a mixed manner of etching and mezzotint, some of his own paintings of coast scenes.

COLLINSON, JAMES, who studied in the schools of the Royal Academy, first exhibited at its Exhibitions in 1847, 'The Charity Boy's Début.' In 1848-49 he became one of the seven original members of the Pre-Raphaelite Brethren, of whom five were painters: and in 1851 appeared his best work done under the influence of that teaching—'An Incident in the Life of St. Elizabeth of Hungary,' in illustration of Charles Kingsley's 'Saint's Tragedy.' Collinson soon after left this Fraternity, became a Roman Catholic, and spent the years 1852-1854 in a convent. He was subsequently a frequent exhibitor at the Royal Academy, and he also sent works to the British Institution and the Society of British Artists, of which he was a member from 1861 till 1870, in which year his active art life seems to have closed. He died in 1881. Among the best of his early works were:

The Rivals. *Royal Academy*. 1848.

Italian Image Boys. *Royal Academy*. 1849.

Answering the Emigrant's Letter. *Royal Academy*. 1850.


COLLYER, JOSEPH, an engraver, was born in London in 1748, and became a pupil of Anthony Walker. He applied himself to book illustration with success; and attracting the notice of Alderman Boydell, was employed to make an engraving after D. Teniers, and another of the 'Irish Volunteers,' after Wheatley. He subsequently engraved, with great success, Sir J. Reynolds' 'Venus,' and 'Una,' in imitation of chalk, the 'Girl with a Cat,' the portraits of Miss Palmer, niece of Sir Joshua, and of Reynolds by himself. He was elected an Associate Engraver of the Royal Academy in 1786, and afterwards became Portrait Engraver to Queen Charlotte. He died in 1827.

COLOGNE. See KÖLN.

COLOMBA, LUCA ANTONIO, who painted in oil and fresco, was born at Arogno in Switzerland, in 1661. His style was distinguished for its happy compositions and its careful design, as also for the delicate and tender colours. He was particularly admired in Germany, where he painted for some time, and was employed by the Duke Eberhard Ludwig of Württemberg. He died in 1737.

COLOMBANO, ANTONIO MARIA, an Italian painter, of the town of Correggio, who flourished from 1596 to 1616. Fifteen pictures by him, some of large dimensions, are mentioned by Pungilione in his Life of Antonio Allegri. The subjects are incidents in the life of the Virgin and the infancy of Christ.

COLOMBEL, NICOLAS, a French painter, was born at Sotteville, near Rouen, about 1644. He went to Rome when quite young, and remained there until 1692, forming his style by a study of the works of Raphael and of Nicolas Poussin. His pictures met with considerable success, though in the opinion of critics of more modern days he never attained any real approximation to the works of those masters. He was admitted into the Academy of St. Luke at Rome in 1686, and in 1694 into that of Paris. The Louvre possesses the 'Mars and Rhea Sylvia,' which he painted for his reception, and an able work representing the 'Miracle of St. Hyacinthe.' He was much employed by Louis XIV. both at Versailles and at Meudon. Many of his works have been engraved by Dufloc, and by Michel Dossier. He died in Paris in 1717.

COLOMBINI, COSIMO, an Italian engraver, flourished about the year 1754. He engraved among other things, several of the plates for the 'Museo Fiorentino.' A great part of the portraits of painters in that work are by his hand; he marked some thus .

COLOMBO, AURELIO, an Italian line-engraver, was born at Varese about 1785. He was a pupil of Longhi and worked at Milan. His best works are the 'Massacre of the Innocents' after Raphael, and a 'Virgin and Child' after Luini.

COLONIA, ADAM, who was born at Rotterdam in 1634, spent the greater part of his life in England. He died in London in 1685. He painted landscapes and figures, sometimes in the manner of Berchem. In the Copenhagen Museum there is a picture by him of 'Noah building the Ark'; and the Lille Museum has 'The Angel appearing to the Shepherds' attributed to him.

COLONIA, HENDRIK ADRIAAN, the son of Adam Colonia, and the brother-in-law of Van Diest,

by whom he was instructed, was born in 1668. He sometimes painted the figures in Van Diest's landscapes, and also painted landscapes in imitation of the style of Salvator Rosa. He died in London in 1701.

COLONNA, MICHELANGELO, was born near Como in 1600, and was first a scholar of Gabriele Ferrantini, but he afterwards finished his education under Girolamo Curti, called Dentone. In conjunction with that master he executed some considerable works in fresco in the churches and palaces at Bologna, Ferrara, and Modena,—Dentone usually painting the architecture and perspective, and Colonna the figures. Their most admired works were the great perspective painted for San Michele in Bosco, and a saloon in the Palazzo Grimaldi. After Dentone's death, Colonna painted in conjunction with Metelli in Bologna, Florence, and Genoa. Philip IV. of Spain invited the two artists to Madrid, where they executed several works in fresco, and were liberally rewarded by that monarch. Colonna afterwards worked with Alborezi. He died at Bologna in 1687. His portrait by himself is in the Uffizi, Florence.

COLS, ADOLPHE FÉLIX, a French portrait, genre, and landscape painter, died at Honfleur in 1880, in his seventieth year. He was a pupil of Cogniet.

COLSON, GUILLAUME FRANÇOIS, a French historical painter, and pupil of David, was born in Paris in 1785, and died there in 1850. Among other works, he painted the 'Entry of General Bonaparte into Alexandria,' which is at Versailles.

COLSON, JEAN BAPTISTE GILLE, was a French painter of portraits in miniature and water-colours. He was born at Verdun in 1680, and assumed his mother's surname of Colson, because the theatres of the fairs had brought ridicule upon the name of Gilles. Colson, who was a pupil of Christophe, and a member of the Academy of St. Luke, died in Paris in 1762.

COLSON, JEAN FRANÇOIS GILLE, the son of the preceding, was born at Dijon in 1733. He was a pupil of his father, of Frère Imbert at Avignon, and of Nonotte at Lyons. On coming to Paris he was presented to the Duke of Bouillon, who kept him in constant employment for forty years as architect, sculptor, painter, and even gardener. He gained a high reputation as a portrait painter, and left several manuscripts on perspective, poetry, and the fine arts. He died in Paris in 1803.

COLTELLINI, MICHAËLE, was a Ferrarese artist, and a follower of Panetti and Garofalo, who lived in the 16th century. He is the author of a 'Dead Christ on the lap of the Virgin' in the Dresden Gallery, formerly assigned to Squarcione. His oldest panel is dated 1502, and represents the 'Death of the Virgin:' it is now in the possession of Count Mazza, at Ferrara. In the church of Sant' Andrea, in the same city, is a 'Virgin and Child between SS. Michael, Catharine, John, and Jerome,' signed and dated 1506. The Gallery of Ferrara has a 'Madonna and Child and Saints,' signed by him in 1542. The dates of his birth and death are uncertain.

COLYN, MICHEL, according to Florent Le Comte, is said to have been a native of Antwerp. He engraved some plates of architectural subjects, among which is a view of the Exchange at Amsterdam.

COLYNS, ARNOLD, lived at Cologne towards the end of the 16th century, and the Museum of that town contains some 'Scenes from the Battle of

Woringen,' painted by him in 1582, which bear strong resemblance to the works of his contemporary Johann von Aachen.

COLYNS, DAVID, was born at Amsterdam about the year 1650. He painted historical pictures of a small size, into which he introduced an infinite number of figures, which he grouped with great ingenuity. His pictures are touched with spirit and fineness. Houbraken extols, in high terms, two pictures by this master at Amsterdam, one representing 'Moses striking the Rock,' the other the 'Israelites fed by the Miracle of the Manna.'

COMBES, PETER, was an English engraver in mezzotint, who flourished about the year 1700. He was chiefly employed in engraving portraits, among which is a small whole-length of Master Charles More, son of the Bishop of Ely, after Kerseboom.

COMERFORD, JOHN, who was born at Kilkenny in 1773, practised as a miniature painter in Dublin for many years. He died at Dublin about 1835. A portrait in miniature of an 'English Military Officer,' by him, is in the South Kensington Museum.

COMIN, JOVAN, or JAN, who flourished about the year 1630, engraved some of the plates of antique statues for the Giustiniani Gallery. They are executed with the graver in a stiff, tasteless style.

COMO, Fra EMMANUELO DA, born in 1586, was a Franciscan monk, and studied art under the direction of Silla at Messina. He distinguished himself by his pure and simple style, which is the more creditable as he flourished at a time when taste for art was in a most deplorable state. Several frescoes by him are in the library of the Irish convent of St. Isidore at Rome. He died in 1662.

COMODI, ANDREA, a Florentine painter, was born in 1560. He was the scholar and friend of Lodovico Cardi, called Cigoli. He is rather to be considered as a Roman than a Florentine, as he went to Rome when he was young, in the pontificate of Urban VIII., and resided there the greater part of his life. His principal works are: 'Christ bearing his Cross,' in the Tribune of San Vitale; in San Carlo ai Catinari, the principal altar-piece, the Titular saint kneeling; in San Giovanni in Fonte, the 'Baptism of Christ by St. John.' He painted a number of Madonnas, which Lanzi says are distinguished by the smallness of the neck, and a certain air of virgin modesty, which is peculiar to him. One of the most admired of these is in the Corsini Palace. Comodi went afterwards to Cortona, where he became the instructor of Pietro Berrettini, who assisted him afterwards in several of his paintings. On his return to Florence he painted some works from his own designs, but more especially he copied and re-copied, in a skilful manner, the works of the great masters, among which were many pictures of the Virgin, to whom he was most devoted. These were mistaken at the time, even by the learned in art, for the originals. Such being the case two centuries ago, how diffident should we be in pronouncing judgment on the originality of his works in the present day. He died in Florence in 1638.

COMONTES, FRANCISCO DE, a son of Iñigo de Comontes, executed in 1533 the principal retablo of the chapel of Los Reyes Nuevos in Toledo cathedral, from the design of Felipe de Vigarny. In 1545-7, he painted for the winter chapter room portraits of Cardinal Archbishop Tavera and Arch-

bishop Siliceo; in the latter year he was appointed painter to the cathedral, which office he retained until his death in 1565. Pictures on panel of the 'Virgin and St. Bartholomew,' placed in 1559 in a retable gilt by his own hands, in the chapel of the Tower, are considered his best works.

COMONTES, IÑIGO DE, was a scholar of Antonio del Rincon. In 1495 he painted a 'History of Pilate' in the Cathedral of Toledo, and a picture for one of the porches. No traces of his works remain. His brother, ANTONIO DE COMONTES, was also a painter.

COMPAGNO, SCIPIONE, an Italian painter, was born at Naples about 1624, and was still living in 1680. He was a pupil of A. Falcone and of Salvator Rosa, and his drawings are held in esteem. The Belvedere, Vienna, contains two works by him, the 'Eruption of Vesuvius' and the 'Beheading of St. Januarius.'

COMPE, JAN TEN. See TEN COMPE.

COMPTE-CALIX, FRANÇOIS CLAUDIUS, a French painter of genre subjects and portraits, was born at Lyons in 1813. He studied in the fine art school of his native city, and in the studio of J. C. Bonnefond, and first exhibited at the Paris Salon in 1840. His 'Veil Ami,' painted in 1863, was in the International Exhibition at Paris in 1867. He died at Chazay d'Azergues near Lyons in 1880.

COMTE, LE. See LECOMTE.

CONCA, SEBASTIANO, was born at Gaëta in 1679, and was educated in the school of Francesco Solimena. Under that master he acquired a competent ability in design, and a great facility. In the early part of his life he was much occupied in portrait painting. Desirous of seeing Rome, and ambitious of distinguishing himself in a more elevated branch of the art, he visited the metropolis of Italy, with his brother Giovanni, in 1706, and for five years changed the pencil for the portecrayon, and was occupied in drawing from the antique, and the works of the great masters. The progress he had made under Solimena, improved by his studies at Rome, enabled him to produce some pictures which attracted the notice of Clement XI., who employed him in decorating his church of San Clemente with several works in fresco, which gave so much satisfaction to his patron, that he conferred on him the order of knighthood, and procured him every great public undertaking of that time at Rome. In addition to this, he painted also for the kings of Spain, Portugal, Sardinia, and Poland, and for the Elector of Cologne; also at Siena, Pisa, Loretto, Palermo, Gaëta, and Naples. For this flattering success, he was, however, more indebted to the state of decadence into which the art had then sunk at Rome, than to any particular or original merit of his own. He possessed a fertile invention, great rapidity of pencil, and a colour that enchants more by its brilliancy than its truth. In his attempts to be pleasing he sank into the pretty, and although he evidently aimed at grandeur, he never could divest himself of the littleness to which nature had confined him. Perhaps he has been too harshly treated by the surly criticism of Mengs, who observes, "that by introducing at Rome the mannered style of Solimena, and a system less excellent than expeditious, he put the finishing to the ruin of painting." He died at Naples in 1764.

The principal works of Conca are:

Ancona.		St. Francis Xavier.
Berlin.	Museum.	Abraham.
Darmstadt.	Museum.	Joseph in Prison.

Dresden.	Gallery.	Herod examining the Magi.
Foligno.		St. Augustine.
Loretto.		St. Nicholas.
Madrid.	Gallery.	Christ in the Wilderness.
"		Death of Seneca.
Rome.	{ S. Martino } { and S. Luca. }	The Assumption of the Virgin.

GIOVANNI CONCA painted in the manner of his brother Sebastiano, and copied with great ability. We have by him several cartoons after Guercino and Lanfranco, which he executed for mosaics.

CONCHILLOS FALCO, JUAN, was an historical painter, born at Valencia in 1641. He was a pupil of Esteban Marc in that city, but after his master's death he pursued his studies in Madrid. He afterwards returned to his native city, where he established an Academy and executed a number of altar-pieces for the churches of Valencia and of Murcia. He became blind and paralysed, and died in 1711. There is also an etching by him, representing 'The Dead Christ mourned by Mary, John, and the Magdalen.'

CONCONI, MAURO, an Italian painter, was born in Milan in 1815, and died in 1860. He was a pupil of Sanguinetti, and is represented in the Brera, in his native city, by a portrait of Carlo Bellosio, the painter.

CONDÉ, JOHN, was an engraver who lived in the latter years of the 18th century. He executed tastefully in the dotted style whole-length portraits of Mrs. Bouverie, Mrs. Fitzherbert, Mrs. Tickell, and other ladies, after Cosway. He also engraved a small oval portrait of Madame Du Barry, after the same painter, but this bore no resemblance to the lady represented, and was probably fictitious.

CONDY, NICHOLAS MATTHEW, who was born at Plymouth in 1799, painted landscapes and marine subjects. He published a work on 'Cothele, on the Tamar, the ancient seat of the Earl of Mount Edgcombe,' as well as some views on the Thames. He died at Plymouth in 1857.

CONEGLIANO, GIOVANNI BATTISTA DA, (commonly called CIMA DA CONEGLIANO,) was born at Conegliano in Friuli, in the middle of the 15th century. The name 'Cima' was given him from his habit of constantly introducing into his pictures the hills and landscapes of his native place, and he was called in the 17th and following centuries (but not by his contemporaries) by no other name. He was the rival of Giovanni Bellini, whom he equalled in colouring and surpassed in design. His earliest painting is a tempera 'Madonna and Saints,' of 1489, in the gallery of Vicenza, but having settled in Venice towards the close of the 15th century, he perceived the necessity of adopting the new method, and in the academy of that city is a 'Glory of St. John the Baptist,' which was painted in oil for the church of the Madonna del Orto. In 1492 he executed the altarpiece of the 'Virgin and Saints' in the cathedral of Conegliano, and in 1494 the beautiful 'Baptism of Christ,' in San Giovanni in Bragora, Venice. In 1501 he finished the 'Incredulity of St. Thomas' (now in the National Gallery) for the Hospital of Portogruaro; and in 1502 the 'SS. Constantine and Helen' for the church of San Giovanni of the same place. In the gallery of Parma is a 'Virgin and Child between SS. Michael and Andrew,' of his execution, that was long considered to be by Leonardo da Vinci; and the same gallery possesses a superb 'Virgin and Child enthroned between SS. Damian, Apollonia, Cosmo,

John, Catharine, and Paul.' The Academy of Venice also possesses an 'Incredulity of St. Thomas,' painted early in the 16th century. The time of his death is uncertain. His latest works bear date 1508, but he is said to have been still working in 1517. Numerous paintings by him can be seen in all the large galleries. They are frequently signed 'Joannes Baptista Coneglianensis.' The following are the principal :

Berlin.	<i>Museum.</i>	Madonna and Saints ( <i>three</i> ). St. Mark curing Anianus.
Bologna.	<i>Pinacoteca.</i>	Madonna and Angels.
Conegliano.	<i>Cathedral.</i>	Virgin enthroned, surrounded by six Saints. 1492.
Dresden.	<i>Museum.</i>	The Presentation in the Temple. Christ in Benediction.
Florence.	<i>Uffizi.</i>	Madonna and Child with Saints.
London.	<i>Nat. Gall.</i>	The Infant Christ standing on the Knees of the Virgin.
"	"	Madonna with the Infant Christ standing on her Knees.
"	"	The Incredulity of St. Thomas.
"	<i>Hertford H.</i>	St. Catharine.
"	"	SS. Sebastian and Roch.
Milau.	<i>Brera.</i>	St. Peter in <i>cathedra</i> between St. John the Baptist and St. Paul.
"	"	St. Peter Martyr, with SS. Nicholas and Augustin.
Modena.	<i>Museum.</i>	Christ taken down from the Cross.
Munich.	<i>Pinakothek.</i>	Virgin, St. Jerome, and the Magdalene.
Paris.	<i>Louvre.</i>	Virgin and Child ( <i>signed</i> JOANIS. BAPT. CONEGLANESO OPUS).
Parma.	<i>Museum.</i>	Madonna with Saints ( <i>two</i> ).
Venice.	<i>S. Giovanni in Bragora.</i>	Baptism of our Lord.
"	"	St. Helena and Constantine.
"	<i>Ch. d. Misericordia.</i>	Tobias and the Angel.
"	<i>Ch. d. Carmine.</i>	The Nativity.
"	<i>Academy.</i>	Pietà.
"	"	St. John the Baptist in glory between four Saints.
Vicenza.	<i>Museum.</i>	Virgin between SS. James and Jerome ( <i>painted in tempera</i> ). 1489.
Vienna.	<i>Belvedere.</i>	Virgin between St. Jerome and St. Louis, Bishop of Toulouse.

CONEY, JOHN, an architectural draughtsman and engraver, was born at Ratcliffe Highway, London, in 1786; he was apprenticed to an architect, but never followed the profession. He commenced making pencil drawings of the interior of Westminster Abbey and other Gothic buildings as early as the age of fifteen; these he sold to dealers, and other casual customers, at very small prices. In 1815, he published his first work, a series of eight views of the exterior and interior of Warwick Castle, drawn and etched by himself. Shortly afterwards he was employed by Harding to draw and engrave the fine series of exterior and interior views of the Cathedrals and Abbey Churches of England, to illustrate the new edition of Dugdale's 'Monasticon,' edited by Sir Henry Ellis. These plates occupied a great portion of his time for fourteen years, and are executed with consummate skill. In 1829, he commenced the engravings of 'Ancient Cathedrals, Hôtels de Ville, and other public buildings in France, Holland, Germany, and Italy;' all of which were drawn from the several objects by himself. This work was intended to be comprised in twelve parts, but, not meeting with the public encouragement to which it was entitled, only eight were published.

Mr. Charles Heathcote Tatham wrote the necessary descriptions. In 1831 Coney commenced a similar series of the 'Architectural Beauties of Continental Europe,' for which Mr. H. E. Lloyd wrote the descriptions. This handsome work consists of 28 large plates of remarkable edifices in France, the Low Countries, Germany, and Italy, and 56 vignettes, all drawn and etched by himself. In addition to these laborious undertakings, he executed numerous drawings in pencil, and also in colours, for private commissions; and necessity often compelled him to part with many to picture-dealers and print-sellers. He was employed by Cockerell, the architect, to engrave a very large 'View of Rome,' and another plate as a companion to it, neither of which has been published. His drawings exhibit all the minutest details without the appearance of labour, yet with a neatness that is truly surprising. He died in Camberwell in 1833. A 'View of the Interior of Milan Cathedral' was published after his death for the benefit of his widow.

CONGIO, CAMMILLO, an Italian designer and engraver, was born at Rome about the year 1604. In 1630, he engraved some plates for the 'Galleria Giustiniana.' He also executed some of the engravings for Tasso's 'Jerusalem,' after the designs of Bernardo Castello. We have by him some prints after different Italian masters, which he generally marked *CC F.* His works most worthy of notice are

The Annunciation.

The Adoration of the Magi.

Hercules combating the Hydra.

A Frontispiece entitled, *Diversi ornamenti capriciosi.*

The Creation of Angels; *after Camasset.*

Frontispiece to the *Ædes Barbarinæ*; *after Guido Ubaldo Abbatini.*

An Assembly of Saints; *after Gasparo Celio.*

CONGNET, GILLES, (or COIGNET,) was born at Antwerp in 1540. He was some time under a painter called Antonio Palermo, then resident at Antwerp, and afterwards went to Italy. After visiting Terni, Naples, and several towns in Sicily, he returned to the Low Countries, where he was much encouraged. He was admitted into the Guild of St. Luke at Antwerp in 1561, and was dean in 1584-85. The troubles that existed at that time under the Prince of Parma, obliged Congnet to leave his native country about 1586, and take refuge in Amsterdam, where he remained several years. He painted historical and mythological subjects of an easel size, but was more successful in landscapes, in candle-light subjects, and moonlight. He finally settled at Hamburg, where he died in 1599. The Museum of Antwerp contains a 'St. George' and a portrait by him, and that of Cassel a 'Venus and Cupid' of the year 1579.

CONINCK. See KONINCK.

CONINCK, DE (or CONINGH). See DE KONINCK.

CONINXLO, CORNELIS VAN, (or CONIXLO,) was a Flemish painter of the 16th century, of whom nothing has been recorded. He is only known by a painting which bears his signature, 'Cornilis vā Conixlo Scernir 1526,' in the Brussels Gallery; it represents the 'Parentage of the Virgin.'

CONINXLO, GILLES VAN, (CONINGSLOO or CONINXLOY,) a Flemish painter of landscapes, and a relation of the other artists of the same name, was born at Antwerp in 1544. He was first instructed by Leonard Kroes, but afterwards became a scholar

of Gilles Mostaert. He travelled through France to Italy, and on his return to Flanders, was much employed in painting landscapes, in which the figures were frequently added by Martin van Cleef. Coninxlo was esteemed one of the ablest artists, in the branch that he followed, of the time in which he lived. His touch is spirited and light, and his colour clear and agreeable. He died at Antwerp in 1609. His only known work, a landscape dated 1604, is in the possession of Prince Liechtenstein at Vienna. Nicolaas De Bruyn engraved much after him.

CONINXLO, JAN VAN, was born at Brussels in 1489 (?), but nothing is known of the details of his career. His father, who bore the same christian name, had another son, Pieter van Coninxlo: both were painters. The name is found written in a variety of ways—Coninxlo, Conninxlo, Connixlo, Cooninxloo, Conixloo—and sometimes with the additional name of Schemier. The Brussels Gallery contains five works by Jan van Coninxlo: a triptych of the 'Life of St. Anne,' which bears on its right wing (representing the death of that saint) the signature 'Jan van Conixlo 1546'; the 'Birth of St. Nicholas,' and the 'Death of St. Nicholas,' both of which were formerly in a church in Louvain; 'Christ among the Doctors,' and the 'Marriage at Cana.' These were formerly attributed to Gilles van Coninxlo.

CONJOLA, CARL, a landscape painter in water-colours and oil, was born at Mannheim in 1773, and died at Munich in 1831. His views are principally of the mountainous parts of Bavaria and the Tyrol.

CONQUY, EPHRAIM, a French line-engraver, was born at Marseilles in 1809, and died in Paris in 1843. His works, many of which are portraits, are noticeable for vigour and for delicacy of finish. The most important are the following:

The French Mother; *after Steuben.*

The Child Jesus on the steps of the Temple; *after Carlo Dolci.*

St. Catharine; *after the same.*

St. Cecilia; *after Domenichino.*

The Neapolitan Mother; *after Horace Vernet.*

CONRAD, a monk, who lived about the middle of the 13th century, compiled a number of learned works, which he illustrated with pictures. The Court Library at Munich possesses several of his designs for these, especially an 'Evangelarium' and 'Lectionarium,' in which there is evinced a more advanced perception of the true natural form than is to be found in most miniatures of the Roman style in Germany.

CONRAD, ABRAHAM, (or CONRADUS,) was a Dutch designer and engraver, who flourished about the year 1650. His plates consist chiefly of portraits, part of which are from his own designs. They possess great merit, and some of them are successful imitations of the style of Lucas Vorstermans. The following are his principal prints:

#### PORTRAITS.

Christopher Love.

Jacob Triglande, professor of Theology at Leyden.

Thomas Maurois, of Canterbury, ecclesiastic at Amsterdam; *after D. Boudringhen.*

Godefrid Hotton, Pastor of the French Church at Amsterdam; *after H. Mermans;* very fine.

The Flagellation; *after A. Diepenbeeck.*

The Crucifixion; *after the same.*

CONRAD, CARL EMANUEL, an architectural painter, was born at Berlin in 1810, and instructed

first in that city, and afterwards at Düsseldorf. the Academy of which town he attended from 1835 till 1839. Both in this institution and at the Real-schule he gave instruction in perspective to young artists, and received the title of professor, the Order of the Red Eagle, and a medal from the Pope. He painted buildings of the middle ages, with landscape surroundings, such as 'The Church of St. Quirinus in Neuss,' 'The Cloister of St. Severinus in Cologne' (1837), 'The Cathedral of Mayence' (1841), 'Custom House in London' (1852), 'Views of Cologne Cathedral,' &c. He also executed some excellent aquatints, as 'Pius IX. in his Cabinet,' and 'An Assemblage at Sigmaringen in the Olden Time' (1872). He died at Cologne in 1873.

CONRÄDER. See KONRÄDER.

CONSCIENCE, FRANÇOIS ANTOINE, a French painter of animals, who always exhibited under the name of FRANCIS. He was born at Besançon in 1795, became a pupil of Guérin, and died at Luxeuil in 1840.

CONSETTI, ANTONIO, an Italian historical painter, who was born at Modena in 1686, and died in 1766, is represented in the Estense Gallery, in his native city, by 'The Virgin of the Rosary with St. Dominic,' and 'St. Joseph and Angels.'

CONSORTI, BERNARDO, an Italian line-engraver, was born at Rome about 1785. He engraved the 'Holy Family with the Family of St. John' after Garofalo, the 'Entombment' after Van Dyck, and 'Psyche' and other sculpture after Canova.

CONSTABLE, JOHN, one of the greatest realistic landscape painters of England, was born at East Bergholt, in Suffolk, on the 11th of June, 1776. It is recorded that he was so weakly at his birth, that he was baptized on the same day. He was sent to school at Lavenham and afterwards to Dedham, where, it is said, the boy was distinguished for little more than his penmanship. His father, a wealthy miller, at first intended him to enter the Church, but as he had no taste for theological studies, the old man changed his mind, and determined that his son should follow his own trade; and, although the youth showed a decided taste for painting, he would on no account hear of his making that a profession. John, however, made friends with a village plumber and glazier, of the name of Dunthorne, who was an enthusiast in art, and these two used to study painting in the fields; and thus it was that he took his study from the books of nature. As Constable grew up, he was known from his good looks and fine figure as the 'handsome miller'; and when he was eighteen years of age, he spent a year, under the pretext of carrying on his business as a miller, in observing the picturesque effects of the heavens and the earth, and copying the drawings of Girtin, which had been lent to him by Sir George Beaumont.

In 1795, Sir George's patronage and his own unmistakable genius for art, induced his parents to allow him to go to London to study painting. Shortly afterwards, however, he was recalled to his native village, where he for some time shared his father's labours; and it was not until 1799 that he revisited London. In the same year he was admitted as a student into the Royal Academy, and he received some instruction from Farrington and Reinagle, and painted a few portraits, and attempted historical subjects; but his true instructor was Nature, and his true branch of

art was landscape painting; and in the year 1802 one of his landscapes was included in the Royal Academy Exhibition.

During the following years he stayed in the summer months in the country, "living nearly always in the fields, and seeing nobody but field labourers," and sent to the Royal Academy and the British Institution numerous landscapes and studies. He was twice induced to paint an altar-piece: one, 'Christ blessing little Children,' for Brantham Church, in 1804, and the other, 'Our Saviour blessing the bread and wine,' for Nayland Church, in 1809; but it is believed that he never again attempted sacred subjects.

The whole life of Constable is a testimony to his preference for the study of nature: his letters to Archdeacon Fisher, of Salisbury, and to his old friend, John Dunthorne, are full of delicate observations on the subject, and show a fresh appreciation of the qualities of the country and the various methods of landscape painting. The more his talent was developed, the greater became his wish to depart from the popular style of classical painting at that time in vogue, and to observe directly all the different aspects of nature.

Though a hard worker, it appears that Constable met with little success for many years, and in 1811 he was still without reputation, except among a few friends; some of whom were Sir George Beaumont, Reinagle, Bishop Fisher, and Miss Mary Bicknell, whom he married, secretly, in 1816. But in the year 1819 Constable was elected an Associate of the Royal Academy, and ten years afterwards an Academician.

About this time Constable's pictures began to gain notoriety, and a French speculator, who had bought three at the Royal Academy, sent them to the Paris Salon in 1824. These were 'The Hay Cart,' a 'View near London,' and 'The Lock on the Stour.' These pictures were much admired at Paris; the native artists were astonished at the power displayed in them, and the King of the French awarded Constable a gold medal.

In the year 1827, 'The Corn-Field,' one of his masterpieces, was exhibited at the British Institution, where it held its own even in the neighbourhood of works by Claude and Cuypp.

In the same year Constable took up his abode at Hampstead, his dear Hampstead, his sweet Hampstead, as he called it. He says, "My little studio commands a view without an equal in all Europe." Here he loved to sketch, and the neighbourhood furnished him with many studies for his pictures, as did also Osmington, the birthplace of his wife, and Salisbury, the residence of his friend Fisher. He continued to send many contributions to the Academy; amongst the most noted may be mentioned 'Salisbury Cathedral,' and 'The Valley Farm,' (known as Willy Lott's House,) situated on the Stour near Flatford Mill.

Constable published in 1830-32 a set of mezzotint engravings of 'English Landscapes,' by David Lucas, from pictures painted by himself. "The subjects of all the plates are taken from real places; they are mostly rural, and are meant particularly to characterise the scenery of England." He also gave numerous lectures on the study of nature, and occasionally painted in water-colour.

Constable died suddenly in Charlotte Street, Fitzroy Square, London, on the 1st of April, 1837. His 'Memoirs,' composed chiefly of his letters, were published by C. R. Leslie, R.A., in 1843, and

again with additions in 1845. The first edition contains the plates by Lucas of 'English Landscapes.'

He was one of the deceased painters who were represented in the London International Exhibition of 1874, when the following pictures by him were lent for exhibition:

The Embarcation of George IV. from Whitehall on the occasion of the opening of Waterloo Bridge.

Dedham Farm.

The Hay Wain.

The Leaping Horse.

Englefield House.

The Valley of the Stour.

A Dell in Helmingham Park; besides numerous sketches for his other well-known works.

The following are his principal works in public galleries:

London.	<i>National Gall.</i>	The Cornfield (or Country Lane), painted in 1826.
"	"	The Valley Farm (Willy Lott's House), exhibited at the Royal Academy in 1835.
"	"	A Cornfield with figures.
"	"	Barnes Common.
"	<i>S. Kensington Museum.</i>	Salisbury Cathedral (signed and dated 1823).
"	"	Dedham Mill (signed and dated 1820).
"	"	Hampstead Heath (exhibited at the Royal Academy in 1827).
"	"	Hampstead Heath (exhibited at the Royal Academy in 1830).
"	"	Boat-Building, near Flatford Mill.
"	"	Water Meadows, near Salisbury.
Paris.	<i>Louvre.</i>	The Cottage.
"	"	The Rainbow (with a view of Salisbury), a sketch.
"	"	Weymouth Bay. 1827.
"	"	View of Hampstead Heath (a sketch).
"	"	The Glebe Farm.

CONSTANTIN, ABRAHAM, a Swiss enamel painter, was born at Geneva in 1785. He became a pupil of Gérard, after whom he executed many works in enamel and on porcelain, among which may be mentioned, 'Belisarius,' 'Cupid and Psyche,' 'The Entry of Henry IV. into Paris,' and portraits of the King of Rome, Charles X., and the Emperor of Russia. He was attached to the manufactory at Sèvres, and died at Geneva after 1851.

CONSTANTIN, JEAN ANTOINE, a landscape painter, who also etched, was born at Bonneveine, near Marseilles, in 1756. An enamel painter, discerning his talent, found him employment in painting porcelain, an occupation which he quitted to get lessons at Marseilles from Kapeller the elder and David of Marseilles. From that city an amateur took him to Aix, and arranged for his going to Rome, where he worked hard for six years. On his return to Aix he became the director of the School of Design. He exhibited at the Paris Salon from 1817 to 1831. Many of his paintings and upwards of a thousand drawings by him are in the Museum at Aix, where he died in 1844. We have the following etchings by him, which are now very scarce:

View of the Canal d'Istre.

The Pass of St. Chamas.

The Wooden Bridge.

The Waggon.

The Hostelry.

CONSTANTIN, JOSEPH SÉBASTIEN, the son of JEAN ANTOINE Constantin, and also a landscape painter, was born at Aix in 1793. He lost his sight, and died in the hospital of Bicêtre in 1864.

CONSTANTINI, GIOVANNI BATTISTA, (or CON-

STANTINO), was a native of Italy, who flourished about the year 1619. We have an etching by him, representing a Bacchanalian subject, surrounded with a grape vine, in the form of a border. It is executed in a slight, free style, somewhat resembling that of Guido, though less masterly, and appears to have been the work of a painter.

CONTARINI, Cavaliere GIOVANNI, was born at Venice in 1549. He was a contemporary of Palma, and studied the works of Tintoretto and Titian. His portraits and altar-pieces are distinguished by their beautiful colouring: in the former he followed the chaste and simple style of Titian. Contarini was a perfect master of the *sotto in su*, as is seen in his picture of the 'Resurrection' in San Francesco di Paola at Venice. He appears to have been much engaged in painting easel pictures of mythological subjects, which he had learning enough to treat with propriety, but he excelled especially in painting ceilings. He went to Germany and passed some years at the court of the Emperor Rudolph II., by whom he was knighted. He died in 1605.

Amongst his works, which are principally to be met with in the churches and palaces of Venice, may be mentioned:

Berlin.	Museum.	St. Sebastian.
Florence.	Gallery.	His own Portrait.
Milan.	Brera.	St. Jerome.
Paris.	Louvre.	The Virgin and the Infant Jesus enthroned, with St. Mark, St. Sebastian, and the Doge Marino Grimani kneeling; formerly in the Ducal palace at Venice. <i>His best work.</i>

Venice.	Chiesa della Croce.	} The Crucifixion.
Vienna.	Belvedere.	

CONTE, JACOPO DEL. See DEL CONTE.

CONTE, NICOLAS JACQUES, a French mechanician and portrait painter, was born at St. Cénerly in Normandy in 1755. He was the inventor of a machine for engraving and of the crayons which bear his name. He died in 1805.

CONTI, BERNARDINO DE'. See DE' CONTI.

CONTI, CESARE and VINCENZIO, two brothers, were natives of Ancona, but went to Rome during the Pontificate of Gregory XIII., by whom they were employed, as well as by his successors, Sixtus V., Clement VIII., and Paul V. Cesare was esteemed for his grotesque ornaments, and Vincenzo painted the figures. The former died at Macerata about 1615; the latter went to the court of Savoy, and died there in 1610. Some of their works are in Santa Maria in Trastevere. In San Spirito in Sassa is the history of San Giacomo del Zucchi; in Santa Cecilia, 'St. Agnes,' and the 'Martyrdom of St. Urban.'

CONTI, FRANCESCO, an Italian historical painter, was born at Florence in 1681. He was a pupil of C. Maratti, whose style he imitated. He died in 1760. His own portrait by himself is in the Uffizi.

CONTREERAS, ANTONIO DE, a Spanish painter, was born at Cordova in 1587. He was a pupil of Pablo de Cespedes, after whose death he went to Granada, and subsequently to Bujalance, where he resided until his death, which took place in 1654. He painted many pictures for the Franciscan convent and other churches of Bujalance, and also distinguished himself by his portraits.

COOK, RICHARD, was born in London in 1784, and entered the schools of the Royal Academy in 1800. He was a constant contributor to the

exhibitions from 1808 to 1822, during which time he painted several landscapes not destitute of poetic beauty, scenes from 'The Lady of the Lake,' displaying taste and talent, and in 1817 (having been elected an Associate in the preceding year) a more ambitious work, entitled 'Ceres, disconsolate for the loss of Proserpine, rejects the solicitations of Iris, sent to her by Jupiter.' In 1822 he attained the rank of Royal Academician, and almost from that time forward, and certainly for many years preceding his death, he seems to have relinquished his profession, and ceased to contribute to the annual exhibitions of the Academy, his private fortune enabling him to live independently of his art. He died in London in 1857. He illustrated editions of 'The Lady of the Lake' and 'Gertrude of Wyoming.'

COOK, ROBERT, an artist who lived at the end of the 15th and the beginning of the 16th century, is said to have painted the portraits of Henry VII., Henry VIII., Queen Katharine, the Duke of Suffolk, and the family of Sir Robert Wingfield.

COOK, SAMUEL, a water-colour painter, was born in 1806 at Camelford in Cornwall. At the early age of nine he was apprenticed to a firm of woollen manufacturers in that place, but during the intervals of his duties he would amuse himself with making drawings in chalk on the floor of the factory, to the annoyance of his employers, one of whom declared that "he would never be fit for anything but a limner;" and a limner he ultimately became. On the expiration of his apprenticeship he went to Plymouth, where he set up as a painter and glazier. Every hour he could snatch from business, however, was devoted to sketching from nature, and though these early products of his pencil displayed timidity in respect of colour, they nevertheless exhibited great truth; and with increasing knowledge and experience came increased confidence and power. In 1830 he sent some drawings to the New Society (now the Institute) of Painters in Water-Colours, which obtained him admission into that body; to whose annual exhibition he became a regular contributor, chiefly of coast scenes, though sometimes of inland views, till the day of his death, which occurred in 1859. A view of 'Stonehouse, Plymouth,' by him is in the South Kensington Museum.

COOK, THOMAS, who was born about the year 1744, was a pupil of Ravenet. He engraved many portraits, as well as some of the plates for Bell's 'Shakespeare' and 'British Poets.' He was also employed by Alderman Boydell, and engraved some of the works of Hogarth. He died in 1818, aged 74.

COOKE, EDWARD WILLIAM, the son of George Cooke, the engraver, was born in London in 1811, and was brought up with a view of following his father's profession. He early published a set of sixty-five etched plates of 'Shipping and Craft, views on the Thames. But in 1832 he determined to adopt oil-painting in place of engraving; and, three years later, his first works, 'Honfleur Fishing Boats' and a 'Hay-Barge, off Greenwich,' appeared at the Royal Academy. Since then, with three exceptions, 1839, 1846, and 1874, there was not a single exhibition up to that of 1879, which did not contain one or more of his works. To forty-one exhibitions he contributed one hundred and thirty works, all well thought out and carefully executed. In 1851 he was elected an Associate of the Royal Academy, and in 1864 he was made an Academician. He also contributed many works

to the British Institution, and frequently painted in water-colour: the South Kensington Museum has a collection of his works in this medium. He was a fellow of the Royal, the Geographical, the Geological, and the Linnæan Societies. He died at Groombridge, near Tunbridge Wells, in 1880.

His paintings generally represent views on the Thames, the Medway, and the English coast; but they also include scenes from Holland and France, and even so far afield as Morocco and the lagoons of Venice. We need mention but few:

Dutch Boats in a calm. 1844. *In the National Gallery.*  
 The Boat-House. *In the National Gallery.*  
 Lobster Pots. 1836. *In the South Kensington Museum.*  
 Brighton Sands. 1838. " "  
 Mending the Bait Nets, Shanklin. 1836. " "  
 Portsmouth Harbour—The Hulks. " "  
 Portsmouth Harbour—The Victory. " "  
 Dutch Boats on the Y. 1837.  
 Dutch Boats on the Dollart Zee.  
 A Calm Day in the Scheldt.  
 A Bit of English Coast.  
 Catalan Bay, Gibraltar. 1863.  
 The Goodwin Light-Ship.  
 A Dutch Galliot aground.  
 H. M. S. Terror abandoned. 1860.  
 Schevening Pinks running to anchor off Yarmouth. 1864.

COOKE, GEORGE, a line-engraver, who was born in London in 1781, was apprenticed to James Basire, and early in life attained celebrity. He died at Barnes in 1834. He was brother to William Bernard Cooke, and father of Edward W. Cooke, R.A.

The following are his principal works:

Illustrations to the 'Beauties of England and Wales.'  
 " Pinkerton's 'Collection of Voyages and Travels.'  
 " 'The Thames.' 1811.  
 " 'The Southern Coast of England.' 1814-1826.  
 " Surtees's 'History of Durham.'  
 " Clutterbuck's 'Hertfordshire.'  
 " Hakewell's 'Italy.'  
 " D'Oyly and Mant's 'Bible.'  
 " 'The Botanical Cabinet.' 1817-1833.  
 " 'London and its Vicinity.' 1826-1828.

Gledhouse, Yorkshire; *after Turner.*  
 Rotterdam; *after Sir A. W. Callcott.* 1825.  
 Old London Bridge; *after E. W. Cooke.*  
 New London Bridge; *after the same.*

COOKE, HENRY, a portrait painter and copyist, flourished in 1640, as appears by several portraits painted by him in that year for the Company of Ironmongers, and now in their Hall. They are probably copies of older pictures, as with the exception of Sir James Campbell, who sat to the artist, all the persons represented were dead long before the time when these were executed.

COOKE, HENRY, son of Henry Cooke, who was employed by the Ironmongers' Company, was born in 1642. He went to Italy and studied under Salvator Rosa. He painted the choir of New College Chapel, Oxford, the staircase at Ranelagh House, and Lord Carlisle's House in Soho Square. He died in 1700. It is said that he committed a murder and fled from England; and that after his return, he was employed by King William to "repair" the Cartoons of Raphael. He finished the portrait of Charles II. at Chelsea Hospital; and also tried portrait painting, but gave it up.

COOKE, WILLIAM BERNARD, a line-engraver, and a pupil of Angus, was born in 1778. He was the elder brother of George Cooke. He succeeded best in marine subjects, but never attained any great eminence. He published conjointly with his brother 'The Thames' and 'The Southern

Coast of England.' His death occurred in 1855.

COOKE, WILLIAM JOHN, was born in Dublin in 1797, but his parents left Ireland when he was a year old. He was a pupil of his uncle, George Cooke, and in 1826 received from the Society of Arts a gold medal for improvements in engraving upon steel. About 1840 he left England and went to reside at Darmstadt, where he died in 1865. His best plates are those after Turner of 'Nottingham' and 'Plymouth' in the 'Views in England and Wales,' and 'Newark Castle' in Scott's Poetical Works.

COOL, JAN DAEMEN, of Rotterdam, is a painter of whom but little is known. In 1614, he was admitted into the Guild of St. Luke at Delft; but by 1618 he had returned to Rotterdam, and in 1623 he married Lysbeth, the widow of the painter Lowys Percelles. In 1652 the governors of the "Old Men's Home" at Rotterdam agreed to receive him into the institution on condition of his paying a sum of 1225 florins and painting a picture representing them assembled together. Cool died there in 1660, and was buried in the church of the institution. The work, which he executed in accordance with the agreement, is the only one known to be by him; and it is only lately that it has been given to its true author. Lamme ascribed it to Aart Mytens; Bürger gave it to Jacob Backer; and it is attributed to Daniel Mytens, the elder, by the catalogue, of 1867, of the Rotterdam Museum, where it has been since its removal from the Old Men's Home in 1849. It is dated 1653, and represents 'Five Governors, clothed in black, ranged round a table.' (See Obreen's 'Archief voor Nederlandsche Kunstgeschiedenis,' vol. I.)

COOL, PIETER, a Flemish engraver, flourished about the year 1690. His name is affixed to a middling-sized upright plate, representing Christ bearing the Cross, with St. Veronica and other figures, after Martin De Vos. It is executed entirely with the graver, in a coarse, stiff style.

COOL, THOMAS SIMON, a Dutch historical and genre painter, was born at the Hague in 1831. He studied at the Hague Academy under J. E. J. van den Berg, and first distinguished himself by his 'Atala,' exhibited in 1853. He resided in Paris from 1857 to 1860, and in Antwerp from 1861 to 1865. He died at Dordrecht in 1870.

COOPER, ABRAHAM, was born in London in 1787. His father was a tobaccoconist, who afterwards kept an inn at Holloway, but being unfortunate in business, his son was early left to his own resources. For some time he was employed in the mimic battles and pageants at Astley's theatre, then under the management of his uncle Davis. He employed much of his leisure time in making sketches of dogs and horses, and in 1809, without any instruction, succeeded in painting a favourite horse belonging to Sir Henry Meux so successfully that that gentleman purchased it, and was ever afterwards a liberal patron of the artist. He soon met with further encouragement as a painter of horses, from the Dukes of Grafton, Bedford, and Marlborough, and others of the sporting nobility and gentry, and many of his works were engraved in the 'Sporting Magazine.' In 1816 he was awarded a premium of 150 guineas by the British Institution (where he first exhibited in 1812) for a picture of the 'Battle of Waterloo.' In 1817 he was elected an Associate of the Royal Academy; in 1819 he exhibited a fine picture of 'Marston Moor'; and in



1820 became an Academician. From that time he was a constant exhibitor of pictures, generally of small dimensions, representing groups of horses and animals, field-sports, battle-scenes in the olden time, &c.; a grey horse being a very favourite feature in them. Latterly his works began to betray too manifestly an amount of mannerism and weakness which could not but detract from the reputation acquired by him in his earlier days. In 1862, following the example of Sir Robert Smirke, the architect, he resigned the rank of Royal Academician. He died at Greenwich on Christmas Eve in 1868. As might have been expected, there was but little variation in the types of his subjects and the character of their treatment. The following are some of his best works:

A Donkey and a Spaniel. 1818. } *In South Ken-*  
 A Grey Horse at a Stable Door. 1818. } *ington Museum.*  
 The Pride of the Desert.  
 The Arab Sheik.  
 The Dead Trooper.  
 Hawking in the Olden Times.  
 Battle of Bosworth Field.  
 Battle of Naseby.  
 Richard I. and Saladin at the Battle of Ascalon.  
 Bothwell's seizure of Mary, Queen of Scots.

COOPER, ALEXANDER, who flourished about the middle of the 17th century, was the elder brother of Samuel Cooper, and was a scholar of his uncle Hoskins. Although greatly inferior to his brother, he painted portraits, both in oil and in miniature, with some reputation. He also succeeded in painting landscapes in water-colours. Not meeting with the encouragement he expected, he went to Flanders, where he passed some time, and afterwards visited Sweden, where he was made painter to Queen Christina.

COOPER, EDWARD, a portrait painter, likewise engraved after Albani and Kneller. A portrait painted and engraved by him bears date 1779, but the date of his death is not known.

COOPER, RICHARD, an engraver of portraits, is known chiefly as the master of Sir Robert Strange, who was apprenticed to him for six years. He was born in Yorkshire about 1705, but went early in life to Edinburgh, where he died in 1764.

COOPER, RICHARD, an English line-engraver, was born in London about 1730, and died there in 1820. He studied the art of engraving in Paris under Le Bas. His plates are chiefly portraits, of which the following are the principal:

The Children of Charles I., with a Dog; *after Van Dyck*. 1762.  
 Henrietta Maria, Queen of Charles I.  
 William III. and Queen Mary.  
 Frederick, Prince of Wales, and his sisters.  
 Francis Bacon, Viscount St. Alban's.  
 William Shakespeare; *from the Chandos picture in the National Portrait Gallery*.  
 Thomas Wentworth, Earl of Strafford.  
 George, Lord Jeffreys, Chief Justice of the King's Bench and Lord High Chancellor.  
 Sir John Napier, inventor of Logarithms.  
 Allan Ramsay, Scotch poet.  
 Andrew Allen, painter.  
 The 'Chapeau de Paille;' *after Rubens*.  
 Rembrandt's Mistress. 1777.  
 The Virgin and Infant; *after Correggio*. 1763.  
 The Maries and the Dead Christ; *after A. Carracci*.

COOPER, RICHARD, said to have been a native of London, the son of the engraver of the same name, was a landscape painter of some merit. At the end of the 18th century he went to Italy, where he studied the works of the old masters. On his

return he lived for some time in Edinburgh, but subsequently settled in London. In 1800, and the following year, he exhibited at the Academy 'The Ruins of Vespasian's Amphitheatre, in Rome,' 'Landscape with Banditti,' and other views. He was at this time drawing-master at Eton College, and tutor to the Princess Charlotte. He died about 1810. Two water-colour drawings by him are in the South Kensington Museum.

COOPER, ROBERT, of whom little is known, engraved several of the heads in Lodge's Portraits and some of the portrait illustrations to Scott's Novels. He exhibited in 1821, and was living in 1836.

COOPER, SAMUEL, the eminent miniature painter, was born in London in 1609, and, with his brother Alexander Cooper, was instructed in the art by his uncle Hoskins, whom he soon surpassed. He was the first artist of his country who gave a strength and freedom to miniature, which approached to the vigour of oil-painting. The purity of his tints, the beauty of his carnations, and his loose and flowing manner of painting the hair, render the heads of his portrait models worthy of imitation; but to the head his merit is almost entirely confined. When he ventured to express more of the figure, his drawing is defective, and his execution undetermined. According to Lord Orford, Cooper visited the court of France, where he painted several pictures, for which his widow received a pension during her life. The works of Cooper were deservedly admired in his lifetime, and they are still placed with distinction in the cabinets of collectors. He died in London in 1672, and was buried in Old St. Pancras Church. Cooper painted some of the most illustrious men of his time; particularly Oliver Cromwell and John Milton, portraits of whom are now in the possession of the Duke of Buccleuch. He also painted Charles II., his Queen, and many of the celebrities of their court. It was for the court of England that Cooper painted the pictures for which his widow was promised a pension, which was never paid. This widow was sister to the mother of Alexander Pope.

COOPSE, PIETER, (or COOPS,) a Dutch painter of marine subjects and landscapes, in the manner of Bakhuisen and Van de Velde, flourished about the year 1672. His pictures are generally of a small size, well composed, full of subject, and vigorously painted. There is a picture by him in the Gallery at Munich, which is attributed to Bakhuisen in the catalogue, though the name may be discovered on it: in England the dealers are more cautious; they remove it. Ploos van Amstel and others have given facsimiles of some of his drawings; but it is only recently that his own countrymen have discovered his merit as a painter in oil.

COORNHAERT. See CUERENHERT.

COORTE, A. S., who flourished in Holland about 1700, excelled as a painter of fruit and flowers. His works are rarely to be met with.

COOSEMANS, ALART, a painter of flowers, fruit, and inanimate subjects, flourished in the Netherlands about 1630. Fruit subjects by him are in the Augsburg Gallery and the Belvedere at Vienna. In the Madrid Gallery there is a fruit-piece attributed to a J. D. COOSEMAN, who is said to have flourished in the Netherlands in the 17th century; and in the Bordeaux Museum, a fruit-piece ascribed to a N. COOSMAN.

COOTWYCK. See KOOTWYCK.

COPIA, JACQUES LOUIS, a French engraver, was

born at Landau in 1764. He went to Paris, and among other plates executed a charming little portrait of Queen Marie Antoinette, after Piauger, which is very rare. He also engraved a head of Marat, terribly startling in its ghastliness, from a drawing made by David immediately after his assassination. But Copley is chiefly identified with Prud'hon, the voluptuous genius of whose works no one has more fully comprehended. It must, however, be admitted that, apart from the great painter, Copley would have remained hidden in the crowd. His style was neither original nor brilliant, and his rare qualities of modelling and softness of execution required works suitable for their display. He died in Paris in 1799, unfortunately too early to be able to engrave the greatest works of his friend. But among other pupils he left one, Roger, who caught his manner, and is thought by many to have surpassed his master in the interpretation of the spirit of Prud'hon.

The following are the works of Prud'hon which have been engraved by Copley:

The French Constitution.

Equality, and Law; two small bas-reliefs from the preceding composition.

Liberty.

The Revenge of Ceres.

Love brought to reason.

Love laughing at the tears which he has caused to flow; a companion to the preceding.

En Jouis; an illustration to Gentil-Bernard's 'Art d'Aimer.' Didot's edition, 1797.

The First Kiss of Love; and four other illustrations to Rousseau's 'Nouvelle Héloïse,' Bossange's edition, 1808.

R. E. G.

COPLEY, JOHN SINGLETON, was born of English and Irish parentage at Boston in Massachusetts, in 1737. He was most probably taught the rudiments of his art by his step-father, Peter Pelham, a portrait painter and mezzotint engraver, whom Mrs. Copley had married after her first husband's death. In 1753, when he was only sixteen years of age, he painted and also engraved a portrait of the Rev. William Welsted of Boston. His success soon became assured, and he received commissions to execute portraits of many distinguished persons of the day. About 1774 he painted the 'Boy with a Squirrel' (a portrait of his half-brother, Henry Pelham), which he sent to England, and which was exhibited anonymously at the Royal Academy. In consequence of the favour with which it was received Copley was advised to come to England, and he quitted America in the early part of 1774, never to return. From England he crossed to the continent and studied assiduously—particularly at Parma and at Rome—and soon after his return to London was elected an Associate of the Royal Academy in 1776, and an Academician in 1779. Whilst still in Boston (in 1767) he had been elected a Fellow of the Society of Artists in Great Britain. He painted several very interesting pictures relating to events in English History, but those which he exhibited at the Royal Academy were chiefly portraits. He was a great painter among the English artists of his day, and is not to be judged by the present standard; being, in a manner, self-taught, he achieved much more than many who had received academical instruction. He lived, from the time he settled in England, at a house in George Street, Hanover Square, where he died in 1815, and where his son, Lord Lyndhurst, also lived and died in 1864. Copley was buried in Croydon

church. The following are some of his principal works: but many important portraits and sketches, including his last portrait of himself, were destroyed by the great fire at Boston in 1872.

The Death of Lord Chatham (painted in 1779-80; in the National Gallery, where are also monochrome studies for the picture).

The Death of Major Peirson (in the National Gallery), 1783.

The Siege and Relief of Gibraltar (at Guildhall: a study for this picture is in the National Gallery; and various sketches for it are in the South Kensington Museum).

The Princesses Mary, Sophia, and Amelia, daughters of George III. (at Buckingham Palace).

Samuel and Eli. (Destroyed by fire at Mr. Graves's in Pall Mall, in 1867.)

Charles I. ordering the arrest of Five Members of the House of Commons.

The Five Impeached Members brought back in triumph to Westminster.

The Speaker thanking the Sheriffs for protecting the impeached members.

The Dukes of Suffolk and Northumberland offering to Lady Jane Grey the Crown of England (exhibited at the Royal Academy in 1808; now in the possession of Mr. Amory of Boston).

Resurrection of our Lord (exhibited at the Royal Academy in 1812: his last exhibited work).

The Battle of the Boyne.

The Assassination of the Duke of Buckingham.

Charles I. signing the death-warrant of the Earl of Strafford.

The King's Escape from Hampton Court.

The House of Commons visiting the Army at Hounslow.

A Conversation. 1776.

The Copley Family (in the possession of Mr. Amory of Boston).

A Boy attacked by a Shark. 1778.

Portrait of Lord Heathfield (at Guildhall: a study is in the National Portrait Gallery).

Portrait of the Earl of Mansfield (in the National Portrait Gallery). 1783.

A 'Sketch of the Life and a List of some of the Works of John Singleton Copley,' by A. T. Perkins, was privately printed at Boston in 1873.

COPPA, ANTONIO. See GIAROLA.

COPPA, STEFANO, was a native of Italy, and flourished at Rome about the year 1776. In conjunction with Giuseppe Perini, he executed the plates from the antique statues in the Clementine Gallery. He also engraved a print of the Ascension, after Giovanni Lanfranco.

COPPENS, AUGUSTINUS, a Flemish landscape painter and engraver, was a native of Brussels, where he was received into the Guild of St. Luke in 1698. He engraved some plates representing views of ruins, and architecture, which are executed in a neat, finished style.

COPPI, GIACOMO, called DEL MEGLIO, a Florentine historical painter, was born at Peretola in 1523. He studied under Vasari, and worked with him at Florence, where he died in 1591. His own portrait by himself is in the Uffizi.

COPPIN. See DELF.

COPPO DI MARCOVALDO. See MARCOVALDO.

COQUERET, PIERRE CHARLES, a French engraver, was born in Paris in 1761, but the date of his death is not recorded. He studied under Jaminet, and produced a large number of beautiful works. Besides whole-length portraits of Marshals Mas-éna and Jourdan, and General Pichegru, after Hilaire Le Dru, as well as several plates for Desnoyer's 'Recueil d'Estampes,' may be mentioned:

Junius Brutus condemning his Sons; after Lethière.

The Death of Virginia; after the same.

The Ninth Thermidor; a frieze; *after the same*.  
 An Interior; *after Carle Vernet*.  
 A Hunting Scene; *after the same*.  
 A Portrait; *after Boucher*.

COQUES, GONZALES. See COCK.

COQUIN, LOUIS, called COSSIN, was a French painter and line-engraver, who was born at Troyes in 1627, and died in Paris after 1686. We have by him some portraits, and a few subjects after various masters, executed with the graver in a style that has not much to recommend it. This artist has signed his plates *Coquin, Cauquin, Cossinus, and Cossin*. He assisted Collet in producing the 'Book of Goldsmiths' Designs' published in 1663, his plates being marked *L. C.* The following engravings are by him:

PORTRAITS.

Louis XV., King of France; life-size.  
 Valentin Conrart, of the French Academy; *after C. Le Fevre*.  
 François Chauveau, engraver; *after Le Fevre*.  
 Carl Johann, Count von Königsmark; *after Dahl*.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin Mary; *after Lebrun*.  
 St. John the Evangelist suspended over a Cauldron of boiling Oil; *after the same*.  
 The Stoning of St. Paul at Lystra; *after J. B. de Champaigne*.  
 The School of Athens; *after Raphael*.

CORBETT, — a native of Cork, was a pupil of James Barry, R.A. He practised portrait painting in London, but afterwards returned to Cork where he met with some success. He died in 1815.

CORBOULD, GEORGE JAMES, the second son of Richard Corbould, was born in 1786. He was apprenticed to James Heath, the celebrated line-engraver, and followed in his steps. He died in 1846.

CORBOULD, HENRY, the third son of Richard Corbould, was born in London in 1787. He studied painting with his father, and was at an early age admitted as a student of the Royal Academy, under Fuseli, where he gained the silver medal for a study from the life. While at the Academy he made the friendship of Flaxman, Stothard, West, Chantrey, and Westmacott. He several times sat as a model to West, in whose picture of 'Christ Rejected' his head was painted for that of St. John; as also in that of 'Christ Healing the Sick in the Temple,' in the National Gallery. In 1808 he exhibited a painting of 'Coriolanus'; in the following year 'The Parting of Hector and Andromache,' and 'Thetis comforting Achilles,' &c.; but his name has been comparatively little before the public except as a designer for books, his time having been almost entirely occupied in making drawings from ancient marbles in the possession of various English noblemen. Those of the Woburn Abbey Marbles, made for the Duke of Bedford, were engraved, but only circulated among a few of his Grace's private friends. This was also the case with those executed for the Earl of Egremont. The vast collection of 'Ancient Marbles' in the British Museum, upon which he was engaged for about thirty years, was in course of publication at the time of his death. He was also occasionally employed in making drawings for the Dilettanti and Antiquarian Societies, of which he was a member. He was devotedly attached to art, and was surpassed by few in professional knowledge; no painter of his time was more thoroughly acquainted with drawing; and his copies from the antique may be referred to as models of accuracy

and truth. Nor was he by any means without fancy and invention: some of his book illustrations are among the most graceful and effective productions of the age; and few designers ever more completely entered into the spirit of the author. He died at Robertsbridge, in 1844, of an attack of apoplexy, supposed to have been brought on by exposure to cold.

CORBOULD, RICHARD, who was born in London in 1757, was a painter, in oil and water-colour, of portraits, landscape, and occasionally history; of porcelain, and miniatures on ivory, and enamels; and was furthermore an illustrator of books, and an imitator of the old masters. From 1777 to 1811 he was a constant contributor to the Royal Academy. He died at Highgate in 1831. Of his works exhibited at the Royal Academy may be noticed:

1793. Cottagers gathering Sticks.  
 1802. Eve caressing Adam's Floor.  
 " The Archangel Michael.  
 1806. Ulysses's Descent into Hades.  
 1806. View at Hampstead. (*In the South Kensington Museum.*)

CORBUTT, C. See PURCELL, RICHARD.

CORDELLE AGI, ANDREA, (CORDEGLIAGHI, or CORDELLA) who sometimes signed himself ANDREAS BERGOMENSIS, came to Venice at the close of the 15th century, and for several years studied there under Giovanni Bellini; he then settled at Bergamo, and about 1515, when painting the great altar-piece at San Spirito, of St. John the Baptist and other saints, assumed the title of PREVITALI. The earliest known painting by him is a votive Madonna, now belonging to Count Ferdinando Cavalli, of Padua, dated 1502. Ridolfi mentions an 'Annunciation' at Ceneda by him, that Titian regarded as one of the ablest productions of the period at which he lived. The late Sir Charles Eastlake possessed a 'Marriage of St. Catharine,' dated by him 1504. He died of the plague in 1528. Many of the churches of Bergamo possess paintings by this master, as do also certain of the public and private collections of Venice. We further note:

London. *National Gallery.* A Madonna and Child, with Monk.  
 " *Sir A. Layard's Coll.* Ecce Homo.

CORDES, WILHELM, a landscape painter, was born at Lübeck in 1824, and died in 1869 at Weimar, where he was professor at the school of arts. A 'Park in Winter,' and Hunting the Wild Game,' are two of his productions.

CORDIER, NICOLAS, called FRANCOSINO, a French sculptor, painter, and engraver, was born in Lorraine in 1567. Whilst still young he went to Rome, and became a pupil of Michelangelo. After having painted several pictures of merit, and engraved on wood, he devoted himself to sculpture, and acquired a great reputation. His principal works at Rome are the statues of David, Aaron, St. Bernard, and St. Athanasius, in the Basilica of Santa Maria Maggiore, the colossal bronze figure of Henry IV. of France at San Giovanni in Laterano, and the statues of St. Sylvia and St. Gregory, the latter said to have been begun by Michelangelo, in the church of St. Gregory. He died at Rome in 1612.

CORDIER, ROBERT, a French engraver, established at Madrid in 1629. In 1653 he executed the title-page and 100 small plates for Solozano's 'Emblemata.' On the top of the title-page, supported by figures of Faith and Religion, heirlooms of the Catholic monarchy, Philip IV. of

Spain sits enthroned in all his habitual gravity, using the world, upheld by Atlas, as his footstool.

CORDIER, V., a French engraver, was a native of Abbeville, and flourished about the year 1760. His name is affixed to a plate representing a fountain, from a design of G. M. Dumont.

CORDOVA, PEDRO DE, who was born at Cordova, was the founder of the renowned school of that city. He was instructed in his art by Alexo Fernandes. An 'Annunciation' by him, painted in 1475, is still in the cathedral of Cordova.

CORDUBA, FRANCESCO, was an Italian engraver, by whom we have a set of plates of the principal fountains which are in the gardens at Rome, into which he has introduced several small figures, in the style of Callot. They are etched with considerable spirit.

CORENZIO, BELISARIO, was a native of Greece, born, according to Dominici, in the province of Achaia, in 1558. He was instructed in the rudiments of the art by an unknown painter, who was so loud in his praise of the Venetian artists, that Belisario burned with impatience to visit Venice, that he might be benefited by the contemplation of those extraordinary productions, of which the description had so much excited his curiosity. He accordingly went to Venice in 1580, when he was twenty-two years of age, and became a disciple of Tintoretto. After passing five years at Venice, he settled at Naples, where his jealousy was the cause of the ill-treatment which foreign artists had to endure. Domenichino especially suffered fearful persecution through his vindictiveness. He painted a few pictures in oil, but his power seems to have been better adapted to subjects that require to be executed in fresco, in which he is bold, varied, and occasionally beautiful and correct. His principal works at Naples were 'The Miracle of the Loaves and Fishes,' painted in forty days for the Refectory of San Severino, and frescoes for the churches of San Patrizio, San Paolo Maggiore, San Marcellino, San Martino, and Sant' Annunziata. He died at Naples in 1643.

CORIOLOANO, BARTOLOMMEO, who is thought to have been the grandson of Cristoforo Coriolano, was born at Bologna in 1599. He was first instructed by his father, but afterwards entered the school of Guido Reni, where he became an able designer and engraver on wood. He usually made use of two blocks for his woodcuts; on one he cut the outline and the dark shadows, like the hatchings of a pen, and on the other block the demi-tints; these he managed with great judgment, and his prints have a fine effect. His drawing is masterly and spirited, and his heads of a fine expression, characteristic of the great school in which he was educated. He worked at Bologna from 1630 to 1647, and was fond of developing the designs of Guido and Guercino. He dedicated a set of his prints after Carracci, Guido, &c. to Urban VIII., who recompensed him with the order of knighthood of Loreto, and a pension. He died in 1676. There are a few of his cuts executed in chiaroscuro, in which he used three blocks, which are signed with *BC. sc.*; *BC. EQ. SC.*; and *BART. COR. EQUES. F.* The following are good examples of this master:

St. Jerome in meditation before a Crucifix; *after Guido.* 1637.

Herodias, with the Head of St. John the Baptist; *after the same.*

The Virgin, with the Infant sleeping; *after the same:* in chiaroscuro.

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The Virgin and Infant Jesus, with St. John the Baptist; *after the same:* in chiaroscuro.

The Four Sibyls; *after the same.*

The Virgin and Infant sleeping; *after F. Vanni.*

Peace and Abundance; *after Guido.* 1642.

Jupiter hurling bolts at the Giants; *after the same;* on four sheets. 1647.

The Seven Ages, transported to Bologna; a Thesis.

THERESA MARIA CORIOLOANO, his daughter, was instructed in painting by Elisabetta Sirani, and in engraving by her father. She etched a small plate of the Virgin, half-length, with the Infant Jesus.

CORIOLOANO, CRISTOFORO, was a German engraver, born at Nuremberg in 1540. Heineken states that the family name of this artist was LEBERER, which he exchanged in Italy for that of Coriolano. He engraved on wood, and was a very able artist. In the life of Marc-Antonio, Vasari assures us that 'Maestro Cristofano,' after executing at Venice an infinite number of fine things, engraved on wood the portraits of the painters, sculptors, and architects, after Vasari's designs, for his 'Lives of the Painters,' first published in 1568. They are very masterly performances, but Zani considers them to be the work of Christoph Chrieger. He also engraved the greater part of the figures in the 'Ornithology' of Ulisse Aldrovandi. He died at Venice in the beginning of the 17th century.

CORIOLOANO, GIOVANNI BATTISTA, is believed to have been the son of Cristoforo Coriolano; he was born at Bologna in the year 1590, and died there in 1649. He studied painting under Giovanni Lodovico Valesio, but did not distinguish himself much as a painter, although he was employed for some of the churches at Bologna. In Santa Anna are two pictures of St. Nicholas, and St. Bruno; and in the Nunziata an altar-piece of St. John, St. James, and St. Bernard. As an engraver, he is entitled to more consideration. He worked both on wood and on copper; but his woodcuts are greatly preferable to his engravings. Those in chiaroscuro are dated from 1619 to 1625. Among his best works, which resemble in style those of F. Villamena, are the following:

#### PORTRAITS.

Vincenzo Sgualdi.

Fortunius Licetus.

The same Portrait: a woodcut.

Joannes Cottunius.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Image of the Virgin; *J. B. Coriolanus, sc.*

The miraculous Image of the Virgin, painted by St.

Luke, held by three angels; *after Guido.*

The Virgin and Child, and St. John; *after A. Tiarini.*

Christ crowned with Thorns; etched in imitation of a woodcut; *after L. Carracci;* fine.

Cupid sleeping; in chiaroscuro; *after Guido.*

Triumphal Arch in honour of Louis XIII.; *Il Coriolano, fec.*

Twenty-seven plates for the 'Emblemata' of Paolo Maccio; the entire work consists of eighty-three plates; the rest being by *O. Gatti* and *A. Parasina.*

He also engraved a number of theses and frontispieces. His plates were signed with his full name, or *B. C. F.*; *Cor.*; or *Corro.*

CORKOLE, AUGUSTE, a Belgian genre painter, was born at Ghent in 1822, and died in that city in 1875.

CORNARA, CARLO, was born at Milan in 1605, and became a scholar of Camillo Procaccini. He did not produce many works, but they were designed with an excellent taste, particularly his easel pictures, which were highly esteemed. One

of the best of his public works is his picture of St. Benedict at the Certosa at Pavia. He died in 1673.

CORNEILLE, CLAUDE, a French painter and engraver, was a native of Lyons, who, during the reigns of Francis I., Henry II., Francis II., and Charles IX., enjoyed a great reputation for his portraits. They are usually of small size, and very pale in colour, and are often attributed to Jannet. Brantôme, in his 'Mémoires,' mentions with much praise a picture of Catharine de' Medici with her two daughters, and there is in the Lenoir collection at Stafford House a portrait of Louise Marguerite of Lorraine, Princess of Conty. A portrait of Francis I., attributed to Corneille, is in the Louvre. His engravings are slight, and betray the hand of a painter. Robert-Dumesnil gives a list of them in his 'Peintre-Graveur Français,' the best known being the 58 portraits of the French kings in the 'Épitomes des Roys de France,' printed at Lyons in 1546. Claude Corneille died after 1576.

CORNEILLE, JEAN BAPTISTE, (called CORNEILLE LE JEUNE,) was a painter who was born in Paris in 1649, and died there in 1695. He was a younger son of Michel Corneille of Orleans, and was instructed by his father, who sent him to Italy. After passing some years at Rome he returned to Paris, and was received into the Academy in 1675, the picture which he painted for his reception being the 'Punishment of Busiris by Hercules.' It has been engraved by Jean Mariette, and is now in the Louvre. Inferior to his brother in the correctness of his design, he was still a reputable painter, and gave proof of his talent in several public works at Paris. For the cathedral of Notre-Dame he painted the 'Deliverance of St. Peter from Prison,' which has been engraved by B. Picard; and for the church of the Carmelites, 'Christ appearing to St. Theresa and St. John of the Cross.' He also engraved several plates from his own designs, and some after the Carracci. They are etched with great spirit, and some of them are finished with the graver. The following are his best plates:

#### SUBJECTS FROM HIS OWN DESIGNS.

The Bust of Michelangelo.  
Susannah and the Elders.  
St. Augustine in the midst of his Disciples.  
St. Bernard.  
Christ appearing to St. Theresa and St. John.  
The Bust of Monsieur, crowned by Victory.  
Apollo and Cupid; a medallion.  
Apollo and Daphne; the same.  
Mercury in the Air.  
Diana and Calisto.

#### SUBJECTS AFTER THE CARRACCI.

St. John in the Wilderness; *after Annibale Carracci.*  
Christ with the Samaritan Woman; *after the same.*  
Two Landscapes, with St. Francis.

CORNEILLE, MICHEL, a French painter, was born at Orleans in 1601. He was a scholar of Simon Vouet, in whose style he painted several works for the churches, and was one of the twelve original members of the Royal Academy at Paris. His most celebrated work, 'St. Paul and St. Barnabas at Lystra,' was painted for the cathedral of Notre-Dame, and has been engraved by Poilly. His plates were signed with the letters *M. C.* He died in Paris in 1664. Corneille etched several subjects after Raphael, the Carracci, and others; among which are the following:

The Holy Family, with St. Elizabeth; *after Raphael.*  
The Murder of the Innocents; *after the same.*

Christ appearing to Mary Magdalene; *after the same.*

The Virgin suckling the Infant Jesus; *after L. Carracci.*

CORNEILLE, MICHEL, (called CORNEILLE L'AÎNÉ,) a painter, was born in Paris in 1642. He was the son of Michel Corneille of Orleans, and studied under his father and under Le Brun and Mignard. He gained the pension at the Academy, which enabled him to visit Italy; but once there, he soon freed himself from the tie in order to study the antique in his own way. The works of the Carracci became eventually the model of his choice. On his return to France he became a member of the Academy in 1663, painting for his reception a picture of 'Our Lord's appearance to St. Peter after his Resurrection,' and was subsequently employed by the King at Versailles, Meudon, and Fontainebleau. He decorated with frescoes the cupola of the chapel of St. Gregory the Great in the Invalides, and painted the 'Calling of St. Peter and St. Andrew' for the cathedral of Notre-Dame. He also painted a 'Holy Family' for the Church of the Feuillants, a 'Massacre of the Innocents' for that of the Innocents, and a 'St. Francis' for the Capuchin church of the quarter of the Temple. Towards the close of his life he had apartments at the Gobelins manufactory, and is occasionally spoken of as 'Corneille des Gobelins.' The Louvre has by him a 'Repose in Egypt,' and the Bordeaux Museum a 'Baptism of Constantine.' He drew correctly, and his works are remarkable for a careful management of the half-lights: his heads are not devoid of a certain nobility. Simonneau, Tardieu, Sarrabat, Jean Mariette, and Audran have engraved after him. He himself etched and engraved with a broad, free point upwards of a hundred plates, which show considerable taste. He died at the Gobelins in Paris in 1708. The following are his principal works:

#### SUBJECTS FROM HIS OWN DESIGNS.

The Deity appearing to Abraham.  
Abraham journeying with Lot.  
Abraham discomfiting the Army of the confederate Kings.  
Abraham setting out with his son Isaac for the Sacrifice.  
[These four plates having come into the possession of a printseller at Rome, named Rossi, he put the name of Raphael on them; they are now scarce.]

Samson and Delilah.  
The Conception of the Virgin.  
The Annunciation; in two plates.  
The Nativity.  
The Infant Jesus in the Manger.  
The Flight into Egypt.  
The Calling of St. Peter and St. Paul to the Apostleship.  
St. Francis kneeling before the Cross.  
Christ and the Virgin appearing to St. Francis.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Marriage of St. Catharine; *after L. Carracci.*  
The Virgin and Infant Jesus in a Landscape; *after Agostino Carracci.*  
Jacob wrestling with the Angel, in a Landscape; *after Annibale Carracci.*  
St. John preaching in the Desert; *after the same.*  
St. Jerome in a Landscape; *after the same.*  
St. Francis receiving the Stigmata; *after the same.*  
Silenus, a Satyr, and a Faun, in a Landscape; *after the same.*  
Abraham sending away Hagar; *after the same.*

CORNEJO. See DUQUE CORNEJO.

CORNELIS, LAMBERT, was a Dutch engraver of the latter part of the 16th century, who was chiefly employed for the booksellers in engraving portraits. He resided for a long time in France. Among others, we have by him the portrait of Tycho Brahe.

the astronomer, and one of his best works is the portrait of Queen Anna of Poland, 1596.

CORNELISZ, (or CORNELISSEN,) CORNELIS, was born at Haarlem in 1562. He was at first a scholar of Pieter Pietersz, son of Pieter Ariaensz, but betook himself to France when only seventeen years of age. On being driven back by the plague he made his way to Antwerp, and worked under Frans Porbus and Gillis Congnet. He afterwards returned to Haarlem, and there, in conjunction with C. van Mander, founded an Academy, from which many excellent artists were sent out. He was Regent of the O d Men's Hospital from 1614 to 1619, and died at Haarlem in 1637. His paintings comprised all egerical, mythological, and historical scenes, together with portraits and flower-pieces. They are distinguished especially by careful drawings from the nude, and accurate foreshortening of the figures. One of his paintings, 'The Rest upon the Flight into Egypt,' he afterwards engraved; and Kilian, Goltzius, Jan Müller, and others, have reproduced many of his works. Cornelis Bega was his grandson. The following paintings by him are in public galleries:

Amsterdam.	<i>Museum.</i>	Massacre of the Innocents. 1590.
Berlin.	<i>Gallery.</i>	Bathsheba. 1617.
"	"	An Entertainment. 1618.
Brunswick.	<i>Gallery.</i>	The Deluge. 1592.
"	"	The Golden Age. ( <i>His chef-d'œuvre.</i> ) 1615.
Dresden.	<i>Gallery.</i>	Venus, Apollo, and Ceres.
"	"	An Old Man showing a full Purse to a Girl.
Hague.	<i>Museum.</i>	Massacre of the Innocents. 1591.
"	"	The Marriage of Peleus and Thetis.
Petersburg.	<i>Hermitage.</i>	Baptism of Christ.
"	"	Cimon and Iphigenia.
Stockholm.	<i>Gallery.</i>	The Judgment of Paris.
Vienna.	<i>Belvedere.</i>	The Dragon devouring the Men of Cadmus.

CORNELISZ, (or CORNELISSEN,) JACOB, who was born at Oost-Zaan in North Holland about 1475-1480, was living at Amsterdam in the first quarter of the 16th century, and distinguished himself as a painter and a designer on wood. He was still painting in 1553, and died in Amsterdam at an advanced age. He was one of the masters of Jan School. Though he is sometimes defective in the nude, his compositions are spirited, his heads expressive, and there is a great variety in his figures. The greater part of his numerous pictures for the churches of Holland perished during the Reformation. Of his paintings there are preserved:

Berlin.	<i>Gallery.</i>	Portrait of a Man with a long white beard.
Cassel.	<i>Gallery.</i>	The Triumph of Religion. 1523. ( <i>Falsely ascribed to Jan De Mabuse.</i> )
Hague.	<i>Museum.</i>	Herodias with the Head of St. John the Baptist. 1524.
London.	<i>Nat. Gal.</i>	Portraits of a Dutch Lady and Gentleman.
Munich.	<i>Gallery.</i>	A Crucifixion.

To this artist belong the wood-cuts which were during the last century ascribed to a certain Jan Werner, or Jan Walther van Assen, but which are assigned to Jacob Cornelisz in an edition of the 'Historia Christi patientis et morientis,' dated 1651. His wood-cuts, which were as much admired as the copper-plates of his contemporary, Lucas van Leyden, are, however, so numerous as to preclude the idea that he could have done more than make the designs. Among the best are:

12 plates of the Passion. 1517.

6 " of the Life of Christ.

10 " of Counts and Countesses of Holland on Horseback.

Jesus disputing with the Doctors.

St. Hubert.

His son, DIRK JACOBSZ, was a good portrait painter, who died in 1567.

CORNELISZ, (or CORNELISSEN,) LUCAS, called KOCH ('the Cook'), was a Dutch painter, born at Leyden in 1493. He was the son of Cornelis Engelbrechtsen, and was instructed by his father. The little encouragement the art experienced at that time in his native country, obliged him, for the support of a numerous family, to exercise the occupation of a cook, and eventually induced him to visit England in the reign of Henry VIII., by whom he was employed, and was made painter to the king. Van Mander mentions some of the works of this master at Leyden, among others, the 'Adulteress before Christ.' Of his works in England, the sixteen portraits of the Constables of Queenborough Castle, at Penshurst, are the most considerable; and though few of them can be original paintings, they possess great merit. At Hampton Court there are four small female portraits, probably copies, attributed to him. He died in England in 1552.

CORNELIUS, PETER VON. This famous German painter was born on the 23rd of September, 1783, at Düsseldorf, where his father was Inspector of the Gallery, an appointment by no means lucrative, and scarcely sufficient for the support of his numerous family. The disposition of Cornelius for the profession of art was evinced at a very early age by his drawings in outline of single figures, groups, battles, and hunting parties, which were pronounced by those who had opportunities of seeing his untutored essays to be by no means devoid of an intuitive skill in their execution and arrangement. Yet the character of his talent was questioned, and it was against the advice of friends that he was allowed to proceed in his studies at the Academy, where he continued drawing industriously after the antique. Whilst yet a boy he lost his father, an event which immediately incited his naturally energetic temperament to extraordinary exertion, commensurate with the bereavement and its threatened consequences. In a letter to Count Raczynski, he states:—

"I was in my sixteenth year when I lost my father, and it fell to the lot of an elder brother and myself to watch over the interest of a numerous family. It was at this time that it was attempted to persuade my mother that it would be better for me to devote myself to the trade of a goldsmith than continue to pursue painting—in the first place, in consequence of the time necessary to qualify me for the art; and in the next, because there were already so many painters. My dear mother, however, rejected all this advice, and I felt myself impelled onward by an uncommon enthusiasm, to which the confidence of my mother gave new strength, which was supported by the continual fear that I should be removed from the study of the art I loved so much."

In the works of this distinguished artist it is observed that the study of nature and the technique of his art occupy him less than the care of expressing his thoughts in a powerful and characteristic manner; and it would often seem that those of his figures which are most forcible and elevated in style are deficient of vitality, insomuch that we might almost say that their life-blood had been

arrested in its circulation. Force and grandeur are abundant elements in the character of his works, but we do not, perhaps, perceive in an equal degree truth and refined taste. In explanation of this it should be observed that a new era had about this time commenced in German literature. The principles of Winckelmann, which presented as the solitary rule the study of the antique, were no longer admitted as those alone which could develop skilful artists. It was perceived that an overweening love of the antique had in a great measure contributed to the unintelligible affectations of the French school; yet certain schools, and especially that of Düsseldorf, pursued the ancient method; and Cornelius distinguished himself by his faithful adherence to it for a length of time. And yet all who would essay to reconcile his particular principles with those of Winckelmann—who would endeavour to place him in opposition to Göthe,—who would pronounce him too exclusively under the influence of the revival of mediæval religious art, and opposed to the study of models and an imitation of nature;—in short, all who would seek to discover in Cornelius a constant system, are altogether ignorant of the force of the original genius by which he was continually swayed. He was, however, the fellow-labourer with Overbeck in the artistic movement which too much repudiated the charms of colour, and made fresco once more adopted. The first important works of his youth were the decorations of the church of Neuss, an attentive examination of which declares a study of the works of Raffaële. At the age of twenty-six he produced his compositions from Faust, after which, in 1811, he went to Rome, where he became one of the brotherhood of painters, amongst whom was Overbeck, whose particular friend he was, inasmuch that the King of Bavaria associated them in a comparison to St. John and St. Paul. They dwelt together in an old convent, labouring from morning to night, with a mutual understanding that each should pronounce in sincerity on the productions of the other. Cornelius was one of those artists engaged in the decoration of the Villa Bartoldi, and at the same time was busied in his illustrations of the Nibelungenlied. From Rome he was called to Düsseldorf to remodel the Academy, and to Munich to take the direction of the frescoes which the then Prince Royal of Bavaria had projected for the Glyptothek. Thus divided between Düsseldorf—where he held the appointment of Director of the Academy—and Munich, where he was charged with the execution of many works, he resigned his appointment in the former city, to devote himself exclusively, with those of his pupils who thought fit to accompany him, to his commissions at Munich, of the Academy at which place he was appointed Director on the death of Sanger. It is from this period may be dated the immense activity in the arts in Munich under the reign of King Ludwig. Of this movement Cornelius was the prime mover—as the head of the school; and from Munich his reputation extended throughout Europe. It would be vain to attempt a Catalogue Raisonné of his great works in that city; it must suffice to indicate the leading features of the principal. In the Glyptothek he decorated two large halls, one called the 'Hall of Heroes,' the other the 'Hall of the Gods,' with frescoes based upon the heathen mythology, and painted according to the genius of the antique. In the Pinakothek he painted a great work illustrative of the 'History

of Painting,' and even whilst occupied with these he found time to decorate the Ludwigs-Kirche with four large frescoes—'God the Father,' 'The Nativity,' 'The Crucifixion,' and 'The Last Judgment,' the last of which measures 62 feet high, by 38 wide. About 1847 Frederick William IV. of Prussia invited Cornelius to Berlin, where he gave him a commission to decorate the Campo Santo, or Royal Mausoleum, destined to form one of the wings of the new cathedral, the building of which was commenced some years ago. His designs for this purpose possessed grandeur and originality, surpassing in daring all that the master had heretofore produced, 'The Four Knights of the Apocalypse' being especially noticed in this respect; these have been engraved by Thäter, and published at Leipsic, in 1848. During his sojourn at Berlin the King of Prussia took the opportunity to get Cornelius to make the design for the silver shield intended as a present for his godchild, the Prince of Wales, and which will be remembered as an attractive object at the great Exhibition of 1851. Reviewing the varied works of this great master, we find that the Old Testament, Homer, Göthe, Dante, the Nibelungen, the German Troubadours, and the New Testament, have all in turn supplied him subject matter. The heroic is most in accordance with his natural disposition; he is, however, not insensible to grace, and has expressed the tender sentiments with the utmost felicity. Most of his paintings at Munich have been engraved by Amsler, Eberlé, Schoeffer, &c. When the employment of historical painters was determined upon for the decoration of our New Houses of Parliament, Cornelius was invited to this country and advised the adoption of fresco painting, an unfortunate advice, our climate being considered. He died in Berlin on the 6th March, 1867.

Herr Förster has published 'Peter von Cornelius. Ein Gedenkbuch aus seinem Leben und Wirken,' Berlin, 1874, 8vo, 2 vols. W.B.S.

CORNER, JOHN, a line-engraver, published in 1825 an interesting series of twenty-five 'Portraits of Celebrated Painters,' beneath each of which is a small medallion containing the artist's most celebrated work.

CORNISH, —. This name is affixed to a slightly etched portrait of Dr. Charles Rose, a Scotch clergyman. It was probably the work of an amateur, who was a member of the University of Oxford, as it is inscribed *Cornish, Oxon.*

CORNU, SÉBASTIEN MELCHIOR, a French historical painter, was born at Lyons in 1804. He first studied under Richard and Bonnefond, and then went to Paris and entered the studio of Ingres. There are by him at Versailles the 'Surrender of Ascalon to Baldwin III.," and the 'Battle of Oued-Halleg. He continued the decorative works at St. Germain-des-Près after the death of Flandrin, and died at Longpont (Seine-et-Oise) in 1870.

CORONA, JACOB LUCIUS, called JACOB LUCIUS VON CRONSTADT, and also the MASTER OF THE KEY, a wood-engraver who lived in the 16th century, was a native of Cronstadt in Transylvania. He executed many wood-cuts after the designs of Lucas Cranach, and in 1564 removed from Wittenberg to Rostock, where he engraved on wood in 1578, after the court painter Cornelius Cromeny, the 'Genealogical Tree of the Dukes of Mecklenburg.' His wood-cuts are also to be found in the Wittenberg Bible of 1572, although dated 1558.

His prints are signed *J. L. C. T.* (Jacobus Lucius Corona Transylvanus), sometimes *Jacob Siebenbürgen*, or with one or other of the following monograms:



**CORONA, LEONARDO**, the son of a miniature painter, was born at Murano in 1561, and, according to Ridolfi, was first instructed by Rocca da San Silvestro, a painter of little note, who employed him in copying; but he afterwards improved himself by studying the works of Titian and Tintoretto. He also derived the greatest benefit from his acquaintance with Alessandro Vittoria, an eminent sculptor, who, Lanzi says, gave him chalk models for the better management of the chiaro-scuro, and assisted him in his much-esteemed picture of the 'Annunciation' in SS. Giovanni e Paolo, and his more admired work of the 'Assumption' in San Stefano, painted with a greatness of style that approaches to Titian. In San Fantino is his picture, so much applauded by Ridolfi, of the 'Crucifixion,' in which he treads so closely on the heels of Tintoretto as to be little short of the excellence of that master. He died at Venice in 1605. It is said that he copied the works of Titian so exactly, that connoisseurs mistook his imitations for the originals. The Brunswick Gallery contains two paintings by him—'Joseph and Potiphar's Wife,' and 'The Death of Lucretia.'

**CORONATO, IL.** See CALVI, GIULIO.

**CORONELLI, VINCENZO MARIA**, an Italian geographer and draughtsman, was born at Venice about 1650. He entered the order of the Minorites, and went to France, where he constructed the celebrated globes which are now in the National Library at Paris. On his return to Venice he was made cosmographer of the Republic, and founded the Academy of the Argonauts. In 1702 he became general of his order. He died at Venice in 1718. Among other works he published 'Ritratti de' celebri Personaggi,' 1697; 'Lo Specchio del Mare,' 1698; 'Atlante Veneto,' 1691-96; 'Roma anticomoderna,' 1716; and 'Singolarità di Venezia,' some of the plates in which he probably engraved.

**COROT, JEAN BAPTISTE CAMILLE**, was born in Paris, of humble parentage, in 1796. After receiving his education in the Lycée of Rouen, he was placed in a draper's shop. He did not follow his inclination till he was twenty-two, when he became a pupil of Michallon, then of Victor Bertin, and finally completed his studies in Italy. In 1827 he sent two of his works to his first exhibition, and amongst those which succeeded them may be named: 'A View in Italy,' 'A Souvenir of the Environs of Florence,' 'The Burning of Sodom,' 'Evening,' 'The Lake,' 'An Idyll,' 'The Italian Tyrol,' 'A Souvenir of Marcoussy,' &c. Besides these landscapes, he painted several figure subjects, such as: 'A Dance of Nymphs,' 'Ariadne,' 'Macbeth,' 'St. Sebastian,' 'Christ in the Garden of Olives,' 'Dante and Virgil,' and 'Hagar in the Desert'; the two last named being bequeathed by him to the Louvre. Corot's method was to work in the country in the summer, early and late, in the open air, to catch those effects only to be seen at dawn, at sunset, and by moonlight, in which he delighted. During the winter he worked in his studio on the ideas thus afforded him. His originality was great: he saw and portrayed nature with his own eyes in a manner replete with poetry and fancy, in which style he has found followers in

Troyon, Diaz, and others. In his early years he had to contend with poverty, but in after life wealth flowed freely in on him, and he was never unmindful of the poor and struggling artist. It is computed that his benevolences during the siege of Paris in 1870 amounted to 25,000 francs. He received medals for his works in 1833, 1848, 1855, and 1867, and was decorated with the Cross of the Legion of Honour in 1846, becoming an officer of the order in 1867. As a mark of their esteem for 'le père Corot,' his brother artists presented him with a gold medal shortly before his death, which occurred in Paris on the 22nd of February, 1875. He bequeathed to the Luxembourg two views—one of the Forum, the other of the Colosseum at Rome. The pictures, sketches, etchings, &c., remaining in his studio were sold for 400,000 francs. Two Landscapes by him are in the Lille Museum, and one each in the Museums of Bordeaux, Douai, Metz, and Langres.

**CORR, ERIN**, a Belgian line-engraver, was born of Irish parentage at Brussels in 1803. After studying under De Meulemeester, he went to Paris and completed his training under Wedgwood and Förster. On returning home he soon acquired a name by his engravings, and became in 1832 professor of engraving at the Antwerp Academy. He died in Paris in 1862. Among his best plates are:

Hagar in the Wilderness; after *Navez*. 1832.

The Saviour of the World; after *Leonardo da Vinci*.

Christ on the Cross; after *Van Dyck*. (His chef-d'œuvre.)

The Elevation of the Cross; after *Rubens*. (Unfinished; the etching only.)

The Descent from the Cross; after *Rubens*. (Unfinished.)

The King of the Belgians; after *Wappers*. 1834.

The Queen of the Belgians; after *Ary Scheffer*. 1838.

Cardinal Sterckx, Archbishop of Mechlin; after *Cels*.

**CORRADI, KONRAD**, a Swiss landscape painter in water-colours, was born in the early part of the 19th century. He died at Uhwiessen in 1878.

**CORRADINI, BARTOLOMEO**, who is known as Fra CARNEVALE, was a Dominican monk living in the 15th century, who painted somewhat in the manner of Piero della Francesca. He was painting in Urbino in 1456, since records remain which prove him to have been then absolved from finishing a picture for the Confraternity of Corpus Christi in that city. In 1461 he was curate at San Cassiano di Cavallino, near Urbino, and seems to have lived there up to 1468. According to Padre Pungileone he painted the altar-piece of San Bernardino in the convent of that name in Urbino, in 1472. He died in 1484. Vasari asserts that he taught Bramante the art of perspective. A 'St. Michael and the Dragon' in the National Gallery, and a 'Virgin and Child with Saints' in the Brera, Milan, are ascribed to him.

**CORRADO, GIAQUINTO**, a Neapolitan painter, was born at Molfetta, in 1693. He studied in his native town, and afterwards at Rome. In 1753 he was invited to Madrid by Ferdinand VI., and succeeded Amigoni as first painter to the king. He remained in Spain until 1761, and died at Naples in 1765. The Madrid Gallery has fourteen of his works—3 allegorical, 2 landscape, 2 classical, and the rest sacred historical.

**CORRALES.** See MARTINEZ DE LOS CORRALES.

**CORREA, DIEGO**, a Spanish painter, whose works are in the style of the Florentine school, flourished, according to the date on some of his pictures, in 1550. The following works, his chief productions, now in the Madrid Museum, were formerly in the



convent of the Bernardines of St. Martin at Val de Iglesias :

Pilate washing his Hands.  
 Christ crowned with Thorns.  
 Ecce Homo.  
 The Death of St. Bernard.  
 The Last Judgment.  
 Madonna and Child and St. Anne.  
 St. Benedict blessing St. Maurus.  
 The Martyrdom of St. Andrew.  
 The Resurrection.  
 St. Peter curing the Paralytic.  
 Descent of the Holy Spirit.  
 Descent from the Cross.

The 'Assumption of the Virgin,' in the same gallery, was formerly in the church of the Assumption at Toledo. The Dresden Gallery has a 'Christ on the Cross' said to be by him.

CORREA, MARCOS, a Spanish painter, was a scholar of Bobadilla, and a member of the Academy of Seville from 1667 to 1673. His subjects were unambitious; he painted with great care and finish small details of still life, such as papers, books, &c.

CORREGGIO, ANTONIO DA. See BERNIERI.

CORREGGIO, ANTONIO ALLEGRI DA. See ALLEGRI.

CORREGGIO, FRANCESCO, was a native of Bologna, and flourished about the year 1652. He was a scholar of Francesco Gessi, and painted history with some reputation. His works are chiefly confined to the churches at Bologna. In San Procolo is a 'Magdalene in the Desert;' in the Nunziata, the 'Madonna di Loreto;' and in Santa Maria de' Servi, the 'Virgin and Infant, with St. Luke and other Saints.'

CORRENS, ERICH, was born at Cologne in 1821, and after studying jurisprudence at Bonn, went to the Academy at Munich, and became an accomplished portrait painter and lithographer. He died at the latter city in 1877. He was well known for the elegance of his portraits, among which those of King Maximilian of Bavaria and Queen Maria, his consort, are mentioned as noteworthy.

CORSO, GIOVANNI VINCENZO, was born at Naples about the year 1490, and was instructed by Amato and Pietro Perugino. He also studied the works of Andrea Sabbatini and Polidoro da Caravaggio, and subsequently went to Rome, and assisted Pierino del Vaga. Most of the works of this artist in the churches at Naples have been damaged and retouched. The best preserved are his admired picture of 'Christ bearing his Cross,' with many figures, in the church of San Domenico Maggiore, and the 'Adoration of the Magi,' in San Lorenzo Maggiore. He died at Rome in 1545.

CORSO, NICCOLÒ, was a native of Genoa, and flourished about the year 1503, the date inscribed on some of his works. His pictures are chiefly in the cloister and refectory of the monastery of the Olivetan Fathers at Quarto, near Genoa; the most esteemed is a subject from the life of St. Benedict. Soprani extols this painter for the fecundity of his ideas, the fine expression of his heads, and, above all, for the vivacity and firmness of his colouring, which, if it could be divested of a little hardness, would cause this artist to rank among the ablest of the Genoese painters of his time.

CORT, CORNELIS, called in Italy CORNELIO FIAMMINGO, an excellent engraver, was born at Hoorn in Holland, in 1533 or 1536. He was first instructed by Hieronymus Cock, for whom, in the early part of his life, he executed several plates

after Rogier van der Weyden, Michiel Coxie, Frans Floris, and H. Mostaert, which were published with the name of his master. After having earned a very considerable reputation by these plates, he went to Italy, and first settled at Venice, where he resided in the house of Titian, and engraved some of the finest works of that great painter. He afterwards removed to Rome, where he established a school of line engraving, in which he sought to graft on the simple manner of Marcantonio a more brilliant and broader style. This gave to the art a direction which it long retained, and which was adopted and extended in Italy by Agostino Carracci, and followed by Nicolaus De Bruyn of Antwerp. The art of engraving had hitherto been nearly confined to small plates; and it was Cornelis Cort that opened the way to a more important sphere of the art. Cort died at Rome in 1578. His drawing is correct and tasteful; and his backgrounds, particularly his landscapes, are managed with great skill and finesse. His plates are signed with *C. C. f.*, *Corn.*, or *Co. f.* Heineken has given a complete catalogue of the works of this esteemed artist, the merit of which will justify our giving the following ample list of the most interesting:

#### PORTRAITS.

Cornelis Cort; engraved by himself.  
 Henry II., King of France; oval.  
 Catharine de' Medici; Queen of France.  
 Don Juan of Austria; oval, with ornaments. 1578.  
 Marcus Antonius Moretus; oval.  
 Andrea Alciati; oval, with ornaments.  
 Rogier van der Weyden; painter.  
 Theodor van Haarlem; painter.  
 Joachim Dionatensis; painter.

#### SUBJECTS AFTER HIS OWN DESIGNS.

The Birth of the Virgin. 1568.  
 The Conception of the Virgin. 1567.  
 The Presentation in the Temple.  
 The Repose in Egypt. 1568.  
 The Holy Family: St. Joseph presenting a Pear to the Infant.  
 The Last Supper. 1568. (He engraved this subject twice.)  
 A Crucifix over a Globe, held by two Angels.  
 The Resurrection. 1569.  
 St. Theodore, patron of Venice, overcoming a Dragon.  
 St. Catharine crowned by Angels. 1575.  
 St. Veredina kneeling before an Altar.  
 Two Landscapes, with Shipwrecks.

#### SUBJECTS AFTER FLEMISH MASTERS BEFORE HE WENT TO ITALY.

Adam and Eve, with the Serpent; after Michiel Coxie.  
 The Resurrection; after the same. 1568.  
 The Descent of the Holy Ghost; after the same.  
 Christ triumphant, with St. Peter and St. Paul; after the same.  
 Four Plates of the History of the Rich Man and Lazarus; after Heemskerck.  
 The Parable of the Vineyard; after the same.  
 Four Plates of the Parable of the Talents; after the same.  
 Six plates of the History of Noah and the Deluge; after F. Floris.  
 Six plates of the History of Abraham; after the same.  
 Six plates of the History of Jacob and Rachel; after the same.  
 Ten plates of the Labours of Hercules; after the same.  
 Four plates of the History of Pluto and Proserpine; after the same.  
 Bacchus and Venus; after the same. 1566.  
 The Immortality of Virtue; emblematical; after the same. 1564.  
 The Descent from the Cross; after Rogier van der Weyden.  
 St. Roch; after J. Speckart 1567.

St. Laurence; *after the same*.  
 St. Dominic reading; *after Bart. Spranger*.  
 The Holy Family, with Angels; *after the same*.  
 The Coronation of the Virgin; *after Gilles Mostaert*.  
 1565.

The Academy of Painting; *after Stradan*; fine. 1578.

SUBJECTS AFTER VARIOUS MASTERS ENGRAVED IN ITALY.

*After Titian.*

The Annunciation.  
 Another Annunciation.  
 The Martyrdom of St. Laurence. 1571.  
 The Trinity; generally called, All Saints. 1566.  
 St. Jerome in the Wilderness, reading.  
 St. Jerome in the Wilderness, kneeling before a Crucifix at the entrance of a Cavern; *In Venetia*.  
*Corn. Cort. f.*; scarce. Not mentioned by Heinecken.  
 The Magdalene; half-length.  
 The Magdalene in the Desert, before a Crucifix.  
 Tarquin and Lucretia. 1571.  
 Diana and Calisto.  
 Prometheus. 1566.  
 Rogero liberating Angelica from the Dragon.

*After Girolamo Mutiano.*

St. Peter walking on the Water. 1568.  
 Christ crowned with Thorns.  
 Christ bearing his Cross.  
 The Descent from the Cross, with two Ladders.  
 The Descent from the Cross, with four Ladders.  
 Christ appearing to the Marys.  
 St. Jerome in Meditation.  
 A set of seven Landscapes, with Figures, called the Seven Penitents; St. John the Baptist, St. Mary Magdalene, St. Jerome, St. Onophrius, St. Hubert, St. Francis with the Stigmata, and St. Francis in devotion.

*After Giulio Clovio.*

The Annunciation.  
 The Adoration of the Magi, in the form of an Altar.  
 The Virgin and Infant; half-length.  
 Christ preaching in the Temple.  
 The Baptism of Christ.  
 The Crucifixion between the two Thieves.  
 Another Crucifixion; a grand composition. 1568.  
 The dead Christ, with the Marys.  
 The Entombment of Christ.  
 Christ appearing to Mary Magdalene.  
 The Conversion of St. Paul.  
 St. George and the Dragon.

*After Taddeo Zuccaro.*

The Creation of Adam and Eve.  
 The Presentation in the Temple.  
 The Nativity; a rich composition.  
 The Holy Family, with St. John and his Lamb.  
 The Miracle of the Loaves.  
 The Entombment of Christ.  
 The Descent of the Holy Ghost.  
 The Martyrdom of St. Agatha.

*After Federigo Zuccaro.*

Moses and Aaron before Pharaoh. 1567.  
 The Birth of the Virgin. 1578.  
 The Conception of the Virgin.  
 The Annunciation. 1571.  
 The Nativity. 1563.  
 The Adoration of the Magi.  
 The Holy Family, with the Infant.  
 The Flight into Egypt.  
 The Adulteress before Christ.  
 Christ tempted in the Wilderness.  
 Christ driving the Buyers and Sellers from the Temple.  
 The Resurrection of Lazarus.  
 The Woman of Samaria.  
 Christ on the Mount of Olives.  
 Christ taken in the Garden.  
 The Death of the Virgin.  
 The Coronation of the Virgin.  
 The Calumny of Apelles.

*After Raphael.*

The Transfiguration. 1573.  
 The Battle of the Romans, called the Battle of the Elephants. (*He engraved also a reverse of this plate.*)  
 The Battle of Constantine with Maxentius.

SUBJECTS AFTER VARIOUS ITALIAN MASTERS.

Parnassus; *after Polidoro da Caravaggio*.  
 The Adoration of the Shepherds; *after the same*.  
 The Repose in Egypt; *after B. Bassano*.  
 The Visitation of the Virgin to St. Elizabeth; *after Marco da Siena*.  
 The Nativity; *after the same*.  
 The Adoration of the Shepherds; *after Paris Romano*.  
 The Holy Family; *after F. Barocci*. 1577.  
 The Baptism of Christ; *after F. Salviati*.  
 The Marriage at Cana; *after Lorenzo Sabbatini*.  
 The Last Supper; *after Livio Agresti*.  
 The Stoning of Stephen; *after Marcello Venusti*.  
 St. Jerome penitent; *after Riccio da Siena*.  
 St. Jerome in the Desert, with two Angels; *after Jacobus Parmensis*.  
 The Cord of St. Francis; *after Carracci*.  
 The Marriage of St. Catharine; *after Correggio*.  
 St. Jerome; *after the same*.  
 St. Margaret of Cortona; *after Tempesta*.  
 A Dance of Dryads; *after Il Rosso*.  
 The Three Fates; *after Giulio Romano*.  
 The two Tombs of the Medici; *after Michelangelo*.

CORT, HENDRIK DE. See DE CORT.

CORTBEMDE, BALTHASAR VAN, the son of a picture-dealer, was a painter of Antwerp, who was born in 1612, married Ursula, a sister of Jan van den Hoecke, the painter, and died between 1663 and 1670. He studied under Jan Blanckaert, and was considered among the better class of the masters of his century. A 'Good Samaritan' in a landscape by him (1647) is in the Antwerp Museum.

CORTE, CESARE, the son of Valerio Corte, was born at Genoa in 1550, and studied under Luca Cambiaso. According to Baldinucci, he was one of the most noted portrait painters of his time: he also painted historical subjects with considerable success. He visited France, where he was much employed, and is said by Baldinucci to have been in England in the reign of Queen Elizabeth, although he is not mentioned in Lord Orford's 'Anecdotes'; he, however, painted that queen, and several of her court. His best historical works are at Genoa. For the church of San Pietro he painted the titular Saint at the feet of the Virgin, coloured with great chasteness and delicacy; for San Francesco, the altar-piece of the chapel of Prince Massa, representing Mary Magdalene; and for the church of Santa Maria del Carmine two pictures of St. Simeon and St. Francis. He died in 1613. His son DAVIDE, who died in 1657, was a celebrated imitator of the old masters.

CORTE, GABRIEL and JUAN DE LA. See DE LA CORTE.

CORTE, VALERIO, was born at Pavia in 1530. He went to Venice, and under the guidance of Titian became an eminent painter of portraits. He afterwards settled at Genoa, where he met with great encouragement, but ruined himself by the folly of alchemy. He died at Genoa in 1580.

CORTELLINI, MICHELE, who painted from about 1502 to 1542, was a follower of Francia. A 'Madonna enthroned, with four Saints,' by him, formerly in Sant' Andrea, is now in the gallery at Ferrara.

CORTESE. See COURTOIS.

CORTICELLI. See LICINIC, GIOVANNI ANT.

CORTONA, IL GOBBO DA. See BONZI.

CORTONA, LUCA DA. See SIGNORELLI.

CORTONA, PIETRO DA. See BERRETTINI.

CORVI, DOMENICO, an Italian painter, was born at Viterbo in 1721. He was instructed by Mancini, and showed his great talent in his chief work, 'The Family of Priam with the dead body of Hector.'

He was for some time Director of the Roman School and the instructor of Cades and Camuccini. He died in 1803.

**CORVINUS, JOHANN AUGUST**, a German engraver, was born in 1682. He worked chiefly for the booksellers, and principally engraved views and buildings, in a neat but stiff style. By him there is a set of ornaments for ceilings, after designs by Carlo Maria Pozzi; most of the plates for a work entitled 'Representatio Belli ob Successionem in Regno Hispanico,' published at Augsburg, are by this artist; and several for a book by Pfeffel on the churches and monasteries of Vienna, published at Augsburg, in 1724-25. He died in 1738.

**COSA, DIEGO DE**, a Spanish engraver, who executed some spirited plates in the French style at the commencement of the 18th century. There is by him in Luis de Salazar's 'Indice de las Glorias de la Casa Farnese,' 1716, a plate representing the arms of that house, with four allegorical figures.

**COSCI.** See **BALDUCCI, GIOVANNI.**

**COSIDA, GERONIMO**, a Spanish painter of good family, flourished at Saragossa early in the 17th century, and was patronized by the Archbishop Don Fernando de Aragon. His best pictures were architectural decorations. According to Cean Bermudez, his invention was fertile and his colouring soft and agreeable.

**COSIMO, ANDREA DI.** See **FELTRINI.**

**COSIMO, PIERO DI.** See **PIERO DI LORENZO.**

**COSIMO DI LORENZO FILIPPI.** See **ROSSELLI.**

**COSMATI**, were a family of mosaicists and architects, who lived at Rome during the whole of the 13th century. Their works were chiefly executed for the churches of Santa Maria sopra Minvera, and Santa Maria Maggiore in their native city.

**COSME.** See **TURA.**

**COSSA, FRANCESCO**, (or **DEL COSSA**), an Italian painter, flourished in the middle of the 15th century. His name first appears in a record of 1456, which proves that he was then an assistant to his father Christofano del Cossa, who was at that time employed in painting the carving and statues on the high altar in the chapel of the bishop's palace at Ferrara. He afterwards went to Bologna, where his two masterpieces still remain. The first is a canvas with the Virgin and Child enthroned, with two Saints, and a portrait of Alberto de' Catanei, signed and dated 1474, and now in the Gallery. The second is a fresco in the church of the 'Madonna del Barracano,' representing the Virgin and Child enthroned, beneath which are the portraits of Giovanni Bentivoglio and Maria Vinziguerra; it is dated 1472. The dates of this artist's birth and death are uncertain.

**COSSALE.** See **COZZALE.**

**COSSIAU, JAN JOOST VAN**, (or **COSZIAU**), was a landscape painter, who was born near Breda in 1654, and died at Mentz in 1732, although he generally resided at Frankfort. His manner of treating his landscapes is Italian, and he endeavoured to imitate the style of Gaspard Poussin. His pictures are well composed, and are enriched with buildings and cattle. We find mention of the following:

Brunswick. *Gallery.* Two Landscapes with Cattle. (Both dated 1704.)

Cassel. *Gallery.* Egyptian Landscape.

Munich. *Gallery.* A large Landscape. 1716.

**COSSIERS, JAN**, (**COTSIERS**, **COUTSIERS**, or **CAUSIERS**), a son of Antonis Cossiers, a painter in tempera, (who died in 1646-47,) was born at

Antwerp in 1600. He was a pupil of Cornelis De Vos, the elder, entered the Guild of St. Luke in 1628-29, was dean thereof in 1639-40, and died at Antwerp in 1671. There are many of his works in the churches in Flanders; they are judiciously composed, and his attitudes are well chosen and natural. His drawing is tolerably correct, and his colouring vigorous, though a little too brown. In the back-grounds of his pictures he frequently introduced architecture, which he treated in a masterly manner. The following are among his best works. At Brussels, in the church formerly of the Jesuits, the 'Nativity'; and at the Beguinage, the 'Martyrdom of St. Ursula.' At Mechlin, a grand composition of the 'Crucifixion,' and the 'Presentation in the Temple.' In the Antwerp Museum are 'The Adoration of the Shepherds,' 'Preparation for the Flagellation,' and three other works by him; in the Hague Gallery is a 'Triumph of Silenus'; in the Madrid Gallery, 'Prometheus' and 'Narcissus'; in the Cassel Gallery, 'An Old Beggar-Couple'; in the Brussels Gallery, the 'Deluge'; and in the Lille Museum, a 'Miracle of St. Nicholas.'

**COSSIN.** See **COQUIN.**

**COSSIN, LOUIS**, who was born at Troyes in 1633, engraved a portrait of François Chauveau after Claude Lefèvre, and also a portrait of Valentin Conrart.

**COSTA, FRANCESCO**, an Italian painter, chiefly of ornaments and perspective, was born at Genoa in 1672. He was a pupil of Gregorio de' Ferrari and of A. Haffner, and worked much in conjunction with Revello. He died in 1740. A 'Landscape with the Rape of Europa,' by him, is in the Uffizi at Florence.

**COSTA, IPPOLITO**, who was born at Mantua in 1506, was the son of Lorenzo Costa. Although not a pupil of Giulio Romano, his style closely imitated that master. He died in 1561. He had a brother, GIROLAMO COSTA, of whom he was the instructor, as he was also of Bernardino Campi.

**COSTA, LORENZO**, 'the elder,' was born at Ferrara in 1460, and is supposed to have been the pupil of either Tura or Cossa. In his early life he went to Florence, and on his return painted some of the frescoes in the hall of the Schifanoia, belonging to Duke Borso of Ferrara. Probably at about this period in his life he painted the 'Martyrdom of St. Sebastian,' in the Costabili Collection, which is signed in Hebrew characters. Costa's first visit to Bologna seems to have been made in 1480, and he is said to have painted scenes, drawn from the 'Iliad' and Greek history, in the Bentivoglio Palace in 1483. The picture of St. Sebastian, and the portrait of Canon Vaselli, in the Marescotti chapel in Santa Petronia at Bologna, are of about this date. In 1488 he painted a votive Madonna, with the likenesses of Giovanni Bentivoglio and his wife and their eleven children, on the walls of the Bentivoglio chapel in San Giacomo Maggiore at Bologna; he also executed on the walls of the same chapel the landscapes surrounding an equestrian figure of Annibale Bentivoglio; and in 1490 the frescoes there of the 'Triumph of Life and of Death' were completed. Between 1490 and 1495 he finished the 'Annunciation' at San Petronio, and in 1492 the great 'Madonna and Child, with SS. Sebastian, James, Jerome, and George,' over the high altar of the Baciocchi Oratory in the same church. In 1497 he painted the 'Virgin and Child, with four Saints,' in the Segni chapel in San Giovanni in Monte, and the 'Glory of the Madonna' for the high altar of the

same church. In the Brera, Milan, is an 'Adoration of the Magi' of 1499; and of the same year are the lunette frescoes in the Bentivoglio Chapel, at San Giacomo Maggiore. A friendly rivalry existed between Francia and Costa during the years extending from 1480 to 1500, and their works show the mutual influences they exercised over each other. Francia, perhaps, was the better artist, and Costa, perhaps, the better workman. In 1481 Giovanni Bentivoglio founded the Oratory of St. Cecilia, Bologna, and in its decorations Costa, Francia, Chiodarolo, Aspertini, and, according to Frizzoni and Milanese, Cesare Tamarocci, all had a share; Costa executing two frescoes—one of 'Pope Urban instructing his convert Valerian', the other of 'St. Cecilia distributing her goods to the poor.' In 1509, after the expulsion of the Bentivoglio family from Bologna, Costa was taken into the service of the Marquis Francesco Gonzaga of Mantua, where he remained until his death, his chief works being in the palace of St. Sebastian. Of other pictures which he produced at that time can be mentioned a 'Virgin and Child between two Saints,' in the Ferrara Gallery; the 'Allegory of the Court of Isabella of Este,' now in the Louvre; a small diptych formerly in the possession of Sir Charles Eastlake; and a 'Madonna and Saints,' of 1525, in the church of Sant' Andrea, Mantua. Costa probably painted some of the frescoes which adorn the Schalcheria in the castle of Mantua. By him we have also one engraving, the 'Presentation in the Temple,' from the sketch for an altar-piece by himself, dated 1502, the year in which were engraved the two Saints by Francia, by whom Costa appears to have been led to engrave the plate in question. Although much in the style of Francia, it is treated in a freer and more picturesque manner. His death took place at Mantua in 1535. Of his pictures the following may be noted:

Berlin.	<i>Museum.</i>	Pietà. 1504.
"	"	Presentation in the Temple. 1502.
Bologna.	<i>S. Giacomo Maggiore.</i>	Madonna, adored by Giovanni Bentivoglio and his Family ( <i>in tempera</i> ). 1488.
"	<i>S. Cecilia.</i>	The Triumph of Life and of Death ( <i>in tempera</i> ). Vision of the Apocalypse; <i>fresco</i> .
"	<i>S. Petronio.</i>	Two subjects from the Life of St. Cecilia; <i>frescoes</i> (the eight other compartments painted by Francia and his pupils).
"	"	The Twelve Apostles ( <i>in tempera</i> ). 1495.
"	"	St. Jerome.
"	"	Martyrdom of St. Sebastian ( <i>sometimes wrongly ascribed to Costa</i> ).
"	<i>S. Giovanni in Monte.</i>	Virgin enthroned, surrounded by Saints. 1497.
"	<i>Pinacoteca.</i>	St. Petronius between SS. Francis and Dominic. 1502.
Florence.	<i>Pitti Palace.</i>	Portrait of a Man in a red Cap.
London.	<i>Nat. Gall.</i>	Madonna and Child enthroned, with Angels. 1505.
"	"	The Florentine General, Francesco Ferrucci.
Mantua.	<i>S. Andrea.</i>	Virgin surrounded by Saints. 1525.
Milan.	<i>Brera.</i>	Adoration of the Magi. 1499.
Paris.	<i>Louvre.</i>	Court of Isabella of Este, Duchess of Mantua.
"	"	Mythological Scene.

COSTA, LORENZO, 'the younger,' who was born in 1537, was the son of Girolamo Costa, and was instructed in the art of painting by his uncle Ippolito. He worked in concert with Taddeo

Zuccaro in the Belvedere at Rome, about 1560, and died in 1583.

COSTA, TOMMASO, a painter of perspective views, and a pupil of Jean Boulanger, was born at Sassuolo in 1635. He resided at Reggio, and died in 1690. He is represented in the Estense Gallery, Modena, by an exterior and an interior.

COSTANZI, PLACIDO, who was born in Rome in 1688, was a pupil of B. Luti, and painted historical subjects. The most esteemed of his larger works, is his 'St. Camillus,' in Santa Maria Maddalena; in which he has aspired to the imitation of Domenichino. His 'Resuscitation of Tabitha,' in Santa Maria degli Angeli, is the original of a mosaic in St. Peter's. He also painted in fresco the ceilings of the tribunes in Santa Maria in Campo Marzo and San Gregorio, and was much employed in painting figures in the landscapes of other artists, particularly in those of Jan Frans van Bloemen, called Orizante. He died in 1759. A portrait of George Keith, Earl Marischal of Scotland, painted by him in Rome in 1752, is in the National Portrait Gallery, and 'St. Pancras and the Infant Christ,' by him, is in the Dublin National Gallery.

COSTE, JEAN, a French historical painter, who flourished in the 14th century, was the painter in ordinary and favourite of King John. He distinguished himself especially by some paintings of great merit which he executed in oil at the castle of Val-de-Rueil in 1356. He died in 1391.

COSTELLO, LOUISA STUART, the daughter of Colonel Costello, was born in France in 1799. When about twenty years of age she visited London, and from 1822 to 1839 exhibited miniature portraits at the Royal Academy. She was likewise an authoress, and published 'Specimens of the Early Poetry of France,' the 'Rose Garden of Persia,' and other successful works. She died at Boulogne in 1870.

COSTER, ADAM DE. See DE COSTER.

COSTER, ANNE. See VALLAYER.

COSTER, D., was a Flemish engraver, who flourished about the year 1700. He was chiefly employed by the booksellers; and, among other plates, engraved a portrait of Frans Hals, the painter, after Van Dyck.

COSWAY, MARIA CECILIA LOUISA, whose maiden name was HADFIELD, and whose father was an Irishman, was born at Leghorn in 1745. After studying painting at Rome, she came to England, where she executed miniature portraits (*e. g.* 'The Duchess of Devonshire as Cynthia'), and supplied illustrations to Boydell's 'Shakespeare Gallery' and Macklin's 'Poets'; she also drew in crayons 'The Progress of Female Virtues' and 'The Progress of Female Vices.' In 1781, the year of her first exhibition at the Academy, she married Richard Cosway, the painter, but separated from him afterwards and went to reside in Paris, where she copied works in the Louvre for engravers, and herself etched after Rubens and her husband. The loss of her daughter drove her in 1804 into a convent at Lyons, of which she became superior, and where she is believed to have died some time after 1821. She was also proficient in music, and had in early life been betrothed to Dr. Parsons, the composer.

COSWAY, RICHARD, an eminent miniature painter, was born at Tiverton in Devonshire, in 1740. He came early to London, and studied under Hudson and in Shipley's school; he soon distinguished himself by his drawings from the antique in the Duke of Richmond's gallery, which

Cipriani and Bartolozzi pronounced admirable. In 1766 he was a member of the Incorporated Society of Artists, and in 1769 he was admitted to the Royal Academy schools. In the next year he became an Associate; in 1771 he was elected a Royal Academician; and in 1781 he married the artist Maria Hadfield. He continued to progress in public favour, and for a considerable time maintained the ascendancy in his particular branch of art, miniature, and bade defiance to all attempts at rivalry. In his oil-paintings he aimed at the manner of Correggio; and there are in existence some that for beauty of design and sweetness of expression would not discredit that honoured name. His widow retained three till the time of her death. He painted all the beauty and fashion of his day: he was particularly distinguished by the notice of the Prince of Wales, then the leader of the gay world, and Cosway painted him as a gentleman, and not as a coxcomb or an actor. Accounts of Cosway have been published abounding with scandalous and humorous anecdotes; these, however, have lost their interest, and do not merit to be recorded here. Cosway was fond of collecting pictures, drawings, prints, and other objects of art, and his house in Stratford Place was like a dealer's shop. He died in London in 1821. His portrait of General Pasquale Paoli is in the Uffizi, Florence; a portrait of himself is in the National Portrait Gallery, and four miniatures by him are in the South Kensington Museum.

COSZIAU. See COSSIAU.

COTAN, JUAN SANCHEZ. See SANCHEZ COTAN.

COTELLE, JEAN, 'the elder,' a French painter of ornament, who also etched, was born at Meaux in 1610. He studied under L. Guyot, and worked largely for Simon Vouet. He became an Academician in 1651, and died in 1676. There are engraved by him seven vignettes for a book of prayers.

COTELLE, JEAN, 'the younger,' was a painter and engraver, born in Paris in 1645. He received his early instruction from his father, Jean Cotelle, and eventually visited Italy. On his return he devoted himself to his profession, producing historical paintings, miniatures, and occasionally etchings. His *chef-d'œuvre* was the 'Marriage at Cana,' painted in 1681 for the cathedral of Notre-Dame. There are by him at Versailles several views in the gardens of that palace. He etched a plate representing 'Our Lord on the Mount of Olives,' and a series of seven scenes from the history of Venus. He was admitted into the Academy in 1672, and died at Villers-sur-Marne in 1708.

COTES, FRANCIS, an English portrait painter, was born in London in 1726. He was a scholar of George Knapp. Lord Orford mentions some of his works in oil and in crayons, the latter of which he compares to the portraits of Rosalba. He died in the prime of life in 1770. He was an eminent artist in crayons, and one of the first members of the Royal Academy, and also a member of the Incorporated Society of Artists. At Greenwich Hospital, there is a portrait by him of Admiral Lord Hawke. A portrait group of Mr. and Mrs. Joah Bates, in the possession of the Sacred Harmonic Society, is considered one of his best works.

COTES, SAMUEL, born in 1734, a younger brother of Francis Cotes, R.A., painted miniature portraits with much success, and also worked in crayons. He died at Chelsea in 1818.

COTIGNOLA, BERNARDINO and FRANCESCO. See DE' ZAGANELLI.

COTIGNOLA, GIROLAMO MARCHESI DA. See MARCHESI.


COTMAN, JOHN JOSEPH, an English landscape painter, was the son of John Sell Cotman. He had considerable talents, but owing to his extravagant and eccentric habits, he was always in a destitute condition. He died at Norwich in 1878.

COTMAN, JOHN SELL, who was born at Norwich in 1782, was in a great measure his own instructor in art, though he owed much to the kind patronage of Dr. Munro. In 1800 he came to London, where he resided, and exhibited at the Royal Academy until 1806, when he returned to Norwich. In the following year he was made a member and secretary of the Norwich Society of Artists, and in one single year, 1808, he sent no less than sixty-seven works to the exhibition. After various journeys in Normandy, and a residence of some years in Yarmouth, Cotman was, in 1834, appointed Professor of Drawing in King's College School, London. He held this post until his death, which occurred in London in 1842. Besides his landscapes and marine pieces in oil and water-colours, he executed numerous engravings of architecture both of England and of Normandy. He published in 1812, 'Miscellaneous Etchings of Architectural Antiquities in Yorkshire'; in 1812-17, 'Architectural Antiquities of Norfolk'; and in 1813-16, 'Sepulchral Brasses in Norfolk'; all of which works were republished with large additions under the following titles—'Architectural Etchings of Old English Buildings,' 2 vols. folio, 240 plates; 'Sepulchral Brasses of Norfolk and Suffolk,' 2 vols., 170 plates; 'Liber Studiorum,' 48 plates. In 1817 he went to France, and collected the materials for his magnificent work, 'Architectural Antiquities of Normandy,' 100 plates, in 2 vols. folio, with descriptive letter-press by Dawson Turner of Yarmouth, which was published in 1822. In 1825 he was elected an Associate of the Water-colour Society, and frequently sent works to their exhibitions. Ten water-colour drawings by him are in the South Kensington Museum.

COTMAN, MILES EDMUND, born in 1811, was the eldest son of John Sell Cotman. He was brought up as an artist, exhibited landscapes in Suffolk Street and at the Academy, and in 1842 succeeded his father as drawing-master at King's College, London. He died in 1858.

COTTA, JACOPO, an Italian engraver, flourished about the year 1600. His name is affixed to an etching representing the 'Meeting of Isaac and Rebekah,' after Storer. It is executed in a poor, tasteless style, and incorrectly drawn.

COTTARD, PIERRE, according to Florent Le Comte, was an architect, who flourished in the 17th century, and etched some plates of vases and ornaments, which are executed in a bold, coarse style. We have from his hand a set of four views of Bordeaux, and a series of designs published in 1686. His prints are usually marked with the

monogram 

COTTRAU, FÉLIX, a French painter, was born in Paris in 1799, and died in the same city in 1852. He painted landscapes, portraits, and Scriptural and fancy subjects.

COUASKI, ALEXANDER, a Polish portrait painter, was born in Poland in 1736. He was a page in the court of the last King of Poland, but was afterwards sent to France to study under Vien. On the

outbreak of the French Revolution he was painter to the Prince de Condé. He executed portraits chiefly in pastel, and among them those of the Empress Catharine II. of Russia, the Count d'Artois, the Prince de Condé, the Princess de Lamballe, and Madame Elizabeth. Marie Antoinette, however, he portrayed in distemper, and the repetitions he made of this picture are stated to have procured him a subsistence for a lengthened period. He also sketched Louis XVII. Many of his paintings are wrongly ascribed to other masters. He died at Sainte-Péline in 1829.

COUCHÉ, JACQUES, a French line-engraver, was born at Abbeville in 1759. He became a pupil of Le Vasseur and of Aliamet, and was subsequently appointed engraver to the Duke of Orleans. The date of his death is not known. He owed much of his reputation to his having been the moving spirit in the publication of the work known as the 'Galerie du Palais Royal.' This was issued in part in 1786 under Couché's direction, but the Revolution having stopped the work, Couché some years afterwards associated himself with Laporte and Bouquet, and brought his task to a successful termination in 1808. He engraved the following eighteen plates in that collection:

The Young Martyr; *after Cagnacci.*  
 The Death of Actæon; *after Titian.*  
 The Holy Family; *after Annibale Carracci.*  
 The Return from the Chase; *after Wouwerman.*  
 Hawking; *after the same.*  
 The Judgment of Paris; *after Rubens.*  
 Bal Champêtre; *after Watteau.*  
 The Lady in the Balcony; *after Gerard Dou.*  
 The Concert of Cats; *after C. Brueghel.*  
 The Revel; *after Cerquozzi.*  
 Hercules and Wisdom; *after Paolo Veronese.*  
 Mars and Venus; *after the same.*  
 Honour; *after the same.*  
 Dislike; *after the same.*  
 A Circumcision; *after Bassano.*  
 The Martyr; *after Guido Canlassi.*  
 St. John preaching in the Wilderness; *after Albano.*

COUCHÉ, FRANÇOIS LOUIS, an engraver, the son and pupil of Jacques Couché, was born in Paris in 1782. He produced in an indifferent manner a number of plates representing the battles of the first Napoleon—on one of which is the date 1812. They were in some cases finished by Bovinet. At one period of his life he was keeping a shop as a publisher in the Rue Hautefeuille in Paris. His engravings are generally marked *Couché fils*—sometimes simply *Couché*, and in one case *François Couché*. He engraved some of the plates for the 'Galerie du Palais Royal,' and for Denon's great work on Egypt. He died in Paris in 1849.

COUDER, JEAN REMY ALEXANDRE, who was born in Paris in 1808, and studied under Picot, became famous for his pictures of still-life, fruit, and flowers, and also genre subjects. He died at Baran (Oise) in 1879.

COUDER, LOUIS CHARLES AUGUSTE, an historical painter, was born in Paris in 1790. He studied under David and Regnault, and brought himself prominently into notice with his prize painting in 1817, representing the 'Levite of Mount Ephraim.' But the promise then given was not redeemed by the works that immediately followed; and even his ceiling decoration in the Gallery of Apollo in the Louvre shows that he was still restrained by classical fetters. He repaired to Munich in 1833 to study the progress of fresco painting there; and on his return to Paris painted in the churches

of St. Gervais, Notre-Dame-de-Lorette, St. Germain-l'Auxerrois, and in the Madeleine. These works show care and skill, but are lacking in the most necessary element,—religious feeling. His historical works, executed at Versailles, are much more successful. There he had a better field for showing his skill in drawing and as a colourist, as well as for proving that he possessed dramatic force, and the power of rendering individual characteristics. It is on the merit of these productions that his real claim to fame is based. His Francis I. is now at Fontainebleau. Amongst other paintings may be mentioned also 'The Taking of Lerida,' and 'The Opening of the States-General in 1789.' He died in Paris in 1873.

COUDRES. See DESCOURDES.

COULET, ANNE PHILIBERTE, a French engraver, was born in Paris in 1736, and was a pupil of Aliamet and of Lempereur. She engraved several landscapes and sea pieces, especially those of Joseph Vernet, which are charmingly etched and finished with the graver. She was received into the Academy in 1770, and became a member of the Academy of Vienna in 1771. The date of her death is not known.

We have by her the following engravings:

"Rendez-vous à la Colonne;" *after Berchem.*  
 The Departure of the Boat; *after Joseph Vernet.*  
 The Fortunate Passage; *after the same.*  
 The Fine Afternoon; *after the same.*  
 The Fishermen throwing their Nets; *after the same.*  
 The Neapolitan Fishermen; *after the same.*  
 Rural Pleasures; *after Louthembourg.*  
 The Pleasure Party in the Country; *after the same.*  
 Going to Market; *after Van Goyen.*

COUPÉ, ANTOINE JEAN BAPTISTE, a French line-engraver, was born in Paris in 1784. He was a pupil of Roger. He engraved 'Prayer to the Madonna,' after Mme. Haudebourt-Lescot, and many vignettes for the works of Voltaire, Rousseau, &c. It is not known when he died.

COURBE, WILBRODE MAGLOIRE NICOLAS, was a French engraver but little known, who lived at the close of the 18th century. He appears to have devoted himself chiefly to religious subjects, and was the principal engraver of the collection of portraits of the members of the National Assembly of 1789, known as the "Collection Dejabin."

COURBES, JEAN DE, was a French engraver, born about the year 1592. He was principally employed for the booksellers, but worked both in England and in Spain. We have by him the portraits of Sir Philip Sidney and Mary, Countess of Pembroke.

COURBET, GUSTAVE, a distinguished French painter, was born at Ornans (Doubs), on the 10th of June, 1819. He began the study of jurisprudence, but at the age of twenty abandoned it for painting, and repaired to Paris, where he eventually selected the school of David d'Angers. The ill-success that befell his early pictures only acted as a stimulus, and led him to a constant and close study of nature; and he selected intentionally, with a view to bring the feeling of the public more into harmony with his own conceptions, the details of every-day life as the field in which to exhibit his talents. Being really gifted he could not fail in the result to command attention. In fact it was not long before one of his works, entitled 'The Conflagration,' aroused the notice of the authorities, who condemned it as dangerous to the public welfare. His figure subjects were brilliant in colour and rich in tone, but

were ill drawn and badly grouped. Other works of his again, though powerfully painted, were marred by the selection of subjects with a vicious tendency. His landscapes, however, being from the nature of their subject free from any such defects, could not fail, distinguished as they were by truth, simplicity, and very careful finish, to add considerably to his reputation. Nor were his animal pieces less pleasing, while his portraits gave proof in a still further direction of his being possessed of very remarkable talent. The unfavourable art criticisms which his early works had encountered appear to have embittered his mind to some extent against his brother artists, and at the Exhibitions of 1855 and 1867 he had a separate building constructed to display his own pictures. 'A Stormy Sea,' ('La Vague,') exhibited in the Salon of 1870, was bought for the Luxembourg, and was exhibited at the Paris Exhibition in 1878. In 1871 his democratic tendencies led him to join the Communists, who entrusted him with the charge of the Museums. He took a leading part in the destruction of the Column in the Place Vendôme. On the fall of the Commune he was condemned to six months' imprisonment, as well as to the payment of an indemnity for his share in the affair of the Place Vendôme. He eventually retired into Switzerland, where after a painful illness he died at La Tour-de-Peilz, near Vevey, on the 31st December, 1877. An exhibition of the works of the Painter of Ornans, as Courbet delighted to be called, was held in Paris in 1882. The Louvre has now the 'Interment at Ornans' (painted in 1850), the 'Combat de Cerfs' (1861), the 'Hallali du Cerf' (1867), the 'Homme à la ceinture de cuir,' the 'Homme blessé,' and 'La Vague' (1870). His other principal paintings were:

- The Woman with the Parrot. 1866.
- Afternoon at Ornans. (*In the Lille Museum.*) 1849.
- Landscape, near Honfleur. (*In the Lille Museum.*)
- The Stone-breakers. 1850.
- Stags in Spring-time. (*In the Marseilles Museum.*)
- La Fileuse. 1853.
- Les Baigneuses. 1853.
- The Painter's Studio. 1855.
- La Remise aux Chevreuils. 1866.
- La Sieste pendant la saison des foins. 1869.

COURT, JEAN, called VIGIER, was one of the most skilful of the enamel painters who flourished at Limoges in the 16th century. His works are very rare and bear the dates 1556 and 1557 only. Almost all are painted in grisaille on a black ground, and heightened with gold, the flesh being tinted. Some of his enamels are in the Louvre. He died about 1583, being then not less than 72 years of age. Much confusion has existed on account of the similarity of the names and monograms, and often of the works, between this artist, Jean de Court, and Jean Courteys.

COURT, JEAN DE, an enamel painter of Limoges, succeeded François Clouet as painter to the king in 1572, and was in turn succeeded by his son, CHARLES DE COURT, in 1584 or 1589. Jean de Court painted in 1574 a portrait of Henry III., then Duke of Anjou.

COURT, JOSEPH DÉSIRÉ, a painter of historical subjects and portraits, was born at Rouen in 1797. He became a pupil at the École des Beaux-Arts under Gros, and after carrying off the principal honours there pursued his studies still further at Rome. High expectations were formed of him when he exhibited in 1827 'The Death of Cæsar,' a work manifesting earnest thought, and a con-

scientious handling of the facts of history. This is now preserved in the Louvre. Having shown himself in this and other works a vigorous painter, capable of seizing a subject with a masterly grasp, and having also in the region of portrait painting proved himself an artist of no common merit, he eventually dissipated his talents in the production of a series of empty official pictures painted by order of Louis Philippe. He died in Paris in 1865. The Bordeaux Museum has a portrait of Henri Fonfrède by him; that of Lyons, a 'Scene in the Deluge'; that of Rouen, 'Boissy-d'Anglas saluting the head of Féraud.'

COURTEYS, JEAN, an enamel painter of Limoges, who died in 1586, was possibly a younger brother of Pierre Courteys. To him are ascribed the numerous works signed *J. C.*, but M. Darcel is inclined to believe that these are by Jean de Court.

COURTEYS, MARTIAL, a painter in enamel, who was working at Limoges in 1579-80, was distinguished by his vivid colouring. Until lately he was known only by a round dish with 'Moses striking the Rock,' formerly in the Debruge Collection, and now in that of Mr. Addington. He belonged to the school of Jean Courteys, and was perhaps his son.

COURTEYS, PIERRE, one of the best enamel painters of Limoges, and an excellent designer and colourist, was probably a disciple of Pierre Reymond. The dates affixed to his works range from 1550 to 1568. In 1559 he executed for the façade of the château of Madrid, built by Francis I. and Henry II. in the Bois de Boulogne, near Paris, twelve oval medallions of the Virtues and the gods of Olympus, with figures the size of life. Nine of these are now in the Hôtel de Cluny, and three are in England. They are the largest enamels which have ever been made at Limoges. Courteys is supposed to have died in 1602. Many of his works are in the Louvre.

COURTIN, JACQUES FRANÇOIS, a French historical painter, was born at Sens in 1672. He was a pupil of Louis de Boullogne, and painted the 'mai' offered to the cathedral of Notre-Dame by the goldsmiths of Paris in 1707, the subject being 'St. Paul preaching at Troas.' He died in Paris in 1752. There is a 'Dead Christ' by him in the Brussels Gallery.

COURTOIS, GUILLAUME, commonly known as GUGLIELMO CORTESE, and also called BOURGUIGNON, (or IL BORGOGNONE,) was the brother of Jacques Courtois, and was born at St. Hippolyte in 1628. He went to Rome whilst he was young, and became a scholar of Pietro da Cortona. He did not however follow the style of that master, but appears to have preferred that of Carlo Maratti, in his compositions and the expression of his heads. He sometimes seems to have wished to resemble Guercino in the strength of his relief, and his azure backgrounds. His works most deserving of notice are a 'Madonna, and several Saints,' in the Trinità di Pellegrini; 'Joshua's great Battle,' in the palace of the Quirinal, in which he was assisted by his brother; and the 'Crucifixion of St. Andrew,' in Sant' Andrea a Monte Cavallo, Rome. The 'Offering of Isaac' by him is in the Dresden Gallery, and a picture of 'The Burial of the Dead during the Plague in Rome' in the Brussels Gallery. He died at Rome in 1679. His engravings are now become excessively rare. They are not so highly finished as those of his brother Jacques. We have by him the following plates:

A Burial during the Plague.  
The Presentation in the Temple.  
The Resurrection of Lazarus.

COURTOIS, JACQUES, commonly called by the Italians GIACOMO CORTESE, and IL BORGOGNONE, also known as BOURGUIGNON, was born at St. Hippolyte, in Franche-Comté, in 1621. He was the son of an obscure painter, Jean Courtois, who taught him the rudiments of design. At the age of fifteen he went to Milan, where he formed an intimacy with a French officer, who prevailed on him to enter the army, which he followed for some time; designing on every occasion the marches, the attacks, and skirmishes of which he was a witness. After three years' service he quitted the military profession and returned to painting. At Bologna he became acquainted with Guido and Albani, and his intimacy with those distinguished artists was of great advantage to his progress. He at length visited Rome, where his first attempts were some historical works, amongst which were 'The Magdalen at the feet of Christ,' in the church of Santa Maria; and in the Gesù, the 'Murder of the Innocents' and the 'Adoration of the Magi.' The natural bent of his genius discovered itself on his seeing the admirable 'Battle of Constantine' by Giulio Romano, in the Vatican; and from that time he devoted himself to a branch of the art which he carried to a perfection unknown before or after him. Michelangelo delle Battaglie, having seen some of his works, with a liberality not always found in a rival, was one of the most zealous publishers of his fame. Whilst he was in full possession of popular esteem, a circumstance occurred which occasioned his retirement from the world. His wife, with whom he had not lived on the best terms, died suddenly; and malevolence suspected and accused him of having poisoned her. This cruel accusation determined him to abandon society, and he took refuge with the Jesuits, of which body he soon afterwards became a member. But neither the gloom of a monastery, nor the affliction of his mind, could subdue his ardour or impoverish his talent, which he continued to exercise till his death, which occurred at Rome in 1676.

The battle-pieces of Borgognone are composed with a fire and painted with a vigour peculiar to himself. His touch is admirable and of extraordinary facility, his figures and horses are drawn with all the spirit requisite in the attacks of the fiercest combatants fighting for honour and for life; and (as Lanzi expresses it) "in beholding his pictures we seem to hear the shouts of war, the neighing of the horses, and the cries of the wounded." It is to be lamented that many of his works have blackened since they were painted. The following are some of the best of his works which are frequently met with in public galleries:

Augsburg.	Gallery.	Battle-pieces.
Berlin.	Museum.	Rocky Landscape (formerly assigned to Salvator Rosa).
Cassel.	Gallery.	Battle-pieces.
Dresden.	Gallery.	Battle-pieces (four).
Edinburgh.	Gallery.	Battle-pieces (three).
Florence.	Uffizi.	Portrait of himself.
"	"	Battle-pieces (four).
"	Pitti Pal.	Battle-piece.
Hague.	Gallery.	Cavalry Combat.
Munich.	Pinakothek.	A Battle-field after the fight.
		A Battle-piece.
Madrid.	Gallery.	Battle-pieces (two).
Paris.	Louvre.	Cavalry Combat near a Bridge.
"	"	Troops marching.
"	"	Cavalry combat.

Paris.	Louvre.	Cavalry encounter.
"	"	Cuirassiers and Turkish Cavalry.
Petersburg.	Hermitage.	Studies for Battle-pieces.
Vienna.	Belvedere.	Battle-pieces (three).

We have by this artist some etchings of battles, executed with uncommon spirit, and with a masterly effect of light and shadow. They are described in Robert-Dumesnil's 'Peintre-Graveur,' vol. i., and among them are the following:

- A set of Eight Battles; *Giac. Cortese fec.*
- A set of Four Battles; *J. C.*

COURTOIS, JEAN. See COURTEYS.

COURTOIS, MARIE, a French miniature painter of considerable ability, was a pupil of Le Brun. She was born about the year 1655, married in 1675 Marc Nattier, the portrait painter, and died in Paris in 1703.

COURTOIS, PIERRE FRANÇOIS, was a French engraver, who was born in Paris in 1736. He engraved two plates from the designs of Saint-Aubin, but died at Rochefort in 1763.

COUSE, J., was an artist who, if not a native of England, at least resided here about the year 1750. He engraved a view of Berkeley Castle, from a drawing by the Countess of Berkeley, and some other prints, which are neatly executed, and possess considerable merit.

COUSEN, JOHN, a landscape engraver, was born at Bradford in Yorkshire in 1804, and was articled to John Scott, the animal engraver. His larger works after Turner, Stanfield, and others are of great excellence, but his exquisite taste is best displayed in his smaller plates after Turner, especially those in the 'Rivers of France,' which are full of poetic feeling. He died at South Norwood in 1880, but had retired from the practice of his art some sixteen years before, in consequence of ill-health.

His more important works are:

- Mercury and Herse; after Turner.
- Towing the Victory into Gibraltar; after Stanfield
- The Morning after the Wreck; after the same.
- Calais Pier: Fishing-Boats off Calais. } After Turner: for the Turner Gallery.
- Snow-Storm: Hannibal and his Army crossing the Alps. }
- Peace: Burial at Sea of the Body of Sir David Wilkie. }
- St. Michael's Mount, Cornwall. }
- The Battle of Trafalgar; after Stanfield. }
- The Canal of the Giudecca and Church of the Jesuits, Venice; after the same. }
- The Old Pier at Littlehampton; after Sir A. W. Callcott. }
- Returning from Market; after the same. }
- Cattle: Early Morning on the Cumberland Hills; after T. Sidney Cooper. }
- The Mountain Torrent; after Sir E. Landseer. }
- The Cover Side; after F. R. Lee. }
- Rest in the Desert; after W. J. Müller. }
- A Woodland View; after Sir D. Wilkie. }

COUSIN, JEAN, may be regarded as the founder of the French school, as previous to his time the painters of his country confined themselves to portrait painting. He was born at Soucy, near Sens, in 1500 or 1501, and died about 1589, at all events before 1593. Little is known of his life, with certainty, except that his first occupation was glass-painting at Sens, and that he afterwards established himself as a goldsmith at Paris. His principal work, as a painter, is the 'Last Judgment,' which was formerly in the convent of the Minimes at Vincennes, but is now in the Louvre. It is a grand composition, and the design is more in the



taste of Parmegiano than the French style. He was a sculptor as well as a painter, but he excelled especially as a painter upon glass. He was in every respect superior to his rival, Jean Duvet. As a painter on glass, the windows of the Sainte-Chapelle at Vincennes are his best works. They represent the 'Annunciation,' the 'Approach of the Last Judgment,' and full-length portraits of Francis I. and Henry II. Lenoir regards these magnificent windows as the finest monuments of painting upon glass which exist in France. He also painted windows in the Cathedral at Sens with the Legend of St. Eutropius, dated 1530, and others in the Château of Anet and elsewhere. The windows which Cousin painted for the church of St. Gervais at Paris were destroyed about 1775. A picture of the 'Descent from the Cross,' bearing date 1523, in the Museum at Mentz, and other subject pictures, are attributed to him; and there also exist records of several family portraits by him: but the painting in the Louvre is the only known authentic work by his hand. It has been engraved by Pieter De Jode the elder. Various miniatures in books, in the Bibliothèque Nationale, Paris, and elsewhere, are said to be by Cousin, who was also an engraver on metal, and has left etchings of the 'Annunciation,' the 'Holy Family,' the 'Descent from the Cross,' the 'Conversion of St. Paul,' 'Bacchus and the Vintage,' and 'A Man holding a tablet.' But it is by his designs for woodcuts, some of which he himself engraved, that Cousin is now best known. The most important of these are the designs which he made for the Bible published by Jean Le Clerc in 1596; the 'Entrée de Henri II. à Paris,' 1549; the 'Entrée de Henri II. et Catherine de Médicis à Rouen,' 1551; the 'Éloge et Tombeau de Henri II.,' 1560; the 'Livre de Coutumes de Sens,' 1551; the 'Vsaige et description de l'Holomètre,' 1555; the 'Songe de Foliphile,' 1561; and the 'Métamorphoses' and 'Epistles' of Ovid of 1566 and 1571. In 1560 he published his 'Livre de Perspective,' and in 1571 his 'Livre de Pourtraicture,' which treats of the proportions of the human figure, and displays considerable knowledge.

M. Ambroise Firmin-Didot published in 1872 an 'Étude sur Jean Cousin,' which is very complete and full of interest, and in 1873 a folio 'Recueil des Œuvres choisies de Jean Cousin.'

COUSINET, CATHERINE E. See LEMPEREUR.

COUSSIN, HARDOUIN, was a French engraver, born at Aix in 1709, who, according to Basan, was resident at that place in 1760. He engraved at Lyons several plates after Puget, Rembrandt, and others. Nagler states that the name *H. Coussin* is found on some mezzotints which appear to be the work of an earlier artist.

COUSTAIN, PIERRE, was a painter and sculptor at the Court of Philip the Good. His name occurs in the records of the brotherhood of St. Luke at Bruges in the year 1450 as Painter Royal.

COUTAN, AMABLE PAUL, was a French historical painter, born in Paris in 1792. He studied under Gros, and obtaining the Academy pension was thus enabled later on to improve himself at Rome. Returning to his native country he produced works, representing chiefly classical and mythological subjects, which realized considerable prices. He took a part also in the labour of decorating with religious subjects the church of Notre-Dame-de-Lorette. He died in Paris in 1837.

COUTANT, JEAN LOUIS DENIS, a French engraver, born at Argenteuil in 1776, was a scholar

of Mechel of Basle. Among his principal works are the plates for the great work on Egypt, for the travels of Baron von Humboldt in the Cordilleras, for the fossil bones of Cuvier, for the 'Anatomy of the Brain' by Langenbeck, and for Freycinet's 'Voyage round the World.' The date of his death has not been ascertained.

COUTELLIER, —, a French engraver of the latter part of the 18th century, is known by his theatrical portraits, the best of which are those of Mdle. Olivier as Cherubino, and Mdle. Contat as Suzanne in the 'Mariage de Figaro.'

COUTURE, THOMAS, a French historical and genre painter, was born at Senlis (Oise) in 1815. He studied under Gros and Paul Delaroche, and in 1837 obtained the second 'Grand Prix de Rome.' His first appearance at the Salon was in 1840, when he exhibited 'A young Venetian after an Orgy.' In 1847 appeared the picture (now in the Luxembourg) on which his fame chiefly rests, 'The Romans in the Decadence of the Empire.' He obtained medals in 1844, 1847, and 1855, and the Legion of Honour in 1848. He decorated the Chapel of the Virgin in the church of St. Eustache, Paris. Couture did not live on terms of amity with the art world, as he became involved in disputes, carried on with considerable warmth, as to the relation of his art with that of the French classical school. He died at Villiers-le-Bel in 1879. Besides the works already named, the following are among his chief productions:

Jocunde. 1844.

The Love of Money. 1844. (*Toulouse Museum.*)

The Falconer. 1855.

Voluntary Enlisting.

Baptism of the Prince Imperial.

Damocles. 1872.

COUVAY, JEAN, a French engraver, was born at Arles in 1622. He worked almost entirely with the graver, with an easy but delicate touch, his style in some points resembling that of Villamena. He sometimes marked his plates *C.*

We have by him the following out of numerous cuts:

Louis XIV. on Horseback, preceded by Fame; *after S. Bourdon.*

The Virgin and Child; *after Raphael.*

St. John in the Desert; *after the same.*

St. Benedict, tempted by the Devil, presenting a Crucifix; *after Guercino.*

The Virgin; *after Blanchard.*

A Magdalen; half-length; *after Lebrun.*

The Ascension; *after J. Stella.*

The Martyrdom of St. Bartholomew; *after Poussin.*

Mary, Queen of Scots; her execution seen through the window.

A set of small prints, called 'Les Tableaux de la Pénitence'; *after J. Chauveau.*

Portrait of Nicolas Sevin; *after Van Mol.*

COUVERCHEL, ALFRED, was born at Marseille-Petit in 1834. He studied under Picot and Horace Vernet. He made some advances in his master's footsteps, and gained a certain ease and freedom, but was unable to liberate himself from a tendency to rawness in his colouring, a fault which is apparent in his 'Battle of Magenta,' painted in 1861. He died at Croissy in 1867.

COUWENBERG, ABRAHAM JOHANNES, a Dutch landscape painter, was born at Delft in 1806, and died at Arnhem in 1844.

COUWENBERG, CHRISTIAEN VAN. See KAWENBERG.

COUWENBERG, HENRICUS WILHELMUS, a Dutch line-engraver and draughtsman, the brother of

Abraham Johannes Couwenberg, was born at the Hague in 1814, and died at Amsterdam in 1845. He was a pupil of F. L. Huygens and of Taurel. Besides engraving some portraits, he began a plate of 'Mignon and her Father,' after Ary Scheffer, which was finished by Alphonse François, and another after G. Dou's 'Menagère Hollandaise,' which was completed by J. W. Kaiser.

COVYN, REINIER and ISREL, were two brothers, who were natives of Brabant, and flourished at Dordrecht about the middle of the seventeenth century. The elder, Reinier, painted market women, with dead game, vegetables, flowers, fruit, &c. A landscape, by him, is in the Brunswick Gallery. Isrel, the younger, attempted history, but was more successful in portraits. Neither of them went beyond mediocrity.

COWEN, WILLIAM, was a landscape painter, who exhibited views in Ireland at the British Institution in 1823, and sent landscape scenes in Switzerland, Italy, and France to the Academy until 1839. In 1824 he published a series of six Italian and Swiss views, and in 1848 'Six Weeks in Corsica,' with etchings by himself.

COWPER, DOUGLAS, was born at Gibraltar in 1817. When seventeen years of age he won from his parents—who were unwilling to allow him to become a painter—a reluctant consent to his leaving home, and making his way to London, he obtained admission to the Royal Academy schools, and soon carried off the silver medal for the best copy in painting. His first exhibited works, produced when only twenty years of age, were a portrait and the 'Last Interview,' followed in 1838 by 'Shylock, Antonio and Bassanio,' and in 1839 by his masterpiece, 'Othello relating his Adventures.' He exhibited no more at the Academy, and he painted but five more pictures, four of which he sent to the Suffolk Street Gallery. He died in Guernsey in 1839, at the early age of twenty-two, having lived only just long enough to justify his own determination to be an artist, and to show the world what great things he might have done.

COX, DAVID, an eminent landscape painter both in water-colours and in oil, was born in Deritend, a suburb of Birmingham, on the 29th of April, 1783. As a boy, he was taught to wield the large hammer used in his father's trade, that of a whitesmith; but, as his mother feared he was too delicate for this work, he was apprenticed in 1798 to a maker of lockets and brooches, which he adorned with miniature designs. He was, however, not very long engaged in this field of industry, for his master died soon after he was apprenticed. He next obtained employment as a colour-grinder to the scene-painters of the Birmingham Theatre, then under the management of the elder Macready. From this subordinate post he very soon rose to assist in the painting of scenes, and on one occasion designed and executed the entire scenery for a new play about to be produced. On the public announcement of the piece, however, he was disappointed at seeing the whole credit of his share in its production given to an imaginary artist of London fame, and remonstrated against being thus robbed of his well-earned honours. Cox did not remain much longer connected with the management of the Birmingham and Leicester Theatres. In 1804 he came to London, and for a time obtained employment in the scenic department at Astley's Theatre, but only as a temporary

resource till other arrangements more suited to his habits, which were of a homely turn, could be made. Shortly after, he retired into private life, and made a scanty income by teaching drawing, principally at schools, and by making sketches, which he sold for a few shillings each, but which are now worth more than as many pounds. At length a wealthy patron appeared who sought him out in his humble retreat at Dulwich, and from this point his fortunes began to move in advance. His pupils increased in number, and in remunerativeness, and his sketches began to command higher prices. In 1805 he took his first trip into North Wales, and visited some of the most romantic spots of the Principality, which was ever afterwards his favourite haunt.

David Cox was elected a member of the Society of Painters in Water-Colours in 1813, and in the year following he was appointed a teacher at the Military College at Farnham. This occupation, however, did not suit him, and, probably for the sake of the surrounding scenery, he removed to Hereford in 1814, and in the same year published a 'Treatise on Landscape Painting and Effect in Water-Colours.' He returned again to London in 1827, but finally retired to Harborne, near Birmingham, in 1841, where he resided until his death, which occurred on the 7th of June, 1859.

Although best known by his water-colour drawings, David Cox painted also in oil, and in this method of treatment he derived much benefit from the lessons of William Müller. The total number of his oil pictures has been estimated by competent judges at a little over one hundred, of which fifty-seven were exhibited at Liverpool in 1875. Several of them were sold in the Gillott sale in 1872 for very large amounts. His best works in oil, and the dates at which they were executed, are as follows:

- Outskirts of a Wood. 1843.
- Washing Day. 1843.
- Caer Cennen Castle. 1844.
- Vale of Clwyd. 1846 and 1848.
- Peace and War. 1846.
- Lancaster Castle. 1846.
- Counting the Flock. 1847.
- The Old Mill at Bettws-y-coed. 1847.
- Going to the Hayfield. 1849.
- Collecting the Flocks. 1849.
- The Skylark. 1849.
- The Welsh Funeral. 1850.
- The Sea-shore at Rhyll. 1854-55.

The finest among the innumerable drawings which David Cox produced in the course of his fifty years' practice of art may also here be mentioned:

- Cader Idris. 1828.
- Lancaster Sands. 1835.
- Ulverstone Sands. 1835.
- Hardwick Hall (*three interior views*). 1839.
- The Stubble-field with Gleaners. 1843.
- Bolsover Castle. 1843.
- The Flood at Corwen. 1846.
- The Outskirts of a Forest. 1846.
- Caer Cennen Castle (the 'Rain Cloud'). 1847.
- Windsor Park. 1846.
- Bolton Abbey. 1847.
- The Skylark. 1848.
- Beeston Castle. 1849.
- The Welsh Funeral. 1850.
- Broom Gatherers on Chat Moss. 1854.
- Peat Gatherers returning from the Moors. 1856.
- The Falls of the Llugwy. 1859.

Besides several 'Hayfield' and 'Harvest' subjects, full of atmosphere and summer sunshine.

David Cox was the true child of nature. There was a native simplicity in his character, and a masculine vigour about his touch, which have never been surpassed; and his effects, whether of mountain or dell or fruitful plain, of foaming torrent or meandering stream, such as so grandly diversify the scenery of this favoured isle, were always striking, and often imposing, though they never overstepped the modesty of nature.

Wales was the country above all others which Cox loved, and in the neighbourhood of Bettws-y-coed he worked for years. "The little inn there, 'The Oak,' (writes the author of 'Our Living Painters,' in 1859,) is indeed a classic spot, and troops of painters now flock thither in the season, sit in the parlour whose wall David Cox has himself decorated in fresco, and with pipe, and jug, and talk while the long summer twilights pleasantly away." There he painted for the 'Royal Oak' the sign-board which in 1880 became the subject of a law-suit, which happily ended in the picture remaining in the inn for which it was intended.

Forty-two drawings by David Cox were bequeathed to the British Museum by Mr. John Henderson in 1878, and there are twenty-two in the South Kensington Museum, but most of them are comparatively unimportant. Eighteen examples were exhibited at the Manchester Art Treasures Exhibition in 1857, upwards of twenty in the International Exhibition of 1862, and thirty-two in the Leeds Exhibition of 1868. Special exhibitions of his works were held at Hampstead in 1858, at the German Gallery in London in 1859, at Manchester in 1870, and at the Liverpool Art Club in 1875. Out of this last gathering arose the project of a Cox 'Liber Studiorum,' in which the plates were to have been engraved by the painter's friend Edward Radclyffe, but the death of the engraver caused the work to be abandoned when only three plates—'Dudley Castle,' the 'Outskirts of a Forest,' and 'Bala Lake,'—had been completed.

A 'Memoir of David Cox' by Mr. Neal Solly was published in 1875, and a 'Biography of David Cox' by William Hall in 1881.

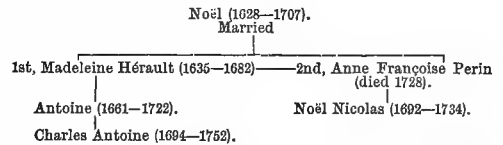
COXIE, MICHEL VAN, (COCKIE, COXCIE, COXIS, COXCIE or COXCYEN,) a Flemish painter, was born at Mechlin in 1499. He was first instructed by his father, Michiel van Coxie the elder, and afterwards at Brussels by Barend van Orley, with whom he visited Rome, and studied especially the works of Raphael. Indeed, his almost servile imitation of that master procured for him later the appellation of the Flemish Raphael. His talents brought him soon into notice, so that he was engaged for the execution of several important works in that city, and when he became acquainted with Vasari, he had already painted two chapels in Santa Maria dell' Anima. On his return to Flanders he was, in 1539, received a member of the Guild of St. Luke at Mechlin, and came to be much employed. There are many of his works in the churches of Brussels and Antwerp that establish the real worth of his talents. He also painted several large works for the Emperor Charles V. and for Philip II., King of Spain, by whom he was chosen court painter. He died at Mechlin in 1592. The following are his most important works:

Antwerp.	Museum.	Martyrdom of St. Sebastian.	1575.
"	"	Martyrdom of St. George.	
"	"	Martyrdom of St. Margaret.	
"	"	The Triumph of Christ.	
Berlin.	Gallery.	The Adoration of the Lamb.	

Berlin.	Gallery.	The Almighty. (Parts of the altar-piece by the Van Eycks at Ghent, which was copied by him for Philip II. of Spain. The rest of the copy is in the Munich Gallery, and in St. Bavo at Ghent.)
Bruges.	Ch. of the Jesuits.	St. Francis Xavier preaching to the Heathen.
Brussels.	Museum.	The Last Supper.
"	"	Death of the Virgin.
"	"	Christ derided by the Jews.
"	S. Gudule.	The Resurrection of Lazarus.
"	"	Christ washing the feet of the Apostles.
"	"	Christ on the Mount of Olives.
Ghent.	S. James.	The Nativity.
"	"	Christ on the Cross between the two Thieves.
"	"	Resurrection of Christ.
Madrid.	Gallery.	St. Cecilia.
"	"	Scenes from the Life of the Virgin.
Petersburg.	Hermitage.	The Annunciation.
Vienna.	Belvedere.	Virgin and Child.

He also designed 32 subjects from the Fable of Cupid and Psyche, which are amongst his best works. They have been engraved by Agostino Veneziano and the Master of the Die. In conjunction with Barend van Orley, he undertook the direction of the execution of some tapestry made after Raphael's cartoons. His son, RAPHAEL VAN COXIE, who was received as a Master in the Guild of St. Luke at Antwerp in 1585, was much inferior to his father. He was born at Mechlin in 1540, and died at Brussels in 1616.

COYPEL FAMILY.



COYPEL, ANTOINE, the son of Noël Coypel, was born in Paris in 1661. His father instructed him in the art of painting, and took him when but eleven years of age to Rome, where he had been appointed director of the French Academy. But neither the masterpieces of Rome, nor the example of his father, could inspire him with a feeling for the truly grand and beautiful. He preferred the style and counsel of Bernini to the study of Raphael and the Carracci; and the depravity of his taste was confirmed by his returning to Paris at the age of eighteen; that is to say, he left Rome precisely at the time that he should have gone there. He was only nineteen when he painted his picture of the 'Assumption' for the cathedral of Notre-Dame, and but twenty when he was received into the Academy. He was taken into the employment of the court, and became one of the most popular painters of his time. It is curious to compare the criticism of two of the most esteemed of the French biographers respecting the works of this painter. "No artist," says D'Argenville, "possessed the poetry of the art in a higher degree than Antoine Coypel. Formed by nature for the grandest compositions, the fertility of his genius displays itself through all his works. He was graceful in the airs of his heads, painted children in the greatest perfection, and was, above all, attentive in expressing with propriety the passions of the soul." A less favourable judgment is pronounced by Watelet: "Because," says that writer, "he was equal to the production of a great machine in the theatrical

style, he was conceived to possess the poetry of the art; because he gave to his heads a physiognomy purely French, they are thought to be beautiful. His coquetry is called grace, a grace to be learned of the dancing-master. He consulted the comedian Baron for the attitudes of his most exalted characters, and travestied a hero of antiquity into a puppet of the theatre."

It cannot, however, be denied that Antoine Coypel possessed those qualities which are found in the artists most admired in his country, qualities which perhaps were necessary to the gratification of national feeling, and the acquisition of popularity. His principal works in Paris were, 'Christ among the Doctors,' and the 'Assumption,' in the cathedral of Notre-Dame; and 'Christ healing the Blind at Jericho,' at the Carthusians. He was much employed in decorating the royal palaces, and was made principal painter to the king in 1716, besides holding other important posts. The Louvre possesses his 'Athaliah driven from the Temple,' 'Susannah accused by the Elders,' 'Esther before Ahasuerus,' and 'Rebecca and Eliezer,' as well as between two and three hundred drawings and sketches by him. His own portrait by himself is in the Uffizi, Florence; the Lille Gallery possesses a picture of 'Athaliae et Roxane,' taken from the 'Bajazet' of Racine; and the Bordeaux Museum, a 'Triumph of Apollo.' In the Dublin National Gallery is a picture of 'Christ healing one possessed by a Devil,' dated 1717. Antoine Coypel died in Paris in 1722. We have by him several etchings, executed in a finished and masterly style, among which are the following :

Melchizedek presenting the Bread to Abraham.

Judith; half-length; finished by *Simoneau*.

The Baptism of Christ.

Ecce Homo; finished by *Simoneau*.

The Virgin and Infant, in an oval.

The Virgin suckling the Infant.

St. Cecilia.

Cupid conquering Pan.

Bacchus and Ariadne; finished by *G. Audran*; very fine. 1693.

The Triumph of Galatea; finished by *Simoneau*; fine.

The Head of Democritus. 1692.

The Portrait of La Voisin, who was broken on the wheel for poisoning; two plates, large and small.

COYPEL, CHARLES ANTOINE, a painter and etcher, who was the son of Antoine Coypel, was born in Paris in 1694. He was instructed by his father, whose style he followed, although in a very inferior manner. He quitted historical subjects to paint bambochades, but was not successful even with these, his taste for the theatre frequently betraying itself in his pictures in the artificial composition and in the forced position of his figures. There are two specimens of his work to be seen in the Louvre. He executed a portrait of himself at about the age of fifty, in which he is represented leaning against a table, and holding a porte-crayon. In fact, his best works as a painter are his portraits; that of Adrienne Le Couvreur has been admirably engraved by Pierre Imbert Drevet, C. A. Coypel etched a series of the Muses, a caricature 'Histoire d'une Dévotée,' and some other subjects *à la mode*, which are of but little interest. He died in Paris in 1752.

COYPEL, NOËL, a French painter, was born in Paris in 1628. He was first placed under the tuition of an artist named Poncet, at Orleans; but at the age of fourteen he became a scholar of Quillier, under whom he acquired sufficient ability to

be employed by Charles Errard, who was charged with the superintendance of the works at the Louvre. It was not long before he distinguished himself, and he was received into the Academy in 1663. The picture he painted for his reception was 'Cain and Abel.' It was about the same time that he painted his celebrated picture of the 'Martyrdom of St. James,' for the cathedral of Notre-Dame. He was now regarded as one of the ablest artists of France, and was appointed by the king director of the French Academy at Rome. Thither he went in 1672, and presided over the Academy with great reputation for three years. It was during his residence there that he painted his four easel pictures for the king's cabinet, representing 'Solon explaining his laws to the Athenians,' 'Trajan giving public audience to the Romans,' 'Ptolemy Philadelphus giving liberty to the Jews,' and 'Alexander Severus distributing corn to the Roman People.' These pictures were publicly exposed at Rome in the Rotonda, and gained him great reputation. They are now placed in the gallery of the Louvre, where is also preserved his picture of 'Cain and Abel,' as well as several other paintings representing classical subjects. He appears to have imitated in these works the style of Poussin and Le Sueur. His colouring is tender, warm, and clear, and his execution careful. After his return to Paris, Coypel was employed on several fresco paintings in the Tuileries. His last work, the fresco of the 'Assumption of the Virgin,' over the high-altar of the church of the Invalides, was executed at the advanced age of 78, and may be considered as one of his best productions. A picture by him of 'Susannah accused of Adultery' is in the Madrid Gallery; and the Bordeaux Museum has an 'Allegory' by him. Many of his paintings have been engraved by Poilly, Duchange, Cochin, and others. Noël Coypel married in 1659 MADELEINE HÉRAULT, the sister of Charles Hérault, the landscape painter, and herself an artist of ability. She was born in 1635, and died in Paris in 1682. In 1685 Coypel married, as his second wife, ANNE FRANÇOISE PERIN, a young artist whose works have long since been forgotten. He died in Paris in 1707. His widow married François Bonart, a painter and engraver, and died in Paris in 1728. Noël Coypel has etched the following plates :

The Virgin caressing the Infant Jesus.

The same subject; larger.

The Holy Family.

COYPEL, NOËL NICOLAS, a painter and etcher, born in Paris in 1692, was a younger son of Noël Coypel. He received his first instruction from his father, whom he had the misfortune to lose when he was fifteen years of age. It does not appear that he had the advantage of seeing Italy; he studied from the best works of art in his own country, and became of sufficient celebrity to be received into the Academy in 1720, when he was twenty-eight years of age. His reception picture was 'Neptune carrying off Amymone.' Amongst his best works were, the ceiling of the chapel of the Virgin in the church of St. Saviour, and the altarpiece in the same chapel, representing the Assumption. His 'Triumph of Amphitrite,' painted in 1727, was considered the best work that entered the lists for the royal prize then offered. There are several other works of this artist in the churches of Paris. He died in Paris in 1734. We have the four following plates etched by him :

St. Theresa, with several Angels.  
The Triumph of Amphitrite.  
Jupiter and Antiope.  
A young Woman caressing a Dove; afterwards finished  
by *N. Edelinck*.

COZENS, ALEXANDER, a natural son of Peter the Great and an Englishwoman from Deptford, was born in Russia at the beginning of the 18th century, but studied painting in Italy, and then proceeded, in 1746, to England, where he died, in London, in 1786. He exhibited at the Royal Academy from 1772 to 1781. Some tastefully-designed pen-and-ink sketches by him are in the British Museum, but he chiefly devoted himself to giving instruction and writing various books on art, adorned with numerous illustrations, among which are 'The Principles of Beauty, relative to the Human Head' (1778), and 'The Shape, Skeleton, and Foliage of Trees' (1771). The South Kensington Museum has two Landscapes by him.

COZENS, JOHN ROBERT, the son of Alexander Cozens, was born in London in 1752. He visited Italy, and after his return, in 1783, painted in water-colours with great success. He possessed great taste in representing scenes of a still, tender, or melancholy nature. In 1794 he became deranged, and died in 1799. The South Kensington Museum has five examples of his work.

COZZA, CARLO, was the son of Giovanni Battista Cozza, and was born at Ferrara about the year 1700. He was instructed by his father, in whose style he painted several pictures for the churches of his native city. In the Chiesa Nuova is a picture by him of the 'Annunciation;' in Santa Lucia of 'St. Anthony the Abbot;' and in San Matteo of 'St. Francis of Paola.' He died at Ferrara in 1769.

COZZA, FRANCESCO, a painter and etcher, was a Calabrian, born at Istilo in 1605. He went early in life to Rome, and became a scholar of Domenichino, to whom he attached himself by the most marked affection, and, according to the Abbate Titi, finished some of the works of that master after his death. He was received into the Academy at Rome in 1650, and died in that city in 1682. One of his best works is the 'Vergine del Riscatto,' in the church of Santa Francesca Romana at Rome. The Copenhagen Museum possesses a 'Landscape, with Hagar and the Angel,' by him. He etched several excellent plates in the style of Pietro del Po, as :

St. Peter. 1630.  
Cimon and Pera.  
Christ sleeping and adored by Angels.  
St. Mary Magdalene. 1650.

COZZA, GIOVANNI BATTISTA, was born at Milan in 1676. While he was yet young he settled at Ferrara, where he was much employed for the churches. Without great correctness of design, he possessed a copious invention, and an unusual facility of handling. Of his numerous works at Ferrara, the following are the principal. In the cathedral, the 'Immaculate Conception;' at the Ognissanti, the 'Holy Family;' in Santa Lucia, the 'Annunciation;' and in San Guglielmo, the 'Assumption of the Virgin.' He died at Ferrara in 1742.

COZZALE, GRAZIO, (or COSSALE,) was a native of Brescia, who flourished about the year 1605. He is said by Cozzando, in his 'Ristretto della Storia Bresciana,' to have possessed an uncommon readiness of invention, and in his larger works

appears to have imitated the style of Palma without having sunk into his mannerism. His principal works are, the 'Adoration of the Magi,' in S. Maria delle Grazie, at Brescia; and the 'Presentation in the Temple,' in S. Maria de' Miracoli. This artist was assassinated by one of his sons.

CRAESBECKE. See CRAESBEECK.

CRABBE, FRANS, (or VAN ESPIEGHEM,) was a Flemish painter, who became a master of the Guild of St. Luke at Mechlin in 1501, and is supposed to be the same as FRANS MINNEBROER. He was the son of Jan Crabbe, a painter, but it is not known under whom he studied. He painted in tempera, and possessed the faculty of giving his works so much vigour that they seem to be oil paintings. His heads are in the style of Quintin Massys, but in all other respects his portraits resemble those of Lucas van Leyden. His principal work was a triptych painted over the high altar of the church of the Franciscan convent at Mechlin, the principal subject of which was the 'Saviour on the Cross,' but this perished when the church was sacked by the Gueux in the 16th century. Crabbe died at Mechlin in 1553, leaving a son, Jan Crabbe, who was also a painter, and who died at Mechlin in 1576.

Crabbe is probably identical with the engraver who is known as the 'Master of the Crab,' by whom we have 50 plates, mostly in the style of Lucas van Leyden, but in some cases in that of Jan van Mabuse. They are described in Bartsch's 'Peintre-Graveur,' vii. 527, and Passavant's 'Peintre-Graveur,' iii. 15, and among them the following are the best :

The Annunciation.  
The Nativity.  
Christ taking leave of His Mother.  
The Passion; fourteen plates.  
Christ on the Cross.  
Ecce Homo.  
The Four Evangelists; four plates.  
Jephthah's Daughter.  
Esther before Ahasuerus.  
Lucretia.

CRABETH, ADRIAEN, of Gouda. Three portraits, in one picture, bearing the date 1560, attributed to him, are in the Darmstadt Gallery.

CRABETH, DIRK and WOUTER, two brothers, were natives of Gouda. They flourished about the years 1560-1620, and surpassed all their predecessors in the art. Their principal works were fourteen of the seventy-five windows of the great church of St. John at Gouda. The best are the 'Baptism of Christ,' 'Our Saviour driving the Buyers and Sellers from the Temple,' and the 'Last Supper,' all by Dirk Crabeth; and 'The Offering of Elijah before the Priests of Baal,' the 'Nativity,' and the 'Sacrilage of Heliodorus,' all by Wouter Crabeth, the last-named being his master-piece, and the finest of all the windows. Although fine compositions, they are not in the best style of the art, and are rather poor in colour. Wouter visited France and Italy, and left in every town where he resided one of his glass-paintings. He distinguished himself by the light and brilliancy of his colouring, whilst Dirk excelled more in his vigorous touch.

CRABETH, WOUTER PIETERSZON, the younger, a grandson of the artist of the same names, was a scholar of Cornelis Ketel. After visiting France and Italy, and studying the works of the best masters in Rome, he settled down in Gouda in 1628 as a portrait and historical painter. In 1628 he painted for the church of Purmerende an

'Assumption of the Virgin,' and in 1644 a 'Feast of a Shooting Club,' which is still preserved at Gouda.

CRABËTJE. See ASSELUJ.

CRACO, JAN, a Dutch portrait painter, who flourished in the latter half of the 18th century, was a native of Utrecht. He afterwards resided at Amsterdam, in which city he died.

CRADOCK, LUKE, an English painter of birds, dead game, and animals, in which he particularly excelled. He was born at Somerton, near Ilchester, about the year 1660, and served an apprenticeship to a house-painter in London. Without the help of an instructor, he became a faithful delineator of birds and animals, which he painted with a freedom and a fire that entitled him to more distinction and a more liberal remuneration than he received during his life. After his death, as has but too frequently been the lot of artists, his works were sold at three or four times the price he received for them when living. He died in London in 1717.

CRADOCK, MARY. See BEALE.

CRAESBEECK, JOOST VAN, (CRAESBECKE, or GRAASBECK,) the pot companion and scholar of Adrian Brouwer, was born at Neerlinter, in South Brabant, in 1608. He was bred a baker, and had settled at Antwerp in that capacity at the time when Brouwer visited that city: Alike in their habits of debauchery, an acquaintance sprang up between them, and Brouwer became Craesbeeck's inmate on quitting the protection of Rubens. Craesbeeck forsook his oven, and became the disciple of his friend, and it is surprising that a person who had never practised painting until he had reached the age of thirty should have arrived at a proficiency which is sufficient to rank him among the meritorious artists of his country, particularly as a colourist. He was inscribed as a citizen of Antwerp in 1631. In 1633-34 he entered the Guild of St. Luke at Antwerp, and in 1651 that at Brussels, where he was still living in 1654. The date of his death is not known, but it was certainly before 1662. His paintings represent scenes in taverns, guard-room subjects, low fights, and drunken brawls. Those of his works that are of a nobler character are executed in the style of Rembrandt, and painted with a fine chiaroscuro, a delicate brush, and an excellent colouring.

Among his paintings, many of which are signed *J. V. C. B.*, there are the following:

Amsterdam. *Museum.* Portrait of Hugo de Groot.  
Berlin. *Gallery.* Peasant with felt hat.  
Madrid. *Gallery.* The Marriage Contract.  
Paris. *Lowre.* The Artist himself painting a portrait.

Petersburg. *Hermitage.* Le Lever.

Schleissheim. *Aren- } The Artist's Studio, with Brou-*  
*berg Gallery. } wer's portrait.*

Vienna. *Belvedere.* Soldiers and Women talking.

CRAEYER, GASPARD DE. See DE CRAEYER.

CRAFT, WILLIAM H., an enamel painter, exhibited fancy and allegorical subjects and portraits at the Royal Academy from 1774 to 1781. He died after 1787. He was most probably a brother of Thomas Craft, who was an artist at the Bow Porcelain Works.

CRAIG, WILLIAM MARSHALL, exhibited at times at the Royal Academy, from 1788 till 1827. He first lived at Manchester, but settled in London about 1791. He was painter in water-colours to the Queen, and miniature painter to the Duke and Duchess of York. He also excelled as a draughts-

man on wood, and as a book illustrator, and he published in 1821 'Lectures on Drawing, Painting, and Engraving.' He is said to have been a nephew of Thomson, the poet. 'The Wounded Soldier' by him is in the Water-Colour Gallery at the South Kensington Museum.

CRAMER, NICOLAAS, a Dutch painter, was born at Leyden in 1670. According to Van Gool, he was for some time a scholar of Willem Mieris, but afterwards studied under Karel De Moor, whose manner he followed. He painted subjects taken from private life, and portraits in small. His pictures of that description are seen in the best collections in Holland, and are deservedly admired. He died in 1710.

CRAMER, PETER, who was born at Copenhagen in 1726, was a self-taught artist who prepared the drawings for the illustration of Norden's 'Travels in Egypt,' and then became a decorative and theatrical painter. Together with this occupation he executed popular Danish scenes in the style of Teniers, and several of his pictures were engraved by Haas, Kleve, and Clemens. He died at Copenhagen in 1782.

CRANACH, HANS, appears to have been a third son of Lucas Cranach the elder. Schuchardt, who discovered his existence, credits him with an altarpiece at Weimar, signed with the monogram *H. C.*, and dated 1537. He was still living in 1553.

CRANACH, JOHANN LUCAS, the eldest son of Lucas Cranach the elder, was born about 1503. He died at Bologna in 1536. Luther mentions his death in his 'Table Talk,' and Johann Stigel, a contemporary poet, celebrates him as a painter.

CRANACH, LUCAS, (or KRANACH). The proper name of this master is a matter of some uncertainty. Of late years it has been thought to be SUNDER, and he is to be found in most histories under that name, but Herr Warnecke ('Lucas Cranach der Aeltere,' 1879,) has recently brought forward evidence to show that it was MULLER, as formerly supposed. This evidence, however, chiefly consists in a phrase in a narrative of Valentin Sternboke, written in 1609, which runs as follows—"And the Emperor asked him how he was called, and he replied that he was called by his parents Lucas Muller, out of the town of Cranach in Franconia, but on account of his art he was styled Lucas the Painter, and the Elector of Saxony had named him, from his native land, Lucas Cranach." The evidence for the name of Sunder likewise rests on very slight foundation.

But whatever be his name, he was certainly born at Kranach in the bishopric of Bamberg on the 4th of October, 1472. He is said to have learnt his art from his father, who is supposed also to have been a painter, though none of his works remain. It is not known where his early years were spent, but it is surmised that he lived some time in Gotha, where he married a certain Barbara Brengbier, who, although affirmed by tradition to have been extremely ugly, is nevertheless celebrated as having been a most excellent wife and mother. He is stated to have accompanied the Elector Frederick the Wise to the Holy Land in 1493, but this is not certain. In 1504 we find him established at Wittenberg as court painter to Frederick the Wise, who in 1508 bestowed on him a coat of arms and patent of nobility. He was evidently a man of importance in Wittenberg, for he was twice (in 1537 and 1540) elected Burgomaster of the town, where he carried

on, besides his large art workshops, a book-printing business and an apothecary's shop. His house in Wittenberg, called the "Adler," was standing till 1871, when it was unfortunately destroyed by fire.

In 1509 Cranach was sent by the Elector on an embassy to the art-loving Emperor Maximilian, but nothing is known as to their intercourse, except that he took the portrait of the young Prince, afterwards Charles V. Cranach, however, afterwards executed some of the drawings in what is called 'Maximilian's Prayer-book,' so one may imagine that some relations continued to exist between them. Cranach held the office of court painter to the House of Saxony under three successive Electors, the last being the noble but ill-fated Frederick the Magnanimous, to whom he was so much attached, that after the battle of Mühlberg in 1547, he shared and enlivened his captivity at Augsburg, being also, it is said, instrumental in procuring his release from Charles V. In 1552, when the Elector was at last set free, Cranach, then a very old man, followed his lord to Weimar, where our master died at the age of 80, on the 16th of October, 1553.

Lucas Cranach may be regarded as pre-eminently the painter of the German Reformation. Although not approaching Dürer and Holbein in intellectual power and æsthetic perfection, he was moved even more deeply than they by the religious influences of the times. The influences of the Renaissance were also at work in his art, as seen by the numerous classical subjects he has depicted so naïvely; and moreover, there may be traced in it a sort of homely humour, which no doubt caused Kugler to compare him to Hans Sachs. He was the intimate friend of Luther, whom he has several times represented in his pictures, and embracing his doctrine warmly, he endeavoured to set it forth in his art.

His reputed paintings are somewhat unequal in merit, but this is chiefly because many of those ascribed to him are merely atelier-works, done under his direction by his sons and pupils. Among the most important of his paintings may be mentioned:

Augsburg. <i>Rathhaus.</i>	Samson and Delilah.
Berlin. <i>Gallery.</i>	Venus and Cupid stung by a Bee.
Carlsruhe.	The Judgment of Paris.
Florence. <i>Uffizi.</i>	Adam and Eve.
Gotha. <i>Gallery.</i>	The Fall and Redemption of Man.
Leipsic.	The Repose in Egypt. 1504. (Formerly in the Sciarra Palace, Rome.)
" <i>Museum.</i>	A Dying Man.
London. <i>Baring Coll.</i>	Christ receiving Little Children.
Munich. <i>Gallery.</i>	Woman taken in Adultery.
Petersburg. <i>Hermitage.</i>	Madonna under the Apple-tree.
Schneeberg. <i>Stadtkirche.</i>	The Crucifixion, Last Supper, &c. (an altar-piece).
Weimar. <i>Stadtkirche.</i>	Crucifixion, with portraits of Luther, Melancthon, and the painter himself.
Wörlitz. <i>Gothic House.</i>	St. George and the Dragon.

Several of these subjects were treated frequently by Cranach, and replicas of them are to be found in many galleries. It is indeed very difficult to distinguish his works from those of the master now known as the 'Pseudo-Grünwald,' and from those of his son Lucas Cranach the younger. Lucas Cranach the elder, as he is called to distinguish him from his son, always painted in oils on wooden panels. His colouring is warm and rich, but his drawing is usually defective. He excelled in portraiture, and evidently delighted in it, for he often introduces portraits of his friends into his pictures. His female portraits have a sort of

naïve grace that renders them very pleasing. There is one by him in the National Gallery of a young girl in elaborate costume, which is entirely characteristic.

He was fond also of drawing birds and animals, and often depicted hunting scenes. His art indeed may be defined as thoroughly national, homely and individual, marked by cheerful fancy and quaint invention, sometimes bordering on caricature. He had three sons, who are believed to have been painters, but only his second son, Lucas Cranach, the younger, acquired any reputation. Cranach usually signed both his paintings and engravings with the crest granted him by the Elector Frederick—a flying dragon with a crown upon its head. He is said to have painted so rapidly that on his tombstone he was described as 'celerrimus pictor.'

But it is as an engraver rather than as a painter that Cranach is best known. Heller describes more than 800 prints by him. These are mostly wood-cuts, but he executed also a few copper-plates. These are now rare, though some of his wood-engravings are often met with. Drawings also by him are to be found in most public collections.

#### PRINCIPAL COPPER ENGRAVINGS.

The Penitence of St. John Chrysostom. 1509.  
Three portraits of Luther, dated 1519, 1520, and 1521.  
Portraits of the Elector Frederick III., with an angel holding a crown of laurel.  
Portraits of other Electors.

#### PRINCIPAL WOOD ENGRAVINGS.

Passion of Christ.	A series of 15 cuts.
The Martyrdom of the Apostles. 1549.	12 "
Christ and the Apostles.	14 "
The Wittenberg Hagiology. 1509.	119 "
Passional Christi et Antichristi. 1521.	26 "
Hortulus Antimæ.	33 "
Adam and Eve in Paradise surrounded by animals. (B. 1.)	
The Repose in Egypt, with dancing angels. (B. 4.)	
Christ and the Samaritan Woman. (B. 22.)	
Temptation of St. Anthony. (B. 56.)	
St. Christopher. (B. 58.)	
St. Jerome in the Desert. (B. 63.)	
Beheading of John the Baptist. (B. 62.)	
Venus and Cupid. (B. 113.)	
Judgment of Paris. (B. 114.)	
Marcus Curtius. (B. 112.)	

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CRANACH, LUCAS, the younger, was the second son of Lucas Cranach the elder. He was born in 1515, and received his education in art in his father's workshops. He is weaker in drawing than his father, and softer in colouring, but it is difficult to distinguish their works, for he signed with the same mark, the flying dragon, though, according to Schuchardt, the dragon of the son may be known by its wings being folded. All pictures after the date 1553, (that of his father's death,) may be safely ascribed to him, and many such exist. J. A. Crowe, in the last edition of Kugler's 'Handbook,' mentions several in the principal church at Wittenberg. One of these he describes as a singular work bearing "distinct reference to the state of the Church in his time." It represents the vineyard of the Lord, "one half of which is

being destroyed by the clergy of the Romish Church, whilst the heroes of the Reformation are employed in cultivating the other," and is dated 1569. By this it is clear that he must have had the same warm Protestant sympathies as his father. Other paintings by him are:

Berlin.	<i>Gallery.</i>	The Fountain of Youth.	1546.
Brunswick.	<i>Gallery.</i>	Preaching of John the Baptist.	1549.
Dresden.	<i>Gallery.</i>	Crucifixion.	
"	"	Portraits of the Electors Maurice and Augustus.	
Leipsic.	<i>Museum.</i>	Crucifixion.	1557.
Munich.	<i>Gallery.</i>	Virgin and Child with Grapes.	
Nordhausen.		Raising of Lazarus.	
Wittenberg.	<i>Stadtkirche.</i>	Nativity.	
"	"	Crucifixion.	

He, like his father, appears to have been a man of importance in Wittenberg, for he also filled the office of Burgomaster. He died at Wittenberg in 1586. No engravings by him are known, but it is believed that he furnished the designs for the woodcuts in Luther's translation of the Bible, printed at Leipsic in 1542, as well as for some portraits, among which is a series of the Princes of Saxony. (See Passavant's 'Peintre-Graveur,' iv. 24.)

**CRANCH, JOHN**, who was born at Kingsbridge, Devon, in 1751, practised historical and portrait painting as an amateur, with no great success, in London and Bath, where he died in 1821. His best work was the 'Death of Chatterton.' He excelled in so-called 'poker pictures.' The South Kensington Museum possesses a work by him, entitled 'Playing with Baby' (1795).

**CRANE, THOMAS**, was born at Chester in 1808. Showing early a taste for art, in 1824 he came up to London, where he joined the schools of the Academy, and remained two years, obtaining, in 1825, the medal for his drawings from the antique. Returning to Chester, he commenced his profession as a miniature painter, and not very long after, he published, in conjunction with a brother, some sketches of celebrated characters in North Wales, among whom were Lady Eleanor Butler and Miss Ponsonby, the eccentric "Ladies of Llangollen." In 1832 he made his first appearance as an exhibitor at the Liverpool Academy, and continued to contribute to that Institution for many years. In 1835 he was elected an Associate, and in 1838 a full member of that Academy. But the delicate state of his health would not permit of his remaining in that town, and he removed to Torquay, where he resided twelve years, occasionally visiting the scene of his earlier connections in the North, where he procured lucrative commissions. He died in London in 1859. Crane was most successful in portraits of females and children, both in oil and water-colours; his treatment of such subjects being so elegant and so full of fancy as almost to make them ideal works, yet without compromising their likeness. He also painted figure subjects, as: 'The First Whisper of Love,' 'The Deserted Village,' 'The Cobbler,' 'The Old Romance,' 'The Bay Window,' and 'Masquerading,' most of which were exhibited at the Royal Academy.

**CRANENBURGH, HENDRIK VAN**, a Dutch landscape painter, was born at Amsterdam in 1754. He was a pupil of Barbiers, but at the age of thirty he abandoned painting for the counting-house. He, however, continued to make many excellent copies of the works of the old masters, and died at Amsterdam in 1832.

**CRANSSE, JAN**, a Flemish painter, was born at Antwerp in 1480. He painted historical subjects, and was received into the Guild of St. Luke at Antwerp in 1523, and became dean thereof in 1535. Van Mander speaks highly of a picture by this master which was formerly in the cathedral of Antwerp, representing 'Christ washing the Feet of His Disciples.' Two panels of coats of arms, one of the Chamber of Rhetoric of Diest, and the other of that of Turnhout, by him, are in the Antwerp Gallery.

**CRAPELET, LOUIS AMABLE**, a French water-colour painter, born at Auxerre in 1822, studied under Corot, Durand-Brager, and Séchan. He went to Egypt in 1852, and ascended the Nile as far as the third cataract, returning to France in 1854. Many of his drawings were the result of this expedition. He died at Marseilles in 1867.

**CRASTONA, GIOSEFFO**, was born at Pavia in 1664, and was a scholar of Bernardino Ciceri. He excelled in painting landscapes and views of the vicinity of Rome, from designs he had made during a long residence in that city; and these pictures, according to Orlandi, were greatly in vogue in his time. He died in 1718.

**CRAWFORD, WILLIAM**, a Scotch portrait and genre painter, was a native of Ayr. His father placed him at the Trustees' Academy, under Sir William Allan, where he gained a travelling bursary, which enabled him to study in Rome for about two years. On his return he conducted the drawing classes of the Trustees' Academy for several years, and also occasionally contributed art criticisms to Edinburgh newspapers. His crayon portraits, of which a good many were exhibited at the Royal Academy in London, were much sought after. He was elected an Associate of the Royal Scottish Academy in 1862. Among his genre paintings we may mention his 'Highland Keeper's Daughter' (1865), 'Waiting for the Ferry,' 'Return from Maying,' and 'Too Late,' a striking picture exhibited at the Royal Scottish Academy in 1869, in which year he died.

**CRAYER, GASPAR DE**. See DE CRAYER.

**CREDI, LORENZO DI**, whose surname appears to have been **BARDUCCI**, and not **Sciarpelloni**, as stated by Vasari, was born at Florence in 1459. He was a disciple of Andrea del Verrocchio at the time that Perugino and Leonardo da Vinci were studying under that master. Lorenzo displayed a preference for the style of Leonardo over that of his instructor, and copied the paintings of the former with great success; whilst the graceful and expressive manner in which he painted Madonnas and Holy Families remind one somewhat of the style of Perugino. He died at Florence in 1537. He also practised the art of sculpture, and Verrocchio in his will expressed a desire that the completion of his famous equestrian statue of Bartolommeo Colleoni should be intrusted to Lorenzo. It was, however, given by the Venetians to Alessandro Leopardo to finish. Giovanni Antonio Sogliani and Tommaso di Stefano were his pupils. The following paintings by him may be noted:

Berlin.	<i>Gallery.</i>	Madonna and Child.
"	"	St. Mary of Egypt.
Dresden.	<i>Gallery.</i>	Madonna and Child, and St. John.
"	"	Madonna and Child, with Goldfinch.
"	"	Madonna and Child, with SS. Sebastian and John the Evangelist.
Florence.	<i>Academy.</i>	The Nativity.



Florence.	<i>Uffizi.</i>	Baptism of our Lord.
"	"	Christ appearing to the Magdalen.
"	"	Portrait of Andrea del Verrocchio.
"	"	The Annunciation.
"	<i>Pitti Pal.</i>	Holy Family.
London.	<i>Nat. Gall.</i>	The Virgin and Child.
"	"	The Virgin adoring the Infant Christ.
Munich.	<i>Pinakothek.</i>	Holy Family.
Naples.	<i>Museum.</i>	The Nativity.
Paris.	<i>Louvre.</i>	Virgin and Child.
"	"	Christ and the Magdalen.
"	"	The Annunciation.
Rome.	<i>Borghese Gall.</i>	Virgin and Child, with St. John the Baptist.
Turin.	<i>Museum.</i>	Virgin and Child.

CREED, CAREY, was an English engraver, who published, in 1731, a set of plates of the statues and busts at Wilton House, which possess considerable merit.

CREED, ELIZABETH, a daughter of Sir Gilbert Pickering, Bart., and cousin to the poet Dryden, was born in 1642. She married a gentleman named Creed, of Oundle, in Northamptonshire, and, as an amateur, painted altar-pieces for several churches in the neighbourhood, and also portraits of her friends. She died in 1728.

CREGAN, MARTIN, a portrait painter, practised both in Dublin and London. He was born in 1788, and was a member of the Royal Hibernian Academy from its foundation in 1823, and for many years its President. From 1812 to 1821, whilst he resided in London, he exhibited yearly at the Royal Academy. His last contribution was a portrait of Miss Dance as 'Mrs. Haller.' He returned to Dublin in 1822, and was patronized by the *élite* of that city. He died in 1870. The Dublin National Gallery has a copy by him of Sir Joshua Reynolds's portrait of Master Crewe.

CREMONA, ANTONIO DA, an Italian engraver on wood, who flourished about the year 1560. Among other prints, he engraved a cut representing 'Mutius Scaevola burning his hand in the presence of Porsena.' It is executed on a single block, without any cross-hatching. He is supposed to be identical with Antonio Campi.

CREMONA, NICCOLÒ DA, was a native of Cremona, who flourished about the year 1518. According to Masini ('Bologna perlustrata') he was a good painter of history. For Santa Maria Madalena, at Bologna, he painted a picture of the 'Descent from the Cross;' dated in 1518. In the Bologna Gallery is the 'Marriage of the Virgin' from the church of San Giuseppe.

CREMONESE, IL. See CALETTI.

CREMONESE DEI PAESI, IL. See BASSI, FRANCESCO MARIA.

CREMONINI, GIOVANNI BATTISTA, was born at Cento in 1550. At Bologna he executed several frescoes and friezes in chiaroscuro for palaces and houses, and painted several pictures for the churches of San Girolamo, San Domenico, and Madonna del Monte. He excelled, however, more especially as a painter of decorations for theatres, festivities, and tournaments; many of his productions of that class are in the possession of the Duke of Mirandola. He had great talent, but was most superficial in the execution of his works. He died at Bologna in 1610.

CRÉPIN, LOUIS PHILIPPE, a French marine painter, born in Paris in 1772, was a scholar of Regnault and Hubert Robert; he also had lessons

from Joseph Vernet, and followed very successfully the styles of those masters. He was fond of representing engagements between French and English vessels of war, particularly where the former fought under great disadvantage. He painted many other subjects of more general interest, which will be esteemed when the battles are forgotten. He painted in water and body colour, and etched and aquatinted in the English manner. Crépin died in Paris in 1851.

CRÉPU, JAN BAPTIST, (often called in error Nicolaas,) was born at Brussels in 1680. He was an officer in the Spanish service, which he quitted at about the age of forty, and devoted himself to flower-painting, in which he showed considerable talent. He composed well, and painted with a light and free pencil: his works were highly esteemed by his contemporaries. He died at Antwerp in 1742.

CRÉPY, JEAN and LOUIS, (or CRESPEY,) were two indifferent French engravers and printsellers. Jean, the father, was born in Paris about 1650, and engraved some portraits, among which is a series of very small ovals of the princes of the royal family of France, remarkable for their extremely minute execution. Louis, the son, was born in Paris about 1680. Many prints, especially portraits, which bear the name of Crépy, were not engraved, but simply published by them. We have, however, the following plates by them:

Mary Magdalene; *Crépy, inv. et fecit.*

The Nativity; *after Albani*; their best print.

The Descent from the Cross; *after Carlo Cignani.*

The Holy Family; *after Lebrun.*

The Presentation in the Temple; *after the same.*

CRESCENZI, BARTOLOMMEO. See CAVARAZZI.

CRESCENZI, GIOVANNI BATTISTA, MARQUIS DE LA TORRE, an Italian painter and architect, was born at Rome in 1595. He was a pupil of Pomerancio, and was brought to Spain by Cardinal Zapata shortly before 1617, in which year he was invited amongst others to send in his plans for the building of the Panteon in the Escorial. A well-executed flower-piece by him is said to have attracted the attention of Philip III. His plans approved, in 1619 he was sent to Italy, with an allowance of 2000 ducats, and letters were forwarded to the Spanish ambassadors at foreign courts to collect models and artisans in their respective countries. Returning in 1620 with eight Italian and Flemish assistants, he began the building of the Panteon, which occupied him 33 years, being interrupted in 1621 by the death of Philip III. By Philip IV. Crescenzi was loaded with favours, created Marquis de la Torre, and appointed head of the Board of Woods and Works, with a monthly pension of 140 ducats. He died at Madrid in 1660.

CRESCENZIO, ANTONELLO, known as ANTONELLO DA PALERMO, who, according to De Marzo, was the son of Antonio Crescenzo, was born early in the 16th century, and practised both as a sculptor and a painter. He was an assistant to the sculptor Gagnino in 1527. In 1537 he completed two copies of Raphael's 'Spasimo;' one of them is in the Carmelite Church at Palermo, and the other in the Monastery of Fazello, near Sciacca. The date of his death is uncertain.

Palermo. *La Ganzia.* Madonna and Child, dated 1528.

CRESCENZIO, ANTONIO, a native of Parna, the dates of whose birth and death are not known, flourished from about 1417 to 1440. He painted a

fresco in the hospital of Palermo, representing 'Death on the Pale Horse smiting and threatening the rich ones of this world, whilst the poor and wretched in vain beg for their release.' The chapel of the Vanni family, close to the church of Santa Maria e Gesù, near Palermo, contains the remains of wall-paintings in monochrome representing different saints assigned to this artist. In the University Gallery of the same city there is a painting by him of the 'Enthroned Madonna and Saints,' and two panels.

CRÉSPI, ANTONIO, the son and pupil of Giuseppe Maria Crespi, painted much for the churches of Bologna. He died in 1781. A picture of St. Francis of Paola by him is in the Bologna Gallery.

CRÉSPI, BENEDETTO, called BUSTINO, a native of Busto Arsizio, near Milan, worked in Como about the middle of the 17th century. In the Pinacoteca at Milan is a 'Circumcision of Christ' by him; and the Madrid Gallery has a 'Roman Charity.' He had a son, ANTONIO MARIA, who was his pupil.

CRÉSPI, DANIELE, was born at Busto Arsizio, near Milan, in 1590, and was first a scholar of Giovanni Battista Crespi, called Cerano, but afterwards studied under Giulio Cesare Procaccini. Although he did not survive his fortieth year, he undoubtedly surpassed his first instructor; and, according to Lanzi, in the opinion of many, he was equal to the second. He was an able artist of the Milanese school, though little known except in his own country. To an acute and penetrating genius, and an uncommon readiness of hand, he added a judgment that enabled him to take advantage of the excellences of those who had preceded him, and to avoid their defects. Although he never frequented the school of the Carracci, he appears to have approved and adopted their principles and their practice. In the expression of his heads he is varied, yet select; and is particularly admired for the fervid devotion expressed in the character of his saints. His colouring is excellent, both in oil and in fresco, and partakes of the strength, as well as of the amenity, that we admire in Titian. The most esteemed works of this artist are the 'Taking down from the Cross,' and several portraits in fresco, in the Chiesa della Passione at Milan; and his celebrated series of pictures of the Life of St. Bruno, at the Certosa. Nine paintings by him are in the Brera, and others are to be met with in the palaces and churches of Milan and the neighbouring towns, as well as in the following galleries:

Florence.	<i>Uffizi.</i>	An Old Beggar.
		His own Portrait.
Madrid.	<i>Gallery.</i>	Pietà.
Vienna.	<i>Belvedere.</i>	The Angel appearing to Joseph in a Dream.

His works have been engraved by Weggers, Ferroni, Longhi, and Felsing. This able painter was unfortunately carried off, in the prime of life, with all his family, by the plague which visited Milan in 1630.

CRÉSPI, GIOVANNI BATTISTA, was born at Cerano, a small town near Novara, in the Milanese, in 1557, and is frequently called IL CERANO. He was descended from a family distinguished in the art, who educated him for the learned professions; and he was a student of great promise in literature and science. A strong attachment to painting, however, induced him to follow the art in which his family had acquired its celebrity. He attended the school of Procaccini, visited Rome and Venice, and established himself at Milan, where

he was patronized by the duke and by Cardinal Federigo, made director of the Academy, and employed as an architect, sculptor, and painter. In his works as a painter are found many beauties, accompanied by unaccountable defects. His style is free and spirited, and his colouring harmonious; but his design is occasionally conceited and absurd, from an affectation of the grand and the graceful. Of these deficiencies we have evidence in his pictures in the Chiesa della Pace, where his drawing of the nude is heavy and tasteless, and the movement of his figures distorted by the violence of their attitudes. His merits, however, must be allowed to outweigh his defects, and some of his works may be compared with the best productions of the Milanese school at his time. Such is his picture of the 'Baptism of St. Augustine,' in San Marco, which disputes the palm with Giulio Cesare Procaccini, and in the judgment of some is superior. Soprani, in the 'Life of Sinibaldo Scorza,' says that this artist excelled in painting animals and birds, of a cabinet size. He died at Milan in 1633. Other paintings by him are as follow:

Berlin.	<i>Gallery.</i>	An Assembly of Franciscans.
Milan.	<i>Brera.</i>	Madonna del Rosario.
Vienna.	<i>Belvedere.</i>	Christ appearing to the Apostles SS. Peter and Paul.

CRÉSPI, GIUSEPPE MARIA, called LO SPAGNUOLO, a name given to him by his fellow-students on account of the finery of his dress, was a painter and etcher, born at Bologna in 1665. He studied first under A. M. Toni, and then entered the school of D. M. Canuti, but afterwards passed some time under C. Cignani, and still later under G. A. Burini. He visited Venice, Parma, and Modena, where he painted after the style of Barocci, Guercino, and Pietro da Cortona. Desirous of discovering and establishing a new mode of working, he adopted a flimsy method of colouring, without solidity, and consisting chiefly of glazing, which has occasioned many of his works to become almost obliterated. He had a particular talent for caricature; and some of his compositions of that kind are full of humour and eccentricity. He was for some time in the employment of the Grand-Duke Ferdinand, for whom he executed several works in the Pitti Palace. He died blind at Bologna in 1747. There are many of his pictures in the churches and palaces of Bologna, besides those in the under-mentioned galleries:

Bologna.	<i>S. Niccolò.</i>	St. Anthony the Abbot.
"	<i>Pinacoteca.</i>	Madonna with Saints and Angels.
Dresden	<i>Gallery.</i>	The Virgin and Child, and St. John.
		Also eleven others.
Ferrara.	<i>Gesù.</i>	Swooning of St. Stanislaus.
Florence.	<i>Pitti Pal.</i>	Holy Family.
"		Portrait of an Old Man.
"	<i>Uffizi.</i>	His own Portrait.
Munich.	<i>Gallery.</i>	A weeping Nun.
Paris.	<i>Louvre.</i>	A Schoolmistress.
Petersburg.	<i>Hermitage.</i>	Holy Family.
"		Death of St. Joseph.
"		Portrait of Himself.
Vienna.	<i>Belvedere.</i>	The Centaur Chiron teaching Achilles to shoot.
"		Æneas and the Cumean Sibyl on Charon's Boat.

Giuseppe Maria Crespi has etched several plates, some of which bear the name of L. Mattioli, a friend of his, whom he assisted in his distress. The following are among the number:

The Massacre of the Innocents.  
Two plates of the Resurrection; in the style of Rembrandt.

The Miraculous Crucifix of Pistoja.  
St. Anthony; in the manner of *Rembrandt*.  
St. Pascal.  
Five plates of the Trades; in the style of *S. Rosa*.  
A Shepherd and Shepherdess.  
The Circumcision; after *L. Carracci*.  
The Nurse; after *Van Dyck*.

Besides ANTONIO, he had two sons who were also artists: LUIGI, who held certain offices in the papal court, wrote 'Vite dei Pittori Bolognesi,' 1769, and died in 1779; and FERDINANDO, a Franciscan monk, who painted miniatures, and died in 1754.

CRESPY, JEAN and LOUIS. See CRÉPY.

CRESTI, DOMENICO, called IL PASSIGNANO, was born at Passignano, near Florence, in 1558. He was first a scholar of Macchietti and of Battista Naldini, but afterwards studied under Federigo Zuccaro, to whose style his own is more conformable. He resided some time at Venice, where he received instruction from Paolo Veronese, and became so fascinated with the works of the great masters of the Venetian school, that, according to Boschini, he used to observe, that whoever had not seen Venice could not hope to become a painter. Though neither select in his forms nor correct in his design, he is ingenious and abundant in his compositions; and in the splendour of his costumes and the richness of his architecture he resembles Paolo Veronese more than does any other of the Florentine painters. He sometimes reminds us of Tintoretto, in the strained attitudes of his figures, and, like that master, he painted many of his pictures with colours so thin and oily, that several of his works have perished. Such has been the fate of his pictures of the 'Crucifixion of St. Peter,' and the 'Presentation in the Temple,' painted for the Basilica of St. Peter, in the pontificates of Paul V. and Urban VIII. There are, however, some of his pictures remaining, which are painted with an excellent impasto of colour. Of these may be mentioned a 'Dead Christ,' in the Cappella di Mondragone, at Frascati; a 'Descent from the Cross,' in the Palazzo Borghese, at Rome; and 'Christ bearing the Cross,' in the Uffizi, at Florence. His extraordinary facility and rapidity of execution won for him the nickname 'Passa ognuno,' a play upon his surname of 'Passignano.' He died in 1638. The following are also among his paintings:

Florence.	{ <i>S. Maria Maggiore.</i>	The Descent of the Holy Ghost.
"	<i>Academy.</i>	The Assumption.
"	<i>Uffizi.</i>	His own Portrait.
"	"	Christ bearing the Cross.
Paris.	<i>Louvre.</i>	A Miracle of the true Cross.
Rome.	{ <i>S. Andrea della Valle.</i>	The Assumption.
Vienna.	<i>Belvedere.</i>	Feast of Ahasuerus.

CRESWICK, THOMAS, a landscape painter, was born at Sheffield in 1811. He was sent when very young to Birmingham, where he became a pupil of J. V. Barber. He went to London in 1828, and immediately commenced to exhibit at the British Institution, and at the Royal Academy, to both of which he was henceforward a constant contributor. His early works, which were chiefly Welsh scenes, had a great success, and in 1840 he began to exhibit views in the North of England. In 1842 he was awarded a premium of fifty guineas by the directors of the British Institution for his general excellence, and in the same year he was elected an Associate of the Royal Academy: nine years later he became an Academician. The quiet beauties of inland scenery, and more especially

scenes with rippling streams, quiet riverside nooks, and glens and dells, were his favourite subjects, although occasionally he painted coast scenes. His power in the delineation of aerial perspective and his knowledge of the effects of colour were almost equal to Turner. Some of Creswick's later pictures were painted in conjunction with Goodall, Elmore, John Phillip, Frith, and Ansdell, who introduced the figures and cattle. He was an active member of the Etching Club, and furnished many charming etchings for its publications; notably the editions of Gray's 'Elegy,' Milton's 'L'Allegro,' and Goldsmith's 'Deserted Village.' He also occasionally drew on wood blocks. He died in London in 1869, and was buried at Kensal Green Cemetery.

The following are some of his principal works:

- 1839. The Pathway to the Village Church (*in the National Gallery*).
- 1842. Afternoon.
- 1843. Welsh Glen.
- 1844. A Scene on the Tummel, Perthshire (*in the South Kensington Museum*).
- 1844. A Summer's Afternoon (*in the South Kensington Museum*).
- 1845. A Recollection of the Alps.
- 1845. Rain on the Hills.
- 1846. The pleasant way home.
- 1847. England.
- 1847. The London Road a hundred years ago.
- 1849. Passing Showers.
- 1850. The Wind on shore.
- 1850. First glimpse of the Sea.
- 1850. Old Trees.
- 1850. South Downs (*the sheep are by Ansdell*).
- 1851. The Valley Mill.
- 1851. Over the Sands.
- 1852. A Mountain Lake—Moonrise.
- 1854. The Blithe Brook.
- 1859. The Village Bridge.
- 1861. In the North Countrie.
- 1864. Across the Beck.
- 1865. Changeable Weather.
- A Dream of the Future (*the girl is by Frith, and the dog by Ansdell*).

Upwards of a hundred of Creswick's works were exhibited at the International Exhibition in London in 1873.


CRETI, DONATO, was born at Cremona in 1671, and was educated at Bologna, under Lorenzo Pasinelli, whose style he blended with an imitation of the works of Simone Cantarini, and so formed a manner which has little claim to originality. His colouring is distinguished by a hardness and crudity, occasioned by his never properly blending his tints. He resided chiefly in Bologna, where he painted several pictures for the churches—for San Pietro an altar-piece of 'St. Charles Borromeo asking Charity for the Poor;' for San Domenico, 'St. Vincent of Ferrara resuscitating a Child;' for San Luca, the 'Coronation of the Virgin,' one of his best works; and for the Mendicanti, the 'Adoration of the Magi.' In the Palazzo Pubblico, he painted four pictures of the 'Life of Achilles' and other works. He was also employed in the churches at Rimini, Bergamo, Lucca, and Palermo. The Bologna Gallery possesses a 'Coronation of Charles V. at Bologna' by him. He died at Bologna in 1749.

CREUSE, AUGUSTE DE, a French portrait painter, who was born at Montrond (Doubs) in 1806, and died in Paris in 1839. He was a pupil of Gros, and painted many of the historical portraits which are at Versailles.

CREUTZFELDER, JOHANN, a portrait painter, was born at Nuremberg in 1570. He was a scholar

of N. Juvenel, and painted also historical subjects. His paintings representing Martyrdoms are beautifully executed. He died at Nuremberg in 1636. There are by him :

Nuremberg. *S. Sebaldus*. Adam and Eve. 1603.  
Vienna. *Belvedere*. The Martyrdom of St. Ignatius.

He signed his portraits with this monogram 

CREVOISIER, MARIE JEANNE. See CLEMENS.

CRISCUOLO, GIOVANNI ANGELO, was the younger brother of Giovanni Filippo Criscuolo. Although he showed an early inclination for art, his father would not permit him to make it his profession, but obliged him to follow the business of a notary. On the death of his father, the reputation his brother had acquired induced him to abandon his occupation, and place himself under the tuition of Marco di Pino da Siena, by whose instruction he became a reputable artist. Dominici describes many of his works in the churches at Naples, among which is an altar-piece in the church of San Stefano, representing the 'Martyrdom of St. Stephen'; in Monte Calvario, a picture of the 'Virgin and Infant, with St. Jerome,' dated 1572; in San Severino, an 'Annunciation,' and in San Giacomo degli Spagnuoli, an 'Assumption of the Virgin.' He wrote a 'History of the Neapolitan Artists to 1569.' The exact date of his death is not known; some say about 1580.

CRISCUOLO, GIOVANNI FILIPPO, was born at Gaëta in 1495. He was instructed in painting by A. Sabbatini, but afterwards devoted his attention rather to the works of Perino del Vaga. He died at Naples in 1584. His best works are as under :

Naples. *S. Patrizia*. The Adoration of the Magi.  
*S. M. Donna* } The Death, Ascension, and Coro-  
*Regina*. } nation of the Virgin.

CRISCUOLO, MARIANGIOLA, who married Giovanni d'Amato the younger, is apparently known only by some finely-executed 'Madonnas' in two of the churches of Naples.

CRISPI, SCIPIONE, was a Piedmontese painter, born at Tortona, who flourished, according to Lanzi, from the year 1592 till 1599. It is uncertain by whom he was instructed; but he was an artist of considerable merit, as is evident from his picture of the 'Visitation of the Virgin to St. Elizabeth,' in the church of San Lorenzo, at Voghera, and an altar-piece at Tortona of 'SS. Francis and Dominic,' which is dated 1592.

CRISPINUS. See VAN DEN BROECK.

CRISTALL, JOSHUA, was born in 1767 at Cambourne in Cornwall. His father was Scotch, and was bitterly opposed to his son's artistic tastes, but his mother secretly aided him in his struggles to study art. He was first apprenticed to a china dealer at Rotherhithe, but, finding that business too irksome, he left both his master and his home, and went to the Potteries, where he found some employment as a china painter. Finding this too monotonous, he came to London, and commenced a life of great privations and hard efforts to study the fine arts. It is said that at this period of his life he seriously injured his health by trying to live for a year on nothing else but potatoes and water. Aided in secret by his mother, who shared in and had herself directed his taste for classic art, he persevered in his endeavours, and finally gained admission to the school of the Royal Academy, where he made rapid progress. He became personally known to Dr. Moore, and visited at his

house, where he met the rising water-colour artists of that day. At the foundation of the Society of Painters in Water-Colours in 1805, he first publicly exhibited his works, and continued to do so for many years. He was one of the foundation members of this society, and afterwards became its President, and was always its warm and active supporter. In 1822, finding his health much impaired, Cristall went to Goodrich on the Wye, where he had already bought a house, and where he spent many happy years until the loss of his wife, who died in 1840, drove him again to London, where he died in 1847. His body was carried to Goodrich, and buried by the side of his wife, at his own earnest request. Cristall's usual subjects in his early years were classical figures with landscapes, such as his 'Lycidas,' 'Judgment of Paris,' 'Hylas and the Nymphs,' and 'Diana and Endymion,' but he afterwards produced genre subjects and rustic groups. About 1813 he tried portrait painting, generally small full-lengths with landscape backgrounds, in which he used no body-colour. As a water-colour painter Cristall will always hold an honourable position from the freedom and simplicity of his style and manner of execution. Five of his drawings, viz. 'The Young Fisher-Boy,' 'The Fish Market on Hastings Beach,' and three others, are in the South Kensington Museum. Cristall was one of the early members of the Sketching Society; he also furnished some of the classical figures in Barret's landscapes, as well as some of the groups in Robson's 'Scotch Scenery.'

CRISTIANI, GIOVANNI DI BARTOLOMEO, who lived at Pistoja in the 14th century, is thought by Ciampi to have been employed at the Campo Santo of Pisa in 1382. He is known to have painted a 'Virgin and Child between SS. Nicholas and John the Baptist' in the Oratorio dei Nerli at Montemurlo. His last work, which is now lost, was the decoration of a church in Pistoja, which was begun in 1396 and finished in 1398. Very little remains of this artist's productions, and no exact date is known of his death. In the Sacristy of San Giovanni Evangelista at Pistoja there is a painting by him of 'St. John the Baptist enthroned with Angels' (1370).

CRISTOFANO, a painter of Bologna, aided Jacopo and Simone in the production of a series of frescoes, completed in 1404, in the church of the Madonna della Mezzaratta in that city.

CRISTOFORO, BABIO, and PIETRO PAOLO, two artists, father and son, who were the founders of the mosaic school in the Vatican during the pontificate of Clement XI. (1700—1721), are deserving of notice for the perfection to which they carried that art. They executed in the Basilica of St. Peter, from the originals, the 'Communion of St. Jerome,' after Domenichino; 'St. Petronilla,' after Guercino; the 'Baptism of Christ,' after Carlo Maratti; and other works. Pietro Paolo Cristoforo died in 1740.

CRISTOFORO DA BOLOGNA. See BOLOGNA.

CRISTOFORO DA PARMA. See CASELLI.

CRISTUS, PETRUS, sometimes wrongly called CHRISTOPHSEN, was born at Baerle, near Tronchiennes, in Flanders, early in the 15th century, and attended the school of the Van Eycks. In his early paintings he imitated those masters, but he was inferior to Hubert in his style, and did not by far approach Jan, either in his design or colouring. His later works are more after the style of the Masters of Cologne. About 1417 he began

to paint in oil; was made a burgher of Bruges in 1444; entered the Guild of St. Luke there in 1450; worked at Cambrai in 1454, and at Bruges in 1463, where he was elected Dean of the Guild in 1471. His works are executed with great care, but the forms of the figures are clumsy and the carnations are red-brown. The following is a list of several of his paintings:

Antwerp.	<i>Gallery.</i>	St. Jerome ( <i>doubtful</i> ).	} <i>Painted for a convent at Burgos. 1452.</i>
Berlin.	<i>Gallery.</i>	The Last Judgment.	
"	"	The Annunciation, and the Nativity.	
"	"	A Young Lady of the Talbot Family.	
Bruges.	<i>Academy.</i>	The Genealogy of Christ. <i>Painted for the Annual Procession of the Holy Blood in that city. 1463.</i>	
Cologne.	<i>Oppenheim Coll.</i>	St. Elisius. <i>Painted for the Guild of the Goldsmiths at Antwerp. 1449.</i>	
Copenhagen.	<i>Gallery.</i>	St. Anthony with Patron.	
Florence.	<i>Uffizi.</i>	Portraits of a Man and a Woman ( <i>assigned erroneously to Van der Goes</i> ).	
Frankfort.	<i>Städel Inst.</i>	The Madonna and Child, with SS. Francis and Jerome. 1417 [1447?].	
Gorhambury.	<i>Earl of Verulam.</i>	Portrait of Edward Grimston. 1446.	
London.	<i>National Gall.</i>	Portrait of Marco Barbarigo ( <i>ascribed in the catalogue to Gerard van der Meire, but thought by Crowe and Cavalcaselle to be by Petrus Christus</i> ).	
Madrid.	<i>Gallery.</i>	St. John the Baptist, St. Barbara, and the Donors ( <i>ascribed in the catalogue to Jan van Eyck, but conjectured by Crowe and Cavalcaselle to be by Petrus Christus</i> ). 1438.	
"	"	The Annunciation, Visitation, Nativity, and Adoration.	
Petersburg.	<i>Hermitage.</i>	Two wings of a triptych: Christ Crucified, and Christ in Judgment.	

(See 'Le Beffroi,' 1863, and Crowe and Cavalcaselle's 'Early Flemish Painters,' 1872.)

CRIVELLARI, BARTOLOMMEO, was a Venetian engraver, born in 1725. He was a pupil of Joseph Wagner, for whom he executed several plates, after Gherardini, Tiarini, and Tiepolo. We have by him the following:

- The Portrait of Christian, Electoral Prince of Saxony.
- The Portrait of the Archduchess of Austria.
- Three Portraits from the Life of St. Pietro Petronio.
- Four Plates of musical and gallant Assemblies; after *Niccolò dell' Abbate*.
- The Canonization of St. Alexander Saul; after *M. Bartoloni*.

CRIVELLI, ANGILO MARIA, called CRIVELONE, was a native of Milan, who, according to Orlandi, painted animals and hunting-scenes with surprising truth and spirit, and was considered one of the ablest painters of those subjects whom his country had produced. He died in 1730. Two pictures of ruins by him, with figures by Alessandro, are in the Dresden Gallery; and the Brera, Milan, has a 'Portrait of a Huntsman' by him.

CRIVELLI, CARLO, who was probably born at Venice between 1430 and 1440, is likely to have been the pupil of Antonio and Bartolommeo da Murano. Ridolfi says that he derived his instruction from Jacobello dei Fiori, but this statement cannot be correct, as Jacobello flourished too long before. There is a 'Virgin and Child,' formerly in the con-

vent of San Lorenzo, and now in the Museum of Verona, which is one of his earliest productions, and which much recalls the two above-named artists. For over twenty-two years he seems to have almost exclusively worked in those cities which lie in the Marches of Ancona, between Potenza and Tronto. In the sacristy of San Silvestro, Massa, is an altar-piece of his in tempera, now hanging in detached pieces, signed and dated 1468. The cathedral of Ascoli has a 'Virgin and Child between SS. Peter, John the Baptist, Emidius, and Paul,' dated 1473. In 1476 he completed the great altar-piece, in tempera, for San Domenico, at Ascoli, now in the National Gallery, London. In 1490 he was knighted by Prince Ferdinand of Capua, and immediately afterwards in a picture which he painted for the Odoni Chapel, in San Francesco of Matelica, he signed himself *Crivellus, Venetus Miles*, and never afterwards omitted the title on his pictures. His latest painting is the 'Coronation of the Virgin, with Saints,' dated 1493, now in the Oggioni Collection at Milan. The exact date of his death is unknown. There are many paintings by this artist in English and Continental galleries. They are all in tempera. Amongst them are:

Ancona.	<i>Zoccolanti di S. Francesco.</i>	Madonna.
Ascoli.	<i>Cathedral.</i>	The Twelve Apostles. 1473.
"	"	Pietà.
"	"	The Virgin and Child, with Saints.
Brussels.	<i>Museum.</i>	Madonna.
"	"	St. Francis of Assisi.
Frankfort.	<i>Städel Inst.</i>	The Annunciation.
London.	<i>Nat. Gall.</i>	The Dead Christ.
"	"	The Beato Ferretti.
"	"	Madonna and Child enthroned, with SS. Jerome and Sebastian.
"	"	The Annunciation. 1486.
"	"	Madonna and Child enthroned, surrounded by Saints ( <i>an altar-piece in three stages and thirteen compartments</i> ). 1476.
"	"	Madonna and Child enthroned 1491.
"	"	Madonna in ecstasy. 1492.
"	"	SS. Catharine and Mary Magdalene.
"	<i>Grosvenor House.</i>	Madonna and Saints. 1491.
"	<i>Dudley House.</i>	The Virgin.
"	"	A Pietà.
Milan.	<i>Brera.</i>	Virgin and four Saints. 1482.
"	"	Virgin and Child.
"	"	Various Saints.
Paris.	<i>Louvre.</i>	St. Bernardino of Siena. 1477.
"	"	Pietà.
Pesth.	<i>Esterhazy Gall.</i>	Madonna.
Rome.	<i>Vatican.</i>	Madonna.
"	"	Pietà.
"	<i>Lateran Mus.</i>	Virgin and Saints.

There is in San Pietro ad Aram at Milan, a Madonna, dated 1497, by an obscure PROTASIO DE' CRIVELLI of that city.

CRIVELLI, JACOPO, the son of Angiolo Maria Crivelli, painted birds and fish. He worked much at the court of Parma, and died in 1760.

CRIVELLI, TADDEO, a miniature painter of Ferrara in the 15th century, was engaged from 1455 to 1461, in company with Franco de' Russi, in painting the pictures in the costly Bible of Duke Borso of Ferrara; he also illustrated a number of other works. He died about 1484.

CRIVELLI, VITTORIO, was a relation, some say a brother, of Carlo Crivelli, and learned his art from him. He lived in the 15th century, and closely imitated his namesake. At Fermo, in the possession of Cavaliere Vinci, is an altar-piece signed and dated by him in 1481. In the church

of Santa Maria del Pozzo, Monte San Martino, the altar-piece representing the 'Virgin enthroned, the Child giving the keys to St. Peter,' is dated 1489; and at Alla Matrice in the same town, the altar-piece by him is dated 1490. The South Kensington Museum possesses a 'Virgin and Child,' with other subjects, painted by Vittorio Crivelli. A 'Birth of Christ,' and various Saints, by him, are in the Brera, Milan. No dates are known as to his birth or death.

CRIVELLONE. See CRIVELLI, ANGIOLO MARIA.

CROCE, BALDASSARE, was born at Bologna in 1563. He was instructed by Bartolommeo Passarotti, and visited Rome during the pontificate of Gregory XIII., by whom he was employed in the Vatican. He painted with great power and freedom, both in oil and fresco. His principal works at Rome are the cupola of the chapel of San Francesco in the church of the Gesù; the vault of the choir in St. John Lateran; and the 'History of Susannah,' in the church of her name. He executed also some paintings in the town-hall at Viterbo. He died at Rome in 1638.

CROCE, SANTA. See SANTA CROCE.

CROCE, TEODORO DELLA. See VERKRUYS.

CROCIFISSAJO, GIROLAMO DEL. See MACCHETTI.

CROCIFISSI, SIMONE DEL. See BOLOGNA, SIMONE DA.

CROISEY, P., a French line-engraver and publisher, who worked at Versailles, and died at the commencement of the present century, executed a large number of maps. He also engraved an oval medallion of Queen Marie Antoinette, when Dauphiness of France, which is one of the best portraits extant of the youthful princess.

CROISIER, MARIE ANNE, a French engraver, born in 1765, was a pupil of Augustin de Saint-Aubin. She at first engraved some subjects after the old masters, but these she abandoned for political pieces in the days of the Revolution. There is by her a beautifully executed plate representing, in three small medallions, the Duke of Orleans, the Duke of Chartres (Philippe Égalité), and the Duchess of Chartres.

CROLA, GEORG HEINRICH, a German landscape painter, was born at Dresden in 1804. He went to Munich in 1830, and was until 1840 a prominent member of the group of landscape painters established in that city. In the latter year he married and settled in the Harz, where he died at Ilsenburg in 1879.

CROLL, FRANCIS, was born at Edinburgh in 1827, and was first articled to an engraver, naturalist, and excellent draughtsman of that city, named Dobbie. He was subsequently placed with R. C. Bell, with whom he remained two years. Besides his labours for Bell, Croll had found time to attend the drawing lessons given by Sir William Allan, the then director of the schools of the Scottish Academy, by which he greatly profited. Besides the portraits with which he was entrusted by the publishers of Edinburgh for their various works, Croll engraved 'The Tired Soldier,' after Goodall, for the Vernon Gallery. The Scottish Society for the Encouragement of Art commissioned him to engrave one of the series of plates from the designs of John Faed for 'The Cottar's Saturday Night,' but this unhappily he was not able to complete before his death, which took place in 1854.

CROME, JOHN—or 'Old Crome,' as he is usually styled to distinguish him from his eldest son, John

Bernay Crome, who was also a painter—was born in a small public-house in Norwich, in 1769. His father was a journeyman weaver by trade, and his early surroundings were of the poorest description, and it is not likely that he received more than the mere rudiments of education. At twelve years of age he started in life for himself in the capacity of errand-boy to Dr. Rigby, a physician in Norwich; but finding the distribution of medicine an unsatisfactory employment for his youthful energies, he soon gave it up, and of his own accord apprenticed himself for seven years to a certain Frank Whisler, a house and sign painter in Norwich. Here he learnt the use of the brush, and quickly became ambitious of applying it to other subjects than the painting of cornices and coaches. After his apprenticeship was over he worked for a time as journeyman to Whisler, and is said to have been the first painter who practised graining in imitation of the natural marks in wood. During this period he formed an intimate friendship with Robert Ladbrooke, who was then an apprentice to a printer. The two youths spent all their spare time in drawing and studying together, sometimes from old prints, but more often from nature.

Among Crome's earliest patrons were Sir William Beechey, and a Mr. Harvey, who let him copy from his collection of Flemish and Dutch paintings. Whenever Crome went to London he passed a great part of his time in Beechey's painting-room, gaining all the practical instruction he could. He was also patronized by Mr. John Gurney, of Earlham, and Mr. Dawson Turner; but in spite of the help afforded by these and a few other Norfolk gentlemen, it is to be feared that Crome had a hard struggle before assuring a position. He found himself obliged to devote more and more time to teaching, which brought him for a long period far better remuneration than landscape painting. Insensibly, also, it brought him into greater local repute, for it made him known in many families of high standing around Norwich, who commissioned pictures and spread his fame at all events in his own county, and he became the founder of the only local school of painting in England of any importance. He was not even an exhibitor at the Royal Academy until 1806, and during the whole of his career the total number of his works sent for exhibition amounted only to fourteen.

After a time he achieved a large local celebrity, and his paintings were quickly sold to Norfolk purchasers without the trouble of sending them to London. He never, it is true, got a very high price for his works, fifty pounds being, it would seem, about as much as he usually got for a finely finished work, even to the end of his life; but he managed to win a comfortable independence, and to live in respectable style in his native city.

In 1803, Crome, in conjunction with several amateurs and a number of young artists whom he had by this time gathered around him, founded what was called "The Norwich Society of Artists," for the purpose of encouraging a love of the Fine Arts and promoting artistic culture.

The first exhibition of the Norwich Society was held in 1805, two years after its commencement. It contained 223 works in oil and water-colour, and several specimens of sculpture and engraving. Twenty-three of these works were contributed by Crome, who, it would seem, must have been travelling about this time, for among the subjects

enumerated are 'A Scene in Cumberland,' 'Interior of Tintern Abbey,' 'View of Piercefield-on-the-Wye,' 'Part of Chepstow Castle,' 'Part of the Chapel in Chepstow Castle,' and 'Waterfall at St. Michael's-le-Flemings, Westmoreland,' against which last is noted in the catalogue "coloured on the spot." By this it would appear that the painting in question was in water-colours; for Crome, strange to say, seldom painted in oils out of doors. He made careful studies and sketches from nature, and must have been gifted with remarkable powers of observation, for he rarely misses any detail of sky, stream, or leaf; but his pictures nevertheless were painted in his studio, like those of his prototypes, the Dutch landscapists.

Crome travelled a little in England and Wales at various times, as may be seen by the places represented; and once, in 1814, he extended his journeying to Paris, going by way of Belgium, where he must have found the scenery familiar, though the only record he appears to have made of it, beyond slight sketches, is his 'View on the Ostend Canal at Bruges,' a fine moonlight effect, that was evidently noted on the spot and afterwards reproduced. About this time he painted the 'Boulevard des Italiens, Paris,' and the 'Fish-market on the Beach at Boulogne.'

Crome was now in the receipt of a good income, for although, as before said, he never, even to the last, obtained high prices for his pictures, he painted a great many, contributing generally eighteen to twenty different works to the Norwich Society's annual exhibition.

In 1810 he was elected President of the Norwich Society; John Sell Cotman, the second best artist of the school, being associated with him as Vice-President. Among the members were now to be reckoned such men as James Stark, George Vincent, Joseph Stannard, John Thistle, the etchers Edmund and Richard Girling, and John Bernay Crome, all of whom accomplished good work as landscapists under Crome's influence. In 1816, however, there came a secession from this flourishing little Society, and a separate exhibition at the Assembly Rooms Plain.

It was from the midst of society such as this, from a busy, jolly artist life, that Crome was called away on the 22nd of April, 1821, after a few days' illness. His last words are said to have been, "Hobbema, my dear Hobbema, how I have loved you!" An exhibition of his paintings was held in Norwich shortly after his death, when one hundred and eleven of his works were gathered together, including those that remained unsold in his studio. But even this exhibition, though it greatly increased his local fame, did not make him more known to the world at large, and thus it has happened that up to the present day almost all his pictures have remained as cherished possessions in Norfolk homes, very few comparatively having found their way into the market. In 1878, at the Winter Exhibition at the Royal Academy, there were no less than twenty-seven of his works exhibited. They attracted much attention and high praise.

Of his extensive landscapes, embracing generally a far-reaching view over heath and hill, with a windmill or two to give human interest to the scene, the well-known picture of 'Mousehold Heath,' in the National Gallery, may be taken as a good example. This was painted about the year 1816, and shows his powers at their full. He painted it, as he once remarked, for the sake of "air and space;" and,

in truth, we feel, in looking at it, that here there is plenty of room in which to breathe.

The National Gallery also possesses a 'View at Chapel-Fields, Norwich,' wherein the chequered sunlight falling through the trees has a very delightful effect; 'The Windmill,' a pleasant country scene, painted with forcible realism and thorough understanding of light and shade; and the solemn and somewhat dreary 'Slate Quarries.'

In his etchings—for we must regard Crome as an etcher as well as a painter—he dealt chiefly with woodland and river scenes. Nothing can, in its way, be much more perfect than his rendering in etching of the little bits of picturesque beauty that he met with in his daily walks. His etchings, chiefly done for his own delight, were not published until after his death, when thirty-one were collected, and a small number worked off for the benefit of his widow, under the title of 'Norfolk Picturesque Scenery.' Another edition, in which some of the plates were re-bitten by Mr. Ninham, and others re-touched by Mr. Edwards, appeared in 1838, with an Essay by Dawson Turner. There is a fine collection of Crome's etchings in the British Museum, most of them being represented in two, or three, and sometimes in four different states.

CROME, JOHN BERNAY, the son of 'Old Crome,' was born in 1793 at Norwich, and was educated as a painter. He first exhibited in his native city, but from 1811 until the close of his life he was an occasional contributor to the Royal Academy. He died in 1842 at Yarmouth, where he had resided for some years. His works are similar in style to those of his father, but are far inferior.

CROMEK, ROBERT HARTLEY, was the son of Thomas Cromek, of Berwick-in-Elnete, Yorkshire, and was born at Hull in 1771. He was originally intended for the law, but showed so much aversion to that profession that he was permitted to follow his own strong inclinations for literature and the fine arts. He first went to Manchester, and there studied hard for some time, when, showing an evident taste and talent for engraving, he was sent to London and put under Bartolozzi's care. He engraved many of Stothard's designs for book-plates, which was then about the only work engravers could find to do. He also engraved the 'Canterbury Pilgrims,' concerning which he laboured for some time under the false imputation of having first seen Blake's design for that subject, and then induced Stothard to draw it for him as a speculation in engraving. Among Cromek's works may be mentioned the illustrations to Blair's 'Grave'; those in 'The Reliques of Robert Burns,' published in 1808; and those in 'The Remains of Nithsdale and Galloway Song,' published in 1810; also the plates in Gesner's works, after Stothard, and the plates in Sharpe's edition of 'The Spectator.' He died in London in 1812.

CROMEK, THOMAS HARTLEY, the son of Robert H. Cromek, was born in London in 1809. His first instructor in art was James Hunter, a portrait painter at Wakefield; but in 1826 he went to Leeds, and there studied landscape painting under Joseph Rhodes, an artist of considerable ability, and also instructed himself in anatomical drawing. In 1830 he decided to go to Italy for the purpose of perfecting himself by the study of the great masters. He passed through Belgium, the Rhine country, Switzerland, and Florence, and at length

reached Rome, where he soon attracted attention by the excellence of his drawings and his careful colouring. From 1831 until 1849, with the exception of two short visits to England, Cromek passed his time in visiting and making drawings of the principal buildings and the picturesque scenery of Italy and Greece. In 1850 he was unanimously elected an Associate of the New Society of Painters in Water-Colours, when he retired to Wakefield, where he died, after a long and painful illness, in 1873. His drawings, which are chiefly to be found in the royal and private collections, are much esteemed for the beauty of their colouring and their truthfulness to nature.

**CROMER, GIULIO**, a pupil of Mona, was born in Silesia before 1570, and died at Ferrara in 1632. In the latter city he painted 'The Preaching of St. Andrew,' for the church dedicated to that saint; also 'The Calling of SS. Peter and Andrew.'

**CRONE, ROBERT**, was born in Dublin about the middle of the last century, and received his early instruction from Robert Hunter, the portrait painter; but he soon left that branch of the profession, and commenced painting landscapes, in which he achieved considerable success. He afterwards went to Rome and studied under Richard Wilson. From 1772 until 1778 he annually exhibited at the Royal Academy, although much hindered and tried by ill-health superinduced by frequent epileptic fits. His first exhibited pictures were two landscapes called 'Morning' and 'Evening.' Crone likewise exhibited drawings, some of which were finished after Richard Wilson's style in black and white chalk on a bluish-grey paper. His landscapes are now very scarce and much sought after; a few examples are in the Royal Collection. He died in London in 1779.

**CRONENBURG, (or CRONENBURCH,) ANNA VAN**, a Dutch painter, was born at Pietersbierum in 1552. She married Jan Craen, and secondly, in 1579, Jelle Sybes van Wythama, burgomaster of Leeuwarden. Four female portraits by her are in the Madrid Museum.

**CRONSTADT, JACOB LUCIUS VON.** See **CORONA.**  
**CROOCK, HUBERT DE.** See **DE CROOCK.**

**CROOS, JACOBUS VAN**, a Dutch landscape painter, flourished in the latter part of the 17th century. There is in the town-hall of the Hague a 'View of the Hague,' painted by him in 1666.

**CROOST, ANTONIE VAN DER.** See **VAN DER CROOST.**

**CROSS, JOHN**, the son of the superintendent of a lace factory at Tiverton, was born in that town in 1819. Soon afterwards his father went to St. Quentin, as superintendent of an English factory, and young Cross was admitted into the School of Design, and there showed so much ability that he was sent to Paris, where he entered the atelier of Picot, a painter of some celebrity in the old classic school. In 1843 Cross sent to the competition for the decoration of the Houses of Parliament, held in Westminster Hall, a cartoon of 'The Assassination of Thomas à Becket,' which, from not fully complying with the terms of the competition, was not successful. His second attempt in 1847, with the oil-painting of 'The Clemency of Cœur-de-Lion,' gained for him the first premium of £300, and was afterwards purchased by the royal commissioners for £1000. In 1850 he first exhibited at the Royal Academy, his subject being 'The Burial of the Young Princes in the Tower.' This was followed

by 'Edward the Confessor leaving his Crown to Harold,' in 1851; 'The Death of Thomas à Becket,' in 1853; 'Lucy Preston's Petition,' in 1856; and 'The Coronation of William the Conqueror,' in 1859; but none of Cross's later productions equalled his first effort, for they were all deficient alike in drawing, colour, and execution. His death occurred in London in 1861, after which his friends bought his 'Assassination of Thomas à Becket,' and placed it in Canterbury Cathedral.

**CROSS, MICHAEL**, was a painter employed by Charles I. to copy some of the fine pictures in Italy, and who is said to have contrived to abstract a 'Madonna' by Raphael from the church of St. Mark, at Venice, and instead thereof to leave his copy. The picture was sold with the rest of the Royal Collection, and is said to have been purchased by the Spanish Ambassador, together with the 'Twelve Cæsars' by Titian, for the King of Spain. Charles certainly knew nothing of the theft; nor can it be supposed that he mistook the original for a copy.

**CROSS, THOMAS**, was an English engraver, who flourished from about 1645 to 1685. He was chiefly employed in producing portraits and plates for the booksellers, mostly from his own designs. We have by him, among others, the following portraits:

King Richard III.

Francis Bacon, Viscount St. Alban's.

Sir Robert Cotton Bruce, Bart.

Joseph Hall, Bishop of Exeter.

George Webbe, Bishop of Limerick.

Richard Cromwell.

**CROSSE, LEWIS**, was a celebrated miniature painter in the time of Queen Anne, who enjoyed the patronage of the most distinguished personages of that period. He also highly excelled in painting copies in water-colours from the old masters. He is said to have succeeded so admirably in a portrait of 'Mary, Queen of Scots,' painted by him for the Duke of Hamilton, who wished him to make it as handsome as he could, that for many years it was considered to be a painting of the 16th century, and on that account many times copied. He formed a valuable collection of early miniatures and drawings, which he sold in 1722. He died in 1724.

**CROSSE, RICHARD**, a miniature painter, was born in Devonshire in 1745. He was a member of the Free Society of Artists in 1763, with whom he exhibited from 1761 to 1769. His first appearance at the exhibition of the Royal Academy was in 1770, and he continued to exhibit there up to 1795. He is said by Haydon to have been dumb, and to have made his fortune by his art in early years; also, to have retired to Wells on account of being disappointed in his hopes of marrying Haydon's mother. He was celebrated for his miniatures and small whole-lengths in water-colours. In this latter style he painted the portrait of Mrs. Billington, exhibited by him in 1778. In 1790 he was appointed painter in enamel to King George III., although he practised very little in his later years. He died at Knowle, near Cullompton, in 1810. The South Kensington Museum has by him a miniature portrait of Captain Swinburne.

**CROUTELLE, LOUIS**, a French line-engraver, who executed chiefly book-plates and vignettes, was born in Paris in 1765, and was a pupil of Delaunay. His most interesting work is an allegorical portrait of Voltaire, published in the Kehl



edition of the philosopher's works, proofs of which are extremely rare. He died in Paris in 1829.

**CROWLEY, NICHOLAS J.**, was born in Ireland, and was elected a member of the Royal Hibernian Academy in 1838. In that year he came to London, and his works were constantly to be seen in the Royal Academy Exhibitions. The first picture which he exhibited in London, in 1835, was 'The Eventful Consultation,' and had been sent from Belfast, where he then resided. He was highly esteemed as a portrait painter, and was especially clever in painting portrait groups. His death occurred in 1857.

**CROWQUILL, ALFRED.** See **FORESTER, A. H.**  
**CROZIER, J. P.**, was a French engraver of talent, whose history is unfortunately lost to us. We know only that he flourished about 1646, from which we may conjecture that he was born about 1620. We have by him the following plates, which are very scarce:

The Healing of the Paralytic.

St. John in the Desert.

Silenus about to make an offering at the Altar of Bacchus.

There is also a plate existing by a **J. J. CROZIER**, engraved in honour of the appointment of Cardinal Biechi as Papal Nuncio.

**CRUG, LUDWIG.** See **KRUG.**

**CRÜGER.** See **KRÜGER.**

**CRUIKSHANK, GEORGE**, the younger son of Isaac Cruikshank, was born in London in 1792. Very early in life he had a predilection for the sea, but his mother opposed the wish, and urged his father to instruct him in art. This, however, the father refused; saying, that if George was destined to become an artist, he would find the way without any instruction. The youth applied for admittance into the Royal Academy schools, but was unsuccessful. His father died when he was still very young; and when that event took place, he determined to do his best to support his mother. Some wood blocks which his father had on hand were finished by him, and from that time his employment was secured, and his destiny in life fixed. He was soon engaged in a variety of undertakings. He illustrated with caricatures a monthly periodical called 'The Scourge,' and also one called 'The Meteor,' which he founded in conjunction with a person named Erle. He executed a great deal of this kind of work for Hone, most of whose publications about that time bear the marks of his active pencil. And not only with his pencil did he assist Hone, for to the imagination of the young artist the origin of many of the best political squibs, such as the 'Slap for Slop,' was mainly due. Merely to enumerate the pictorial trifles which that epoch of his career produced, would be an endless task. His was 'The Queen's Matrimonial Ladder,' 'The Man in the Moon,' and 'Non mi ricordo'—all squibs referring to the infamous trial of Queen Caroline. A collection of the political caricatures which were published by Cruikshank at this time would furnish a kind of political history of the day, and would even illustrate many of the changes of opinion which prevailed. The first work of any great importance in which Cruikshank bore part was the famous 'Life in London,' the original suggestion of which was due to him alone. The original design was to publish a series of tableaux illustrating the bright side of 'life' in London, and also the reverse. He was

ultimately persuaded, however, to develop the idea in collaboration with his brother Robert and Pierce Egan, and the result was that whilst the last-named gentleman derived all the glory of writing one of the most popular books of the time, the wholesome moral which was originally intended was entirely lost sight of. Disgusted with the perversion of his plan, George Cruikshank virtually left the completion of the plates to his brother Robert. After this, Cruikshank illustrated a periodical called 'The Humourist.' In 1823-26 he illustrated with some capital etchings Grimm's 'German Popular Stories,' and 'Fairy Tales'; and soon after published a very curious set of comic prints called 'Points of Humour.' From this time he was called upon to illustrate many of the most popular works of the day. In 1847, although not at that time a teetotaler, he published a series of eight woodcuts, called 'The Bottle,' which were very successful. To this he next year added 'The Drunkard's Children,' intended to show the terribly degrading effects of the immoderate use of strong drink. He also published, 'Sunday in London,' 'The Gin Trap,' and 'The Gin Juggernaut,' all of which had an immense circulation, and no doubt helped to further the cause of temperance. Whilst he was thus engaged, he was waited upon by some disciples of Father Mathew, who convinced him that 'moderate drinking' was not the best way to aid the temperance movement, and Cruikshank, entering into the movement with all the fervour of a naturally ardent temperament, became a total abstainer.

In his later years George Cruikshank tried oil-painting, but his works in this branch of art are as much caricatures as any etching he ever executed; yet they betray a marvellous power of grotesque humour and deep insight into human nature. His 'Cinderella,' painted in 1854, is in the South Kensington Museum, and the last and greatest of his efforts in oil-painting, 'The Worship of Bacchus,' painted for the National Temperance League in 1862, is now in the National Gallery.

George Cruikshank died in London in 1878, and was buried in St. Paul's Cathedral. The following, arranged in chronological order, are the most important of the books which he illustrated with etchings:

Life in London; or the Day and Night Scenes of Jerry Hawthorn, Esq., Corinthian Tom, and Bob Logic, in their rambles through the metropolis. By Pierce Egan. With coloured plates by G. and E. Cruikshank. 1821.

Grimm's German Popular Stories. 1824-26.

Hans of Iceland. 1825.

Mornings at Bow Street. 1825.

Grimm's Fairy Tales. 1825.

Punch and Judy. 1828.

John Gilpin. By Cowper. 1828.

The Epping Hunt. 1830.

The Novelist's Library. Edited by T. Roscoe. 1831-32.

My Sketch Book; containing 200 groups. 1833-34.

Thirty-five Illustrations of Don Quixote, in a series of fifteen plates, designed and etched by G. Cruikshank. 1834.

The Comic Almanac. 1835-52.

Sketches by "Boz" (Charles Dickens). 1836-37.

Memoirs of Joseph Grimaldi. 1838.

Jack Sheppard. 1839.

Oliver Twist. (By Charles Dickens.) 1839.

The Ingoldsby Legends. (By R. H. Barham.) Series i.—iii. 1840-47.

George Cruikshank's Omnibus. Edited by L. Blanchard. 1842.

George Cruikshank's Table Book. Edited by G. A. & Beckett. 1845.  
Windsor Castle. 1847.  
The Miser's Daughter. 1848.  
Three Courses and a Dessert. 1849.  
The Loving Ballad of Lord Bateman. 1851.  
George Cruikshank's Fairy Library. 1853.  
The Tower of London. 1854.  
Guy Fawkes; or, the Gunpowder Treason, an historical romance. 1857.

Fuller details may be found in Mr. G. W. Reid's Descriptive Catalogue of the Works of George Cruikshank, published in 1871.

CRUIKSHANK, ISAAC, was born at Edinburgh in 1756 or 1757. His father had been one of the followers of the Pretender, and had lost his property in that hopeless cause. Isaac first came to London at the close of the last century, and, after the death of his father, tried to gain his living by drawing caricatures. He was the contemporary of Rowlandson and Gillray, and his first published print was one in defence of Pitt in 1796, who was at that time bitterly assailed by Gillray. The greater part of the humorous sketches illustrating the works of Dean Swift, Joe Miller, and John Browne, and published by Messrs. Laurie and Whittle, were by Isaac Cruikshank. He exhibited at the Royal Academy in 1789, 1790, and 1792, and in his water-colour drawings exhibited some talent. He died in London in 1810, or the year following. He was the father of Robert Isaac and George Cruikshank.

CRUIKSHANK, ROBERT ISAAC, the elder son of Isaac Cruikshank, was born in or about 1790, and commenced life as a midshipman on board the East India Company's ship 'Perseverance.' Probably influenced by his brother George's success as a caricaturist and artist, he left the service and practised in water-colours and made comic designs, in which, however, he rarely went beyond mediocrity. He was connected with his brother George in illustrating 'The Universal Songster,' 1828; and 'Cruikshank at Home,' which was followed by a supplementary volume, entitled 'The Odd Volume,' in illustrating which Robert Seymour was associated. Robert I. Cruikshank's best drawings were those made for the illustration of Cumberland's 'British Theatre' and 'Minor Theatre.' His designs on wood were often excellent, but generally spoilt by the engraver. His death occurred in 1856.

CRUYL, LIEVIN, a Flemish priest, who was a designer and engraver, was born at Ghent about the year 1640, and died there in 1720. He designed the views of the most interesting objects in and near Rome, enriched with figures and animals: these are touched with spirit and in a pleasing style. Several of his drawings have been engraved by Giulio Testa; and we have by him some very interesting etchings from his own designs. He generally marked his plates **C**ruyl. The following are by him:

A set of Twenty-three Plates of Ancient and Modern Rome; *L. Cruyl del. et scul.* 1665.

A set of Views of Roman Ruins, &c. 1667.

The Triumphs of the Roman Emperors; *after Andrea Mantegna*; ten plates.

CRUYS, THEODOR VER. See VERKRUYS.

CRUZ, JUAN PANTOJA DE LA. See PANTOJA.

CRUZ, MANUEL and MIGUEL DE LA. See DE LA CRUZ.

CRUZ, SANTOS. See SANTOS CRUZ.

CTESICLES, (or CLESIDES,) was a painter of Ephesus, who was living in B.C. 294. Although this artist is not spoken of as a painter of very distinguished talents, yet he may be presumed to have possessed some merit, from the celebrity he acquired by the outrageous insult he offered to Stratonice, the queen of Antiochus. Piqued at not being treated by her with the distinction which he thought he merited, he painted a picture of her in the arms of a fisherman, whom rumour gave to her as a paramour, and placing it in the most public part of the port of Ephesus, he immediately embarked. Stratonice, however, would not suffer the picture to be destroyed, such was the exact resemblance the artist had given both to herself and the object of her affection.

CTESILOCHUS, a Greek painter of the time of Alexander, was a disciple of Apelles, and is chiefly remarkable for the singular manner in which he treated one of his principal works, representing the Birth of Bacchus.

CUERENHERT, DIRK VOLKERTSZ, (or KOORNHART,) a Dutch engraver, was born at Amsterdam in 1522. He is more distinguished as a religious controversialist than as an artist. He has, however, the credit of having been the instructor of Hendrik Goltzius. He resided at Haarlem, but died at Gouda in 1590. Heineken and Huber have given catalogues of his engravings, but they are far from being complete. His plates are signed with the initials *D. V. C.*, or with the monogram **DC**.

Amongst them are the following:

The Creation of the World. Seven plates.

The Descent from the Cross; *after L. Lombard.* 1556.

Joseph explaining his Dream; *after M. Heemskerck.*

Joseph interpreting the Dreams of the Prisoners of

Pharaoh; *after the same.*

Job reproached by his Wife; *after the same.*

Balaam and his Ass; *after the same.* 1554.

The Elector of Saxony appearing before Charles V.; *after the same.*

The Landgrave of Hesse Cassel before Charles V.; *after the same.*

CUEVAS, —, a Spanish painter, was a native of Huesca, who studied under and assisted Tomas Pelegret in his decorative paintings for the cathedral of that city. He flourished about the middle of the 16th century, and died at Huesca at the age of 33.

CUEVAS, EUGENIO and PEDRO DE LAS. See DE LAS CUEVAS.

CUITT, GEORGE, the elder, was born at Moulton, in Yorkshire, in 1743, and having shown a natural taste for drawing and design was sent to Italy at the expense of Sir Lawrence Dundas, whose family had already been painted by him. He studied earnestly for six years at Rome, and also pursued landscape painting, a branch of art that was more congenial to his tastes. He returned to England in 1775, and in 1776 he exhibited at the Royal Academy 'The Infant Jupiter fed with goat's milk and honey.' He afterwards exhibited portraits and landscapes, his last contribution being in 1798. Owing to frequent attacks of low fever he was unable to reside in London, and he finally settled at Richmond in Yorkshire. Here he found constant employment in the commissions given him by gentlemen whose parks and residences were in his neighbourhood. His death occurred in 1818. His portraits are elaborately finished, although very thinly painted,

whilst his earlier landscapes show much ability and feeling in their execution.

CUITT, GEORGE, the younger, the only son of the painter of the same name, was born at Richmond, in Yorkshire, in 1779. He followed his father's profession from his youth, and added to it the art of etching, which he developed with great success, being induced to do so by a careful study of Piranesi's 'Roman Antiquities.' He went to Chester, where he became a teacher of drawing, and published, in 1810 and 1811, 'Six Etchings of Saxon and other Buildings remaining at Chester,' 'Six Etchings of Old Buildings in Chester,' and 'Six Etchings of Picturesque Buildings in Chester,' and, in 1815, five etchings for a 'History of Chester.' About 1820, having realized a certain competence by his labours, he retired from the more active duties of his profession, and built himself a house at Masham, near Richmond, from whence he published his 'Yorkshire Abbeys,' and in 1848 his collected works, under the title of 'Wanderings and Pencilings amongst the Ruins of Olden Times.' These etchings exhibit considerable talent, verve, originality, and truth. His death occurred at Masham in 1854.

CULMBACH, HANS VON. See FUSZ.

CUMING, WILLIAM, flourished at Dublin in the early part of the 19th century, and in 1823 was one of the three artists chosen by their fellows to elect the remaining eleven who formed the nucleus of the Royal Hibernian Academy. He was chiefly esteemed for his female portraits.

CUNDIER, JACQUES, a French engraver, born in 1691, was a native of Aix. There are by him a large number of portraits which bear dates ranging between 1717 and 1727.

CUNEGO, DOMENICO, an Italian designer and engraver, was born at Verona in 1727, and died at Rome in 1794. He was instructed in the art of painting by Ferrari, but devoted himself afterwards entirely to engraving. His copies from the works of the Italian masters gained him a great reputation, and his plates are distinguished for their deep appreciation of the original, excellence of design, and beauty of execution. He engraved several portraits of the royal family of Prussia; and was employed by Mr. Hamilton to engrave some of the plates for his 'Schola Italica.' Cunego afterwards came to England, and engraved some plates for Boydell's collection. Among many others we have the following engravings by this artist:

SUBJECTS FOR HAMILTON'S 'SCHOLA ITALICA.'

Three subjects of the Creation, from the Sistine Chapel; after *Michelangelo*.

Raphael's Mistress, called 'La Fornarina'; after *Raphael*.

Galatea; from the picture in the Barberini Palace; after *the same*.

Ganymede; after *Titian*.

Head of the Magdalen; after *Guido*.

The Prodigal Son; after *Guercino*.

The Birth of St. John the Baptist; after *L. Carracci*.

Galatea, from the Farnese Gallery; after *Agostino Carracci*.

Apollo and Silenus; after *Annibale Carracci*.

St. Cecilia receiving the Palm of Martyrdom; after *Domenichino*.

SUBJECTS AFTER VARIOUS MASTERS.

Portrait of Raphael Mengs; after *Mengs*. 1778.

The Virgin and Infant; after *the same*.

Five sheets after Paintings in the Library of the Vatican; after *the same*.

The History of Achilles and Hector; five plates; after *G. Hamilton*.

The Virgin and Infant; after *Correggio*.

The Entombment; after *Raphael*.

The Annunciation, the Visitation, the Nativity, the Circumcision, the Adoration of the Magi, and the Presentation in the Temple; six plates; after *Domenichino*. 1779.

Rinaldo and Armida; after *Guercino*.

A set of thirteen plates of Ruins; after *Clérissseau*.

Musical Assemblies and Conversation Pieces; after *Niccolò dell' Abbate*.

Portrait of Cardinal de Bernis; after *A. Callet*.

Portrait of Emmanuel de Rohan; after *Fabré*. 1776.

CUNEGO, GIUSEPPE, the younger son of Domenico Cunego, was born at Verona in 1760, and, like his brother, was instructed by his father. By this artist we have the following plates of landscapes:

Four Italian Landscapes, with figures; after *F. de Capo*.  
Eight Landscapes; after the pictures by *Gaspard Poussin*, in the Colonna Palace.

CUNEGO, LUIGI, the elder son and pupil of Domenico Cunego, was born at Verona in 1750. He chiefly resided at Leghorn. We have by him a few plates, of which the following are the principal:

The Statue of the Apollo Belvedere.

St. Margaret; after *Guercino*.

The Persian Sibyl; after *the same*.

Mary Magdalene; after *Guido*.

CUNINGHAM, WILLIAM, was a physician, who practised at Norwich about 1559, when he published his work called 'The Cosmographical Glasse,' which contained many woodcuts, as well as a bird's-eye map of Norwich, the whole engraved by himself.

CUNNINGHAM, EDWARD FRANCIS, (sometimes called KESLO or CALZE), was sprung from a good Scotch family, and is said to have been born at Kelso about 1742. His father, having been implicated in the attempt of the Pretender in 1745, was obliged to fly from Scotland to the Continent, and took his son with him. Cunningham studied art with much perseverance at Parma, Rome, Venice, and Paris. He is said to have assumed the cognomen of 'Calze' in Italy. Soon after his arrival in Paris he inherited the family estates, and shortly afterwards a second bequest fell to his share; but being dissipated and extravagant he speedily ran through all his money, and was then induced to follow the Duchess of Kingston to Russia. On leaving her Grace he entered the service of the Russian Court, and afterwards went to Berlin, where he found full employment as a portrait painter. Unhappily his improvident habits continued, and he finally came to London, where he died in great poverty in 1795. As a portrait painter he achieved a deserved success, and some of his portraits have been engraved. He also painted a few historical subjects.

CUQUET, PEDRO, a Spanish painter, was born at Barcelona in 1596. According to Palomino, his works were confined to the churches and convents of his native city, the principal being some pictures of the life of St. Francis of Paola, in the cloister of the convent of that name. He died at Barcelona in 1666. The industrious restorers, who for some time overran Spain, have destroyed the greater part of his works.

CURÉAU, GUILLAUME, a native of Bordeaux, was principally employed in the early half of the 17th century in painting the portraits of the Mayors and Jurats of Bordeaux. A collection of his works was

sold by the city in 1793, but Bordeaux still retains in its Museum a portrait of Messire de Mullet, Seigneur de Latour, by Cureau, who died in his native city in 1647.

CURIA, FRANCESCO, was born at Naples in 1538. He was instructed in painting by Leonardo di Pistoja, but afterwards visited Rome, where he studied the works of Raphael, and other distinguished masters. On his return to Naples, he painted many pictures for the public edifices. He distinguished himself by the grandeur of his compositions, the fine expression of his heads, and a vagueness of colouring that approaches to nature, but was not free from the mannered style, which was also adopted by Vasari and Zuccaro. His most admired work is that in the Chiesa della Pietà, representing the 'Circumcision.' It is an admirable composition of many figures, painted in a fine style, and is considered by Lanzi as one of the finest pictures at Naples. He was the founder of a prosperous school in that city, and died there in 1610.

CURRADO, FRANCESCO, was born near Florence in 1570, and was brought up in the school of Battista Naldini. He painted first for the churches at Florence, and afterwards visited Rome, where he stayed some time and painted several works for the King of Portugal, who gave him the Order of Christ. After his return to Florence, he was unremittingly occupied during a long life, until he reached his 91st year, in painting, and in the instruction of his numerous pupils. He painted historical subjects, and some of his large works are in the churches of Florence: the altar-piece of 'St. Francis Xavier preaching in India,' in the church of San Giovannino, is esteemed one of the best. But he chiefly excelled in historical pictures of an easel size, of which two of the finest, representing the 'Magdalen' and the 'Martyrdom of St. Thecla,' are in the gallery at Florence. His works are composed with taste and judgment, his drawing is correct, and his heads are full of expression. In his colouring, like most of the Tuscan painters, he is more to be admired for sobriety than vivacity. He died in 1661. We find of his works:

Florence.	<i>Uffizi.</i>	His own Portrait.
"	"	The Magdalen.
"	"	Martyrdom of St. Thecla.
"	<i>Pitti Pal.</i>	Narcissus.
"	"	St. Catharine.
Vienna.	<i>Belvedere.</i>	Abraham receiving the Angels.

PIETRO and COSIMO, his brothers and pupils, became his faithful followers.

CURRAN, AMELIA, who was the daughter of the famous Irish advocate and orator, the Right Hon. John Philpot Curran, practised painting only as an amateur. She died at Rome in 1847. A portrait of Percy Bysshe Shelley by her was exhibited at the National Portrait Exhibition in 1868.

CURTI, BERNARDINO, was a native of Bologna, who flourished about the year 1645. He engraved some portraits, among which is that of Lodovico Carracci. We have also by him a middle-sized plate, representing an emblematical subject after Luca Ferrari.

CURTI, FRANCESCO, an Italian engraver, was born at Bologna about the year 1603, and died there about 1670. He worked principally with the graver, in a neat, clear style, resembling the manner of Chertbino Alberti, but very unequal to that artist in drawing. Besides some portraits, we have the following by him:

Two Busts of the Virgin and St. Catharine, on the same plate.

The Virgin teaching the Infant Jesus to read; after *Guercino*.

The Marriage of St. Catharine; after *D. Calvaert*. Venus directing Vulcan to forge Arms for *Æneas*; after *Carracci*.

Hercules combating the Hydra; after *Guercino*. The Infant Christ sleeping; after *Guido*; etched and finished with the graver.

CURTI, GIROLAMO, called IL DENTONE, was born at Bologna in 1570, and was first a disciple of Lionello Spada, and of Baglioni, a painter of decorations, but he afterwards applied himself to study from the noble edifices erected from the plans of Giacomo Barozzi, called Vignola. He next went to Rome, where he improved his taste by contemplating the magnificent vestiges of ancient architecture in that capital. He was a perfect master of chiaroscuro, and gave to his works so surprising a relief, that they have the appearance of perfect illusion. There are many of his works in the palaces and public edifices at Bologna, in which the figures are painted by the most distinguished of his contemporaries. He died in that city in 1631.

CURTIS, CHARLES M., was born in London in 1795, and practised chiefly on natural history subjects, which he drew with much accuracy and spirit. His brother was the author of 'British Entomology.' His death occurred in 1839.

CURTIS, JOHN, was a landscape painter, and the pupil of William Marlow. He exhibited at the Royal Academy from 1790 to 1797, his first painting being a 'View of Netley Abbey,' and his last a sea-piece, called 'Sir Edward Pellew's Action with the French Seventy-Four, "Les Droits de l'Homme."'

CURTIS, SARAH, was born in the latter part of the 17th century, and was a pupil of Mrs. Beale. On her marriage with Dr. Hoadly, afterwards Bishop of Winchester, she quitted her profession, and died in 1743. Her productions are mediocre, and wanting in both life and colour. She painted the portraits of Whiston, Bishop Burnet, and her own husband. Bishop Burnet's portrait was engraved by William Faithorne.

CUSENS. See MONTEMAN Y CUSENS.

CUSIGHE, SIMONE DA, also known as SIMONE DAL PERON, both being the names of villages near Belluno, was living in portions of the 14th and 15th centuries, and is thought to have died close upon 1416. The altar-piece of the high altar in the cathedral of Belluno was executed by him in 1397. There also remain of his works:

Belluno. *Baptistery.* St. Martin dividing his Cloak: and sixteen other episodes from his life.

" *Casa Pagani.* Virgin of Mercy, between 16 subjects from the life of St. Bartholomew.

CUSTODIS, HIERONYMO, was a painter of Antwerp, of whom nothing is known beyond the few words he has inscribed on his portraits. Two of these, Giles Bruges, Lord Chandos, and Elizabeth Bruges, Lady Kennedy, are at Woburn Abbey, and a third, Sir John Parker, is at Hampton Court. All three were painted in England in 1589, and are very poor productions.

CUSTOS, DOMINICUS. See DE COSTER.

CUVILLIÈS, FRANÇOIS, a French architect, and engraver of ornaments, was born at Soissons in 1698,

and went to Paris in 1714 to study architecture under Robert de Cotte. About 1720 he was sent to Cologne to execute work for the Elector James Clement, and in 1738 he was nominated architect to the Elector of Bavaria, afterwards the Emperor Charles VII. He died about the end of 1767 or the beginning of 1768.

CUVILLIÈS, FRANÇOIS, the son of the preceding, was an engineer and architect, born at Munich in 1734. He succeeded his father at the court of Munich, and there published his father's works in 1769—1772. He etched some plates of Funeral Monuments, Fountains, and Caryatides, and is supposed to have died about 1805.

CUYCK VAN MIEROP, FRANS VAN, (OR CUYCK VAN MIERHOP,) was born at Bruges in 1640, and painted in Ghent historical pictures, with portraits of the persons in the events depicted, but his best productions represent animals, especially fish, and some of his works are scarcely to be distinguished from those of Snyders. He was descended from a noble family, and at first painted only for amusement; but a reverse of fortune compelled him to pursue the art as a profession. He died after 1686. The Academy of Bruges has a picture of 'Still Life' by this painter.

CUYLENBORCH, ABRAHAM VAN, (CUYLENBURG, OR KUYLENBURG,) was a painter of Utrecht, who flourished in the 17th century. He was instructed by Poelenburg, in whose manner he executed landscapes with idyllic and mythological scenes; his figures, however, are but abortive imitations of that master. In 1639 he was appointed master of the Guild at Utrecht, and his name occurs in the records as late as 1660. Among his paintings we may notice:

Brunswick.	<i>Gallery.</i>	A Grotto. 1646.
"	"	A Grotto. 1647.
Cologne.	"	Diana. 1660.
Hague.	"	Diana.

CUYLENBURG, Cs. VAN, of Utrecht, painted in Holland in the early years of the nineteenth century. He died at the Hague after 1816. A portrait of Willem Crul by him is in the Amsterdam Gallery.

CUYP, AELBERT, the son of Jacob Gerritsz Cuyp, was born at Dordrecht in 1605, and studied under his father. He married in 1658, and lived chiefly on his estate, Dordwijk, near Dordrecht, in which town he was considered of some importance. His name does not occur in the records of the Guild: and it is thought by some that he may have practised art only as an amateur. But little is known of his life. He died in 1691, and was buried in the church of the Augustines at Dordrecht.

Cuyp, who has been called the Dutch Claude, acquired the chaste and exquisite style, for which he is so particularly admired, by a close and vigilant attention to nature, under all the vicissitudes of atmosphere and season. His pictures frequently represent the borders of the Maas, with shepherds and herdsmen tending their cattle. These subjects he has treated with an enchanting simplicity, that may truly be said to be peculiar to him. Whether he wished to exhibit the dewy vapour of morning, ushering in the brightness of a summer day, the glittering heat of noon, or the still radiance of evening, nature is perfectly represented. No painter, perhaps, has surpassed him in the purity of aerial tint. Cuyp did not confine himself to landscapes and figures; he painted with equal success sea-pieces and views of rivers, with boats some-

times sailing with a fresh breeze, sometimes at anchor in a sultry calm; winter-scenes, with people amusing themselves on the ice; and pictures of birds, which would have been a credit to D'Hondecoeter. He excelled also in horse-fairs and skirmishes of cavalry, which he painted with infinite spirit, in a manner equal, if not superior, to Wouwerman. He was not less happy in his pictures of moonlight; in which the works of Van der Neer are eclipsed by a superior and a more delicate degradation of light. He also painted portraits (an example is in the National Gallery), interiors of churches, fruit, and flowers; and may thus be called the most universal painter of the school to which he belonged. The pictures of Cuyp are to be met with more frequently in England than in any other country, and, with the exception of those in the Louvre, almost all his masterpieces may be found in the public galleries and private collections of this country, for it was in England that the beauty of his pictures was first appreciated. Till about the middle of the 18th century, they could be bought for as little as thirty florins a-piece; they now fetch as much as £3,000.

The following are some of his principal works, which are usually signed (in early life, A. C., and later, A. CUIP), but rarely dated.

Amsterdam.	<i>Gallery.</i>	Hilly Landscape.
"	"	Shepherds with their Flocks in a landscape.
"	"	Cavalry Combat.
"	"	Cock and Turkey fighting.
"	<i>Van der Hoop</i>	Cattle.
"	<i>Collection.</i>	View of Dordrecht.
Amsterdam	<i>Six Coll.</i>	View of Dordrecht.
"	"	Moonlight Scene.
Antwerp.	<i>Gallery.</i>	The Two Cavaliers.
Berlin.	<i>Museum.</i>	Sandy Landscape.
"	"	Sunny View of the Dunes.
"	"	River Scene.
"	"	Cows in a Landscape.
Brussels.	<i>Museum.</i>	Interior of a Stable, with an Ox and Fowls.
Copenhagen.	<i>Museum.</i>	Landscape with Horsemen.
Darmstadt.	<i>Museum.</i>	Herdsmen and Cattle.
Dorking.	<i>Hope Coll.</i>	Herdsmen and Cattle.
Dresden.	<i>Gallery.</i>	Hunting Scene.
"	"	Boy with a Greyhound.
"	"	Portrait of Himself, as a bridegroom.
"	"	A Grey Horse with a Groom.
Dublin.	<i>Nat. Gall.</i>	Milking Cows.
Dulwich.	<i>Gallery.</i>	The White Horse in a riding stable.
"	"	Evening Ride near a River.
"	"	A Road near a River.
"	"	Cattle and Figures near a River, with Mountains.
"	"	Cattle near a River.
"	"	<i>And eight others.</i>
Frankfort.	<i>Stüdel.</i>	Portrait of a Boy.
"	"	Evening Landscape.
Hague.	<i>Gallery.</i>	A member of the De Roovere Family directing Salmon-fishing in the environs of Dordrecht.
London.	<i>Nat. Gall.</i>	Landscape, with Cattle and Figures: Evening ( <i>a masterpiece</i> ).
"	"	A Man's Portrait ( <i>dated 1649</i> ).
"	"	Horseman and Cows in a Meadow: Evening.
"	"	River Scene with Cattle.
"	"	Ruined Castle in a Lake.
"	"	The Windmills.
"	"	Cattle and Figures (the 'Large Dord').
"	"	Cattle and Figures (the 'Small Dord').

London.	<i>Bridgewater House.</i>	} Landscape, with Figures on horseback and on foot. Woman milking a Cow.
"	"	
"	"	View on the Meuse.
"	<i>Buckingham Palace.</i>	} A Herdsman, a Woman, and Cattle. Landscape with River.
"	"	
"	<i>Bedford Coll.</i>	Fishermen on the Ice.
"	<i>Holford Coll.</i>	View of Dordrecht.
"	<i>Ashburton Col.</i>	Portrait of a Man in a velvet coat.
Munich.	<i>Pinakothek.</i>	A Horseman holding a white Horse. Fowls in a Stable.
"	"	Landscape with Shepherd and six Cows ( <i>a master-piece</i> ).
Paris.	<i>Lowvre.</i>	Starting for a Ride. The Ride.
"	"	Portraits of Children ( <i>also ascribed to Jacob Gerritsz Cuypp</i> ).
"	"	Portrait of a Man. Sea-piece.
"	"	Landscape and Cattle.
Pesth.	<i>Gallery.</i>	Portraits of Himself and Family.
"	"	Cows in a Landscape.
Petersburg.	<i>Hermitage.</i>	The Meuse. The Scheldt. Cattle in a Landscape. Horses on the Bank of a River. Moonlight at Sea. Landscape—Woman with Cows.
"	"	River Scene.
Rotterdam.	<i>Museum.</i>	Interior, with a Forge. Two Grey Horses. Fish. Game. Poultry. Head of a Cow.

Aelbert Cuypp has left eight small etchings of cows, which, though not executed with much delicacy or care, evince the hand of the master. They are very scarce.

CUYP, BENJAMIN, a pupil, and apparently a nephew of Jacob Gerritsz Cuypp, was born at Dordrecht in 1608, and was received into the Guild there in 1631. He formed his style on that of Aelbert Cuypp, Rembrandt, and Teniers the elder. His subjects are taken from sacred history, coast scenery, and peasant life. His works are rarely met with in public galleries. The following are attributed to him:

Berlin.	<i>Gallery.</i>	Adoration of the Shepherds.
Dresden.	<i>Gallery.</i>	Peasants playing and singing.
Lille.	<i>Museum.</i>	The Resurrection.
"	"	Portrait of a Young Woman.
Petersburg.	<i>Hermitage.</i>	Peasants quarrelling.

CUYP, JACOB GERRITZ, the father of the celebrated Aelbert Cuypp, and a pupil of Abraham Bloemaert, was born at Dordrecht in 1575. He occasionally painted views of towns, landscapes, and battle-pieces, but he is principally famous for his portraits. He was one of the four founders of the Guild of St. Luke at Dordrecht. He was still living in 1649. The following works are by him:

Amsterdam.	<i>Gallery.</i>	A Dutch Family.
Berlin.	<i>Gallery.</i>	Portrait of an Old Woman. 1624.
"	"	Portraits of a newly-married Couple.
"	"	Portrait of a Young Man.
Frankfort.	<i>Stadel.</i>	Portrait of a Lady.
Munich.	<i>Pinakothek.</i>	View of a Town on a broad river.
Petersburg.	<i>Hermitage.</i>	Two Soldiers sitting at Table.
Rotterdam.	<i>Museum.</i>	Three Children in a Landscape. 1635.
"	"	Portrait of an Officer. 1644.
"	"	Portrait of a Lady. 1644.

CUYPERE, ANDRIES DE. See STEVENS.

CYDIAS, a native of Cythnus, who was living in B.C. 364, may be presumed to have been a painter of considerable ability, as one of his pictures, representing 'Jason and his followers embarking for Colchis, in search of the Golden Fleece,' was purchased at Rome by the orator Hortensius for forty-four thousand sesterces, and was afterwards bought by Marcus Agrippa, and placed in the Porticus of Neptune to commemorate his naval victories.

CYL, GERARD VAN, a painter of Amsterdam or Leyden, who, about the year 1649, produced a number of portraits and conversation pieces in the style of Van Dyck, whom he imitated with deceptive accuracy.

CZECHOWICZ, SIMON, was born at Cracow in 1689, and went when quite young to Rome, where he placed himself for improvement under Maratti, and resided during thirty years. After his return he worked principally in Warsaw, but also in Cracow, Wilna, Podhorce, and Polock. He at length entered the order of the Capuchins, and from that time devoted himself wholly to painting for them. He established the first school of painting in Poland. His death occurred at Warsaw in 1775. Some three hundred strictly religious pictures by him have been estimated to exist, of which 107 are in Podhorce Castle, and others in the Jesuits' College at Polock, and the churches of the Piarists and St. Florian at Cracow. His masterpiece is the 'Miracle of the Broken Milk-pot,' at Wilna.

CZERMAK, JAROSLAV. See ČERMAK.

## D

DA, ABRAHAM, an engraver, was probably a native of Germany, as he appears to have imitated the style of Theodor De Bry. There is a plate by him of 'The Last Supper,' executed with the graver in a neat but stiff style, and inscribed *Abraham Da fecit*; from which it may be presumed that it is from his own design.

DA ANNUNCIACÃO, THOMAS JOSÉ, who was born at Ajuda near Lisbon, in 1821, learned his art in the academy of that city, and afterwards travelled through Spain and France. He was principally an animal painter, and was considered the best artist in that branch of art in the Peninsula; but he occasionally executed genre pictures. He was Director of the Academy of Fine Arts at Lisbon, where he died in 1879. The following are some of his most noteworthy works:

Lisbon.	<i>Galeria Nacional.</i>	View of Amora.
"	"	Two Women at a Fountain.
"	"	View of the Penha de França.
"	"	Oxen treading out Corn at Ribatejo.
"	"	After pasture—View on the Tagus.
"	"	The Shepherd's Rest. 1852.

DABOS, LAURENT, a painter of portraits and of historical and genre subjects, who was born at Toulouse in 1761, was instructed by François André Vincent, and first exhibited at the 'Exposition de la Jeunesse' in 1788. Among his works may be mentioned: 'Mary of England, Queen of France, lamenting the death of her husband, Louis XII.,' 'The Return of the Grande Armée,' and 'Louis XVI. writing his Will,' a picture painted in the Temple during the captivity of the royal family. Besides these he painted from life the portrait of the Dauphin (Louis XVII.). He died in Paris in

1835. His wife, JEANNE BERNARD, who was a pupil of Madame Guyard, also painted genre subjects. She was born at Luneville in 1763, and died in 1842.

DACH, JEAN. See AACHEN, JOHANN VON.

DACHBRETT, PETER. See TAGFRET.

DA CUNHA TABORDA, JOSÉ, a Portuguese painter and architect, was born at Fundão, in the diocese of Guarda, in 1766. After studying painting under Joaquim Manoel da Rocha, he went in 1788 to Rome, where he placed himself under the tuition of Antonio Cavallucci, and gained reputation by a picture of 'The Summoning of Cincinnatus to the Dictatorship.' After his return to Portugal he was in 1799 appointed professor at the Lisbon Academy, and in 1803 court painter, in which capacity he painted in the royal palace of Ajuda and the hall of the Cortes. There is no mention of the date of his death.

DADDI, BERNARDO, a Florentine painter, was the contemporary and colleague of Jacopo Landini di Casentino in the formation of the Academy of St. Luke at Florence in 1349. He was born towards the close of the 13th century, and was one of the most able of the pupils of Giotto. He painted in fresco the histories of St. Lawrence and St. Stephen in the Berardi chapel in Santa Croce, and also the gates of the old city of Florence; but the only frescoes which remain are those representing the Martyrdoms of St. Stephen and St. Lawrence. In 1346-7 he painted his best work, the miracle-working picture of the Virgin, which is still in Or San Michele at Florence. His death took place in 1350.

Besides the above-mentioned, the following works by Daddi are extant:

England.	The Crucifixion ( <i>formerly in the church of St. George at Kuballa</i> ). 1348.
Florence. <i>Accademia.</i>	Virgin enthroned, with two Saints ( <i>central portion of a small triptych, erroneously ascribed in the catalogue to Bernardo Orcagna</i> ). 1332?
" <i>Ognissanti.</i>	Virgin and Child, with St. Matthew and St. Nicholas. 1328.
Pisa. <i>Camposanto.</i>	Frescoes of the Triumph of Death, the Last Judgment, and the Inferno.
Siena. <i>Istituto di Belle Arti.</i>	Virgin and Child, with Saints ( <i>a small triptych</i> ). 1336.
"	Virgin and Child, with a corona of Saints in adoration ( <i>central portion of a triptych</i> ).

DADDI, COSIMO, was a native of Florence, who flourished about the year 1614. He was a scholar of Battista Naldini, and painted historical subjects with much skill; but he is better known as having been the master of Volterrano. Several of his works are noticed by Baldinucci, particularly a picture of the 'Visitation of the Virgin to St. Elizabeth,' and some subjects from the Life of the Virgin, at the monastery of San Lino, at Florence. In the church of Or San Michele is an altar-piece, representing the Archangel discomfiting the rebel Angels. Daddi died of the plague in 1630. Zani says that his name was Dati, and that he painted in 1588.

DADURE, MARIE MICHEL ALPHONSE, a French portrait and historical painter, who was a pupil of Ingres, was born in Paris in 1804, and died there in 1868. His best work is the 'Pilgrimage of St. Helena, Queen of Sweden.'

DAEHLING, HEINRICH ANTON, a historical and genre painter, was born at Hanover in 1773. In

1794 he went to Berlin, where he was engaged in miniature painting and as a teacher of drawing. In 1802 he visited Paris, and the study of the galleries there first induced him to attempt painting in oil. From 1811 until his death he was a member of the Berlin Academy, and professor at the same from 1814 onwards. He died at Potsdam in 1850. One of his most famous pictures is 'The Descent from the Cross,' the altar-piece at the Garrison Church in Potsdam. In the Berlin Gallery is a 'State Entry,' painted by him.

DAEL, JAN FRANS VAN, an excellent painter of fruit and flowers, was born at Antwerp in 1764, but went early to Paris and settled there. He was self-instructed in art, but made such progress that he soon distinguished himself at the exhibitions, on one occasion obtaining the prize of 4000 francs, and on two others, the large gold medal. His style is in the manner of Van Huysum and Van Spaendonck, although he did not confine himself strictly to fruit and flowers, but painted other subjects, in which such objects might with propriety be introduced. Two of his pictures, which he painted for the Empress Joséphine, represent 'An Offering to Flora,' and 'The Tomb of Julia'; the latter is now in the Louvre. His master-piece, known as 'La Croisée,' the fruit of three years' labour, was likewise purchased by the Empress Joséphine, and is now in a private collection at Liège. He was also patronized by the Empress Marie Louise, who took one of his pictures with her to Parma. He died in Paris in 1840, and was buried in the cemetery of Père Lachaise by the side of his friend Van Spaendonck. The Louvre has also by him three pictures of 'Flowers' and one of 'Fruit.'

DAELE, JAN VAN, a Flemish landscape painter, who was born at Antwerp in 1530, and died in 1601, excelled in representing mountainous and rocky scenery. Balkema erroneously names him Cornelis.

DAELEN, DIRK VAN. See DEELEN.

DAERINGER, JOHANN GEORG, an Austrian historical painter, was born at Ried in 1759. He painted many altar pictures, and held the post of corrector of the Academy at Vienna, where he died in 1809.

DAFFINGER, MORIZ MICHAEL, a distinguished miniature painter, who has been called the Austrian Isabey, was born at Vienna in 1790. While studying at the Academy under Füger he showed considerable talent for portrait painting, which he improved at a later period by a study of the manner of Lawrence, who visited Vienna during the Congress of 1814. Daffinger painted portraits of the Duke of Reichstadt and many of the nobility of the court of Vienna, and etched four plates, one of which was his own portrait. He died at Vienna in 1849.

DA' FRUTTI, IL GOBBO. See BONZI.

DAGIÙ, FRANCESCO, called IL CAPELLA, who was born at Venice in 1714, was a scholar of Giovanni Battista Piazzetta. He painted history, and was chiefly employed for the churches at Bergamo, and by the state. One of his best pictures is 'St. George and the Dragon,' in the church of San Bonate. He died in 1784.

DAGLEY, RICHARD, an English subject painter, was born in the latter half of the 18th century. He was brought up at Christ's Hospital, and at first made designs for jewellery. From 1784 to 1806 he exhibited domestic subjects at the Royal Academy. He then turned his attention to

teaching drawing, but again appeared at the Academy from 1815 to 1833. As a medallist he obtained some success, and he published works on Gems in 1804 and 1822. His life was a continued struggle against poverty. He died in London in 1841.

DAGLI OCCHIALI, GABRIELE. See FERRANTINI.

DAGLI OCCHIALI, GASPARO. See WITTEL.

DAGNAN, ISIDORE, a French landscape painter, was born at Marseilles in 1794, and died in Paris in 1873. Among his pictures, which consist chiefly of views in Southern France, Italy, and Switzerland, are the following:

Fontainebleau.	<i>Palace.</i>	View of Lausanne. 1822.
"	"	View in Dauphiné. 1827.
Versailles.	<i>Trianon.</i>	Lake of Geneva. 1822.
"	"	View of Paris from the Quai de la Cité, 1831 ( <i>one of his best works</i> ).
"	"	Banks of the Vigne near Vaucluse.
"	"	Valley of the Lauterbrunnen. 1841.
"	"	Petrarch's House.
"	"	Old Beeches in the Forest of Fontainebleau.

D'AGOTY, GAUTHIER. See GAUTHIER D'AGOTY.

DAGUERRE, LOUIS JACQUES MANDÉ, a French scene-painter, was born at Cormeilles-en-Parisis in Normandy in 1787. He studied under Degoti, and very soon surpassed all other masters in the art of theatrical decoration. In 1822, in conjunction with Bouton, he founded at Paris the Diorama, which enjoyed great popularity until its destruction by fire in 1839. But the great event of Daguerre's life was his discovery of the art of photography, or, as it was named after him, the Daguerreotype. His first experiments were made in 1826, and in 1829 he associated himself with Niepce, who had since the year 1814 been endeavouring to solve the problem of fixing the image formed in the camera obscura. The discovery was ceded to the public in 1839, when Daguerre received a pension of 6000 francs. He died suddenly at Petit-Bry-sur-Marne, near Paris, in 1851.

DAHL, JOHAN CHRISTIAN CLAUSEN, a Norwegian landscape painter, was born at Bergen in 1788. His parents wished him to enter the Church, but he speedily followed his own inclination for art. In 1811 he attended the Academy of Copenhagen, and in 1818 went to Dresden. Later on, he travelled in the Tyrol and Germany, and repeatedly visited his native country, whose coasts and fiords, lakes and towns, he painted with loving exactitude, but with a singular dryness. He likewise etched four plates. Dahl died at Dresden in 1857. His 'Storm at Sea,' in the Berlin Gallery, and his 'Winter Landscape,' in the Munich Pinakothek, are paintings worthy of mention.

DAHL, MICHAEL, a Swedish portrait painter, was born at Stockholm in 1656, and received some instruction from Ehrenstrål, an esteemed Swedish artist. At the age of twenty-two he came to England, but did not at that time remain longer than a year; he continued his travels in search of improvement through France to Italy, where he studied for some years, and whilst at Rome painted the portrait of the celebrated Queen Christina of Sweden. In 1688 he returned to England, where he found Sir Godfrey Kneller rising to the head of his profession; but Dahl possessed sufficient merit to distinguish himself as no mean competitor. Queen Anne and Prince George of Denmark both sat to him. He died in London in 1743.

DAHLEN, REINER, who was born at Cologne in 1836, was originally brought up as a saddler, but chose to devote himself to art, and studied at the Academy of Düsseldorf. He visited England, North America, and Paris. His works mostly represent horses, carriages, hunting parties, and so forth. Although there is a study of nature exhibited in his paintings, his peculiarly original style did not meet with much approbation. He died at Düsseldorf in 1874.

DAHLSTEIN, AUGUSTIN, a German painter who flourished in the middle of the 18th century, was a native of Cassel. He visited Sweden and Russia, and etched a series of 50 plates of the 'Cries of St. Petersburg and Moscow.'

DAIGREMONT, M., was a French engraver, who flourished from about 1670 to about 1700. He engraved some of the plates for Berain's 'Ornements,' and several views of Versailles.

DAI LIBRI, FRANCESCO, the elder, born at Verona in 1452, was the son of Stefano dai Libri, an illuminator of books. He was the father of Girolamo dai Libri, and is known as an illuminator of choir books for the churches of his native city.

DAI LIBRI, FRANCESCO, the younger, the grandson of the above and son of Girolamo dai Libri, was born in 1500, and lived chiefly at Venice and at Padua. He was at first a painter of miniatures, but afterwards a painter in oil and an architect.

DAI LIBRI, GIROLAMO, the son of Francesco dai Libri, was born at Verona in 1474. He was brought up by his father to his own profession of a miniature painter and illuminator of books, but he soon abandoned its pursuit. His earlier style inclines to that of Andrea Mantegna. His first picture, painted when he was only sixteen, is in the church of Malcesine, on the Lake of Garda, and represents the 'Deposition from the Cross, with the Virgin and Saints.' In the Museum of Verona is a painting representing 'The Virgin, St. Joseph, St. John the Baptist, and St. Jerome, adoring the Infant Christ'; and at Sant' Anastasia in the same city, is a 'Madonna and Child with Saints, which is one of his earliest productions. In 1515 he and Francesco Morone painted the organ shutters of Santa Maria in Organo, which are now at Malcesine. In 1526 he finished his masterpiece, the 'Virgin and Child enthroned, between Lorenzo Giustiniani and St. Zeno,' at San Giorgio Maggiore in Verona; and of about the same period is the 'Virgin and Child, with SS. Anne and Joachim and two donors,' in the church of San Paolo in the same city. In 1530 were executed the 'Virgin and Saints,' for the church of the Vittoria Nuova, and the 'Virgin in Glory, with SS. Andrew and Peter,' for Sant' Andrea; both pictures are now in the Gallery of Verona. Girolamo died at Verona in 1556. Giulio Clovio and his son, Francesco dai Libri, were his pupils. He never painted in fresco, and his works are rare out of his native city. Pictures by him are in the following collections:

Berlin.	<i>Gallery.</i>	Virgin and Child, between SS. Bartholomew and Zeno.
London.	<i>Nat. Gallery.</i>	Madonna and Child, with Saint Anne.
Paris.	<i>Louvre.</i>	Virgin and Child.

DAIWAILLE, JEAN AUGUSTIN, a Dutch portrait painter, was born at Cologne in 1786, and went when young to Amsterdam where he studied under A. De Lelie, and was director of the Academy from 1820 to 1826. After that time he resided at Rotterdam, where he was very successful in



painting portraits, and where he died in 1850. There is by him one etching, which is scarce.

DAL COLLE, RAFFAELLO, or RAFFAELINO, called also RAFFAELINO DAL BORGO SAN SEPOLCRO, was born at Borgo San Sepolcro, about the year 1490. He was first a disciple of Raphael, but after the death of that master he became the scholar of Giulio Romano, whom he assisted in his principal works at Rome, and in the Palazzo del Te, at Mantua. Of his own compositions, the principal are two pictures at Borgo San Sepolcro, one of which, representing the 'Resurrection,' in the choir of the cathedral, exhibits a grandeur not unworthy of the great school in which he had been educated. The figure of Christ is dignified and majestic, and the terror of the guards of the sepulchre is admirably expressed. The other is in the church of the Conventuali, and represents the 'Assumption of the Virgin.' It is a graceful and impressive composition; and being placed near one of the best pictures of Giorgio Vasari, establishes its merit by its decided superiority. Raffaellino dal Colle was one of the artists employed by Raphael in the decorations of the Loggie of the Vatican, and painted one of the small cupolas in the roof with a portion of the history of Moses. In Città di Castello is an 'Annunciation' by him, which is a very graceful composition. An 'Entombment,' in the Servi, is another beautiful picture. A picture of 'The Virgin attended by St. Sebastian and St. Roch,' was in the church of San Francesco at Cagli, the figures and landscape of which much resembled the manner of Raphael. In one of the chapels of the Olivet monks at Gubbio there are pictures by him, in one of which he has introduced a figure of Virtue, who seems to be a sister to Raphael's Sibyls. He assisted Bronzino and Vasari in their decorations and cartoons—the latter upon the occasion of the visit of Charles V. to Florence. He had many scholars who proved able artists, but few equalled him in grace and high finish; Cristofano Gherardi and Giovanni de' Vecchi are noticeable amongst them.

DALEN, CORNELIS VAN, a Flemish engraver, was born at Antwerp about the year 1620. He was called 'the younger,' to distinguish him from his father, who was likewise an engraver, and whose works it is not easy to distinguish from those of his son. He was instructed in engraving by his father, and also by Cornelis Visscher, whose style he followed for some time. His prints occasionally resemble those of A. Blooteling, and at other times those of Pontius and Bolswert. He worked entirely with the graver, which he handled in a bold and free manner, and with considerable taste. He usually marked his plates with the initials *C. D.* We have by him several portraits, and a few historical subjects.

#### PORTRAITS.

Catharine de' Medici; in the back-ground the City of Amsterdam.

Charles II., King of England; *after P. Nason.*

James, Duke of York; *after S. Lutichuys.*

Henry, Duke of Gloucester; *after the same.*

William III.

Mary II., his Queen.

Algernon Percy, Earl of Northumberland.

John Maurice, Prince of Nassau; *after G. Flink.*

Pietro Aretino, with a book; *after Titian.*

Giovanni Boccaccio; *after the same.*

Giorgio Barbarelli, called Giorgione; *after the same.*

Sebastiano del Piombo; *after Tintoretto.* (The four last are thought by Kramm to be the work of Cornelis van Dalen, the elder.)

Anna Maria Schurman, painter; *after C. Janssens.*  
Old Parr, aged 152 years.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds.

The Virgin, with the Infant Jesus.

The Four Fathers of the Church; *after Rubens*; in the style of Pontius.

Nature adorned by the Graces; *after the same*; in the manner of Bolswert.

A Shepherd and Shepherdess; *after Casteleyn.*

The Virgin suckling the Infant Saviour; *after G. Flink.*

Venus and Cupid; *after the same.*

The Four Elements, represented by Children; *after A. Diapenbeck.*

The Concert; *after Giorgione*; for the 'Cabinet de Reynst.'

The Monument of Admiral Cornelis Tromp.

DALENS, DIRK, a Dutch landscape painter, was born at Amsterdam in 1659. He was the son of Willem Dalens, an artist of little celebrity, who taught him the first lessons in the art. The principal works of Dalens are large landscapes, painted with a free and firm touch, and very agreeably coloured, which decorate the saloons of some of the principal houses in Amsterdam. He also painted some cabinet pictures of landscapes, with figures, which are deemed worthy of being placed in the best collections in Holland. He died in 1688.

DALENS, DIRK, called 'the younger,' the posthumous son of the preceding, was born at Amsterdam in 1688. He was instructed by Theodoor van Pee, and became a painter of landscapes with cattle and figures, enriched with ruins, in the manner of Pynacker, which are executed with great ability. He died in 1753.

DA' LIBRI. See DAI LIBRI.

DALIPHARD, EDOUARD, a French landscape painter, was born at Rouen in 1833. He studied under Gustave Morin, the Director of the Rouen Museum, and spent a considerable time in the East, where he made a good collection of water-colour sketches. His works appeared at the Salon from 1864 to 1876, and he also contributed to the French journal, 'L'Art.' He died at Rouen after a long and painful illness in 1877. Amongst his best productions are:

The Sun appearing after a Storm. 1866.

Souvenir of the Forest of Eu. 1873.

The flooded Farm, Poissy. 1873.

Melancholy. 1875.

DALL, NICHOLAS THOMAS, was a native of Denmark, who settled in London as a landscape painter, about the year 1760. He painted some excellent scenes for Covent Garden Theatre, and his engagements in that branch of art prevented him from painting many pictures. In 1768 he obtained the first premium given by the Society for the Encouragement of Arts for the best landscape. He was chosen an Associate of the Royal Academy in 1771, and died in London in 1777.

DALL'ACQUA, CRISTOFORO, who was born at Vicenza in 1734, engraved, principally for the booksellers, plates of various subjects, portraits, history, genre, landscapes, and architecture. Among his works may be noticed a portrait of Frederick the Great, King of Prussia, and an allegory of 'Merit crowned by Apollo,' after Andrea Sacchi, as well as numerous plates after the works of Cipriani, Houel, Joseph Vernet, and others. He died at Vicenza in 1787.

DALLAMANO, GIUSEPPE, born at Modena in 1679, is a remarkable instance of the progress that untutored genius has sometimes made in the art without the help of a master. Dallamano is stated

by Lanzi to have been hardly removed from an idiot; ignorant even of the alphabet, and unaided by professional instruction, he nevertheless reached an excellence in painting architectural views which surprised the most intelligent judges. His best works are in the royal palace at Turin. He died in 1758.

DALL' AQUILA, POMPEO, is stated in the 'Abecedario Pittorico' of Orlandi, to have been a good historical painter, both in oil and in fresco. He flourished in the latter part of the 16th century. There is a fine picture by him in the church of Santo Spirito in Sassia at Rome, representing the 'Descent from the Cross,' which was engraved by Orazio de Santis in 1572. Several considerable works by him in fresco are to be seen at Aquila, where he was born.

DALL' ARGENTO, ANTONIO. See ALEOTTI.

DALL' ARZERE, STEFANO, who, according to Ridolfi and others, was a native of Padua, painted numerous altar-pieces for the churches and convents of that city. In the Chiesa degli Eremitani, he painted some subjects from the Old Testament, and two pictures of 'St. Peter' and 'St. Paul,' and in the church of the Servite monastery the principal altar-piece is by him. He flourished in the 16th century.

DALLE FACCIATE, BERNARDINO. See BARBATELLI.

DALLE GROTTESCHE, BERNARDINO. See BARBATELLI.

DALLE MADONNE, LIPPO. See SCANNABECCHI.

DALLEMAGNE, VIRGINIE POLYXÈNE AUGUSTINE PHILIPPE, a French miniature painter, whose maiden name was Decagny, was a native of Beauvais. She was a pupil of Madame de Mirbel, and showed much talent in the execution of portraits in miniature and in crayons. She married Adolphe Dallemagne, a landscape painter, and died at Corbeil in 1875.

DALLE MUSE, BERNARDINO. See BARBATELLI.

DALLE NINFE, CESARE, who flourished from about 1590 to 1600, was a Venetian, whom we find mentioned by Zanetti among the imitators of Tintoretto. He possessed the readiness of invention, and the facility of hand, for which that painter was remarkable, and was an excellent colourist, though deficient in drawing. There is no accurate account of his birth or death.

DALLE NOTTI, GERARDO. See HONTHORST.

DALLE PROSPETTIVE, AGOSTINO. See AGOSTINO.

DALLE PROSPETTIVE, MIRANDOLESE. See PALTRONIERI.

DALLE TESTE, IL BORGOGNONE. See GIACCHINETTI GONZALEZ.

DALLEVIA, A., was an Italian engraver, who resided at Venice about the year 1686. Among other prints, he engraved a set of plates representing triumphal processions, entitled, 'Giocchi Festivi e Militari,' and published at Venice in 1686. They are executed in a coarse, indifferent style.

DALLIKER, JOHANN RUDOLPH, a Swiss portrait painter, was born at Zurich in 1694. He visited successively Magdeburg, Brunswick, Cassel, Leipsic, Berne, and Paris, where he made the acquaintance of Largillière and Rigaud. He resided at St. Gall, but died at Schaffhausen in 1769. Most of the celebrated persons of his country sat to him.

DALLINGER, FRANZ THEODOR, an Austrian painter of landscapes, fruit, and animals, was born at Linz in 1710, and died at Prague in 1771.

DALLINGER VON DALLING, ALEXANDER JOHANN, a son of Johann Dallinger von Dalling, the elder, was born at Vienna in 1783. He studied under his father, and became a landscape and animal painter, as well as an engraver and a restorer of old pictures. In the Belvedere, at Vienna, there is a picture by him representing 'A Herdsman driving Cows across a Brook.' He died at Vienna in 1844.

DALLINGER VON DALLING, JOHANN, an Austrian painter, was born at Vienna in 1741, and distinguished himself as director of the Liechtenstein Gallery. He painted animals, historical subjects, and large altar-pieces, most of which are in Russia and Poland. He died in 1806.

DALLINGER VON DALLING, JOHANN, a son of the preceding, was born in Vienna in 1782, and painted landscapes and animals in the old Dutch style, as well as portraits and conversation-pieces. Some of his works are in the Belvedere and Liechtenstein Galleries. He died at Vienna in 1868.

DALLWIG, HEINRICH, a landscape painter, was born at Cassel in 1811, and died at Munich in 1857. He had been settled in the latter city since 1839, but undertook frequent tours in search of scenery for his brush.

DALMASIO, LIPPO DI. See SCANNABECCHI.

DALMATIA, IL FEDERIGHETTO DI. See BENCOVICH.

DALMAU, LODOVICO. A 'Virgin and Child' by this artist is in the church of San Miguel at Barcelona; it is painted in the style of Van Eyck, and dated 1445.

DAL PERON, SIMONE. See CUSIGHE.

DAL POZZO, ISABELLA. In the 'Nuova Guida di Torino,' this lady is mentioned as having painted a picture in the church of San Francesco at Turin, representing the 'Virgin and Child, with St. Blaise and other Saints,' which is signed, and dated 1666. According to Lanzi, few of her contemporaries in that city could have produced a more creditable performance.

DAL SOLE, GIOVANNI ANTONIO MARIA, was born at Bologna in 1606, and was brought up in the school of Francesco Albani. He excelled in painting landscapes, which he decorated with groups of figures, gracefully designed in the style of Albani. He always worked with his left hand, and thus acquired the appellation of 'Il Monchino dai Paesi.' He died in 1684.

DAL SOLE, GIOVANNI GIUSEPPE, the son of Antonio dal Sole, was born at Bologna in 1654, and was instructed in the first principles of design by his father, but he afterwards became a disciple of Domenico Maria Canuti, and ultimately studied under Lorenzo Pasinelli. Following the example of his last instructor, he based his system of colouring upon the study of the works of the best masters of the Venetian School. He imitated the agreeable style of Pasinelli with great success, and his compositions are embellished with landscape and architecture, which he introduced with admirable taste. In many particulars, as in the hair and plumes of the angels, and in the accessories, such as veils, bracelets, crowns, and armour, he displays exquisite grace. He seems to have been inclined to treat lofty themes, and was more observant of costume, more methodical in composition, and better informed in architecture and landscape, than his master, Pasinelli. In these, indeed, he is almost unique. The most beautiful specimens, perhaps, are to be seen at the Casa

Zappi in Imola, representing Evening, Night, and Morning, all harmonized with the sober tints belonging to the subjects. There are several of the works of this eminent artist in the public edifices at Bologna. Among the most esteemed are 'The Incredulity of St. Thomas,' in the church of La Madonna di Galiera; 'The Annunciation,' in San Gabrielle; and some frescoes in San Biagio, which are accounted his finest works. For the Giusti family at Verona he executed several Scriptural and mythological subjects, truly beautiful. One, of 'Bacchus and Ariadne,' which occupied but a week of his time, was pronounced by artists excellent; yet he cancelled almost the whole, to remodel it according to his own idea, declaring that it was enough to have shown his rapidity of hand to satisfy others, but that it became his duty, by additional accuracy, to satisfy himself also. For executing his altar-pieces, which are few and valuable, as well as his pictures for private collections, which are very numerous, he demanded high remuneration, persevering in his determination to paint only with care. In his works two manners are observable; the second partakes of that of Guido. A large portion of his pictures nearly approach the style of that master; so that the surname of 'The Modern Guido,' conferred on him by so many, has not been granted as a favour, but as his desert. Bartsch describes three etchings by him; an allegorical representation of Envy, a Group of Angels, after a design for a ceiling by Pasinelli, and another of Olympus, after the same. Gori mentions one of St. Francis Xavier confuting, or rather confounding, by his holy doctrine, the satraps of Japan, also after Pasinelli. Several portraits were etched by him in 1674, which were intended for the 'Felsina Pittrice,' but are not found in that work. He died at Bologna in 1719.

DALTON, RICHARD, an engraver and draughtsman, was born in Cumberland about 1720. After passing some time in Italy and Greece, he became librarian to the Prince of Wales, then keeper of the royal drawings and medals, and finally, in 1778, surveyor of the royal pictures. He made some engravings from the Holbein drawings, and after antique statues. He also published 'Manners and Customs of the Present Inhabitants of Egypt,' 1781. His name is to be found in connection with some of the art societies which preceded the Royal Academy. He died at St. James's Palace in 1791.

DAM, ANTHONY VAN, born at Middelburg, painted marine subjects of large dimensions. He flourished in the latter half of the last century.

DAM, WOUTER, born at Dort in 1726, was a scholar of Aart Schouman, whose manner he followed for some time, but ultimately became an imitator and copyist of Cuyp and Bakhuisen. He died at Dort in 1785 or 1786.

DAMAME DEMARTRAI, MICHEL FRANÇOIS, a French painter and engraver, was born in Paris in 1763. After having studied in the school of David, he went to Russia, where he resided for some years. On his return to France he engraved and published 'Vues des principales villes de Russie, costumes et usages des habitants de cet empire,' 1813-14; 'Collection de Costumes du royaume de Naples,' 1818; 'Paris et ses alentours,' 1819. His most important picture was 'The Great Sanhedrim of the Jews of France and Italy,' exhibited at the Salon of 1810. He died in Paris in 1827.

DAMBRUN, JEAN, a French line-engraver, was

born in Paris in 1741. He was one of the small band of artists to whom are due the vignettes which adorn many of the books issued towards the close of the last century which have of late become of such fabulous value. His best works are 'La Partie de Wisch,' after Moreau, for the 'Monument de Costume,' and 'Le Calendrier des Vieillards,' after Fragonard, for the 'Contes' of La Fontaine. He also engraved with much delicacy Quéverdo's illustrations to the remarkable series of Almanacs which appeared in Paris just before the outbreak of the French Revolution. There is no record of Dambrun after 1808.

DAME, GILES LA. See LA DAME.

DAMERY, JACOB, the brother of Walter Damery, was a good painter of flowers, of fruit, and especially of vases. He was born at Liège in 1619, but went to Rome when young, and remained there until his death, which occurred in 1685. He executed some etchings, among them a series of twelve vases, dated 1657.

DAMERY, SIMON, a Flemish historical painter, was born at Liège in 1604. He was a pupil of Jean Taulier, who married his sister, but while yet very young he ran away from his master and went to Italy. He afterwards settled at Milan, where he died of the plague in 1640.

DAMERY, WALTER, the brother of Jacob Damery, was born at Liège in 1614. He learned the rudiments of art in his native city, but in 1636 he came to England, and remained here several years, during which he painted a large number of portraits. He afterwards went to France and then to Italy, where he became a scholar of Pietro da Cortona. Subsequently he returned to Paris, where he painted for the Carmelite church his masterpiece, 'The Ascension of Elijah.' His productions are distinguished for their beautiful backgrounds and also for the nude figures of the children, in the depicting of which he exhibited great skill. He died at Liège in 1678.

DAMIANI, FELICE, was a native of Gubbio, who flourished from the year 1584 until 1606. He is by some supposed to have been educated in the Venetian school, and his picture of the 'Circumcision,' in San Domenico, partakes of that style: but in general his works evince more of the Roman taste, which he probably acquired under Benedetto Nucci. One of his best works is 'The Decollation of St. Paul,' at the Castel Nuovo in Recanati; the expression in the head of the martyr is admirable, the drawing correct, and the colouring brilliant and harmonious. It is dated 1584. About twelve years afterwards he decorated two chapels in the church of La Madonna de' Lumi, at San Severino, with pictures representing the Life of the Virgin and the Infancy of Christ. But his most admired production is the 'Baptism of St. Augustine,' painted in 1594 for the church dedicated to that saint at Gubbio; a grand composition of many figures, finely grouped, with an admirable expression of piety in the heads, and enriched with noble architecture. He was still living in 1616.

DAMINI, GIORGIO, a brother of Pietro Damini, was an excellent painter of portraits, and of historical subjects of a small size. Like his brother, he was carried off by the plague at Venice in 1631.

DAMINI, PIETRO, was born at Castelfranco in 1592, and, according to Ridolfi, was a scholar of Giovanni Battista Novelli, who had been educated in the school of Palma. Such was the extraordinary expectation occasioned by the early display of his

talents, that some writers have not hesitated to affirm that he would have equalled Titian if he had not died young, an assertion, which, as Lanzi observes, may be regarded as a hyperbole. There are many of his works at Castelfranco, Vicenza, Crema, and particularly at Padua, where, in the church of San Clemente, is his picture of 'Christ giving the Keys to St. Peter,' and in the church of Il Santo, his most celebrated work, 'The Crucifixion, with the Virgin Mary and St. John,' a picture of extraordinary beauty, and of the most harmonious colour. In the cloister of the Padri Serviti, at Vicenza, he painted several pictures of the Life of St. Philip, the founder of their order. The style of Damini is vague and elegant, but he is by no means uniform. He appears to have frequently changed his manner, in search of greater perfection; and his last works are evidently his best. He had acquired a distinguished reputation when he fell a victim to the plague in Venice in 1631.

DAMINI, VINCENZO, was an excellent portrait painter who resided in London from 1720 to 1730. He is said to have been a native of Venice and a pupil of Pellegrini.

DAMIS, AMÉDÉE GUSTAVE FRANÇOIS, a Belgian painter of flowers and fruit, was born at Bruges in 1811. While still young he went to Paris and became a pupil of Redouté. He was likewise a sculptor, and he decorated many of the ecclesiastical edifices of Paris. In 1848 he returned to Bruges, and died there in 1851.

DAMISSEN, LUCAS. See DE HOËY.

DAMOPHILOS, a Greek painter and modeller in terra-cotta, worked in conjunction with Gorgasos in the Temple of Ceres at Rome in B.C. 493. Zeuxis is said to have been his pupil.

DANBY, FRANCIS, who was born near Wexford, Ireland, in 1793, learned the first principles of his art under a landscape painter named O'Connor, in Dublin, where his first picture, a landscape view called 'Evening,' was exhibited in 1812. In the following year, master and pupil, accompanied by George Petrie, set off together to seek their fortunes in London, but their funds becoming exhausted before they reached the metropolis, they stopped at Bristol. Here Danby managed to sell some drawings, and with the proceeds paid O'Connor's expenses to Dublin, but he himself remained in Bristol, and for a few years supported himself by giving lessons in water-colour painting, now and then sending a picture to the Royal Academy. In 1825 his 'Delivery of Israel out of Egypt' gained him the Associateship of the Academy, and he then went to live in London. In 1830, a quarrel with that body drove him from England, and for the next eleven years he lived in Switzerland, giving up his time to boat-building, yachting, and the painting of unimportant pictures on commission. Two works only appeared at the annual London Exhibitions during this long interval, the 'Golden Age' and 'Rich and Rare were the Gems she wore.' In 1841 he returned to England, took up his residence at Lewisham, and began painting large subjects for exhibition at the British Institution and the Royal Academy with all his old enthusiasm. He died in 1861 at Exmouth, where he had resided since 1847. The following are some of his best works:

The Upas, or Poison-tree of Java (*Brit. Inst.* 1820).  
In the South Kensington Museum.  
Disappointed Love (*Royal Academy*, 1821).  
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Sunset at Sea after a Storm (*R. A.* 1824).

The Delivery of Israel out of Egypt (*R. A.* 1825). *Now in Stafford House.*

The Opening of the Sixth Seal (*Brit. Inst.* 1828).

The Golden Age (*R. A.* 1831).

Rich and Rare were the Gems she wore (*R. A.* 1837).

The Fisherman's Home, Sunrise. 1846. *In the National Gallery.*

The Evening Gun (*R. A.* 1848).

DANBY, JAMES FRANCIS, an English landscape painter, the son of Francis Danby, A.R.A., was born at Bristol in 1816. His works appeared at the Royal Academy, and at the Society of British Artists, of which latter he was a member. He died of apoplexy in London in 1875. He excelled in depicting sunrise and sunset. Amongst his best works are:—

Loch Lomond.

Dover, from the Canterbury Road. 1849.

Dumbarton Rock. 1854.

Morning on the Thames. 1860.

Wreck on Exmouth Bar. 1861.

Carriekfergus Castle. 1867.

North Shields: Sunrise. 1869.

DANCE, NATHANIEL. See HOLLAND.

DANCKERTS, DANCKERT, the son of Cornelis Danckerts de Ry, was born at Antwerp about the year 1600. He succeeded his father in his business as a printseller, and surpassed him in his talent as an engraver. His plates are sometimes only etched, but more frequently finished with the graver. We have by him a considerable number of plates after Berchem, Wouwerman, and other painters. He also engraved some portraits and other subjects, from various masters, among which are:

The Portrait of Charles II., King of England.

The Departure of Charles II. for England at the Restoration.

Venus and Cupid, with a Satyr; *after Titian.*

#### VARIOUS PRINTS AFTER BERCHEM.

Hawking, called *Het Vinkebaantje.*

A Stag Hunt, called *De Hartenjagt.*

Four, of Landscapes and Figures, in one of which is a Man passing a Bridge; *after Berchem.* These are considered his best prints.

Four smaller plates, of Landscapes and Figures.

Six middle-sized plates, the title print having a Shepherd riding on an Ox and playing on the Flute, and a Shepherdess dancing.

Four large plates of Landscapes; on the title print is inscribed, *Danckert Danckerts fec. et exc.*

A set of fine Etchings; *after Wouwerman.*

DANCKERTS, HENDRIK, a son of Justus Danckerts, was born at the Hague about the year 1630. He was brought up as an engraver, and made copies of the works of Titian and Palma, but afterwards was recommended to study painting, and went to Italy for improvement. On his return to Holland he acquired some reputation as a landscape painter, and was invited to England by Charles II., who employed him in painting views of the royal palaces, and of the sea-ports of England and Wales. In the collection of James II. there were twenty-eight landscapes and views by this master. He died at Amsterdam about 1678. He engraved a few plates, as follow:

Charles II.; *after A. Hanneman.*

A large View of Amsterdam and the Y, with Shipping; in three sheets.

A set of Views of Palaces and Sea-ports in England.

DANCKERTS, JOHANNES, a son of Justus Danckerts, resided at Amsterdam about the year 1660.

He painted historical subjects with some skill, and etched a few plates, among which is one after Titian, representing 'Venus reclining on a Couch.'

DANCKERTS, JUSTUS, was a Dutch engraver who worked at Amsterdam. We have the following plates by him :

William III., Prince of Orange, afterwards King of England.

Casimir, King of Poland.

Seven plates of the Gates of Amsterdam.

DANCKERTS DE RY, CORNELIS, a Dutch architect and engraver, was born at Amsterdam in 1561. He established himself at Antwerp as a printseller, where he engraved several plates of portraits and other subjects, which are not without considerable merit. He was still living in 1634. Among others, we have the following by him :

#### PORTRAITS.

Gustavus Adolphus, King of Sweden.

Jacob Wassenaer, Lord of Obsdam.

Cornelis de Wit, with a battle in the background.

Jean Calvin; oval.

John Casimir, Count of Nassau.

#### SUBJECTS FROM HIS OWN DESIGNS.

Four Figures on Horseback, called the Monarchies; representing Ninus, Cyrus, Alexander, and Cæsar, with emblematical ornaments.

Seven, of the Planets, with Emblems.

The Seven Wonders of the World, with the same.

Twelve, of the Sibyls; full-length.

Twelve, of Animals and Birds.

Sixteen Views in Holland.

One hundred Subjects from the Old Testament; four on each plate.

A set of Views of the Ruins of Rome.

Meleager and Atalanta; an etching; after R. Picou.

DANCKERTS DE RY, PIETER, a celebrated portrait and genre painter, who is supposed to have been the son of Cornelis Danckerts de Ry, was born at Amsterdam in 1605. Several of his paintings have been engraved by W. Hondius. He went to Sweden, and died at Stockholm in 1659. There are by him in the Brussels Gallery portraits of Cornelis Danckerts de Ry and his wife.

DANDINI, CESARE, was born at Florence about the year 1595. He was first a scholar of Francesco Curradi, but afterwards studied under Domenico Cresti, called Passignano, and Cristofano Allori. Under these masters he acquired a tolerable correctness of design, and an agreeable tone of colouring. One of his best works is a picture of St. Charles, with other Saints, in one of the churches at Ancona. He also painted easel and cabinet pictures, which were admired for their neatness and finish. He died in 1658.

DANDINI, OTTAVIANO, was the son of Pietro Dandini, and painted history in the style of his father. Some fresco paintings in the cloister of San Spirito, a picture of several Saints in San Lorenzo, and his works in the church of the Magdalene at Pescia, evince the respectability of his talent. He afterwards entered the Society of Jesus, and died about 1750.

DANDINI, PIETRO, the nephew of Vincenzo Dandini, was born about 1646. Having lost his father when he was only four years of age, he was taken under the protection of his uncle, who instructed him in the principles he had himself adopted of the style of Cortona. He afterwards travelled through great part of Italy, and improved himself by studying the great masters of the Venetian and Lombard schools. On his return to

Florence he was patronized by the Grand Duke Cosmo III., for whom he painted many works in oil and in fresco. It is to be lamented that the avarice of this artist led him into a slight and negligent manner of finishing his works; a habit to which he was the more easily tempted by the possession of uncommon facility of execution. Lanzi mentions, as one of his most important works, the cupola of Santa Maria Maddalena, at Florence. In the church of Santa Maria Maggiore is a picture of St. Francis; and in the church of the Servites is an altar-piece representing a saint of that order officiating at the altar. He died in 1712.

DANDINI, VINCENZO, the brother of Cesare Dandini, was born at Florence in 1607. After receiving some instruction from his brother, he went to Rome, where he studied some time under Pietro da Cortona, whose style he followed. He was an eminent painter of history, and, according to Orlandi, was made principal of the Academy at Rome, on succeeding to which appointment he painted a large picture which gained him great reputation. He returned to Florence, where he executed several works for the churches. In the church of Ognisanti is an admired picture of 'The Conception.' He was employed in the palaces of the Grand Duke; in one of which he painted a ceiling, representing 'Aurora with the Hours,' much in the style of Pietro da Cortona. He died at Florence in 1675.

DANDRÉ-BARDON, MICHEL FRANÇOIS. See ANDRÉ-BARDON.

DANDRIDGE, BARTHOLOMEW, a portrait painter, was born in the early part of the 18th century. He obtained a considerable practice in the reign of George II., but died young, soon after the middle of the century. His portrait of Hook, the historian, is in the National Portrait Gallery.

DANDRILLON, PIERRE CHARLES, a French landscape painter, was born in Paris in 1757. He was a pupil of De Machy, and in 1807 became professor of perspective in the École des Beaux-Arts. He died in Paris in 1812.

DANEDI, GIOSEFFO, or GIUSEPPE, called MONTALTO, was the younger brother of Stefano Danedi, and was born at Treviglio in 1618. When young he went to Bologna, where he entered the school of Guido Reni. On leaving that master he settled at Turin, where he executed some works for the public edifices. Towards the latter part of his life he joined his brother at Milan, where he was much employed. In the church of San Sebastiano is a fine picture by this master of 'The Massacre of the Innocents,' and in the Dresden Gallery is one of 'St. Anthony of Padua caressing the Infant Jesus.' He died in 1688.

DANEDI, STEFANO, called MONTALTO, was born at Treviglio, in the Milanese, in 1608, and was a scholar of Cavaliere Morazzone. During a long residence at Milan, he painted a great number of pictures for the churches of that city, and in the State. One of his best works is 'The Martyrdom of St. Justina,' in Santa Maria in Pedone. He died at Milan 1689.

DANET, JEAN. See DUVET.

DANHAUER, —, (or DONAUER,) a German miniature painter, was a native of Swabia. He was the son of a watchmaker, and was brought up to his father's trade; he afterwards went to Italy and studied painting under S. Bombelli, but this art he in turn abandoned for that of sculpture. He resided for many years in Russia, and died at St. Petersburg in 1733.

DANHAUSER, JOSEPH, born at Vienna in 1805, followed the principles of Peter Krafft. He visited Venice, and after his return painted genre pieces, which he executed in a pleasing and popular manner. From 1838 to 1844 he was corrector at the Academy at Vienna, where he died in 1845. Among his works the following are worthy of mention :

The Rioter.  
 Franz Liszt at the Piano.  
 The Little Virtuoso.  
 The Oculist.  
 The Reasoner in the Public-house.

DANIELE, BATTISTA DA SAN. See SAN DANIELE.

DANIELE, IL CAVALIERE. See SYDER.

DANIELE, PELLEGRINO DA SAN. See SAN DANIELE.

DANIELL, ABRAHAM, a miniature painter, was a native of Bath. He possessed considerable ability, and died in 1803.

DANIELL, JAMES, a mezzotint engraver, flourished in England towards the close of the 18th and the beginning of the 19th century. The following works are by him :

Nelson at the Battle of Cape St. Vincent; *after Singleton.*  
 The Death of Captain Alexander Hood; *after Singleton.*  
 The Capture of Admiral Winter; *after Singleton.*  
 Samuel and Eli; *after Copley.*

DANIELL, SAMUEL, a landscape painter, the brother of William, and the nephew of Thomas Daniell, was born in 1775. He studied under Medland, and first exhibited at the Royal Academy in 1792. He passed several years in Africa, returning to England in 1804. About a year after, he went to Ceylon, where he died in 1811. He made numerous drawings of tropical scenery, and published works on 'African Scenery and Animals,' 1804-5, and 'The Scenery, Animals, and Native Inhabitants of Ceylon,' 1808. At the South Kensington Museum is a water-colour drawing by him: 'Deer and Birds in a Tropical Landscape.'

DANIELL, THOMAS, was born at Kingston-upon-Thames in 1749, and commenced his artistic career as a painter of English landscape scenery, with some attempts at poetical composition. In 1784 he went to India with his nephew, William Daniell; they were absent about ten years, gathering materials for their great work on 'Oriental Scenery,' which was published between the years 1795 and 1815, in six volumes, the whole of which, with the exception of the volume of 'Excavations,' was executed by William. He seldom painted any but Indian subjects. In 1796 he was elected an Associate of the Royal Academy, and in 1799 an Academician. He died in London in 1840. The works of William Daniell are so blended with those of his uncle Thomas, that they may be considered, artistically, as one, though some give the preference to the latter.

DANIELL, WILLIAM, a landscape painter, was born in 1769. In 1784 he went to India with his uncle, Thomas Daniell, and assisted him in his drawings and sketches; he also engraved the views for the greater part of their 'Oriental Scenery.' He first exhibited at the Royal Academy in 1795, and entered the Academy Schools in 1799. He was elected an Associate in 1807, and an Academician in 1822. The British Institution awarded him a prize of £100 in 1826 for his 'Battle of Trafalgar.' In his later years he painted several panoramic views of India. He died in London in 1837. Amongst the works which he published are :

A Picturesque Voyage to India. 1810.  
 Animated Nature. 1809.  
 Views of London. 1812.  
 Views of Windsor Castle, Eton, and Virginia Water.  
 A Voyage round Great Britain. 1814-25.  
 Illustrations of the Island of Staffa. 1818.  
 The Oriental Annual. 1834-39.

Mention should also be made of the following pictures by him :

View of the Long Walk, Windsor (*Royal Collection*).  
 Castel Nuovo (*South Kensington Museum*).  
 Durham Cathedral. 1805. (*South Kensington Museum*).  
 Benares (*South Kensington Museum*).

DANIELSKI, JAN NEPOMUCEN, a Polish painter of portraits in oil and in miniature, was a native of Cracow. He was a pupil of Dominik Estreicher, and also painted some frescoes. He died at Cracow in 1844.

DANKERTS. See DANCKERTS.

DANKS, FRANS, surnamed 'the Tortoise,' was born about 1650 at Amsterdam, where he died in 1703. He painted historical subjects and portraits, and showed considerable talent in modelling and sculpture.

DANLOUX, HENRI PIERRE, a French painter, born in Paris in 1753, was a pupil of J. B. Lépicié and of Vien. On the outbreak of the French Revolution he came to England and remained here for ten years, gaining a high reputation for his portraits, many of which were in chalk. The Fitzwilliam Museum at Cambridge has by him the portrait of Louis XVIII. After his return to France, he exhibited at the Salon of 1802 'Le Supplice d'une Vestale,' a picture which met with much praise. His best work is a full-length portrait of the Abbé Delille, now at Versailles. Danloux died in Paris in 1809.

DANNECKER (or DANNEKER). See DE NECKER.

DANNOOT, PIETER, was a Flemish engraver, who flourished about the year 1690. He engraved a plate representing the 'Head of Christ crowned with Thorns,' after Rubens, and a 'Portrait of Père Mastrille.'

DANTE, GIROLAMO, called GIROLAMO DI TIZIANO (from having been a scholar of Titian and an assistant to him in some of his less important works), flourished at Venice from 1550 to 1580. It is said that in copying the originals of his master, he attained so high a degree of excellence, that such of his pieces as were retouched by Titian bid defiance often to the judgment of the most expert connoisseurs. He also produced works of his own design; the altar-piece attributed to him at San Giovanni Nuovo, representing 'SS. Cosmo and Damianus,' reflects credit on the school to which he belonged.

DANTI, GIROLAMO, the younger brother of Vincenzo and Ignazio Danti, was born at Perugia in 1547. He painted frescoes in the style of Vasari, and gave promise of becoming a great painter when his career was prematurely terminated by his death at Perugia in 1580.

DANTI, IGNAZIO, Bishop of Alatri, whose secular name was PELLEGRINO, a Dominican monk and cosmographer, was born at Perugia in 1536. He was a brother of Vincenzo Danti, the sculptor, and was instructed by his father, Giulio Danti, a goldsmith, and his aunt Teodora. At Florence he painted the 'Tables of Ptolemy,' in 57 oil-pictures, and also produced a number of maps. Subsequently he was employed by Pope Gregory XIII. to decorate the walls of the Vatican with geographical

delineations of ancient and modern Italy. The Pope having determined to complete the continuation of the Gallery of Raphael in conformity with the original plan, and to paint four subjects in every arcade of the gallery, all from the New Testament, Danti was employed by him to superintend the work; the entire abandonment of a design to the direction of practical artists being found by experience to be injurious to its execution, owing to the choice of their inferior assistants being liable to be governed by influence, avarice, or jealousy. The selection, therefore, was reserved to Danti, who, to an excellent practical knowledge of the art of design, united moral qualities that ensured success; and under his direction the whole work was regulated and conducted in such a manner that the spirit of Raphael seemed to be resuscitated in the precincts of the Vatican. He was consecrated Bishop of Alatri in 1583, and died at Rome in 1586.

DANTI, TEODORA, the aunt of Vincenzo and Ignazio Danti, is mentioned in the 'Vite de' Pittori Perugini,' by Liono Pascoli, who states that she was born at Perugia in 1498. She painted small pictures, in imitation of the style of Pietro Perugino, and died in 1573.

DANTI, VINCENZIO, an Italian sculptor, architect, and poet, was born at Perugia in 1530. In 1555 he cast in bronze the statue of Pope Julius III., which is still to be seen at Perugia, and is considered to be his masterpiece. He afterwards went to Florence, where he was employed by the Grand-Duke Cosmo, and made many designs for the Escorial which were sent to Spain. He also painted historical subjects, which are but seldom mentioned, and died in 1576.

DANUS, MIGUEL, a Spanish historical painter, who flourished about 1700, was a native of Majorca. He studied first at Valencia, and afterwards in Italy in the school of Carlo Maratti. After an absence of several years he returned to his own country, where he painted, in the manner of his master, the pictures in the cloisters of the convent of the Socorro at Palma; and others which are to be found in private collections in the island of Majorca.

DANVIN, VICTOR MARIE FÉLIX, a French landscape painter, was born in Paris in 1802. He studied successively under Lethière, Guérin, Watelet, and Rémond, and died in Paris in 1842. His wife, whose maiden name was CONSTANCE AMÉLIE LAMBERT, was born at Lille in 1810, and also painted landscapes.

DÄNZEL, JACQUES CLAUDE, a French engraver, was born at Abbeville in 1735. He was a pupil of Beauvarlet, and engraved several plates in a firm, neat style. He died at Abbeville in 1809. We have by him the following prints:

An old Man, half-length; *after Rembrandt.*

Cereus sacrificing himself for love of Callirrhoe; *after Fragonard*; his chef-d'œuvre.

Le Roi boit, Le Gateau des Rois; two plates; *after Tilborgh.*

Venus and Adonis; *after J. Bethon.*

Venus and Æneas; *after A. Boizot.*

Alexander giving Campaspe to Apelles; *after Lagrenée.*

Socrates pronouncing his Discourse on the Immortality of the Soul; *after Sané.*

Roman Charity; *after N. N. Coypel.*

Vulcan presenting to Venus the arms of Æneas; *after Boucher.*

Neptune and Amynone; *after the same.*

The Washerwoman; *after Greuze.*

The Rape of Proserpine; *after Vien.*

DANZICA, SALOMONE DI, is known by works which are finely and laboriously executed, and generally represent jocose subjects. His portrait by C. Gregori is in the 'Museo Fiorentino.' He is said to have been brought up in Dantzic, from whence in 1695 he went to Italy. He died in Milan.

DAPPER. See TAMM, FRANZ WERNER.

DARCIS, J. LOUIS, was a French engraver, who died in Paris in 1801. His best works are:

Les Incroyables; *after Carle Vernet.*

Les Merveilleuses; *after the same.*

L'Anglomane; *after the same.*

La Course de Chevaux; *after the same.*

Marius at Minturnæ; *after Drouais the younger.*

La Brouille; *after Guérin.*

Le Raccodement; *after the same.*

DARDANI, ANTONIO, an Italian historical painter, was born at Bologna in 1677, and was a pupil of M. A. Toni and of J. Viani. He died in 1755.

DARDEL, ROBERT GUILLAUME, a French sculptor, and pupil of Pajou, was born in Paris in 1749, and died there in 1821. He engraved a 'Diana' and an 'Endymion.' His wife engraved after him 'La Danse' and 'La Musique.'

DARÉT, JACOB, a Flemish painter, who flourished in the middle of the 15th century, was a native of Tournai. He was a pupil of Robert Campin, and enjoyed so great a reputation that he was made provost of the Guild of St. Luke at Tournai on the same day that he was admitted into that confraternity. His brother, DANIEL DARÉT, who was his pupil, became in 1449 painter to Philip the Good, Duke of Burgundy.

DARÉT, JEAN, a Flemish painter, was born at Brussels in 1613. He went to Italy, whence he returned in 1638, and settled at Aix in Provence, where he painted many Scriptural subjects for the churches and convents of that city. He also painted portraits, and engraved a set of plates representing the Virtues. He died at Aix in 1668. There is an excellent portrait of a Magistrate by him in the Museum of Marseilles. His sons, MICHEL and JEAN BAPTISTE, were painters who worked together.

DARÉT DE CAZENEUVE, PIERRE, a French portrait painter and engraver, was born in Paris in 1604. After receiving some instruction in engraving, he went to Rome in search of improvement, and there passed a considerable time. He was received into the Academy of Painting in 1663, and died at the château of La Luque, near Dax (Landes) in 1678. Mariette says that this artist began and finished his career with painting. He engraved upwards of four hundred plates, not without merit, but very deficient in taste and correctness of drawing. They are frequently marked

**D** and among them are the following:

#### PORTRAITS.

Bust of Alexander the Great.

Pope Alexander VII.

Charles I., King of Great Britain.

Henri de Bourbon, Prince of Condé.

Charlotte Marguerite de Montmorency, Princess of Condé.

Marguerite Gaston, Duchess of Orleans.

Vladislas IV., King of Poland.

#### SUBJECTS AFTER VARIOUS MASTERS.

St. John sitting in the Desert with his Lamb; *after Guido.*

The Virgin suckling the Infant; *after A. Carracci.*

St. Peter delivered from Prison; after *Domenichino*.

The Entombment of Christ; after *Barocci*.

A Holy Family, with Angel presenting fruit to the Infant Jesus; after *S. Vouet*.

The Dead Christ, with the Marys; after the same.

St. Jerome; half-length; after *Blanchard*.

Thetis ordering Vulcan to forge arms for Achilles; after the same.

A Charity with five Children; after the same.

The Visitation of the Virgin to St. Elizabeth; after *Cornelle*.

The Virgin and Infant; after *Sarazin*.

He also engraved one hundred small plates for a work entitled, 'La Doctrine des Mœurs,' after the designs of Otto van Veen, 1646; and a great number of portraits for a publication entitled, 'Tableaux historiques, où sont gravés les illustres François et Etrangers de l'un et l'autre sexe; par Pierre Daret, Louis Boissevin, et B. Moncornet,' published in 1652 and 1656.

There was also a PIERRE DARET, a painter upon vellum and in water-colours, who was living in 1664.

DARGENT, MICHEL, a Flemish miniature painter, was born at Liège in 1751, and died in 1824. He possessed talent which was still more remarkable in his son, who was born at Liège in 1794, and died in the flower of youth in 1812. His daughter, MARIE JOSÈPHE, who was born at Liège in 1789 and died in 1863, likewise painted miniatures.

D'ARGENVILLE, ANTOINE JOSEPH DESALLIER. See DESALLIER D'ARGENVILLE.

DARIO DA TREVIGI. See TREVIGI.

DARJOU, HENRI ALFRED, a French painter and draughtsman, born in Paris in 1832, was the son of Victor Darjou, a portrait painter of some ability. He studied under his father and under Léon Cogniet, and exhibited first at the Salon of 1853, from which time onwards he almost every year sent pictures which were for the most part of genre subjects. The paintings of Darjou have, however, done less for his reputation than the numerous designs which he made for the 'Illustration' and the 'Monde illustré.' He died in Paris in 1874.

DARLY, JEAN BAPTISTE, was a French portrait painter, who flourished at Tours about 1530. He had a great reputation, and many persons came from distant parts in order to have their portraits painted by him.

DARNSTÄDT, JOHANN ADOLF, a German line-engraver, who was born at Auma, near Dippoldswalda in Saxony, in 1768, was a scholar of Schulze and of Zingg. Amongst his works are an engraving of Dresden after Hammer and Thurmayer, and some book illustrations. For his plates of 'The Magi' and 'The Magi among the Shepherds,' after Dietrich, he obtained the gold medal at Milan. He resided at Dresden, and died there in 1844.

DASSONNEVILLE, JACQUES, a French engraver, was born in the harbour of St. Ouen near Rouen, in 1619. We have by this artist about fifty etchings, in the style of A. van Ostade, which, although by no means equal to the playful point of that master, are not without considerable merit.

DASSY, JEAN JOSEPH, a French historical and portrait painter, and lithographer, was born at Marseilles in 1796. He studied under Goubaud and Girodet-Trioson, and commenced exhibiting at the Paris Salon in 1819. There are several pictures by him at Versailles, among which are 'The Battle of Saucourt' and 'Charibert.' He died at Marseilles in 1865.

DASVELT, JAN, a Dutch landscape painter, 352

was born at Amsterdam in 1770. He was a pupil of Hendrik Stokvisch, and, although at first only an amateur, he soon acquired the reputation of being a good artist. He excelled especially in the manner in which he painted the dogs which he introduced into his pictures. He died at Amsterdam in 1855.

DATHAN, GEORG, was born at Mannheim in 1703. He excelled in painting portraits and historical subjects. One of his best works, an 'Allegory upon the marriage of the Dauphin, son of Louis XV., with the Princess Marie Joséphine of Poland,' is in the Dresden Gallery.

DATI, COSIMO. See DADDI.

DATI, NATALE, was an Italian engraver, who flourished at Ravenna in the early part of the 16th century, to whom Zani, without giving any proof, assigns the very few plates which bear the signature *NA. DAT.* and the device of a rat-trap, on account of which the artist is often called, THE MASTER OF THE RAT-TRAP. The prints thus marked are small and executed entirely with the graver. From the resemblance of the style of Dati to that afterwards adopted by Theodor De Bry, it is probable that the latter was his pupil. Bartsch and Passavant mention the following prints by him:

The Virgin and Child, with St. Anne; in an arch to the right is the Angel appearing to St. Joseph, and to the left an Angel appearing to St. Joachim.

The Battle of Ravenna. 1512.

Two Monstrous Children joined back to back.

DAUBIGNY, CHARLES FRANÇOIS, one of the most distinguished French landscape painters and etchers of recent years, was born in Paris in 1817. He was the son of Edme François Daubigny, under whose tuition he painted boxes, clock-cases, and other articles of commerce. At the age of eighteen he visited Italy, and on his return to France in the following year he entered the studio of Paul Delaroche. He first exhibited at the Salon of 1838, and obtained medals in 1848 and 1853, besides medals at the Paris Universal Exhibitions of 1855 and 1867. His etchings are characterized by their purity and effect. Several of them appeared in Curmer's 'Jardin des Plantes' and 'Beaux Arts,' and in the 'Artiste;' but the best are 'Le Buisson' and 'Le Coup de Soleil,' after the pictures of Ruisdael in the Louvre. Daubigny died in Paris in 1878. He excelled in river scenes, which he often painted from a barge fitted up as a floating studio. Amongst his best works are:

The Seine at Bezons. 1840.

The Harvest. 1852.

Sunrise. (*In the Lille Museum.*)

The Pool of Gylen. 1863.

Sluice in the Valley of Optevoz. 1855. (*In the Luxembourg Gallery.*)

The Banks of the Oise. 1861.

The Vintage. 1863. (*In the Luxembourg Gallery.*)

Windmills at Dordrecht. 1872.

Moonrise. 1877.

Fuller details respecting this artist may be found in Henriët's 'C. Daubigny et son œuvre gravé,' Paris, 1875, 8vo.

DAUBIGNY, EDMÉ FRANÇOIS, a French landscape painter, was a pupil of Victor Bertin. He was born in Paris in 1789, and died there in 1843. His favourite subjects were views in Italy and in the environs of Paris.

DAUBIGNY, PIERRE, a French miniature painter, was the brother of Edme François Daubigny, and a pupil of Aubry. He was born in Paris in 1793,



and died there in 1858. His wife, AMÉLIE DAUTEL, was likewise a miniature painter, and a pupil of Aubry and of Granger. She was born in 1796 in Paris, where she died in 1861.

DAUDET, ROBERT, a French engraver of landscapes in line, was born at Lyons in 1737. He was the son of Robert Daudet, an engraver and printseller, who in 1766 sent him to Paris, where he studied under Baléchou, and afterwards became the favourite pupil of J. G. Wille. He died in 1824. His best works are as follow:

Two Landscapes, with Figures and Cattle; *after Berchem.*

An Italian Landscape, with Figures and Cattle; *after Both and Berchem.*

Going out to the Chase; *after A. van Ostade and Hackert.*

A Stag-Hunt; *after Wouwerman.*

Italian Ruins; *after C. Poelenburg.*

Ruins of Palmyra; *after Cassas.*

Combat of Horsemen; *after Van der Meulen.*

The Corsican Fishermen; *after Joseph Vernet.*

The Young Washerwomen; *after the same.*

Roman Ruins; two plates, *after Dietrich.*

Evening; *after the same.*

Two Views of Pirna, in Saxony.

DAULLÉ, JEAN, a French engraver, was born at Abbeville in 1703. He received his first lessons in engraving from Dom Robart, a monk of the priory of St. Peter at Abbeville, and afterwards went to Paris, where his fellow-citizen, Robert Hecquet, taught him what little he himself knew. His merit did not remain long unnoticed, and he was received into the Academy in 1742. He died in Paris in 1763. After his death some of his engravings were published by his widow as his 'Œuvre.' He engraved several portraits and plates of historical and other subjects, which are chiefly executed with the graver in a clear and firm style, which entitles him to rank with the ablest artists of his time. He marked his works *J. D.* The following are his principal plates:

#### PORTRAITS.

Catherine, Countess of Feuquières, daughter of Pierre Mignard; *after Mignard.*

Hyacinthe Rigaud, painter; *after Rigaud*; engraved for his reception at the Academy in 1742.

Marguerite de Valois, Countess of Caylus; *after the same.*

Charles Edward Stuart, son of the Pretender.

Olementina, Princess of Poland, his consort; *after David.*

Madame Favart, in the part of 'Bastienne;' *after Carle van Loo.*

Claude Deshayes Gendron, oculist; *after Rigaud.*

Jean Baptiste Rousseau; *after Aved.*

Jean Mariette, engraver; *after Pesne.*

#### SUBJECTS AFTER VARIOUS MASTERS.

The Magdalen; *after Correggio*; for the Dresden Gallery.

Diogenes with his Lantern; *after Spagnoletto*; for the same.

Quos Ego; *after Rubens.*

The Two Sons of Rubens; *after the same*; for the Dresden Gallery.

Neptune appeasing the Tempest; *after the same.*

Charity with Three Children; *after Albani.*

The Triumph of Venus; *after Boucher.*

Latona; *after J. Jouvenet.*

Four Marine subjects; *after Joseph Vernet.*

The Bath of Venus; *after Raoux.*

Two subjects; *after G. Metsu.*

Jupiter and Calisto; *after N. Poussin.*

St. Margaret; *after Correggio.*

Child playing with Cupid; *after Van Dyck.*

A detailed account of this artist's works is contained in Delignière's 'Catalogue raisonné de

l'Œuvre gravé de Jean Daullé d'Abbeville,' 1872, 8vo.

DAUMIER, HONORÉ, a French caricaturist and painter, was born at Marseilles in 1808. His most celebrated work was the series of 'Robert Macaire,' published in the 'Charivari.' No one ever represented with greater truth the varied types of Parisian character. He became blind in 1877, and died in 1879 at Valmondois (Seine-et-Oise) in a house given him by Corot, the landscape painter.

DAUPHIN, CHARLES CLAUDE, (or DOFIN,) called in Italian DELFINO, a French painter of historical subjects and portraits, was the son of Olivier Dauphin. He went to Turin about the year 1664, and worked there for the Prince of Carignano. He was also employed for the churches, but his works are in no great estimation, abounding as they do with the most ridiculous absurdities. In the church of San Carlo is an altar-piece by him, described by Lanzi as a most ludicrous composition. He died in 1677.

DAUPHIN, FRANÇOIS GUSTAVE, a French historical painter, was born at Belfort in 1804. He was a pupil of Hersent, and executed Scriptural subjects, and occasionally portraits. He died in Paris in 1859.

DAUPHIN, OLIVIER, (or DOFIN,) called in Italian DELFINO, a French painter and engraver, was born in Lorraine in the early part of the 17th century. He was instructed by Simon Vouet, and worked, in particular, at the court of Modena. He etched several plates after the Carracci and other masters, but nothing is known of his works as a painter. He died at Bologna in 1693.

DAUPHIN DE BEAUVAIS, CHARLES NICOLAS, the son of Nicolas Dauphin de Beauvais, was born in Paris in 1730, and was instructed in the art of engraving by his father. He died in 1783. Amongst other plates he engraved the following:

Portrait of Just Aurèle Meissonnier, architect.

Le Sommeil interrompu; *after F. Boucher.*

Map of the Empire of Alexander.

DAUPHIN DE BEAUVAIS, JACQUES PHILIPPE, the eldest son of Nicolas Dauphin de Beauvais, was a sculptor, who engraved three 'Livres de Vases' and some views of Venice. He was born in 1738, and died in Paris in 1781.

DAUPHIN DE BEAUVAIS, NICOLAS, was born in Paris in 1687. He learned the art of engraving under Jean Audran, and his works are held in considerable estimation. It is probable that he passed some time in England, as he engraved a part of the frescoes of the dome of St. Paul's, after Sir James Thornhill. He died in Paris in 1753. We have also by him:

The Descent of the Holy Ghost; *after J. André.*

All Saints; *after the same.*

The Resurrection; *after P. J. Cases.*

The Four Seasons; *after the same*; four plates, engraved conjointly with Desplaces.

The Madonna of St. George; *after Correggio*; for the Dresden Gallery.

St. Jerome; *after Van Dyck*; for the same.

The Burning of Æneas's Ships, and their Metamorphosis into Nymphs; *after Coypel.*

The Companion, a subject from the Life of Æneas; *after the same.*

Monument of William, Earl Cowper.

Cupid stealing Jupiter's Thunderbolts; *after Le Sueur.*

St. Mary Magdalen in the Desert; *after B. Luti*; for the Crozat Collection.

The Triumph of Bacchus and Ariadne; *after N. Poussin.*

DAUTEL, AMÉLIE. See DAUBIGNY.

DAUZATS, ADRIEN, a French landscape and genre painter, was born at Bordeaux in 1804. He became a pupil of Gué, and afterwards travelled in France, Spain, Egypt, and Palestine, for the purpose of making illustrations for Baron Taylor's 'Voyages pittoresques et romantiques de l'ancienne France,' 1820-63; 'Voyage pittoresque en Espagne, en Portugal, et sur la côte d'Afrique, de Tanger à Tétouan,' 1826-32; 'La Syrie, l'Égypte, la Palestine et la Judée,' 1835-39, and other books. He was a frequent exhibitor at the Salon of genre subjects and interiors of churches, and was also a lithographer. He died in Paris in 1868.

DAVENPORT, SAMUEL, an English engraver, was born at Bedford in 1783. He was articulated to Charles Warren, and worked much at book illustration, after Shenton, Corbould, and others. He also engraved many portraits, and was one of the first to practise engraving on steel. He died in 1867.

DAVENT, LEONARD. See THIRY.

DAVID, CHARLES, a French engraver, was born in Paris about 1600. It is not ascertained by whom he was instructed, but he ranks as an estimable artist among the engravers of his time. The exact date of his death is not known, but it was neither earlier than 1636, nor later than 1638. His plates are executed with the graver in a clear, firm manner, and his drawing is tolerably correct. His prints are held in considerable estimation. He usually marked his plates *C. D.* or *C. D. F.* The following are by him:

Ecce Homo, or Christ shown to the People by Pilate.

The Virgin and Infant with Angels; *after J. B. de Champaigne.*

The Virgin with St. Bernard; *after P. de Champaigne.*

Wisdom awaking a Man sleeping; *after the same.*

A Nurse carrying a Child; with six verses.

The Roman Charity.

Twelve plates of the Labours of Hercules; *after Frans Floris.*

Sixteen plates of the Cries of Rome; *after Villamena;* copied with such exactness that they may easily be mistaken for the originals.

A set of Landscapes; *after M. and P. Bril.*

A Man with a Snail on his Finger, with a Goat wearing a Crown of Snails on its Head; *after Callot.*

DAVID, CHARLES, a French miniature painter, was born at Avignon in 1798. He was the brother of the eminent composer Félicien David, and was also a musician. He died at Avignon in 1869.

DAVID, CLAUDE, a French sculptor and engraver, was a native of Franche-Comté. He was in England in 1720, and is noticed by Vertue as having engraved a plate from a model of a fountain intended to have been erected at the conduit in Cheapside, and comprising statues of Queen Anne and the Duke of Marlborough on horseback, with River Gods.

DAVID, FRANÇOIS ANNE, a French line-engraver, was born in Paris in 1741, and died in the same city in 1824. He was a pupil of Le Bas, and engraved several portraits and other subjects in a neat, finished style; among them are the following:

#### PORTRAITS.

Louis Stanislas Xavier, Monsieur, afterwards Louis XVIII.; *after Drouais.*

Louis XVIII.; full-length, in his robes; *after himself.*

Denis Diderot; *after L. M. van Loo.*

César Gabriel de Choiseul, Duc de Praslin; *after Roslin.*

Catharine II., Empress of Russia; *after Mlle. Durameau.*

Gaspard Netscher, painter, his Wife and Son; *after Netscher.*

Charles I. of England with his Family; *after Van Dyck.*

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#### SUBJECTS AFTER VARIOUS MASTERS.

Adam and Eve in Paradise; *after Santerre.*

Christ crowned with thorns; *after Titian.*

St. Cecilia; *after Raphael.*

The Dutch Sportsman; *after G. Metsu.*

The Green-Market at Amsterdam; *after the same.*

The Quack Doctor; *after Karel Du Jardin.*

The Bull; *after Paul Potter.*

Two Views of the Gulf of Venice; *after Joseph Vernet.*

Two Views near Dunkirk; *after the same.*

DAVID, GHEERARDT. Although the name of this painter appears to have been known to Guicciardini, Sanderus, and other early writers, it was completely lost in later times until Mr. Weale lighted upon it in the archives of Bruges, and discovered that a triptych in the Museum at Rouen was painted by this master in 1509, and presented by him to the Carmelites of Sion at Bruges. This gave a clue to the discovery of other works by David, many of which had been long known to critics, though they could not be assigned definitely to any particular master. From further researches it appeared that this Gheerardt, the son of John, son of David, was a native of Oudewater in Holland, who settled in Bruges in 1483, and paid the dues of the Bruges Guild of Painters as a stranger on the 14th of January, 1484. David must soon have acquired a good position in Bruges in spite of his being 'a stranger,' for in 1488 we find him fourth 'vinder' of his guild, in 1495 and 1498 first 'vinder,' and in 1501 'dean,' a proof that he then stood at the top of his profession in Bruges. He married in 1496 the daughter of a Bruges goldsmith named Cnoop, and would seem to have been a man in good circumstances by his being able to make a gift of the Rouen altar-piece, before-mentioned, to the sisterhood of the Carmelites of Sion. This beautiful altar-piece represents the Virgin and Child seated in the midst of an adoring company of virgin saints. In the background to the right the painter has introduced his own figure, while his wife stands similarly placed on the left. This altar-piece was sold by the Carmelites in 1785, and afterwards passed into the Rouen Museum. In 1508 David became a member of the brotherhood of the 'Arbre sec,' and died on the 13th of August, 1523, as certified by the register of his burial in Notre-Dame at Bruges, where he was laid beneath the tower, his grave-stone bearing his own and his wife's coats-of-arms.

In his style and mode of execution David resembles Memlinc, to whom his pictures were formerly often attributed, but there is also an analogy in his early works to those of Dierick Bouts, which would make it probable that he learnt his art in the same early school in Holland. He lived in Bruges, however, for forty years, received many commissions from the magistrates and citizens of that city, and is reckoned among the most esteemed Flemish painters, remarkable among other qualities for his careful and truthful painting of landscape. Some critics suppose indeed that some of his landscape backgrounds were executed by Patenier. His best authenticated works are as follow:

1. The Judgment of Cambyses, and the Punishment of Sisamnes; commissioned by the Magistracy of Bruges in 1488. (*Now in the Academy at Bruges.*)

2. The Baptism of Christ; a fine altar-piece, containing portraits of the donor's family. 1508. (*In the Academy at Bruges.*)

3. The Virgin and Child, with Saints. (*Altar-piece in the Rouen Museum.*)

4. The Deposition from the Cross; a triptych in the church of St. Basil at Bruges.

5. A Canon and his Patron Saints. (*Now in the National Gallery*.) This painting formerly formed the right wing of an altar-piece in the church of St. Donatian at Bruges. It was painted in 1501-2 for a certain Bernardino de Salviatis, the illegitimate son of a rich Florentine merchant, who held the office of Canon in the church, and is represented with three patron saints—SS. Donatian, Bernardino of Siena, and Martin of Tours. The landscape background in this picture is a good example of his treatment; indeed, the picture altogether affords English students an excellent opportunity of judging this master, for it is a characteristic work and well preserved.

These are about the only paintings that can with certainty be attributed to David, although many others are now assigned to him by critics.



*Bibliography:* Weale, 'Le Beffroi,' vols. i., ii.; 'Gazette des Beaux-Arts,' vols. xx. and xxi.; Crowe and Cavalcaselle, 'Early Flemish Painters,' 2nd edition, 1872. M.M.H.

DAVID, JACQUES LOUIS, an eminent French historical painter, was born at Paris in 1748. His father lost his life in a duel, and the care of his early years devolved on his mother, who intended that he should follow the profession of an architect. By the advice, however, of his uncle Boucher, from whom he received his first instruction, he became a pupil of Vien at the age of twenty-one. His master does not appear to have behaved altogether well to him, for, owing to pique, he prevented his obtaining the 'prix de Rome' in 1771. In the two following years he competed unsuccessfully, and it was not till 1774 that he obtained the blue ribbon of French art. In the next year he set out for Rome, accompanying Vien, who had just been appointed director of the French Academy in that city. While in Italy he painted but few pictures, directing his attention sedulously to drawing from the antique. He returned to France in 1780, and his 'Belisarius' procured his election at the Academy, for his admission into which, in 1783, he painted the 'Death of Hector.' Shortly afterwards he married, and again visited Italy, and also Flanders. It was during this period that he painted 'The Oath of the Horatii,' 'Brutus,' and other works of a similar character, which were the first steps in the classic movement of which he was the prophet, and which exercised an influence, not only on the politics, but even on the furniture and passing fashions of the day. He entered with ardour into the conflicts of the Revolution. Elected in 1792 a representative of Paris in the Convention, he sided with the extreme party of Robespierre, after whose fall he was twice thrown into prison, and narrowly escaped with his life. On his release, in 1795, he considered it prudent to abandon politics, and to devote himself to art. He was one of the original members of the Institute, in connection with which he became acquainted with the first Napoleon, who ever proved himself his warm friend and patron. He made David his first painter, and gave him many important commissions, such as the pictures of his 'Coronation,' the 'Distribution of the Eagles,' &c. This friendship effected a strange metamorphosis in the politics of the painter, for from an ardent republican he became an equally staunch imperialist, so that, on the restoration of the Bourbons, he sought refuge at Brussels. In this city he remained, notwithstanding an offer from the King of Prussia of the directorship of Fine Arts at Berlin, until his death in 1825. The influence of David on the French school was very great. He rescued it from the littleness and trivialities to which it had been

reduced by the followers of the Watteau school; but, on the other hand, he established a despotism, which in several respects was baneful to the progress of art. For many years he reigned with an absolute supremacy, and amongst his pupils and disciples were Girodet, Gros, Gérard, the elder Isabey, Léopold Robert, Abel de Pujol, and Ingres. It was not until the rise of the Romantic school, under the leadership of Géricault and Delacroix, that any real opposition was offered to the all-prevalent classicism. David's chief excellence is in the correctness of his drawing, which, however, it must be said, frequently becomes hard and statuesque, whilst his weakness is most apparent in his treatment of light and in his colouring, which is monotonous and frequently unpleasant. The following is a list of his chief works:

Amiens. <i>Museum.</i>	Portrait of the Comtesse Dillon.
Avignon. <i>Museum.</i>	Death of Joseph Barra.
Cherbourg. <i>Museum.</i>	Philoctetes in the Island of Lemnos.
Dublin. <i>Nat. Gall.</i>	Death of Milo.
Lille. <i>Museum.</i>	Belisarius asking alms. 1780.
Montpellier. <i>Museum.</i>	Portrait of Alphonse Leroy.
" "	" M. de Joubert ( <i>sketch</i> ).
" "	Three studios.
Nantes. <i>Museum.</i>	Death of Cleonice ( <i>sketch</i> ).
Paris. <i>Louvre.</i>	Leonidas at Thermopylæ. 1814.
" "	The Sabine Women. 1799.
" "	The Oath of the Horatii. 1784.
" "	Brutus. 1789.
" "	Belisarius asking alms. 1784. ( <i>A reduction by Fabre and Girodet, but touched by David, of the picture at Lille.</i> )
" "	Combat of Minerva and Mars. 1711.
" "	The Loves of Paris and Helen. 1788.
" "	Academic figure. 1779.
" "	Portrait of himself when young ( <i>sketch</i> ).
" "	Portrait of M. Pécoul. 1783.
" "	Portrait of Madame Pécoul.
" "	Portrait of Pope Pius VII. 1805.
" "	Portrait of Madame Récamier ( <i>sketch</i> ).
" "	Portrait of Bailly ( <i>sketch</i> ).
" <i>Comédie Française.</i>	Portrait of Mademoiselle Joly.
Rouen. <i>Museum.</i>	Portrait of Mme. Vigée Le Brun.
Valence. <i>Museum.</i>	Ugolino.
Versailles. <i>Museum.</i>	Bonaparte crossing Mount St. Bernard. 1805.
" "	The Coronation of Napoleon I. and the Empress Joséphine. 1808.
" "	The Oath of the Army at the Champ de Mars. 1810.
" "	Portrait of Barère ( <i>unfinished</i> ). 1790.
" "	Portrait of Pius VII. ( <i>A replica of the Louvre picture.</i> )
Warwick. <i>Castle.</i>	Portrait of Napoleon I. O.J.D.

DAVID, JEAN LOUIS, a French painter in water-colours, was born in Paris in 1791. He executed chiefly military subjects and landscapes, and died in Paris in 1868.

DAVID, JÉRÔME, a French engraver, brother to Charles David, was born in Paris about the year 1608, and died in Rome about 1670. He engraved a considerable number of plates in the same style as his brother, many of them being portraits. The work of the two brothers consists of about two hundred and twenty prints. Jérôme marked his plates either with the letters *H. D. F.*, or with the cipher  or . We have by him:

## PORTRAITS.

Charles I., King of England, on horseback.  
 Henrietta Maria, his Queen, on horseback.  
 Anne, Queen of France.  
 Gaston, Duke of Orleans.  
 Cardinal Richelieu.  
 Giovanni Battista Montano, sculptor. 1621.

## SUBJECTS AFTER VARIOUS MASTERS.

The Heads of the Philosophers, thirty-six plates from his own designs.  
 Adam and Eve driven from Paradise; *after himself*.  
 Christ bearing the Cross; *after Ercole Ferrata*. 1630.  
 Ecce Homo; *after Guercino*.  
 The Virgin of the Rosary; *after Guido*. 1633.  
 The Assumption of the Virgin; *after Camillo Procaccini*.  
 St. Francis of Paola; *after Robert Picou*.

He also etched forty-two plates of churches, tombs, and altars at Rome, from the designs of Montano, which were published by Soria.

DAVID, LODOVICO ANTONIO, was born at Lugano in 1648. After studying for some time at Milan, under the Cavaliere Cairo and Ercole Procaccini, he went to Bologna, where he entered the school of Carlo Cignani. He was a painter of some eminence, and gave proof of his ability in the churches and convents of Milan and of Venice. In the church of San Silvestro, in the latter city, is a picture of the Nativity, more resembling the finished style of Camillo than that of Ercole Procaccini. He also painted the portraits of many of the distinguished persons of his time.

DAVID, LOTIS, a French engraver, was a native of Avignon, who worked there and at Rome from 1665 to 1706. We have by him an upright plate of the 'Descent from the Cross,' marked with the

cipher 

DAVID, MAXIME, a French miniature painter, was born at Châlons-sur-Marne in 1798. He was a pupil of Madame de Mirbel, and died at Passy in 1870. Three portraits of Abd-el-Kader by him are in the Luxembourg.

DAVIDSON, JEREMIAH, a Scottish portrait painter, was born in England, of Scotch parentage, about 1695. He had a large practice both in Edinburgh and in London, and died in 1745. A portrait of Richard Cooper, the engraver, by him, is in the National Gallery of Scotland, and a portrait of Admiral Byng is in Greenwich Hospital. Roubiliac's statue of President Forbes in the Parliament House, Edinburgh, is after a portrait by him.

DAVIN, CÉSARINE HENRIETTE FLORE, a French painter of portraits and miniatures, whose maiden name was Mirvault, was born in Paris in 1773. She studied under Suvée, David, and Augustin, and afterwards established a school of drawing and painting, in which she had many pupils. Madame Davin died in Paris in 1844.

DAVIS, EDWARD LE. See LE DAVIS.

DAVIS, J. P., a portrait and subject painter, first exhibited at the Royal Academy in 1811. In 1824 he went to Rome, and painted 'The Talbot Family receiving the Papal Benediction:' whence his cognomen of 'Pope Davis.' He next year received a prize of £50 from the British Institution. With his friend Haydon, he was a great opponent of the Academy, where he did not exhibit after 1843. He died in 1862, and after his death was

published his 'Thoughts on Great Painters.' His best-known work is 'The Love-Letter,' exhibited at the British Institution in 1826.

DAVIS, JOHN SCARLETT, a subject painter, was born at Hereford in the beginning of the 19th century. He studied and spent much time abroad. He first exhibited at the Royal Academy in 1825 with 'My Den,' and his views of the interiors of public buildings had considerable success; but he fell into dissipated habits, and died soon after 1841. At the South Kensington Museum is a water-colour drawing by him of the 'Porte St. Martin, Paris.'

DAVIS, RICHARD BARRETT, an animal and landscape painter, was born at Watford in 1782. He studied under Evans of Eton, under Beechey, and in the schools of the Royal Academy, where he first exhibited in 1802. He joined the Society of British Artists in 1829, and was appointed animal painter to William IV. in 1831. He died in 1854. Amongst his works are:

Mares and Foals from the Royal Stud. 1806.  
 Going to Market. 1814.  
 Horse Fair. 1821.  
 Travellers attacked by Wolves. 1831.  
 Near Virginia Water. (*South Kensington Museum*.)

DAVIS, WILLIAM, a landscape painter, was born at Dublin in 1812. Having studied at the Dublin Academy of Arts, he afterwards came to Liverpool, where he at first practised as a portrait-painter. After some time he was elected a member of the Liverpool Academy, in which institution he was appointed Professor of Painting, having by this date almost entirely devoted himself to landscape. He exhibited at the Royal Academy in 1851, and was from that time an occasional contributor. A picture by him called 'Harrowing' was also in the International Exhibition of 1862. His landscapes show a truthful feeling for nature, and are highly finished, though somewhat varying in merit. He died in London in 1873.

DAWE, GEORGE, a portrait painter, was born in London in 1781. He was the son of Philip Dawe, the mezzotint-engraver, by whom he was brought up to his own branch of art, but he abandoned it for painting, after having executed a few plates of great merit. In 1819 he went to Russia, where, it is said, he painted for the Emperor about 400 portraits of the chiefs of the Russian army, who had, with the assistance of the snow, vanquished Napoleon. Before leaving England, he painted some pictures of a higher grade, one of which, 'A Mother seeking her Child in an Eagle's Eyrie,' attracted great attention. He became an Associate of the Royal Academy in 1809, and an Academician in 1814. He made much money by his expedition to Russia, but did not live to enjoy it; for he died six weeks after his return to England in 1829, and was buried in St. Paul's Cathedral. His portraits are reckoned good likenesses of the persons, but not expressive of character.

DAWE, HENRY, an engraver and subject painter, was born at Kentish Town, near London, in 1790. He was taught by his father, Philip Dawe, the engraver, and he also studied in the schools of the Royal Academy. He assisted Turner in the 'Liber Studiorum,' and mezzotinted many of his brother's portraits. As a painter, he exhibited at the Society of British Artists, of which he was elected a member in 1830. He died at Windsor in 1848.

DAWE, PHILIP, an engraver in mezzotint, worked under Hogarth about 1760, and is believed to have died about 1780. He engraved several subjects

after George Henry Morland, and among other portraits by him we have those of Mrs. Yates, in the character of Electra, after Cotes, and Admiral Sir Charles Hardy, after Hudson.

DAWSON, HENRY, a landscape painter, was born in Hull in 1811, but came with his parents to Nottingham when an infant, so that he always regarded the latter as his native town. His parents were poor, and he began life in a Nottingham lace factory. But even while engaged in lace-making he continued to find time for art, and used to paint small pictures, which he sold at first for about half-a-crown each. In 1835 he gave up the lace trade and set up as an artist, his earliest patron being a hairdresser in Nottingham, who possessed a taste for art. In 1844 he removed to Liverpool, where after a time he got into greater repute, and received higher prices for his works. In 1849 he came with his family to London, and settled at Croydon, where some of his best pictures were painted. Among these may be reckoned 'The Wooden Walls of Old England,' exhibited at the British Institution in 1853, 'The Rainbow,' 'The Rainbow at Sea,' 'London Bridge,' and 'London at Sunrise.' With the exception of six lessons from Pyne received in 1838, Henry Dawson was entirely a self-taught artist, and his art shows much originality and careful realism. He studied nature for himself, but he seems in later life to have been moved by Turner's influence to try more brilliant effects than he had before dared. Many of his works indeed are very Turner-esque in treatment, though he can scarcely be called an imitator of Turner, for he had a distinct style of his own. Henry Dawson, though painting much, and selling his pictures for high prices in his later life, remained, strange to say, very little known except to artists and connoisseurs until the large and very interesting collection of his works that was made for the Nottingham Exhibition in 1878 brought him wider fame. This exhibition showed him to be a genuine English landscape painter, of no great imaginative or intellectual power, but who delighted in nature, and represented her faithfully to the best of his ability. He died in December, 1878, at Chiswick, where he had for some time resided. M.M.H.

DAX, PAUL, was born in 1503, in the Tyrol. He led a very unsteady life, and after having gained reputation as a painter, he gave up art, and entered the army, engaging in several campaigns and the sieges of Naples, Florence, and Vienna. In 1530 he devoted himself to glass-painting, and his works, which are of considerable merit, are now in the court-house of Innsbruck, and in the town-hall at Ensisheim, Alsace. He also published several maps of his country. His death occurred in 1561.

DAY, ALEXANDER, a miniature painter, was born in 1772. He resided for several years in Rome, whence he brought with him on his return to England in 1800 many fine works by the old masters, which passed into the Angerstein and other collections. Among these were Titian's 'Rape of Ganymede' and 'Venus and Adonis,' Raphael's 'St. Catherine' and 'Madonna, Infant Christ, and St. John' (the Garvagh Raphael), Leonardo da Vinci's 'Christ disputing with the Doctors,' Domenichino's 'St. Jerome and the Angel,' Annibale Carracci's 'Christ appearing to Simon Peter after his Resurrection,' and Gaspard Poussin's 'Landscape with Abraham and Isaac,' which are now in the National Gallery. His miniatures of ladies are particularly graceful. He died at Chelsea in 1841.

DAY, THOMAS, a miniature painter, exhibited at the Royal Academy between the years 1772 and 1778. He also painted water-colour landscapes and drew crayon portraits.

DAYES, EDWARD, a water-colour painter, was born in 1763. He studied under W. Pether, and first exhibited at the Royal Academy in 1786. His works are topographical, drawn in Indian ink, and tinted, with figures introduced. He also painted miniatures, and engraved in mezzotint. He died by his own hand in 1804. Amongst his works are:

The Royal Procession to St. Paul's in 1789.  
The Trial of Warren Hastings.  
Buckingham House, 1790 (*South Kensington Museum*).  
Ely Cathedral, 1792 (*South Kensington Museum*).  
Windmere (*South Kensington Museum*).  
Keswick Lake (*South Kensington Museum*).  
View of Bath (*South Kensington Museum*).

His wife, who exhibited repeatedly at the Royal Academy, was also a painter of miniatures.

DEAN, HUGH PRIMROSE, a landscape painter, was born in Ireland towards the middle of the 18th century, and was known as the 'Irish Claude.' Assisted by Lord Palmerston, he spent several years in Italy, returning in 1779. He was of unprincipled character, and in his latter years his art failed him. He died about 1784. Amongst the works he exhibited at the Spring Gardens' Exhibition and at the Royal Academy were:

View of the Danube. 1768.  
View of Naples. 1775.  
Morning. 1778.  
Evening. 1778.  
Eruption of Mount Vesuvius. 1779.  
The Banks of the Tiber. 1780.

DEAN, JOHN, an engraver in mezzotint, was a pupil of Valentine Green. He scraped several plates of portraits and other subjects in a very respectable style, and died in London in 1798. The following are among his best works:

#### PORTRAITS.

James, Earl of Abercorn; *after Gainsborough*.  
George, Lord Vernon; *after the same*.  
James Caulfield, Earl of Charlemont; *after Livesey*.  
The Son of Sir Watkin Williams Wynne, when a child, as St. John; *after Sir Joshua Reynolds*.  
Lady Elizabeth Herbert, afterwards Countess of Carnarvon, with her Son; *after the same*.  
Lady Gertrude Fitzpatrick; *after the same*.  
Elizabeth Hamilton, Countess of Derby; *after Romney*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Four Evangelists; *after Rubens and Jordaeus*.  
St. Anthony of Padua; *after Murillo*.

DEANE, WILLIAM WOOD, an architectural water-colour painter, was born at Islington in 1825. He entered the schools of the Royal Academy in 1844, where he gained the silver medal of that year. He was at the same time a member of the Institute of British Architects, from which association he received two premiums. Having travelled in Italy, he exhibited at the Royal Academy in 1853 a view of 'St. Peter's, Rome,' and continued for many years an occasional contributor of architectural subjects treated in a pictorial manner. In 1863 he relinquished the profession of an architect, which he had pursued, not very successfully, and became an Associate of the Institute of Painters in Water-Colours, of which in 1867 he was made a member. Here he exhibited until 1870, when he resigned, and in the following year became an

Associate of the old 'Society of Painters in Water-Colours.' He died in 1873. His pictures display individuality and sympathetic blending of colours.

DEARMAN, THOMAS, a landscape and cattle painter, exhibited at the Royal Academy between 1842 and 1856. He lived at Shere, near Guildford, and died young about 1857.

DE BAAN. See DE BAEN.

DE BACKER, JACQUES, was a painter of historical subjects and portraits, who practised in Italy and Germany as a portrait painter and engraver from about 1704 to 1752, but it is uncertain whether he belonged to the Dutch or Flemish families of this name. There are a 'Death of Abel,' after Schoonjans, and a portrait of William V., Prince of Orange, after A. Rotterdam, engraved by him. His own Portrait, painted by himself at Rome in 1721, is in the Uffizi at Florence.

DE BACKER, JACQUES, a Flemish historical painter, who was born at Antwerp in 1530, was the son of an artist of no great celebrity, from whom he received his instruction in art. His father dying when he was young, he was taken into the employment of a dealer in pictures, named Palermo; on which account he was sometimes called Jacopo Palermo. Whilst in the employment of this person, he gained a great facility of handling, and, from the practice of copying the works of the great masters, became an excellent colourist. He, however, painted several historical pictures from his own designs, which are highly praised by Van Mander, who states him to have been one of the most promising young painters of his time. Three works, which he particularly commends, represent 'Adam and Eve,' a 'Charity,' and the 'Crucifixion.' The altar-piece of the chapel of the Plantin family, in the cathedral at Antwerp, was painted by this artist: it represents the 'Last Judgment,' and is a grand composition, correctly drawn, and finely coloured. He died at Antwerp in 1560.

DE BACKER, NICOLAAS, who was born at Antwerp in 1648, came to England, and was employed by Kneller as an assistant. He also painted perspective views of English churches. He died in London in 1689.

DEBACQ, CHARLES ALEXANDRE, a French historical and portrait painter, was born in Paris in 1804. He became a pupil of Gros, and was greatly appreciated in his own country. There are several pictures by him at Versailles. He died in Paris in 1853.

DE BAEN, JACOBUS, the son and scholar of Jan De Baen, was born at the Hague in 1673. When he was twenty years of age he came to England, amongst the attendants of King William. The celebrity of his father, and the favour of the court, procured him immediate employment, and he painted the portraits of the Duke of Gloucester and several of the nobility. Notwithstanding this flattering encouragement, his desire of seeing Italy induced him to leave England; and on his way to Rome he visited Florence, and was favoured with the patronage of the grand-duke. On his arrival at Rome he applied himself with much diligence to the study of the works of the great masters, and painted some portraits and conversation pieces, which were much esteemed. He gave promise of surpassing his father in the art, but died at Vienna at the early age of twenty-seven, in 1700. From his gigantic build he was called by his comrades 'Gladicator.'

DE BAEN, JAN, a Dutch portrait painter, was

born at Haarlem in 1633. After receiving some instruction from an uncle named Piemans, he was sent to Amsterdam, and placed under the care of Jacob Backer, with whom he remained until he was eighteen years of age. His success in portrait painting was so great that he paid but little attention to the other branches of the art. King Charles II., who had become acquainted with his talents during his residence on the Continent, invited him to England, where he had the honour of painting that monarch, and several of the nobility. He died at the Hague in 1702. Jan De Baen was a great admirer of the works of Van Dyck, whose style he imitated in his pictures. He painted many portraits of distinguished persons of the time, some of which are not inferior to those of Van Dyck. One of his best is that of John Maurice, Prince of Nassau, in the Gallery of the Hague. Louis XIV., after conquering part of Holland, was desirous of having his portrait painted by De Baen, and sent for him to Utrecht for that purpose; but the painter excused himself by observing, that while his country was in mourning, he could not think it proper for him to trace the features of her conqueror.

DE BAETS, ENGEL, a Belgian painter of portraits and architectural subjects, was born at Everghem in 1794. He executed a great number of pictures, most of them views in Ghent and its environs, which are much esteemed. He died at Ghent in 1855.

DE BAILLIU, BAREND, a Flemish engraver, was born at Antwerp about the year 1625. He spent some time in Rome, but returned to Flanders, where he died, although the place and the date are not recorded. His plates, which consist chiefly of portraits, with some historical subjects, are entirely executed with the graver. He engraved four of the plates for the collection of portraits of Cardinals created by Innocent XI. (1676-1689), entitled 'Effigies Cardinalium nunc viventium,' published at Rome; as well as the following prints, on which his name occurs spelled in various ways:

The Saviour between St. Peter of Alcantara and St. Mary Magdalen of Pazzi; *after Lazzaro Baldi.*

St. Peter of Alcantara visited in his cell by the Virgin and Child; *after the same.*

St. Mary Magdalen of Pazzi, with the Virgin raising her Veil; *after the same.*

St. Louis Bertrand; *after G. B. Gaulli.*

Pope Clement X.

The Five Saints canonized by Clement X. in 1671; *after Ciro Ferri.*

DE BAILLIU, PIETER, a Flemish engraver, was born at Antwerp in 1613. After having learned the first principles of engraving in his own country, he visited Italy for improvement, and there engraved some plates. He returned to Antwerp after 1637, and from 1640 to 1660 engraved several of the works of the most celebrated of the Flemish masters, particularly Rubens and Van Dyck. Although by no means equal to Vorsterman, Bolswert, or Pontius, his prints are held in considerable estimation. Meyer's 'Künstler-Lexikon' gives a list of 103 of his engravings, on which his name is found spelled in a variety of ways. The following are his principal works:

#### PORTRAITS.

Lodovico Pereira de Castro, Envoy at the Peace of Münster.

Claude de Chabot, Envoy to Münster.

Johann Leuber, Envoy to Münster.  
 Pope Urban VIII.  
 Jacob Backer, Dutch painter; *after Backer*.  
 Jan Bylert, painter, of Utrecht; *after Bylert*.  
 Albert, Prince of Arenberg; *after Van Dyck*.  
 Lucy, Countess of Carlisle; *after the same*.  
 Antoine de Bourbon, Comte de Morel, *after the same*.  
 Honoré d'Urfé, Comte de Châteauneuf; *after the same*.

## SUBJECTS AFTER VARIOUS MASTERS.

Heliodorus driven from the Temple; *from a drawing by P. van Lint, after Raphael*.  
 A Pietà; *after Annibale Carracci*.  
 St. Michael vanquishing the Devil; *after Guido*.  
 The Reconciliation of Jacob and Esau; *after Rubens*.  
 Christ praying in the Garden; *after the same*.  
 The Dying Magdalen; *after the same*.  
 The Combat of the Lapithæ; *after the same*.  
 The Holy Family; *after Theodoor Rombouts*.  
 The Crucifixion; *after Van Dyck*.  
 The Virgin in the Clouds; *after the same*.  
 Rinaldo and Armida; *after the same*.  
 Susanna and the Elders; *after Marten Pepyn*.  
 The Scourging of Christ; *after Diepenbeek*.  
 Christ crowned with Thorns; *after the same*.  
 The Discovery of the true Cross by St. Helena; *after P. van Lint*.  
 Theodosius carrying the true Cross before St. Ambrose; *after the same*.  
 Christ bound to the Pillar, with Angels holding the Instruments of the Passion; *after J. Thomas*.  
 St. Anastasius reading; *after Rembrandt*.

DE BAST, DOMINICUS, a Belgian amateur marine painter, was born at Ghent in 1781, and died there in 1842. Although not an artist by profession, his works are highly appreciated by connoisseurs.

DEBAY, AUGUSTE HYACINTHE, a son of the eminent sculptor Jean Baptiste Joseph Debay, though really a sculptor, began life as an historical painter. He was born at Nantes in 1804, and in 1817, when only thirteen years of age, sent his first portraits to the Salon. After studying under Gros, he obtained the 'Prix de Rome' in 1823. Soon after this he gave up painting for sculpture, which he studied under his father, and in which he was very successful. His death occurred in Paris in 1865. Some of his historical paintings are at Versailles.

DE BEER, AART, a Flemish painter of historical subjects and portraits, was a son of Jan De Beer. He was born at Antwerp in 1490, and admitted into the Guild of St. Luke in 1529. Religious subjects and designs for glass-painting were his special pursuits. He died at Antwerp in 1542.

DE BEER, CORNELIS, was a Flemish painter, who went to Spain about 1630, and who painted easel pictures of considerable merit. In the Capuchin church at Murcia is preserved his 'Triumph of the Holy Sacrament,' a composition of many figures with a landscape background. His daughter, MARIA EUGENIA, practised the art of engraving at Madrid, in the middle of the 17th century, with considerable success. Besides an excellent frontispiece for Basilio Varen's 'Guerra de Flandes,' she executed a good portrait of Prince Baltasar Carlos, and the plates for the work of Don Gregorio de Tapia y Salcedo on 'Horsemanship.'

DE BEER, JOOST, was a native of Utrecht, who studied under Frans Floris. He painted historical pictures with some success, and was patronized by the Bishop of Tournai. He entered the Utrecht Guild in 1550, and died in 1596.

DE BEIJER, JAN, who was born at Aarau in Switzerland in 1705, went whilst young to Amsterdam and studied under C. Pronk and J. M. Quink-

hard. He painted many excellent pictures of Dutch towns, some of which have been engraved by H. Spilman, P. van Liender, and others. He was still living in 1768.

DE BIE, ADRIAEN, a Flemish painter, was born at Lierre, near Antwerp, in 1594. He received his first instruction in art from an obscure artist named Wouter Abts. At eighteen years of age he went to Paris, where he studied for some time under Rudolf Schoof, a Fleming, who was painter to Louis XIII. He afterwards visited Rome, where he remained eight years. In 1623, he returned to Flanders, and was much employed for the churches and in painting portraits. His most esteemed work was a picture of St. Eloy, in the collegiate church of St. Gomarus at Lierre. He died after 1661. He was the father of Cornelis De Bie, who has celebrated the works of the painters of his country in Flemish verse, under the title of 'Het Gulden Kabinet van de edele vrye Schilderkonst.' His works are usually marked with one or other of the accompanying



DE BIE, JACOB and MARCUS. See DE BYE.

DE BISSCHOP, JAN, a designer and engraver, who was born at the Hague, in 1646, was brought up to the law; and, according to Houbraken, practised in the courts in Holland. His favourite amusement was drawing, and his performances excited the admiration of the artists of his time. He excelled in copying the pictures of the most esteemed masters, in small coloured drawings, very well drawn and highly finished. As an engraver, he is more deserving of notice, and he has left a great number of plates, principally etched, and harmonized with the graver, in a free and pleasing manner. There is great relief and richness of effect in his prints. His most important work was a series of 157 engravings from celebrated antique statues and sketches by eminent painters, entitled, 'Paradigmata graphices variorum Artificum,' published at the Hague in 1671. This engraver Latinized his name into Episcopus, for which reason he marked his plates with the cipher



He died at Amsterdam, in 1686. Other good prints by him are:

A Bacchanalian subject.

Christ and the Samaritan Woman; *after Annibale Carracci*.

Joseph distributing Corn to the Egyptians; *after B. Breenbergh*.

The Martyrdom of St. Lawrence; *after the same*.

DE BLOIS, ABRAHAM, a Dutch engraver, who flourished from the year 1690 to 1720. He worked chiefly for the booksellers, by whom he was much employed. Among other portraits, he engraved that of Anthony van Leeuwenhoek, the celebrated physician, which was prefixed to his works published in 1695, and which is executed in a neat but formal style. He also executed part of the plates for the 'Figures de la Bible,' from the designs of Picart and others, published at Amsterdam in 1720.


DE BLOOT, PIETER, a native of Holland, flourished about 1650. He painted droll scenes, drunken frolics, and the quarrels of the peasantry, with much truth to nature. His works, which are somewhat rare, are much prized in Holland. De Bloot died at Antwerp in 1667.

DEBON, FRANÇOIS HIPPOLYTE, a French historical painter, was the son of Madame Sophie Debon,

an artist upon porcelain, who was born in Paris in 1787, and died there in 1838. He was born in Paris in 1807, and studied first under Gros and afterwards under Abel de Pujol. One of his most important works was 'The Entrance of William the Conqueror into London,' which was exhibited at the Salon of 1855, and afterwards placed in the Luxembourg Gallery. His death occurred in Paris in 1872.

DE BRAUWERE, PASCHATIUS, was an engraver of whom little is known. Brulliot describes the only etching by him known; it is, he says, in the manner of Guido, and represents the executioner placing the head of John the Baptist in a dish held by the servant of Herodias; these two figures occupy the foreground, and Herodias is behind them speaking to the servant. It bears the date 1631.

DE BRAY, DIRK, a painter and wood-engraver, was born at Haarlem in 1640, and specially depicted flowers, birds, and portraits. There is a small woodcut of the portrait of his father, Salomon De Bray, by this artist, dated 1664, which is very spiritedly executed. He also engraved 12 prints of fishes, poultry, hogs, &c., dated 1672, and 16 of birds, flowers, and figures, dated 1660. He was still living in 1675.

DE BRAY, JACOB, a Dutch painter, was born at Haarlem about the year 1625. He was the son of Salomon De Bray, an obscure portrait painter, by whom he was instructed. Van Mander mentions him as a reputable historical painter, and extols a picture by him at Amsterdam, representing 'David playing on the Harp, with a number of Priests and Levites.' He excelled in drawing on paper with black and red chalk, and his works of that description were much esteemed by collectors. They are often signed with this monogram,  Jacob De Bray died in 1680. Writers, however, differ very much respecting the dates in the lives of this artist and of his son of the same names.

DE BRAY, JAN, an historical painter and etcher, was a brother of Dirk De Bray, and, like him, born at Haarlem. Two pictures by him, the 'Reception of the Orphans' and 'Prince Frederick Henry in the Town Hall,' are preserved at the Haarlem Orphanage, and others are in the Museums of that city and of Amsterdam. Of his etchings, mention is made of 'John the Baptist in the Wilderness.' He died in 1697.

DE BRAY, SALOMON, a poet and architect as well as a painter, was born at Haarlem in 1597, and died at the same place in 1664. He has left some paintings in the Orange Hall of the palace called the 'House in the Wood,' at the Hague.




DEBRET, JEAN BAPTISTE, was born in Paris in 1768, and was instructed by David. He painted historical subjects, and completed his studies at Rome. He then returned to France, where he lived some years, and afterwards went to Brazil and became professor at the Academy at Rio de Janeiro. His works chiefly represent scenes in the life of Napoleon. In 1836 he published a 'Voyage pittoresque et historique du Brésil.' He died in Paris in 1848.

DE BRIE. See DE BRY.

DE BROEN, GERRIT, a Dutch engraver, flourished about the year 1720. He was principally employed in engraving portraits for the booksellers. Among others, we have the portrait of Pieter Poicet, after Nicolaas Verkolje.

DE BRUIN, CORNELIS, called at Rome ADONIS, a

Dutch portrait painter, was born at the Hague in 1652, and was instructed by Theodoor van der Schuur. His passion for travelling led him when he was young to Italy, where he passed some time at Rome with Robert Duval; he afterwards went to Venice, where he studied for some years under Johann Karl Loth. He painted portraits with success; but is more distinguished by the publication of his travels through Persia, India, and other countries, with plates from his own designs. He died at Zijde-Balen, near Utrecht, in 1726 or 1727.

DE BRUYN, ABRAHAM, a Flemish engraver, was born at Antwerp in 1538. He established himself at Cologne about the year 1577, and died there very old. He is ranked among the Little Masters, on account of his plates being usually very small. He engraved in the manner of Wierix, and worked entirely with the graver, in a neat and formal style, but his drawing is far from correct. It is believed that he worked also as a goldsmith. He usually marked his plates with one of these ciphers,   or . Among his portraits, and prints of small friezes of hunting, hawking, &c., which are esteemed for their neatness, may be mentioned:

#### PORTRAITS.




Philip Louis, Elector Palatine.  
Anne, his consort.  
Albert Frederick, Duke of Prussia.  
Eleonora, his Duchess.  
William, Duke of Juliers.  
Mary, his Duchess.  
John Sambucus, physician; a woodcut.  
Charles IX., King of France.  
Anna, daughter of the Emperor Charles V.

#### VARIOUS SUBJECTS.

Moses and the Burning Bush.  
Four plates of the Evangelists. 1578.  
Christ and the Samaritan Woman.  
A Philosopher.  
The Seven Planets. 1569.  
The Five Senses.  
A set of one hundred plates, entitled 'Imperii ac Sacerdotii Ornatus. Diversarum item Gentium peculiaris Vestitus.' 1577-78. (*His best work.*) Reissued, with some additional plates, and entitled 'Omnium pene Europæ, Asiæ, Africæ atque Americæ Gentium Habitus.' 1581.  
Seventy-six plates of Horsemen. 1575.  
A set of small friezes of Hunting and Hawking. 1565.  
A set of twelve plates of Animals. 1583.  
A set of Arabesque Patterns.  
Pyramus and Thisbe; after Frans Floris.  
The Resurrection of Lazarus; after Crispin van den Broeck.

DE BRUYN, NICOLAES, was the son of Abraham De Bruyn, and was born at Antwerp about 1570. Although he was instructed by his father in engraving, he did not follow his example, either in the style of his execution, or in the size of his plates. He appears to have studied and to have formed his manner from the works of Lucas van Leyden. His compositions are abundant, but he wanted taste in the selection of his forms. He finished his plates very neatly with the graver; but there is not much effect in his prints, from his ignorance of the management of the chiaro-scuro. Notwithstanding this defect, which was very general at the time in which he lived, his works possess considerable merit. He died at Amsterdam in 1656. He signed his plates sometimes with his initials



*N. de B.*, and sometimes with one of the following monograms,  PINX.  A.G.D.  N.B.

**AB, NB**

The following are his principal works :

SUBJECTS FROM HIS OWN DESIGNS.

Adam and Eve in Paradise. 1600.  
Adam and Eve standing under the Tree of the Forbidden Fruit. 1631.  
The Israelites with the Daughters of Madian.  
The great Festival of the Jews after six years' bondage. 1617.  
King Balak speaking to the Prophet Balaam.  
The Prophet Jeremiah, with a Lion. 1608.  
The Vision of Ezekiel. 1600.  
David and Goliath. 1609.  
David meeting Abigail. 1608.  
The Queen of Sheba before Solomon. 1621.  
The Idolatry of Solomon. 1606.  
Nebuchadnezzar's Dream.  
Daniel in the Lions' Den.  
Susannah accused by the Elders.  
Susannah's Acquittal.  
The Stoning of the Two Elders.  
The Nativity of Christ. 1621.  
The Adoration of the Magi. 1608.  
The Repose in Egypt. 1621.  
The Murder of the Innocents. 1644.  
St. John preaching in the Wilderness.  
Christ preaching on the Mount.  
The Centurion imploring Christ.  
Christ's Entrance into Jerusalem.  
Christ bearing his Cross. 1617.  
The Crucifixion. 1610.  
The Resurrection. 1631.  
St. Paul preaching. 1621.  
St. Hubert. 1614.  
Orpheus playing, surrounded by Animals.  
A Family of Peasants.  
A Landscape, with Lions, Tigers, and Stags.  
A Spanish Assembly in a Forest.  
A set of six Patterns for Goldsmiths.  
A set of twelve of Quadrupeds. 1621.  
A set of twelve of Birds.  
A set of thirteen of Fishes.

SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; *after Lucas van Leyden.*  
A Miracle wrought at the Tomb of St. James; *after the same.* 1600.  
The Golden Age; *after A. Bloemaert.*  
Four Landscapes, with historical figures; *after G. van Coninxlo.*  
Three Landscapes, with figures; *after D. Vinckebooms.*  
A Landscape, with a Stag-hunt; *after Jan Brueghel.*  
A Landscape, with Moses defending the Daughters of Jethro; *after J. Bol.*  
Four of the Seasons; *after M. De Vos.*  
St. Cecilia; *after Raphael.*  
A Knight on Horseback, accompanied by Time, and followed by the Devil; *after A. Dürer.* 1618.

DE BRY, DIRK, or THEODORUS, a German engraver, was born at Liège in 1528. He resided chiefly at Frankfort, where he carried on the business of a print and bookseller. It is not known by whom he was instructed in the art of engraving, but from his style he appears to have paid particular attention to the works of Hans Sebald Beham. About the year 1587 he visited England, and at the suggestion of the great cosmographer Richard Hakluyt, who procured him many designs after nature, he published a large collection of voyages and travels in French, German, and Latin. He died at Frankfort in 1598. This laborious artist worked almost wholly with the graver, in a

neat, free style, well adapted to the subjects of which he made choice, such as processions and ceremonials, containing a great number of figures, which he drew correctly, and to which he gave great spirit and expression. He usually marked his plates *T. B.*, or with the cipher **Bv**. He

engraved the plates for the four first volumes of Boissard's '*Romanæ urbis Topographia et Antiquitates*,' 1597-98; the two last volumes were completed by his sons, Johannes Theodorus and Johannes Israel De Bry. We have also the following prints by him :

St. John in the Wilderness; an etching; very scarce.  
A Dance of Cavaliers and Ladies.  
A Dance of Men and Women Peasants.  
A Design for a Saucer, a Head representing Pride and Folly, surrounded with grotesque subjects; a circular plate; scarce.  
Another Design for a Saucer, a Head of the Duke of Alva, with the Mask of Folly, with grotesque subjects; circular; scarce.  
Another Design for a Saucer, the Head of William of Nassau, with grotesque figures, indicative of Prudence; circular; scarce.  
A Medallion of Scanderbeg.  
The companion; *Donice Scanderbegi Uxor.*  
The Nine Muses.  
'The Procession at the Obsequies of Sir Philip Sidney; drawn and invented by T[homas] L[ant], Gent., and engraven on copper by Derick Theodore de Brie, in the city of London,' 1587; thirty-four plates.  
The Procession of the Knights of the Garter in 1576; twelve plates, dated 1578.  
A set of Portraits, entitled '*Icones Virorum illustrium*,' 1597-99.  
The plates for Hariot's '*A briefe and true report of the new found land of Virginia*,' published at Frankfort in 1590.  
The plates for Las Casas' narrative of the cruelties of the Spaniards in America; entitled '*Narratio Regionum Indicarum per Hispanos quosdam devastatarum verissima*,' 1598.  
The plates for his great work, entitled, '*Collectiones Peregrinationum in Indiam Orientalem et Indiam Occidentalem*,' in twenty-five parts, folio. 1590-1634. Eighty-five plates of '*Emblemata*,' 1592.

DE BRY, JOHANNES THEODORUS, the elder son and pupil of Dirk De Bry, was born at Liège in 1561. He greatly assisted his father in the important works in which he was engaged, as, for instance, the '*Florilegium novum*,' which was published at Frankfort in 1612, and with the assistance of his brother Johannes Israel, he completed the two volumes of Boissard's '*Romanæ urbis Topographia et Antiquitates*,' which were left unfinished at his father's death. He also published '*Emblemata secularia*,' 1596, and added considerably to the collection of Portraits of Illustrious Persons, begun by his father. He died at Frankfort in 1623. His prints are signed with the initials *J. T. B.*, or with one of these mono-

**ITB, NB, VB.**

We have also the following prints by him :

Portrait of Gerard Mercator, geographer.  
Portrait of Daniel Specklin.  
Four plates of the Elements; *J. T. de Bry, inv. et fec.*  
The Marriage of Rebekah; *after Baldassare Peruzzi.*  
A March of Soldiers; a frieze; *after Titian.*  
Another March of Soldiers, conducting Prisoners, with Death riding on a Horse; a frieze, called the Triumph of Death; *after the same.*  
The Little Village Fair; *after H. S. Beham.*  
The Fountain of Youth; *after the same.*  
The Triumph of Bacchus; *after Giulio Romano.*

The Venetian Ball; *after Theodore Bernard*; a circular plate.

The Golden Age; from the print engraved by *N. De Bruyn*; *after A. Bloemaert*.

JOHANNES ISRAEL DE BRY, of whom mention is made in the two preceding articles, is recorded as having died in 1611.

DEBUCOURT, PHILBERT LOUIS. See BUCOURT.

DE' BUONI. See DEI BUONI.

DE BUYTENWEG, WILLEM, (or BUYTEWECH,) a Dutch painter and engraver, was born at Rotterdam about the year 1600, but lived at Haarlem, and was instructed by H. Maartensz. He painted conversation-pieces and landscapes in a style which gained him much reputation. Houbraken designates him 'Geestige Willem' (William the Gay), and under this appellation he is to be found in the collection of Catalogues of Pictures by Hoet and Terwesten, as a painter of conversations and familiar scenes. He died in 1640. Some of his pictures have been engraved by G. H. Scheyndel and E. van de Velde. His principal work, as a painter, was 'The Triumph of William, Prince of Orange,' 1623, engraved by C. Kittenstein. He etched some plates from his own designs, in a pleasing style, among which are the following:

Two of Women going to Market, one with Vegetables, the other with Fowls.

Seven of Dresses of Noblemen.

Six of Dresses of Ladies.

Ten of Landscapes, with Ruins and Figures.

DE BYE, JACOB, (or DE BIE,) a Flemish engraver, was born in 1581 at Antwerp, where he followed the profession of a picture-dealer and antiquary. From the style of his plates, it is not improbable that he learned the art of engraving in the school of the Collaerts. He worked wholly with the graver; his execution is neat and firm, and his drawing tolerably correct. In conjunction with the Collaerts, he engraved some of the set of fifty plates of the 'Life, Passion, and Resurrection of Christ,' after the designs of Martin De Vos. Several of the plates in the 'Life of the Virgin,' from the designs of the same painter, were executed by this artist, together with Philip and Theodoor Galle. He died in Paris about 1650. The following are his principal prints:

The Medals of the Roman Emperors, in the collection of the Duke d'Arscot. 1617.

The Portraits of the Kings of France, for Mezcray's History; fifty-eight plates.

The Descendants of the House of De Croy; about sixty plates.

Portrait of Francis I.; *after M. De Vos*.

Christ healing Peter's Wife's Mother; fine; for Collaert's set.

The Resurrection of Lazarus; fine; for the same set.

DE BYE, MARCUS, (or DE BIE,) a Dutch painter and engraver, was born at the Hague in 1612. He was instructed in painting by J. van der Does, and produced some landscapes, with animals, in the style of that master, which are not without merit; but he is chiefly deserving of notice for the excellent etchings he has left us of animals, after the designs of Paulus Potter and Markus Gerard. He died in 1670. We have by him:

The fat Spitzhund.

The Mule-driver.

Three sets, of eight each, of Cows and Oxen; *after Potter*.

A set of sixteen of Sheep; *after the same*.

A set of sixteen of Goats; *after the same*.

A set of sixteen of Lions, Leopards, Wolves, Bears, &c.; *after the same*.

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A set of sixteen of the Natural History of the Bear; *after Markus Gerard*. 1664.

DECAGNY, VIRGINIE POLYXÈNE AUGUSTINE PHILIPPE. See DALLEMAGNE.

DE CAISNE, HENRI, a Belgian historical and portrait painter, was born at Brussels in 1799. As early as 1814 he began to study painting under François, and in 1818 upon the advice of David he went to Paris and entered the studio of Girodet, whence he removed to that of Gros. Several pictures by him are at Versailles; among them are the 'Entry of Charles VII. into Rouen' (1838), and the 'Institution of the Order of St. John of Jerusalem' (1842). In 1839 he completed his colossal work, 'Les Belges Illustres.' He died in Paris in 1852. Among his best works are:

#### PORTRAITS.

The Queen of the Belgians. 1835.

The Duke of Orleans. 1833.

The Princess Clementina of Orleans. 1833.

Madame Malibran as Desdemona. 1831.

Victor Schoelcher. 1833.

Alphonse de Lamartine. 1839.

#### HISTORICAL AND OTHER SUBJECTS.

An Indian Family in Exile. 1824.

Milton dictating 'Paradise Lost' to his Daughter. 1827.

Charles I. taking leave of his Children. 1827.

Cromwell and his Daughter. 1829.

Mater Dolorosa. 1835.

Hagar in the Desert. 1836.

The Guardian Angel. 1836. (*His best work*.)

Charity. 1839.

The Adoration of the Shepherds. 1841.

DECAMPS, ALEXANDRE GABRIEL, a French historical, landscape, animal, and genre painter, was born in Paris in 1803. When a child, he was sent into a retired part of Picardy, and for three years ran wild in the society of peasants. He thus acquired a distaste for serious study, which subsequently proved a great hindrance to his artistic development, and he contracted an aversion to discipline and to the ordinary habits of polite society. He subsequently studied desultorily in the studios of Bouchot, Abel de Pujol, David, and Ingres, and about this period produced many small genre works, pictures of dogs, horses, cattle, &c. To a man of his disposition, travel had a great charm, and he spent some years in the south of France, in Switzerland, in Italy, and in the Levant. It was in the East that he found the subjects most suited to his genius, and his oriental pictures were the first of a class in which there have been many followers. Decamps' constant aim, however, was to obtain fame by historical painting. In 1834 he produced a 'Defeat of the Cimbri by Marius,' and in 1845 a series of designs illustrating the life of Samson. But he met with no encouragement, and he complained bitterly of his disappointment. He was awarded medals at the Salon in 1831 and again in 1834; but his works were subsequently seldom exhibited, and they were generally sold without appearing in public. He died in 1860, through a fall from his horse while hunting at Fontainebleau. Decamps was a thorough member of the Romantic school. His rebellion against systematic training in his youth precluded him from obtaining success in historic art. The representation of wild scenery and objects was his *forte*, and in this he was aided in a marked degree by his great mastery of light and shade. Amongst his chief works are:

Soldier of the Vizier's Guard. 1827. (*Sir R. Wallace.*)  
 Turkish Patrol, Smyrna. 1831. (*Sir R. Wallace.*)  
 Turkish Children near a fountain. 1833. (*Duke d'Aumale.*)  
 Bertrand and Raton. (*Duke d'Aumale.*)  
 The Finding of Moses. 1837.  
 Joseph sold by his Brethren. 1839.  
 Turkish Execution. 1839. (*Sir R. Wallace.*)  
 Children with Turtles. 1839.  
 Village Street in the Papal States. 1839.  
 Joshua commanding the Sun.  
 The Guardians of the Sepulchre.  
 The Miraculous Draught of Fishes. (*Sir R. Wallace.*)  
 Turkish School.  
 The Shepherd's Return. } 1846. (*Fodor Museum,*  
 Souvenir of Turkey in Asia. } *Amsterdam.*)  
 The Little Pastry-Cooks.  
 Avenue in a Park. (*Marseilles Museum.*)  
 Eliezer and Rebecca. 1851.  
 Towing-Horses. 1842. (*Louvre, Paris.*)  
 The Caravan, a sketch. (*Louvre, Paris.*)  
 Huntsman and Dogs at fault. (*Fodor Museum, Amsterdam.*) O.J.D.

DE CAUWER, EMIL, was a painter of architectural subjects, born at Ghent in 1828. He was a pupil of his father, Joseph De Cauwer. His pictures are characterized by truth and very careful execution, but they are lacking in artistic effect. Amongst them may be noted the 'Church of St. Martin at Oudenarde,' the 'Town Hall at Oudenarde,' and the 'New Synagogue at Berlin.' He died at Berlin in 1873.

DE CAUWER, JOSEPH, a Belgian painter, was born at Beveren-Waes in 1779. He studied at the Academies of Antwerp and Ghent, at the latter of which he became eventually a professor. He painted portraits and historical subjects, and many of his pupils rose to eminence. His 'Prometheus,' dated 1832, is in the gallery at Ghent, his 'Death of Our Lord,' in the church of St. Bavon, and a 'Descent from the Cross,' in that of St. Nicolas. He died at Ghent in 1854.

DECKER, C., was a German engraver, who, about the middle of the 17th century, went from Nuremberg to Amsterdam, and there learned the art from Romeyn De Hooghe. He appears to have been much employed by the booksellers, and his plates are often executed in a coarse, harsh style. They are principally executed from his own designs; and among his best are those engraved for Kircher's 'Turris Babel,' published at Amsterdam in 1679. He marked his plates with his name or with the cipher **D**.

DECKER, I. DE. See DE DECKER.

DECKER, JOHANN STEPHAN, a French painter, was born at Colmar in 1784. At the age of twenty he went to Paris, where he studied under David and Krapf, but at the end of seven years he returned to his native city. In 1821 he settled at Vienna, and was much employed at the court in teaching drawing and in the execution of miniatures and water-colour paintings. He died at Vienna in 1844.

DECKER, PAUL, an architect and engraver, who was born at Nuremberg in 1677, designed and engraved for Andreas Schlüter in Berlin, and was by him instructed in architecture. He died in 1713. His son, PAUL DECKER, excelled in painting history and portraits, and was for three years director of the Academy at Nuremberg. He died in 1742.

DE CLÉ, CORNELIS, a Flemish historical painter, who was a native of Antwerp, was received into the guild of St. Luke in that city in 1660-1661.

In 1690 he painted for the 'Sodalité des Hommes mariés,' a picture representing the 'Mount of Olives,' as well as the figures of Christ and Pilate. He died in 1724.

DE CLERCK, HENDRIK, who was born at Brussels about 1570, was a pupil of Marten De Vos, and imitated that master. He painted historical subjects, of which there are several in the churches of the Netherlands; but his small pictures, in which he may be compared to Rottenhammer and Van Balen, are more esteemed. He died about 1629. Among his best works are:

Brussels. <i>Museum.</i>	Holy Family (triptych).
" "	Christ calling little Children to Him.
" <i>St. James.</i>	Crucifixion.
" <i>Notre-Dame.</i>	Holy Family.
" "	Resurrection.
Vienna. <i>Belvedere.</i>	Cephalus and Procris ( <i>in a Forest Landscape by Alslot</i> ). 1608.

DE COCK, FRANS, a Flemish ecclesiastic, was born at Antwerp in 1643. His love for art led him to visit Rome, and after his return to Antwerp in 1662, all his leisure time was devoted to drawing and painting. Although but an amateur, his portraits were very successful. He died in 1709.

DE COCK, JAN CLAUS, a Flemish engraver, flourished about the year 1660. His name is affixed to an etching representing the 'Martyrdom of a Saint.' It is executed in a bold masterly style, and appears to be the production of a painter.

DE COCKQ, PAUL JOSEPH, a Flemish historical painter, was born at Bruges in 1724. He was a pupil of Matthias De Visch, and became Director of the Academy at Bruges in 1775. He died in his native city in 1801. The following works by him are in the Bruges Academy:

The Holy Trinity.  
 Apollo crowning Poetry and Music.  
 Landscape with old Monuments; *after Canaletto.*

DE COENE, JEAN HENRI, a Belgian painter of genre and historical subjects, was born at Nederbrakel in 1798. He was a pupil of David and of Paelinck, and became professor in the Brussels Academy. He died in that city in 1866. His picture of the 'Incredulity of St. Thomas' gained him the prize in 1827.

DE CONINCK (or CONINGH). See DE KONINCK.

DE' CONTI, BERNARDINO. See DEI CONTI.

DE CORT, HENDRIK, a Flemish landscape painter, was born in 1742 at Antwerp, where he studied. He settled in England, and, from 1790, exhibited many works at the Royal Academy. He died in London in 1810. His landscapes, previous to his settling in England, were embellished with figures and animals painted by Ommegeanck and P. van Regemorter. They are much in the Italian taste, with views of cities and ancient ruins, pleasingly coloured and neatly finished. In the Belvedere at Vienna there is by him a 'View of the old Castle of Temsch on the Scheldt at Antwerp' (1774).

DE COSTER, ADAM, was a native of Antwerp, and is supposed to have been a disciple of Theodoor Rombouts. He painted historical subjects and portraits with considerable skill; but he particularly excelled in depicting gallant assemblies and festivals, which are ingeniously composed, and coloured with great force and vigour. We have a fine print of a 'Concert,' engraved by L. Vorsterman, after a painting by this artist.

DE COSTER, DOMNICUS, the son of the painter and poet Pieter Balten, was born at Antwerp in 1560. At an early period of his life he settled at Augsburg, where he assumed the name of De Coster or Custos, and formed a considerable establishment as a print-seller. He died in that city in 1612. He engraved several plates in a neat but somewhat formal style. Among them are:

- A set of the effigies of the German Emperors. 1601.
- Fourteen Plates, entitled 'Effigies piorum ac doctorum aliquot virorum.' 1594.
- Twenty-eight Plates, entitled 'Tirolensium principum comitum genuinæ Icones.' 1599.
- Sixty-four Portraits of the Fugger Family. 1593.
- Edward VI.
- Marco Bragadini; *after J. von Aachen.* 1591.
- Charles III., Duke of Lorraine. 1597.
- Dorothea, Duchess of Lorraine.
- Pope Sixtus V.
- Bust of Sigismund, Prince of Moldavia; *after J. von Aachen.*
- Maria Christina Carolina, his consort.
- Cosmo de' Medici. 1609.
- Rudolph II., Emperor of Germany.
- Four Plates of the Prodigal Son; *D. Custodis inv. et fec.*
- Judith with the Head of Holofernes; *after J. von Aachen.*
- Christoph Fugger; *after the same.*
- Georg Basta; *after the same.*

His three sons, RAPHAEL, DAVID, and JAKOB, were also engravers; but the first only obtained any celebrity.


DE COSTER, PIETER, a painter and engraver of Antwerp, is usually known as BALTHAZAR, or BALTEN, or BALTENS (the shortened form of Baltensone, *i. e.* the son of Balten, Balthazar). His father was Balten Jansonne de Coster, a painter. Pieter entered the Guild of St. Luke at Antwerp in 1540, and became its Dean in 1569. He died about 1598. He painted landscapes, village festivals, and fairs, in the style of Pieter Brueghel. His small figures are correctly drawn and neatly touched, and his landscapes are painted with great precision. He engraved portraits, and also a sacred piece, 'Suffer Little Children to come unto Me,' after Ambrosius Francken.

DE CRAEYER, GASPARD, a Flemish painter, was born at Antwerp in 1582. He was first instructed in the art by Raphael van Coxie of Brussels, an artist of little repute, whom he soon surpassed. Taking for his guide the works of the able artists of his country, and indefatigable in his study of nature, he gave early proof of his ability in some public works, so that he was received a member of the Guild in 1607. His paintings also attracted the notice of the court of Brussels, and he was engaged to paint the portrait of the Cardinal-Infant Don Ferdinand, the Governor of the Low-Countries, to be sent to his brother, the King of Spain. This work gave so much satisfaction, that he was appointed painter to the court, with a considerable pension, and was also employed in the churches and public edifices. If De Craeyer had only looked for emolument, this flattering patronage, and the applause of the great, would have satisfied his ambition, and secured his fortune by fixing him at the court. But intent solely on excelling in his art, and desirous of that repose and tranquillity so essential to his work, he resigned his situation at Brussels, and sought the retirement he longed for, by removing to Ghent. This retreat did not diminish the reputation he had acquired, and he continued to receive commissions from every part of the country. It was at this time that he painted his fine picture for the

refectory of the abbey of Afflegem, which is one of his most celebrated works. It represents the 'Centurion dismounting from his horse to prostrate himself before Christ.' It was this admirable picture that procured for him the flattering homage of Rubens, who, on beholding it, exclaimed aloud, "Craeyer, nobody will surpass you." The churches of the principal cities in Flanders and Brabant are decorated with a surprising number of the works of this master, who spent a long life in unremitting labour. The biographers of the Flemish painters have not hesitated to place De Craeyer on a level with Rubens and Van Dyck. Although this high compliment may be rather strained, he is undoubtedly entitled to rank next after them among the ablest artists of that school.


His compositions are learned and judicious; rejecting all superfluity and ostentation, he aimed at the higher qualities of correctness and simplicity. Less daring than Rubens, he is always correct; and, although he never soared to the height of that aspiring genius, his works possess both grandeur and dignity. His colouring is chaste and tender, resembling in its carnations the clear tinting of Van Dyck. He died at Ghent in 1669. The following are the principal among his numerous works, in which the landscapes are painted by De Vadder and L. Achtschellinck:

Amsterdam.	<i>Museum.</i>	The Taking down from the Cross.
Antwerp.	<i>Museum.</i>	Elijah in the Desert.
Berlin.	<i>Gallery.</i>	Christ at Emmaus.
Brussels.	<i>Museum.</i>	The Miraculous Draught of Fishes.
"	"	St. Paul and St. Anthony as Hermits.
"	"	The Blessed Virgin as Protectress of the 'Grand-Seorment de l'Arbalète.'
Ghent.	<i>S. Michael.</i>	Ascension of St. Catharine.
"	<i>Museum.</i>	Judgment of Solomon.
"	"	Martyrdom of St. Blaise.
Lille.	<i>Museum.</i>	Martyrdom of a Man by burying alive.
Madrid.	<i>Gallery.</i>	The Death of the Virgin. ( <i>His principal work.</i> )
Munich.	<i>Gallery.</i>	Virgin and Child with Saints.
Nancy.	<i>Museum.</i>	The Plague at Milan.
Paris.	<i>Louvre.</i>	Virgin and Child adored by Saints.
"	"	St. Augustine.
"	"	Portrait of the Cardinal-Infant Don Ferdinand of Spain, on horseback.
Petersburg.	<i>Hermitage.</i>	Pan and Syrinx.
Rotterdam.	<i>Museum.</i>	The Descent from the Cross.
Valenciennes.	<i>Gallery.</i>	The Penitent Magdalen.
Vienna.	<i>Belvedere.</i>	The Holy Family.

Some recent writers ascribe to him a woodcut representing St. Sebastian. Van Dyck painted his portrait, which Paulus Pontius engraved. His monogram is annexed: 

DE CRITZ, JOHN, EMMANUEL, and THOMAS, were decorative painters in England in the first half of the 17th century. John, who had the greatest reputation of the three brothers, was serjeant-painter to James I. and Charles I., in which office he was succeeded by Emmanuel. They painted scenery, ceilings, &c. John bought many pictures at the sale of the collection of Charles I. He died after 1657.

DE CROOCK, HUBERT, a Flemish typographer and engraver on wood, was born at Bruges in 1490. His name is affixed to a large cut, representing the

Trinity, which is neatly executed, but in a stiff, formal style. Albrecht Dürer engraved the same subject, but in so superior a manner, that the print by De Croock may be presumed to be a copy coeval with the original. Besides the name, it is marked with the monogram .

DE CUYPERE, ANDRIES. See STEVENS.

DE DECKER, I., is mentioned by Strutt as the engraver of a small copy of the print representing the 'Treaty of Münster,' engraved by Suyderhoef, after Terburg, in which he attempted to imitate the style of the original, but with no great success.

DE DEYSTER, LOBEWYK, a painter of history and an engraver, born at Bruges in 1656, was a scholar of Jan Maes. He distinguished himself by his happy compositions, the expression of the heads, and the vigour of the chiaroscuro. The 'Death of the Virgin,' in the church of St. Jacques at Bruges, is considered his best work; with it are his pictures of the 'Crucifixion' and the 'Resurrection,' whilst in the church of St. Anne, in the same city, there is another esteemed work by him of the 'Martyrdom of St. Sebastian.' His engraved plates are rare. In 1688 he was admitted a member of the Guild in his native city. He died at Lisbon in 1711. His daughter, ANNA DE DEYSTER, who was born at Bruges in 1696, acquired some reputation in painting landscapes, and executed some historical works for the churches in the style of her father, whose pictures she copied to deception. She died in 1747.

DEDREUX, ALFRED, a French historical and portrait painter, was born in Paris in 1812. He was the son of the architect Pierre Anne Dedreux, and nephew of P. J. Dedreux-Dorcy. He studied under Léon Cogniet, and painted animals as well as portraits. He died in Paris in 1860.

DEDREUX-DORCY, PIERRE JOSEPH, a French genre painter, was born in Paris in 1789. He studied for some time under Guérin. His paintings, one of which, called 'Bajazet et le Berger,' is in the Museum of Bordeaux, are in the style of Greuze. He also painted, together with Géricault, a picture called 'La Baigneuse.' He died at Bellevue in 1874. His surname was Dedreux, but he was usually called Dorcy.

DEELEN, DIRK VAN, (or DELEN,) a Dutch painter, was born at Heusden in 1605. He afterwards settled at Arnemuiden in Zeeland, of which town he became burgomaster. He possessed not only an extraordinary talent in representing Italian architecture, but was also thoroughly acquainted with linear and aerial perspective. He particularly devoted himself to the production of views of churches and other buildings, and the figures in his paintings are mostly by Van Herp, Palamedes, Stevens, and Wouwerman. He died at Arnemuiden in 1671. The following are his most important works:

Antwerp.	<i>Museum.</i>	An Allegory.
Berlin.	<i>Gallery.</i>	The Court of a Palace.
Hague.	<i>Museum.</i>	The Hall of the Binnenhof at the Hague.
Lille.	<i>Museum.</i>	The Interior of a Castle.
Paris.	<i>Louvre.</i>	Players at Ball.
Rotterdam.	<i>Museum.</i>	A Musical Party.
Vienna.	<i>Belvedere.</i>	A building with columns.

DE' FASOLI, LORENZO. See FASOLO.

DE' FERRARI. See DEI FERRARI.

DE FOUR, PIETER, called DE SALZEA, a native of Liège, who flourished at the end of the 16th and beginning of the 17th centuries, was a scholar

of Lambert Lombardus. There were by him in the cathedral at Liège two excellent altar-pieces dated 1578 and 1580, and in the church of St. Bartholomew, a 'St. Michael,' and a 'Descent from the Cross,' dated 1610.

DEFRANCE, LEONARD, born at Liège in 1735, was a scholar of J. B. Coclers. He painted historical pieces of large and small dimensions, also landscapes, game, fruit, flowers, and architecture. He was the first professor of design at the Academy of Liège, established by the Prince Velbruck, and afterwards filled the same post in the school of the central department of Ourthe. He died at Liège in 1805.

DE' FRANCESCHI. See DEI FRANCESCHI.

DE FREY, ANNA, a sister of Johannes De Frey, executed a large number of drawings from paintings by old masters, such as Jan Steen, Metsu, and Mieris. She was instructed by her brother-in-law, Jacobus Johannes Lauwers, and afterwards became herself a teacher of drawing at Mannheim, in which town she was married, and where she died in 1808. She also painted in oil.

DE FREY, JOHANNES, an engraver and etcher of distinction, was born at Amsterdam about 1760, and was instructed in the art by Jacobus Johannes Lauwers. Deprived by nature of the use of his right hand, he had the courage to pursue the art with his left, and by industrious application surmounted every difficulty. He became distinguished in his profession as an able designer, and for the boldness of his graver. He engraved many prints after Rembrandt, Flink, G. Dou, and other masters of that school, which are held in estimation. He settled in Paris in 1814, and died there in 1834. Among his best plates are:

The Anatomical Demonstration of Tulp; after Rembrandt. 1798.

The Magistrates; after the same. 1799.

The Ship-builder and his Wife; after the same.

The Family of Tobias; after the same.

Portrait of Rembrandt; after the same.

Portrait of Rembrandt's Mother; after the same.

The Presentation in the Temple; after the same.

Isaac blessing his son Jacob; after G. Flink. 1798.

The Family of G. Dou; after G. Dou. 1798.

The Philosopher; after Brekelenkamp. 1796.

The Hermit in a Cavern reading; after the same.

Portrait of Admiral Marten Harpertz Tromp; after Lievens. 1801.

Portrait of G. A. Brederode; after Baillie.

DE FROMANTIQU, HENDRIK, was a painter who excelled in flowers, birds, and objects of still-life. He was born at Nymegen in 1630, and was living in 1680. In the Gallery at Salzthalen is a beautiful flower-piece by him. It is also said that he painted in the manner of Rembrandt; and that Wouwerman gave him his daughter in marriage, with a large dowry. This last circumstance, if authentic, would be confirmatory of his artistic talent; but the fact may be doubted, as Wouwerman never became rich by his profession, and died of chagrin at finding his works so much neglected.

DE GAST, MICHEL, a Flemish landscape painter, was born at Antwerp in 1509, and became a member of the Guild of St. Luke in 1558. He appears to have passed the greater part of his life in Italy, and most of his pictures represent the ruins of ancient Rome and its environs. He died in 1564.

DE GEEST, WYBRAND, called 'De Friesche Adelaar' (The Frisian Eagle), was born, probably at Antwerp, about the year 1591. He travelled to Italy

when young, and resided there several years, chiefly at Rome, where he made drawings from the principal statues and pictures; and on his return to Holland painted historical subjects with considerable skill. He died at Antwerp in 1643. The plates in the book entitled 'Cabinet des Statues,' published at Amsterdam in 1702; are from the designs of his grandson, who bore the same names.

DE GELDER, ARENT, or AART, a Dutch painter, was born at Dordrecht in 1645. After studying for some time in his native town, under Samuel van Hoogstraeten, he went to Amsterdam, where he entered the school of Rembrandt, and became one of the ablest imitators of the style of that master. Like him he painted portraits and historical subjects, in which he exhibits the same uncouth choice of forms, with the same fascinating charm of colour; the same eccentricities and defects, with his admirable conduct of light and shade, and the richness and spirit of his brush. In his historical pictures, he also equally set at nought propriety of costume, and elevation of sentiment. His works still captivate by their surprising effects. He painted from nature all the accompanying objects in his pictures, and his painting-room, crowded with armour, old draperies, flags, and sabres, resembled rather the interior of a broker's shop than the studio of an artist. He was most successful in his portraits, some of which are not unworthy of Rembrandt, and have been frequently attributed to that master. He died at Amsterdam in 1727. Among his portraits is that of 'Peter the Great of Russia,' while his principal historical works are 'Simeon in the Temple,' 'Pilate binding Christ,' and 'Judah and Tamar.'

DE GEMPT, B., a Dutch animal painter, who died by his own hand in 1879. Amongst his works are 'A Congress of Dogs,' and 'The Miser's Death-bed.'

DE GHENDT, EMMANUEL JEAN NEPOMUCÈNE, a French engraver, was born at St. Nicholas in Flanders in 1738. He was a pupil of J. Aliamet, and has engraved several plates in a neat, pleasing style. He executed many of the prints and vignettes for the 'Voyage d'Italie' of the Abbé de Saint-Non. He died in Paris in 1815. We have also, among others, the following prints by him :


L'Amour Asiatique; after Ch. Eisen.

Les Moissonneurs dans les Champs; after the same.

La pleine Moisson; after Isaac Moucheron.

A View of the Fountain of Arethusa at Syracuse; after Chatelet.

The Four Times of the Day; after Baudouin.

DE GHEYN, JAKOB, (or DE GHEIN,) 'the elder,' a Flemish designer and engraver, was born at Antwerp in 1565. He was instructed in drawing by his father, who was a glass-painter, and learned engraving under Hendrik Goltzius. He imitated the style of that master, and his plates evince a great command of the graver. They are executed in a bold, free style, and his drawing is correct, and not without taste. He died at Antwerp, or elsewhere, about 1625. He engraved a great number of plates, both from his own designs and after other masters, and his prints are highly esteemed. He generally used the cipher . The following are his principal works :

#### PORTRAITS.

Tycho Brahe, the Astronomer.

Abraham Gokevius, antiquary, of Amsterdam.

Hugo Grotius.

Philip de Marnix, the disciple of Calvin.

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Cosmo de' Medici.

Sigismondo Malatesta; circular.

Ivan IV. Vasilovich, Czar of Muscovy; circular.

#### SUBJECTS AFTER HIS OWN DESIGNS.

Vanity; represented as a Woman at her toilet.

The Penitent Magdalen; a small oval.

Mars and Venus; two small medallions.

A Gipsy telling a Girl her fortune.

The Statue of the Laocoon.

A Lion, in a landscape; very scarce.

A set of ten plates, called the Masks; very scarce.

The Twelve Roman Emperors; circular; fine.

#### SUBJECTS AFTER VARIOUS AUTHORS.

The Life and Passion of Christ; fourteen plates; engraved by J. De Gheyn and Z. Dolendo, after C. van Mander.

The Twelve Tribes of Israel; twelve plates; after the same.

The Four Evangelists; after Hendrik Goltzius.

The Confusion of Tongues at the building of the Tower of Babel; after C. van Mander.

The Adoration of the Trinity; after the same.

The Judgment of Midas; after the same.

The Prodigal Son; in two sheets; after the same.

The Crucifixion; after Crispin van den Broeck.

The Assembly of the Gods; after the same. 1589.

The Empire of Neptune; after W. Velrho. 1587.

Twelve plates of Soldiers of the Guard of Rudolph II.; after H. Goltzius.

The Annunciation; after A. Bloemaert.

A Repose in Egypt; after the same.

Christ preaching to the Jews; after the same.

The Miracle of the Loaves; after the same.

Daniel in the Lions' Den; after T. Bernard.

Diana and Actæon; after the same.

Polyphemus, with Acis and Galatea; after C. van Haarlem.

A small Landscape; an etching; after J. Brueghel.

DE GHEYN, JAKOB, (or DE GHEIN,) 'the younger,' son of the elder Jakob De Gheyn, was born at Antwerp about the year 1595. He is supposed to have studied in Italy, under A. Tempesta, from the resemblance in their style. In conjunction with Cornelis Boel, he executed eight plates for 'Les Exploits de Charles-Quint pendant la Guerre d'Italie,' from designs by Tempesta.

DE GHEYN, WILLEM, (or DE GHEIN,) a Flemish engraver, probably related to Jakob De Gheyn, was born at Antwerp, and worked in the middle of the 17th century in Holland and in Paris. Jointly with Jeremiah Falck, he engraved the Four Seasons, represented by French ladies, attired in the costume of the time of Louis XII. We have also by him the following plates :

The Visitation; after Guido Reni.

Louis XIV., when a boy, on horseback.

Bernard, Duke of Weimar, on horseback.

DEGL' AVANZI. See DEGLI AVANZI.

DE GLEN, JAN, was a printer and wood-engraver, who was born in the middle of the 16th century. He cut the blocks for the portraits of the Popes in the 'Vitæ Romanorum Pontificum' of his brother J. B. De Glen, which was printed in 1597; and also prepared, from his own designs, the cuts to a work published at Liège in 1601, entitled 'Des Habits, Mœurs, Cérémonies et Façons de faire anciennes et modernes,' and to 'Les Merveilles de la Ville de Rome' (Liège, 1631), and 'Europa, sive Primarium Europæ Provinciarum Ritibus, Cæremoniis et Vestibus.' He was still living in 1631.

DEGLER, FRANZ, an Austrian historical and portrait painter, was born at Klausen in the Tyrol in 1705. Among his works may be mentioned the portraits of the Emperor Charles VII. and his

Empress, and of other high personages who were at Frankfort-on-the-Main at the time of their coronation, and the ten pictures of the Passion painted for the Capuchin church in that city, where he died in 1736.

DEGLER, JOHANN, an Austrian painter, was born at Lazfons in the Tyrol about the year 1800. He was a pupil of Denifle, and had already given evidence of the possession of great talent when he died at Brixen in 1829. In the Ferdinandeum at Innsbruck there are by him two pictures, and a chalk drawing of the 'Raising of Lazarus.'

DEGLI AFFLITTI, NUNZIO. See FERRAJUOLI.

DEGLI AMBROSI, MARCO, commonly called MELOZZO DA FORLI, was born at Forli in 1438. He is said to have been first instructed by Ansovino of Forli, who assisted Mantegna in several works, but he afterwards adopted much of the style of Piero della Francesca and Giovanni Santi of Urbino. Such was his desire of learning the best principles of the art, that, though of a noble and affluent family, he submitted to the menial duties of a domestic servant and colour-grinder to some of the principal painters of his time. To this venerable artist is attributed the first invention of foreshortening, which was afterwards carried to such perfection by Correggio. In the study of perspective, considerable progress had been made by Piero della Francesca, since its alleged invention by Paolo Uccello, the Florentine; but the merit of first painting figures in perspective, on vaults and ceilings, by which the illusion is rendered completely effective, was reserved for Melozzo. He was patronized by the Count Girolamo Riario, with whom he visited Rome in 1472, and painted the tribune of SS. Apostoli with the 'Ascension' in fresco, the perspective of which was of surprising effect. In 1711, when the chapel was taken down and rebuilt, the greater part of this painting disappeared, but the figure of Christ is still preserved in the Quirinal. Melozzo was a member of the Academy of St. Luke at Rome. He died at Forli in 1494. Other paintings by him are :

London.	<i>Nat. Gall.</i>	Two Allegorical Figures: Rhetoric, and Music.
Paris.	<i>Louvre.</i>	Fourteen Portraits, painted for the Duke of Urbino. ( <i>Ascribed also to Justus van Ghent.</i> )
Rome.	<i>Barberini Palace.</i>	Fourteen Portraits belonging to the same series as those in the Louvre.
"	<i>Vatican.</i>	Sixtus IV. giving the custody of the Vatican Library to Platina.

DEGLI ANTONJ, ANTONELLO. See ANTONIO.

DEGLI AVANZI, JACOPO, a Bolognese painter of the later years of the 14th century, is chiefly known by a 'Crucifixion,' in the Colonna Gallery at Rome. There are three pictures in the Bologna Gallery also by this master. He painted, in conjunction with artists of no great importance, frescoes in the church of the Madonna di Mezzarata, near Bologna, which Malvasia says were praised by Michelangelo and the Carracci; they have, however, been whitewashed and afterwards restored, and only fragments of them remain. Vasari says they were completed in 1404.

DEGLI AVANZI, SIMONE. See BOLOGNA.

DEGLI INNOCENTI, BATTISTA. See NALDINI.

DEGLI STEFANI, TOMMASO. Dominici, in his 'Lives of the Neapolitan Painters,' attempts to prove that the art was practised at Naples by this master before the time of Cimabue, and that it had, at that early period, reached a more improved

state at Naples than it had at Florence. Whatever may be allowed for the partiality with which the Italian writers speak of their particular countrymen, Dominici appears to have established the authenticity of his statement. This venerable artist was born at Naples in 1231. He grounded himself upon the remains of Grecian art which had been preserved in the temples and public edifices at Naples, and had painted several pictures for the churches of San Francesco and Santa Maria delle Grazie previous to the year 1260, at which time he was employed by the Archbishop of Naples to ornament the chapel of his palace. Several other works by him are particularly described by Dominici. He died in 1310. He had a brother, PIETRO DEGLI STEFANI, who also was a painter, but was more celebrated as a sculptor.

DE GRAEF, TIMOTHEUS, was a Dutch landscape painter, who flourished at the close of the 17th century. The dates of his birth and death are not recorded; but Jacob Appel, of Amsterdam, was his pupil. The Sale Catalogues of Hoet and Terwesten mention many of his pictures, particularly landscapes and views in the vicinity of Amsterdam.

DE GREBBER, FRANS PIETERSZ, was born at Haarlem in 1579; he was a scholar of Roland Savery, and obtained honourable mention as an artist. He also made copies of his master's works, and those of Velvet Brueghel. He died in 1649.

DE GREBBER, PIETER FRANZS, a Dutch painter, was born at Haarlem in 1600. He was the son of Frans Pietersz De Grebber, who instructed him in the elements of design; but he afterwards became a scholar of Hendrik Goltzius. He died after 1665. He chiefly painted easel pictures, of which there are many in the collections in Holland. The Museum at Haarlem has, amongst others, 'The Emperor Barbarossa' and 'The Patriarch of Haarlem,' which are quite in Rubens's style; also 'Jacob's Sons bringing to him Joseph's Coat.' The Dresden Gallery also contains examples of his art. He has also left several engravings, and an etching in Rembrandt's style of 'Christ and the Woman of Samaria.' He had a sister, MARIA DE GREBBER, who excelled in painting perspective and architectural views.

DE GROOS, GERHARD and GEORG, probably two brothers, were working together as engravers at Prague about the year 1647. They produced a large number of portraits and pictures of Saints.

DE GROOT, JAN, a painter and engraver in mezzotint, was born at Flushing in 1650. He was first instructed by Adriaan Verdoel, and after 1666 by Adriaan van Ostade. The date of his death is not recorded. Some of his plates are marked *J. G. fec.* or *I. G. inc.* The best of those in mezzotint are :

Portrait of Desiderius Erasmus; *after Holbein.*

Portrait of Abraham van der Eyk; *after Van der Eyk.*

Boy singing, with a cup of wine; *after Van Dyck.*

DE HAAN, DAVID, was born at Rotterdam in 1602. He studied in Italy, and became a good historical painter, excelling especially in battle-pieces. He also painted game with great truthfulness to nature. He died at Rome in 1659.

DE HAAS, WILLIAM FREDERICK, who was born at Rotterdam in 1830, studied in the Academy of his native city, and at the Hague under Johannes Bosboom. He went in 1854 to New York, where he became known as a painter of coast scenery. He

died at Fayal in 1880. The following are some of his best works :

Sunrise on the Susquehanna. 1867.

Fishing Boats off Mount Desert. 1874.

Midsummer Noon, Bideford Beach, Coast of Maine. 1875.

Narragansett Pier. 1877.

DE HAEN, ABRAHAM, a Dutch painter, born at Amsterdam in 1710, was a disciple of Cornelis Pronk. He painted portraits and architectural subjects, and a picture of 'Game' by him is in the Gallery at Christiania. He died in 1750.

DE HANGEST, EGBERT MARINUS FREDERIK, (or D'HANGEST,) an amateur painter, was born at Utrecht in 1746. While studying the law he took lessons in painting of Versteegh. After finishing his legal studies, he set out on his travels as an artist, painting landscapes in the manner of Zaff-leven; views on the Rhine, and rocky scenery; landscapes, with lakes and rivers; and sunsets and moonlights, in which he was very successful. His pencilling is vigorous and free, and his pictures would not discredit a professional artist. He died in 1810.

DE HEEM, CORNELIS, the son and scholar of Jan Davidsz De Heem, was born at Utrecht in 1630. Like his father he painted still-life, but his productions are inferior. He died at the Hague after 1692.

DE HEEM, DAVID, who was born at Utrecht in 1570, was an excellent painter of fruit, flowers, plate, crystal vessels, and other objects of still-life. There is a 'Group of Flowers' by him in the Museum at Brussels. He died at Utrecht in 1632.

DE HEEM, DAVID DAVIDSZ, a son and pupil of David De Heem, was a fruit painter of Utrecht in the 17th century. A picture by him, dated 1668, is in the gallery of that city, and one dated 1649 is at Amsterdam.

DE HEEM, JAN, a supposed nephew of David De Heem, is stated to have been born at Amsterdam in 1603. He studied under his uncle and followed his manner exactly. There is a picture of still-life ascribed to him in the Museum at Amsterdam. His death is set down in 1650. There is, however, some confusion between this artist and Jan Davidsz De Heem, to whom the catalogues of Berlin, Brunswick, Munich, and Vienna assign the pictures marked J. De Heem.

DE HEEM, JAN DAVIDSZ, was born at Utrecht after 1600. He was the son of David De Heem, the flower painter, by whom he was instructed. His pictures bear date from 1640 to 1669, and represent fruit, flowers, vases and ornaments of gold and silver, musical instruments, and similar objects of still-life. He was a perfect master of chiaroscuro. He particularly excelled in imitating the transparent clearness of glass and crystal, which he was fond of introducing into his pictures. His paintings were so superior to those of every artist that had preceded him, in similar subjects, that they were anxiously sought after by the most distinguished persons of his time, and were purchased at large prices. They are still held in high estimation. Being obliged to leave Utrecht during the troubles which took place in Holland in 1671, he took refuge at Antwerp, where he died in 1674.

DE HEERE, LUCAS, a Flemish historical and portrait painter, who was born at Ghent in 1534, was the son of Jan De Heere, a sculptor and architect, and of Anna De Smytere, an excellent painter of miniatures. He studied for some time

under his parents, and afterwards under Frans Floris at Antwerp. On leaving the studio of the latter he went to France, and was employed at Fontainebleau by the Queen-Mother, Catharine de' Medici, in making designs for tapestries for the royal residences. The time of his first visit to England is uncertain, but he must have been here in 1554, when he painted the fine portrait of Queen Mary which is in the collection of the Society of Antiquaries. On his return to Ghent he painted, among other portraits, that of a wealthy young Protestant lady, named Eleonora Carboniers, the daughter of the burgomaster of Vere, in Zealand. Her beauty and learning captivated the painter, but it was only after great perseverance that he won her as his wife. To her he addressed many amorous verses, for Lucas De Heere was a poet as well as a painter, and these he published in 1565, under the title, 'Den Hof en de Boomgaard der Poësieën.' His marriage led to a change in his religion, and when the Duke of Alva arrived in the Netherlands in 1567, and Ghent was occupied by a Spanish garrison, the adherents of the new faith had to flee from their homes. De Heere fled to England, and appears to have remained here until 1577, when the edict known as the Pacification of Ghent enabled him to return to his native city. During this second visit he painted, in 1569, the remarkable allegorical portrait of Queen Elizabeth, with Juno, Venus, and Pallas apparently fleeing before her, which is now at Hampton Court. Other fine examples of his art which exist in England are the portraits of Lord Darnley and his brother, Charles Stuart, dated 1563, also at Hampton Court, and the small full-length portrait of Queen Elizabeth, in the possession of the Duke of Portland, one of his most charming works. His abilities as an historical painter are best represented by a 'Crucifixion,' painted by him in 1565 for the church of the village of Saint-Paul, in the Pays de Waes. This altar-piece fully justifies the renown which his portraits have gained for him in England. Besides his paintings in oil, he completed, in 1576, a large collection of water-colour drawings of costumes, which he entitled 'Théâtre de tous les Peuples et Nations de la Terre.' This valuable work is now among the archives of Ghent. He also translated into Flemish verse the Psalms of David, and wrote, or at least began to write, the lives of the Flemish painters, in rhyme. Lucas De Heere died in 1584 in Paris, where he had taken refuge after the assassination of William the Taciturn. R.E.G.

DE HEUR, CORNELIS JOSEPH, (or D'HEUR,) a Flemish painter of historical subjects and interiors, was born at Antwerp in 1707. He studied successively under Gaspard van Opstal the younger, J. J. Hormans the elder, and Peeter Snyers. In 1730, he went to Paris, and on his return to Antwerp became one of the directors of the Academy. He died in 1762 at Antwerp, where there are in the Museum several works by him in grisaille.

DE HEUSCH, ABRAHAM, was born at Utrecht in 1650, and was probably related to Jakob and Willem De Heusch. He excelled in painting plants, insects, and reptiles; which he designed and executed with surprising patience and labour. His pictures of that description are not inferior, in the delicate polish of their finishing, to the highly-wrought productions of Gerard Dou or Miens. There are a few etchings of landscapes by Abraham De Heusch, from his own designs.



DE HEUSCH, JAKOB, called AFFDRUCK, the nephew of Willem De Heusch, was born at Utrecht in 1657. He was instructed in art by his uncle, and acquired his surname from his faithful imitation of his uncle's style. Having made considerable progress, he was recommended to visit Italy, where he passed several years. He met with very flattering encouragement at Rome, his pictures being much admired. He particularly attached himself to the study of the works of Salvator Rosa, whose picturesque style he imitated with considerable success. His pictures represent the most select views in the environs of Rome, enriched with groups of charming figures, correctly drawn and vigorously touched. We have a few etchings by him of landscapes, from his own designs, executed in a neat but slight style. He died at Amsterdam in 1701.

DE HEUSCH, WILLEM, was born at Utrecht in 1638. In 1656, or 1659, he was in Italy as a pupil of Jan Both, whose style he copied. He died at Utrecht in 1712. One of his landscapes in the Louvre is very finely executed, but a better specimen of his art is in the Belvedere at Vienna, a 'Landscape at Sunset.' Landscapes from his brush are in the galleries of Stockholm, Copenhagen, Frankfort, Brunswick, Amsterdam, Rotterdam, and the Hague. He also engraved several Landscapes, which have become very rare.

DEHNE, J. C., was a German engraver, who flourished in the first half of the 18th century. He engraved several portraits for the work entitled 'Icones Bibliopolarum et Typographorum,' published at Nuremberg in 1726-42. We have also by him a great number of plates, representing, in the most ludicrous manner, the gods and heroes of antiquity.

DEHODENCQ, EDMÉ ALEXIS ALFRED, a French genre painter, was born in Paris in 1822. He was a pupil of Léon Cogniet, and first attracted notice by his picture of 'St. Cecilia' at the Salon of 1844. He travelled much in Spain and Northern Africa, and from these countries derived many of his subjects, which are painted with great truthfulness and richness of colour. He died in 1882. Among his best works are:

Virginia found dead on the sea-shore. 1849.

A Spanish Bull-Fight. 1850. (*Luxembourg Gallery.*)

The Arrest of Charlotte Corday. 1868.

Othello. 1873.

A Moorish Story-Teller. 1877.

DE HOEY, JAN, (or DE HOOY,) a Dutch painter, was born at Leyden in 1545. Van Mander says that he was a grandson of Lucas van Leyden and brother of Lucas Damissen, under whom he studied painting. He travelled in Italy and France, and made himself so acceptable at the court of Henry IV. that he was appointed keeper of the royal collections. He died at Fontainebleau in 1615. LUCAS DE HOEY, or DAMISSEN, his brother, who was born at Leyden in 1533, resided at Utrecht, and died there in 1604. CLAUDE DE HOEY, or DOUÉ, the son of Jan, who was also a painter, died in 1660. He had the care of the pictures at Fontainebleau from the time of his father's death until 1635, when he resigned in favour of his nephew, Jean Dubois.

DE HOND, (or DE HONDT.) See HOND.

DE HONDECOETER, MELCHIOR, (or D'HONDECOETER, as he invariably signed his name,) a member of a noble family of Brabant, was born at Utrecht in 1636. He first studied under his father,

Gysbert D'Hondecoeter, and then with his uncle, Jan Baptista Weenix, and became famous for his pictures of birds of rare plumage, live fowl, game, and similar subjects. In this branch of art he stands unrivalled. He also painted a few marine pieces, and engraved a few prints.

From 1659 to 1663 he is mentioned in the 'Pictura' Society of the Hague. He then removed (in what year is not known) to Amsterdam, where he received the rights of citizenship in 1688, and where he died in 1695. His works are frequently met with in public galleries; the following are some of the principal:

Amsterdam.	<i>Museum.</i>	Dead Birds.
"	"	Animals and Plants.
"	"	The Philosophical Magpie.
"	"	The Menagerie.
"	"	The Floating Feather.
Berlin.	<i>Gallery.</i>	Foreign Water-fowl in a Park.
Brunswick.	<i>Gallery.</i>	Animals of the Ark.
Brussels.	<i>Museum.</i>	Peacock and Poultry in a Park. 1672.
"	"	Cock crowing.
Cassel.	<i>Gallery.</i>	Cocks fighting.
"	"	Poultry.
Dresden.	<i>Gallery.</i>	Hen and Chicken, and Bird of Prey.
"	"	A white Hen and Chicken.
"	"	A Concert of Birds.
"	"	Wild Fowl.
Florence.	<i>Pitti Pal.</i>	Poultry.
Frankfort.	<i>Städel.</i>	Poultry.
Hague.	<i>Museum.</i>	The Crow stripped of his borrowed feathers.
"	"	The Menagerie of William III. at the Château of Loo.
"	"	Geese and Ducks.
"	"	Fowl and Ducks.
Liverpool.	<i>Institution.</i>	Poultry.
London.	<i>Nat. Gall.</i>	Domestic Poultry.
"	"	Geese and Ducks.
Munich.	<i>Gallery.</i>	A Park with Poultry.
Paris.	<i>Louvre.</i>	Birds in a Park.
Petersburg.	<i>Hermilage.</i>	Fight between a Cock and a Turkey.
"	"	Trophies of the Chase.
Venice.	<i>Academy.</i>	Poultry.
Vienna.	<i>Belvedere.</i>	A Cock and two Hens.
"	<i>Liechtenstein Collection.</i>	Poultry.

DE HONT, H., (or DE HONDT,) is said to have been a scholar of David Teniers. His pictures represent similar scenes to those of that master, and sometimes approach very closely to his manner.

DE HOOCH, PIETER, was born at Rotterdam, probably in 1632. His style was formed from a study of the works of Karel Fabritius and of Rembrandt. He worked at Delft and at Haarlem, where he died, it is said, in 1681. He painted interiors and portraits; and his works are distinguished for their brilliant effects of light, and admirable colour. His name has been written in a variety of ways—De Hooche, Hoogh, Hooghe, and Hooge. Out of Holland, De Hooch's paintings are extremely scarce; and even in that country they are among the rarest art-treasures in the public and private galleries. The following are the principal:

Amsterdam.	<i>Museum.</i>	Portrait of Himself at the age of 19.
"	"	The Buttery-hatch.
"	<i>Van der Hoop Coll.</i>	Morning Toilet.
"	<i>Six Coll.</i>	The Linen-Press.
Berlin.	<i>Gallery.</i>	A Dutch Interior.
Copenhagen.	<i>Gallery.</i>	Persons Playing and Dancing.
"	"	A Family Concert.
"	"	An Interior.

Frankfort.	<i>Stadel.</i>	A Lady at her Writing-table.
Hague.	<i>Steengracht Coll.</i>	A Musical Party.
London.	<i>Nat. Gallery.</i>	The Courtyard of a Dutch House. 1685.
"	"	An Interior; two gentlemen conversing with a lady.
"	"	Courtyard of a Dutch House, paved with bricks. 1658.
"	<i>Apsley House.</i>	A Lady at her Toilet.
"	<i>Ashburton Coll.</i>	A Woman and a Child walking in a street of Utrecht.
"	<i>Buckingham Pal.</i>	A Courtyard.
"	"	Three Gentleman and a Lady Playing Cards. 1658.
"	<i>Northbrook Coll.</i>	An Interior.
Munich.	<i>Gallery.</i>	Dutch Interior; a Woman Reading.
Paris.	<i>Louvre.</i>	Dutch Interior; two Women and a Child, with a meal prepared on the table.
"	"	Dutch Interior; Card Players.
Petersburg.	<i>Hermitage.</i>	A Lady seated at a door.
"	"	Dutch Interior; a Lady playing the lute and singing, whilst a cavalier accompanies her in the song.
"	"	The Lace-maker.
Vienna.	<i>Czernin Coll.</i>	A Painter in his Studio.

DE HOOGHE, ROMEYN, a Dutch designer and engraver, born at the Hague about the year 1646, was a nephew of Pieter De Hooch. Several of his compositions show him to have been a man of great genius and readiness of invention. Few artists have handled the point with more spirit and facility than Romeyn De Hooghe, and his small figures and distances are executed with great delicacy and neatness. His foregrounds and principal figures are less happy, and there is a want of harmony in the effect, and in the management of the chiaroscuro. He founded a school of design at Haarlem, where he died in 1708. The number of his prints is very considerable, but the following are the principal:

- The Portrait of Michael Adriaensz De Ruyter, Admiral-General of Holland; very fine.
- An Allegorical Subject, in honour of Leopold II.
- Another, in honour of William, Prince of Orange.
- The Marriage of William, Prince of Orange, with the Princess Mary of England.
- The Entry of the Prince of Orange into London.
- The Coronation of William and Mary.
- The Army of William III. in order of battle, on the banks of the Boyne; with medallions of King William and Queen Mary.
- The Siege of Vienna by the Turks. 1683.
- The Triumphal Entry of John III., King of Poland, into Warsaw, after raising the siege of Vienna.
- Constantinople taken by the Turks.
- A set of plates representing the Excesses committed by the French in Holland. 1672, 1673.
- The Deluge of Coerverden.
- The Massacre of the two De Witts. 1672.
- The Defeat of the French at Hochstadt in 1704; with medallions of the Duke of Marlborough and Prince Eugene.
- The Taking of Narva by Charles XII.
- The Battle of St. Denys, near Mons; in two sheets.
- The Jewish Synagogue at Amsterdam.
- The Entry of Louis XIV. into Dunkirk; two sheets; after *Van der Meulen*.
- Charles II. of Spain, descending from his carriage to pay homage to the Host.
- Six Emblematical Subjects, relative to the abuses of the clergy of the Romish Church. 1679.
- The Fair at Arnheim.
- Twelve Figures habited in the mode of the end of the 17th century.

DE HULST, FRANS, a Dutch landscape painter, was admitted in 1631 into the Guild of St. Luke at Haarlem, where he died in 1661. There is by him in the Berlin Gallery a view of a town in Holland. He painted in the style of Ruisdael and Van Goyen, but his works are seldom met with.

DEI, MATTEO DI GIOVANNI, was one of the most celebrated of the goldsmiths and workers in niello who flourished at Florence in the middle of the 15th century. He executed in 1455 for the church of San Giovanni a pax which represented the 'Crucifixion of Our Lord.' He also engraved for a pax for the confraternity of St. Paul a silver plate, representing the 'Conversion of St. Paul,' which is preserved in the Florence Gallery. It has never been filled in with enamel, and modern impressions have been taken from it.

DEI BUONI, BUONO, was born at Naples, and, according to Dominici, flourished about the year 1430. He was a disciple of an old Neapolitan painter called Colantonio del Fiore, whom he assisted in several of his works, and after whose death he became one of the most reputable artists of his time. There are many of his works in the churches at Naples; one of the most esteemed is a painting in the church of the Restituta representing 'St. Francis receiving the Stigmata.' He died about the year 1465.

DEI BUONI, SILVESTRO, the son of Buono de' Buoni, was born at Naples about the year 1420. After studying for some time under his father, he had the advantage of being instructed by Antonio Solario. Under that master he became an eminent painter of historical subjects, and was employed in some considerable works for the churches and public edifices of Naples. He died about 1480. The following are his best works:

Naples.	<i>S. Caterina.</i>	Christ appearing after his Resurrection.
"	<i>S. Restituta.</i>	Virgin and Child, with SS. Restituta and Michael.
"	<i>S. Pietro Martire.</i>	Death of the Virgin.
"	"	Virgin and Child between two Saints.
"	<i>Monte Oliveto.</i>	Ascension.

DEI CONTI, BERNARDINO, an Italian painter, is said to have been born at Pavia in the latter part of the 15th century. He died in 1525. He was a follower of Zenale, but little is known of his life or works. The following paintings, however, are preserved:

Bergamo.	<i>Lochis-Carrara Gallery.</i>	Madonna and Child (signed). 1501.
Berlin.	<i>Gallery.</i>	Profile of a Prelate. 1499.

DEI CROCIFISSI, SIMONE. See BOLOGNA.

DEI FASOLI, LORENZO. See FASOLO.

DEI FERRARI, GIOVANNI ANDREA, was born at Genoa in 1598. He was first a scholar of Bernardo Castello, but he afterwards studied under Bernardo Strozzi. His principal historical works are his picture of 'Theodosius,' in the style of Castello, in the Jesuit church at Genoa; 'The Nativity,' in the cathedral of the same city; and in a church at Voltri, the 'Birth of the Virgin,' his most esteemed production, a composition of many figures; the two last pictures are in the style of Strozzi. He died at Genoa in 1669.

DEI FERRARI, GREGORIO, a Genoese painter, was born at Porto Maurizio in 1644. He was a disciple of Domenico Fiasella, called Il Sarzana, whose manner was not conformable to the genius of his scholar, which aimed at a style more grand

and free. He went to Parma, where he studied with attention the works of Correggio, and made a faithful copy of the great cupola. He was also much employed at Turin and Marseilles. He died at Genoa in 1726. Of his works the most esteemed are his 'St. Michael,' in the Madonna delle Vigne at Genoa, and his 'Apollo and the Muses' and 'Plato and Aristotle' in the University. The Palazzo Balbi, also in the same city, contains some pictures by him.

DEI FERRARI, LORENZO, the son of Gregorio de' Ferrari, was born at Genoa in 1680. He was instructed by his father, and, like him, he imitated the grace and suavity of Correggio. He assisted his father in some of his works, but surpassed him in foreshortening and correctness of drawing. He excelled in painting in fresco, but he also painted many pictures in oil for churches. In his works in the Doria Palace, he has emulated the vigour of the Carloni, and is little inferior to them. In the Carega Palace is a gallery of subjects from the Æneid, which were his last works. He died at Genoa in 1744.

DEI FERRARI, ORAZIO, was born at Voltri in 1606, and was a scholar of Andrea Ansaldo, under whom he became an able painter of historical subjects in oil and fresco. His merit recommended him to the patronage of the Prince of Monaco, who employed him for some years. His 'Last Supper,' in the Oratory of the church of San Siro at Genoa, is alone sufficient to establish his reputation. This artist was high in the public esteem when Genoa was visited in 1657 by the plague, which carried off a great number of the inhabitants, with this painter and all his family.

DEI FIORI, GASPARO. See LOPEZ.

DEI FIORI, MARIO. See NUZZI.

DEI FRANCESCHI, DOMENICO, who flourished at Venice in the latter half of the 16th century, was a type-cutter and printseller. The following two excellent prints are by him :

The Procession of Corpus Christi at Venice. 1565.

The Parade of the Emperor Solymán I. at Constantinople. 1565. A very rare plate.

DEI FRANCESCHI, PIETRO DI BENEDETTO, called PIERO DELLA FRANCESCA, and also PIERO BORGHESE, was born at Borgo San Sepolcro in Umbria about the year 1416. It is not known by whom he was instructed in the art of painting, but in 1438 he made the acquaintance of Domenico Veneziano, and was employed by him on the frescoes of Sant' Egidio at Florence, which were executed between the years 1439 and 1450. He was a complete master of linear perspective and thoroughly understood all its laws, as also the true art of projecting shadows, and thus giving an additional charm to his pictures. The majority of his pictures were painted in oil, then a comparatively new medium for colours, and he carried out many improvements in the usage of this vehicle. Between the years 1447 and 1452 it is thought that both Domenico and Piero were at Loretto, where the ceiling of the sacristy was commenced by them ; and it was probably at about this period that Piero left Domenico and went to Rome, where, in conjunction with Bramantino, he painted two frescoes in the Vatican by order of Pope Nicholas V. These frescoes were afterwards removed by command of Julius II. in order to make room for Raphael's frescoes of the 'Deliverance of St. Peter from Prison,' and the 'Mass of Bolsena.' After 1451

Piero entered the service of Sigismondo Pandolfo Malatesta, Duke of Rimini, and adorned for him the chapel of the Relic in the church of San Francesco with a picture representing 'Malatesta kneeling before the enthroned St. Sigismund of Burgundy.' Soon afterwards he commenced the cycle of frescoes illustrating the Legend of the Cross in the church of San Francesco at Arezzo. This immense series commences with the Death and Burial of Adam, and follows the legend up to the Finding of the Cross by St. Helena. They are wonderful alike by the reality of their effects of light and shade, and their harmony of colour. They were finished about 1454, when he painted for the Compagnia della Misericordia the altarpiece of the 'Virgin of Mercy,' with Saints and scenes from the Passion, now in the Hospital at Borgo San Sepolcro. Whilst in his native city he executed many commissions for altarpieces and banners, some of which still remain in its gallery and churches. From there he went to Urbino, where in 1469 he entered the service of the Duke Federigo, and also made the acquaintance of Giovanni Santi, the father of Raphael. He painted for the duke a 'Flagellation,' which is preserved in the sacristy of the cathedral, and an 'Apotheosis' containing the portraits of Federigo da Montefeltro, and Batista Sforza, his wife. The last-mentioned picture is now in the Gallery of the Uffizi at Florence. An 'Assumption of the Virgin,' which was probably painted by Piero at this period, can be seen in the church of Santa Chiara at Urbino. He is also known to have gone to Ferrara, where he was employed by Duke Borso in the decorations of his palace called "Schifanoja," which means "Be gone, dull care." The frescoes executed there by Piero have been destroyed, but the remains of others have been recovered, which clearly indicate the great influence possessed by this artist over other painters of his time. The statement that he became blind in 1458 is clearly incorrect, for he was still working in 1478, and it is probable that age alone at last incapacitated him from further work. Piero della Francesca died at Borgo San Sepolcro in 1492. Luca Signorelli, Bartolommeo della Gatta, and Perugino were among his pupils. He wrote a treatise on Perspective, of which there are copies in the Vatican Library and in the Ambrosian Library at Milan. Amongst his paintings may be mentioned :

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|------------------------------|---|
| Arezzo. <i>S. Francesco.</i> | The Legend of the Holy Cross, with the Vision of Constantine.           |
| London. <i>Nat. Gall.</i>    | Portrait, supposed to be that of Isotta da Rimini. ( <i>Doubtful.</i> ) |
| " "                          | The Baptism of Christ.  |
| " "                          | Portrait, said to be that of the Contessa Palma.                        |
| " "                          | The Nativity.   |
| Perugia. <i>Academy.</i>     | Virgin and Child enthroned, with Saints.                                |
| Rimini. <i>S. Francesco.</i> | St. Sigismund.  |
| Urbino. <i>Cathedral.</i>    | The Flagellation.   |
| Venice. <i>Academy.</i>      | St. Jerome in the Desert.   |

DEI GIANNUZZI, GIULIO, often called GIULIO PIPPI, but more commonly GIULIO ROMANO, was born at Rome in 1492. He was apprenticed to Raphael when quite young, and assisted him in the Vatican; and he is generally considered Raphael's best pupil. He copied several of his master's Madonnas, and executed some few from his designs. While in Rome he painted mythical frescoes in the Villa Lanti, the Villa Madama, the

Farnese Palace, and the church of Santa Trinità de' Monti. By his will, Raphael bequeathed his implements and works of art to his joint-executors, Giulio Romano and Gianfrancesco Penni, and entrusted to them the completion of his unfinished frescoes in the Sala di Costantino in the Vatican. In 1524 Giulio went to Mantua and entered the service of Duke Federigo Gonzaga. He was there architect for the Palazzo del Tè, and, assisted by numerous pupils (of whom the chief were Benedetto Pagni, Rinaldo Mantuano, and Primaticcio), decorated the interior with frescoes representing the 'Defeat of the Giants,' his greatest work, and with scenes from the 'History of Cupid and Psyche.' He also painted at Mantua, in the Ducal Palace, frescoes representing 'Diana hunting,' and the 'History of the Trojan War,' as well as frescoes in the cathedral and other churches. Those in the cathedral, however, he was not able to complete, for having accepted the post of architect to St. Peter's at Rome, in succession to San Gallo, he was about to set out for that city when he died at Mantua in 1546. Of his easel pictures the following are the most famous :

Dresden.	<i>Gallery.</i>	La Madonna del Catino.
Florence.	<i>Uffizi.</i>	His own Portrait.
"	"	Madonna and Child.
"	"	Portrait of Cardinal Accolti.
"	<i>Pitti Palace.</i>	Dance of Apollo and the Muses.
"	"	The Virgin with the Lizard.
Genoa.	<i>San Stefano.</i>	Martyrdom of St. Stephen ( <i>one of his best works</i> ).
London.	<i>Nat. Gallery.</i>	The Infancy of Jupiter.
Naples.	<i>Museum.</i>	La Madonna della Gatta ( <i>a variation of Raphael's 'Perla'</i> ).
Paris.	<i>Louvre.</i>	The Nativity.
"	"	The Holy Family.
"	"	Triumph of Titus and Vespasian.
"	"	Venus and Vulcan.
"	"	Portrait of a Man.
Rome.	<i>S. Peter's (Sacristy).</i>	Madonna.
"	<i>S. Prassede (Sacristy).</i>	The Flagellation.
"	<i>S. Maria dell' Anima.</i>	Madonna and Saints.
"	<i>Borghese Pal.</i>	Madonna and Child.
"	<i>Colonna Pal.</i>	Madonna and Child.
Vienna.	<i>Belvedere.</i>	Allegory.
"	"	St. Margaret and the Dragon.

His son and pupil, RAFFAELLO PIPPI DE' GIANNUZZI, died in 1562, at the age of thirty.

DEI INGANNATI, PIERO. See BISSOLO.

DEI MEDICI, MARIA. See MARY.

DEI MICHIELI, ANDREA, known as ANDREA VICENTINO, or simply VICENTINO, was born at Venice in 1539, and was a scholar of the elder Palma. He painted historical subjects in the style of his instructor, and was employed in several works, representing subjects from the history of the Republic, in the Sala del Gran Consiglio, in the Palace of St. Mark. He also painted easel pictures for private collections, of which there is one in the Florence Gallery, representing the 'Anointing of Solomon, King of Israel.' He died in 1614.

DEI MOTTI, JACOPO, was a Milanese painter in oil, in fresco, and on glass, who, between 1485 and 1490, painted several windows in the Certosa at Pavia, and in the succeeding years decorated with frescoes several of its chapels. He died at Milan in 1505.

CRISTOFORO DE' MOTTI also practised as a painter in fresco and on glass at Genoa, Milan, and Pavia, between the years 1463 and 1514.

DEI PAESI, GIROLAMO. See MUZIANO.

DEI PICCINELLI, RAFFAELLO and ANDREA, known as the BRESCIANINI of Siena, were the sons of a dancing-master at Siena, where they flourished from 1507 to 1525. They were the pupils of a Siennese painter, named Giovan Battista Giusi, and they together painted an altar-piece, representing the 'Virgin and Child, with Saints,' which is in the Siena Academy, and in 1524 the 'Baptism of Christ,' for the baptistery of the cathedral of the same city. In 1525 they went to Florence, and in the same year Andrea, and probably Raffaello also, was registered in the Painters' Guild. A 'Holy Family' by Andrea, who was the better artist of the two, is in the Uffizi Gallery at Florence, and another 'Holy Family,' ascribed to him, is in the Berlin Gallery. The beautiful altar-piece, a 'Holy Family,' of the church of Torre di Bibiano, long attributed to Baldassare Peruzzi, is also supposed to be by him. The brothers appear to have worked under the influence of Fra Bartolommeo. Raffaello died at Florence in 1545.

DEI RITRATTI, FRANCESCO. See NEGRI.

DEI ROSSI, BERNARDINO, who worked at Pavia, was one of the artists called to Milan in 1490 to decorate the Porta Giovia Palace of Lodovico Sforza. In the church of Santa Maria della Pusterla, Pavia, is a picture of the 'Virgin, with Saints and Donors,' signed and dated by him in 1491. Between the years 1498 and 1508 he decorated the Certosa of Pavia with wall paintings, of which the frescoes of the 'Eternal,' the 'Prophets,' and the 'Virgin Annunciate' still remain. In 1511 he executed some frescoes for the church at Vigano, belonging to the Carthusians of Pavia, which have now disappeared. No certain dates can be given of his birth or death.

DEI ROSSI, FRANCESCO, called IL CECCHINO DEL SALVIATI, or IL SALVIATI, (which appellation he acquired from the favour and protection he experienced from the cardinal of that name,) and also FRÄNZCHEN, was the son of Michelangelo de' Rossi, a weaver of velvets, and was born at Florence in 1510. He was a fellow-student with Giorgio Vasari, first under Andrea del Sarto, and afterwards under Baccio Bandinelli. The two young friends pursued their studies at Rome with the same intimacy, and in the church of Santa Maria della Pace Salviati painted the 'Annunciation' and 'Christ speaking to St. Philip,' by which he gained considerable reputation. He also embellished the chapel of his patron, Cardinal Salviati, with a series of frescoes, representing the 'Life of St. John the Baptist.' He was employed by Pier Luigi Farnese to make designs for Flemish tapestries for his palace, in which he represented the 'History of Alexander.' In conjunction with Vasari he ornamented the apartments of the Cancelleria with several paintings in fresco. From Rome he went to Venice, where he painted several pictures for the public edifices and private collections, particularly the 'History of Psyche,' in a saloon of the Palazzo Grimaldi, which Vasari, with marked partiality for his fellow-countryman and co-disciple, calls the finest painting in all Venice. He afterwards visited Florence, and was employed by the Grand-Duke Cosmo to ornament one of the saloons of the Palazzo Vecchio, where he represented the 'Triumph and Exploits of Furius Camillus,' composed and painted with great genius and spirit, and with an accuracy in the delineation of the arms, habiliments, and costume of ancient Rome, which is worthy of the most learned antiquary.

The restless and unsettled disposition of Salviati did not permit him to reside long in one place, and he readily complied with the invitation of the Cardinal de Lorraine to accompany him to France, where Francis I. had engaged some of the ablest artists of Italy in the decoration of the palace of Fontainebleau. He was received with distinction, and was treated with great kindness by Primaticcio, the superintendent of the works; but the jealousy and turbulence of his nature returned these good offices with ingratitude and malevolence. During his stay in France he painted for the church of the Celestines at Paris a fine picture, representing the 'Taking down from the Cross.' The 'Incredulity of St. Thomas,' by him, is now in the Louvre. Dissatisfied with his situation in France, he returned to Rome, where he fell into new difficulties and disputes with Daniele da Volterra and Pietro Ligorio. The continual agitation of his mind brought on a fever, of which he died, at Florence, in 1563.

DEI ROSSI, GIOVAMBATTISTA, called IL ROSSO, and in France MAÎTRE ROUX, was born at Florence in 1494. Although he was not a disciple of Andrea del Sarto, he was at first an admirer of his manner, and afterwards improved his powers by studying the works of Michelangelo and Parmigiano. Endowed with a ready and inventive genius, he scorned to be the servile imitator even of Buonarroti, and at an early age he ventured to compete with the ablest of his contemporaries in the cloister of the Annunziata, where he painted a large fresco of the 'Assumption of the Virgin,' in which he displayed both originality and taste. After painting several other pictures for the churches at Florence, particularly the 'Marriage of the Virgin,' in San Lorenzo, he went to Rome, where his talents were already known. There, among other works, he painted an altar-piece for Santa Maria della Pace; and had acquired considerable celebrity when Rome was taken and plundered in 1527. Rosso was taken prisoner by the Germans, and very badly treated, but he at length escaped, and took refuge at Volterra, where he painted for the cathedral a fine picture of the 'Deposition from the Cross.' He afterwards went to Venice, but not meeting with the success he expected in Italy, he resolved, about 1530, on visiting the court of Francis I. of France, who was at that time the great encourager of art. He was very favourably received by that monarch, who immediately engaged him in his service, and appointed him superintendent of the great works upon which he was then engaged at the palace of Fontainebleau. As Rosso was not less eminent as an architect than as a painter, he undertook the building of the great gallery in that palace, which was executed from his design, and which he decorated with several paintings and with ornaments in stucco, some of which were afterwards destroyed by his rival and competitor, Primaticcio, to make way for his own works. Thirteen frescoes, allusive to the life of Francis I., still remain, but have been restored by MM. Couder and Alaux.

The style of Rosso, though singular, is grand. He displayed a dignity of character, a lively expression in his heads, a tasteful arrangement of his draperies, an effective management of his light and shadow, and a daring execution; though these excellences were accompanied by a wildness and extravagance, too frequently attached to a fertile and exuberant imagination. This able artist

was well versed in literature, and had a taste for poetry and music. His conversation was agreeable, and his manners polished. The possession of such accomplishments secured him the regard and good graces of Francis I. He was in the full possession of royal favour, and of the public estimation, when he sacrificed these advantages to a mean and unfounded suspicion. He had contracted a friendship with Francesco Pellegrini, a Florentine painter, who was in the habit of visiting him frequently, when, his house was robbed of a considerable sum. He rashly suspected Pellegrini to be the robber, and brought a formal accusation against him. Pellegrini was in consequence of the charge put to the torture, and, after suffering the most horrible torments, was declared innocent. The remorse of having so unjustly exposed an innocent person to so dreadful a trial, preyed upon his mind, and he put an end to his existence by poison, at Fontainebleau, in 1541. The principal works of Rosso which exist are as follow:

Berlin	<i>Gallery.</i>	The Four Seasons.
Città di Castello.	<i>Cathedral.</i>	The Transfiguration.
Florence.	<i>SS. Annunziata.</i>	The Assumption of the Virgin ( <i>fresco</i> ).
"	<i>S. Lorenzo.</i>	The Marriage of the Virgin.
"	<i>Pitti Palace.</i>	The Virgin enthroned, with St. Sebastian, St. Mary Magdalen, and other Saints.
"	<i>Uffizi.</i>	Moses driving away the Madi-anite Shepherds.
"	"	The Virgin enthroned, with the Infant Jesus, and SS. Jerome and Francis.
Fontainebleau.	<i>Palace.</i>	Francis I. crowned by Victory. A Sacrifice and Thanksgiving for the King.
"	"	Jupiter and Europa.
"	"	Neptune and Amphitrite.
"	"	Alexander cutting the Gordian Knot.
"	"	Francis I. in Roman costume, holding a grenade.
"	"	The Burning of Troy.
"	"	A Hurricane, in allusion to the Battle of Pavia.
"	"	The Triumph of Venus.
"	"	Chiron and Achilles.
"	"	Æsculapius at Rome.
"	"	Cupid and Psyche.
"	"	The Battle of the Lapithæ and the Centaurs.
Paris.	<i>Louvre.</i>	A Pietà.
"	"	The Challenge of the Pierides.
"	"	Mars and Venus ( <i>pen-and-ink drawing</i> ).
"	"	Design for a Coffe ( <i>pen-and-ink drawing</i> ).
Petersburg.	<i>Hermitage.</i>	The Virgin and Child, with St. John the Baptist.
"	"	The Madonna in glory.

DEI ROTARI, Conte PIETRO, who was of a noble family of Verona, was born in 1707. For some time he merely practised painting as an amusement, but his progress was so flattering, that he at length resolved to adopt it as a profession, and he became a scholar of Antonio Balestra, under whom he studied until he was eighteen years of age. He afterwards visited Venice, where he passed two years in studying the works of the best masters of that distinguished school of colouring. In 1727 he went to Rome, where he entered the school of Francesco Trevisani, and spent four years in studying the great works of art in that city. By the advantages of travel, and an assiduous application to his pursuit, he became a correct and graceful designer, and joined

to the expressive airs of his heads an elegance of contour, and a tasteful disposition of his draperies, in which he was not surpassed by any artist of his time. His principal works in Italy are his picture of the 'Annunciation,' at Guastalla; and the 'Birth of the Virgin,' in the church of San Giovanni, at Padua. He afterwards visited the courts of Vienna and Dresden, where he met with the most flattering encouragement; and in 1756 was invited to St. Petersburg by the Empress of Russia, who appointed him her principal painter, in which capacity he died, in 1762. We have several slight but spirited etchings by this artist, some of which are from his own compositions, and others after the works of Balestra. Among them are the following:

- The Portrait of Filippo Baldinucci. 1726.
- St. Francis kneeling before a Crucifix; *from his own design.*
- The Education of the Virgin; *the same.*
- Abraham and the Angels; *after A. Balestra.*
- David with the Head of Goliath; *after the same.*
- St. Jerome; half-length; *after the same.*
- Venus and Aeneas; *after the same.*

DEI SALVIATI, IL CECCHINO. See DEI ROSSI, FRANCESCO.

DEI SERAFINI, SERAFINO, who was living in Modena in the 14th century, is known by a 'Coronation of the Virgin' and other subjects in the cathedral of that city. It bears the inscription "*Seraphinus de Seraphinis pinxit 1385 die Jovis x.x.l.i.i. Marcii.*" Although there is but little recorded of this artist, we may conclude that he was probably of some importance in his time, from the following inscription in a chapel, not named, painted by him:

Mille trecento con septanta sei  
Erano corso gli anni del Signore  
E'l quarto entrava quando a so honore  
Questa Capella al nobel fin minei.  
Et io, che tutta in si la storiei  
Fui Serafin da Mutina Pittore.

DEI SERVI, CONSTANTINO, was an architect and painter who was living at Florence at the beginning of the 17th century. After studying awhile under Santi di Tito, he went to Germany, where he painted in the manner of Pourbus. His Florentine mosaics earned him much renown, and he also worked as an architect and engineer for the Shah of Persia, the Prince of Wales, and the Emperor Rudolph II. He died in 1622.

DEI VECCHI, GIOVANNI, was born at Borgo San Sepolcro about the year 1536. He went to Rome when he was young, where he first became a disciple of Raffaellino dal Colle, but he afterwards studied under Taddeo Zuccheri, who was at that time employed by Cardinal Alessandro Farnese in the embellishment of his palace of Caprarola, where, in conjunction with his instructor, he executed several considerable works. There are many of his pictures in the churches at Rome, of which a particular description is given by Baglione. In San Lorenzo in Damaso is one of his most esteemed productions, representing the 'Martyrdom of St. Lawrence'; in the cupola of the Chiesa del Gesù is a fresco of the 'Four Doctors of the Church'; and in Santa Maria in Araceli are several pictures from the life of St. Jerome. He died at Rome in 1614.

DEI ZAGANELLI, FRANCESCO, called FRANCESCO DA COTIGNOLA, was born in the latter part of the 15th century at Cotignola, in the Duchy of

Ferrara. He afterwards lived at Ravenna, and learned his art under Rondinello. At the Brera, Milan, is a 'Virgin and Child, between SS. Francis and Nicholas, and a kneeling patron,' signed by him in 1505; another similar subject, in which his brother Bernardino is said to have assisted him, is in the same gallery. In 1509 he painted the 'Infant Christ,' now in the Dublin National Gallery. The Costabili Collection, in Ferrara, possesses a 'St. Sebastian,' painted in 1513; and of about that time is the altar-piece now in the gallery of Forlì, representing the 'Eternal in Glory, adored by the Saints on earth.' His celebrated picture of the 'Resurrection,' at Classe, and his esteemed work of the 'Baptism of Christ,' at Faenza, are productions that do honour to his country. He also painted, in 1518, an admirable picture of the 'Madonna surrounded by Saints,' at the Osservanti at Parma, in which he was assisted by his brother Bernardino, who was an artist of considerable ability. Others of his most important works are the 'Virgin and Child, with SS. John the Baptist, John the Evangelist, and Bernardino'; and the two portraits of the Pallavicini family, painted in 1518, in the church of the Nunziata, outside the Porta Nuova of Parma. Signor Federico Mylius, of Genoa, possesses a bust of the Saviour executed by Francesco and his brother Bernardino. Of the latter's own work only a single example is known, viz., a 'St. Sebastian,' belonging to Signor Frizzoni, of Bellaggio. Many other paintings by Francesco are to be met with in the galleries and churches of Ravenna. The date of his death is uncertain, but after 1518 all traces of him are lost.

DE JAGER, GERARD, a native of Dordrecht, flourished about 1646. He painted marine subjects, and particularly excelled in the representation of still water. He was still living in 1663.

DE JODE, ARNOLD, the son of Pieter De Jode, the younger, was born at Antwerp in 1638. He was instructed in engraving by his father, but he never rose above mediocrity. He worked in the Netherlands and in Spain, and was in England in 1666, the year of the great fire in London, and in 1667. His best prints are portraits, though they are but indifferent. Among other plates, the following are by him:

PORTRAITS.

- Cardinal Pallavicini; *after Titian.*
- Catharine Howard, Duchess of Lennox; *after Van Dyck.*
- Sir Peter Lely; *after Lely.*
- Alexander Browne; *prefixed to his 'Ars Pictoria'; after Huysmans.*

VARIOUS SUBJECTS.

- The Education of Cupid; *after Correggio.* 1667.
- The Magdalen; oval; *after Van Dyck.*
- The Infant Christ embracing St. John; *after the same;* inscribed *Arnoldus de Jode, sculp. Londini, tempore incendii maxim.*
- A Landscape; *after L. De Vadder.* 1658.
- Some other Landscapes; *after Jacques Fouquieres.*

DE JODE, GERRIT, a Flemish engraver and printseller, appears to have been born at Antwerp in 1521. He was the head of a family greatly distinguished in the art of engraving. He executed several plates of historical and geographical subjects, in which his style appears to have been an imitation of that of Cornelis Cort. He died at Antwerp in 1591. The following are some of his principal prints:

- A set of twenty-nine Portraits of the Popes. 1585.

A Roman Triumph, in twelve sheets; *after M. Heemkerk.*

The Crucifixion; a large print, in three sheets; *after Michelangelo Buonarroti*, but without the name of the painter.

St. Jerome in meditation; *after Titian.* 1565.

DE JODE, PIETER, 'the elder,' the son of Gerrit De Jode, was born at Antwerp in 1570. After being taught the rudiments of design by his father, he was instructed in engraving by Hendrik Goltzius. He afterwards went to Italy for improvement, particularly in drawing, and engraved several plates from the works of the great masters. About the year 1601 he returned to Antwerp, where he distinguished himself by producing various prints after the principal Flemish painters. He and his son were in 1631 in Paris, where they worked for some time. His drawing is very correct; and though his command of the graver is less daring and bold than that of his instructor, he is less mannered and extravagant. He died at Antwerp in 1634. He engraved about a hundred plates, of which the following are the principal:

#### PORTRAITS.

Erycius Puteanus, (Hendrik van der Putte,) a Dutch savant.

Giovanni Boccaccio; *after Titian.*

Ferdinand, Count Palatine of the Rhine; oval; *after Rubens.*

Philip III., King of Spain; oval; *after the same.*

Francisco de Mello, Count d'Azumar.

Ambrogio Spinola.

#### VARIOUS SUBJECTS.

The Five Senses; *apparently from his own designs.*

The Life and Miracles of St. Catharine of Siena; twelve plates; *after Francesco Vanni.* 1606.

The Life of Christ; thirty-six plates.

Costumes of the People of Europe; *after S. Francken.*

The Virgin and Child; *after Titian.*

The Marriage of St. Catharine; *after the same.*

The Holy Family; *after the same.*

The Adoration of the Shepherds; *after A. van Oort.*

Christ and Nicodemus; *after the same.*

The Beheading of St. John the Baptist; *after Rubens.*

Christ giving the Keys to St. Peter; *after the same.*

The Virgin fainting at the sight of Christ crowned with thorns; *after F. Vanni.*

The Coronation of St. Catharine; *after the same.*

The Last Judgment; *after Jean Cousin*; on twelve plates; one of the largest prints known.

DE JODE, PIETER, 'the younger,' the son of the elder artist of the same names, was born at Antwerp in 1606, and was instructed by his father, whom he surpassed in the taste and facility with which he handled the graver. He engraved upwards of three hundred plates, but they are very unequal. His best works are his portraits, several of which he engraved after Van Dyck. The date of his death is unknown. The following are his most esteemed prints:

#### PORTRAITS AFTER VAN DYCK.

Charles I.

Henrietta Maria, his Queen.

Thomas Wentworth, Earl of Strafford.

Prince Rupert.

Catharine, Countess of Newburgh.

Pieter De Jode, the younger.

Jacob Jordaens, painter, of Antwerp.

Cornelis van Poelenburg, painter, of Utrecht.

Jan Snellinck, painter, of Antwerp.

Daniel Mytens, painter.

Adam De Coster, painter, of Mechlin.

Andreas Colyns de Nole, sculptor, of Antwerp.

Hendrik Liberti, organist.

Albert, Duke of Friedland, Count of Wallenstein.

Geneviève d'Urfé, Duchess de Croy.

Jeanne de Blois.

Jean de Tserclaes, Count de Tilly.

Diodorus van Tulden, professor at Louvain.

Anthony Trieste, Bishop of Ghent.

#### PORTRAITS AFTER OTHER MASTERS.

Karl Heinrich, Baron von Metternich; *after A. van Hulle.*

August Adolph, Baron von Trautdorf; *after the same.*

Thomas Ricciardi; *after Simon Vouet.*

Ernest, Count d'Isembourg; *after J. Willeborts Bosch-aert.*

Petrus de Francavilla, sculptor and architect; *after Bunel.*

#### SUBJECTS AFTER VARIOUS MASTERS.

St. Augustine, crowned by Religion; *P. de Jode, fec.*

St. Francis kneeling before a Crucifix; *after Baroccio.*

The Holy Family; *after Titian.*

The Visitation of the Virgin to St. Elizabeth; *after Rubens.*

The Three Graces; *after the same.*

Venus rising from the Sea; *after the same.*

Cybele and Neptune; *after the same.*

St. Francis and St. Clara adoring the Infant Jesus; *after Gerard Segers.*

Christ with Nicodemus; *after the same.*

The Nativity; *after J. Jordaens.*

The Miracle of St. Martin of Tours; *after the same.*

Folly and Ignorance; *after the same.*

St. Augustine supported by Angels; *after Van Dyck.*

St. Augustine adoring the Mystery of the Holy Trinity; *after the same. (His best work.)*

Rinaldo and Armida; *after the same.*

The Holy Family, with St. Anne; *after A. van Diepenbeek.*

An Allegory of Peace; *after the same.*

St. John the Baptist in the Desert; *after P. van Mol.*

DE JONG, LUDOLF, (DE JONGH, or DE JONGE,) was born at Overschie, a village near Rotterdam, in 1616. He was the son of a shoemaker, who intended bringing him up to the same business, but from his aversion to the work and strong disposition for art, he was placed under Cornelis Sachtleven, with whom he passed two years. He afterwards studied successively under Anthony Palamedes of Delft, and Jan Bijlert of Utrecht. He subsequently went to France, and passed seven years at Paris, where he met with encouragement as a portrait painter, in which branch of art he chiefly excelled. He also painted easel pictures of hunting-parties and battles, which are ingeniously composed and touched with spirit and vigour. On his return to Holland he settled at Rotterdam, where he was much employed. His most considerable work is a large picture in the 'Salle des Princes' in that city, containing the portraits of the officers of the Company of Burghers. He died at Hillegersberg in 1697.

DE JONGHE, JEAN BAPTISTE, a Belgian landscape painter, was born at Courtrai in 1785. He studied under Ommeganck, and travelled in Holland, France, and England. He finally settled at Brussels, where he had many pupils and followers. He exhibited his works at Paris, Lyons, Brussels, Amsterdam, the Hague, Vienna, &c., and obtained various medals. He died at Antwerp in 1844. Amongst his best productions are:

Environs of Tournai (*Brussels Museum*).

Stream with Cattle (*Ghent Academy*).

View near Courtrai (*Ghent Academy*).

Interior of a Farm (*Haarlem Museum*).

Travellers Resting (*Haarlem Museum*).

Flock of Sheep; sandy road (*Tournai Museum*).

DEJUINNE, FRANÇOIS LOUIS, was born in Paris in 1786, and learned the art of painting under

Girodet. He visited Rome, where he studied the works of Titian, Paolo Veronese, and other great masters. He died in Paris in 1844. His paintings were mostly historical; among them are the 'Ascension of the Virgin' and 'St. Geneviève' for Notre-Dame de Lorette, and 'The Four Seasons' for the Trianon Palace.

DE KEMPENEER, PIETER, better known by his Spanish name of PEDRO CAMPAÑA, which has been translated into French as CHAMPAIGNE, and into Flemish as VAN DE VELDE, was a painter born at Brussels in 1503, although from the character of his works and his subsequent life he should be classed with the Spanish school. He visited Italy early in life, and there studied the masterpieces of Raphael and Michelangelo. On his journey to Rome in 1530 he painted the triumphal arch which was erected at Bologna for the coronation of Charles V. He afterwards went to Spain, and subsequently to 1548 painted numerous devotional pictures for the churches of Seville. His masterpiece is the 'Descent from the Cross,' which he painted about 1548 for the church of Santa Cruz, and which, when that church fell into ruins, was removed to the cathedral of Seville. This work was designed from the engraving of Marc Antonio after Raphael, and is one that in colouring, in the expression of the countenances, and in unity and simplicity of composition, compares favourably with the productions of Albrecht Dürer. Such was at one time its life-like awful character that Murillo used to stand watching, as he said, until those holy men should have finished taking down the Saviour. A 'Purification of the Virgin' and a 'Resurrection' by him, also in the cathedral, by the beauty of their design and the luminous character of their colouring are suggestive of the highest period of Italian art. The parish churches of Triana and of Santa Maria at Carmona possess paintings by this master. De Kempeneer returned to Brussels not later than 1563, and died in that city in 1580. Besides the above-named works he has left the following:

Seville. <i>S. Isidoro.</i>	St. Paul the Hermit.
" "	St. Anthony, Abbot.
" <i>S. Pedro.</i>	Christ bound to the Pillar.
" "	St. Sebastian.
" "	St. Jerome enthroned.
" "	(These three pictures have been repainted.)
" <i>S. Catalina.</i>	St. Jerome enthroned, with Saints.
" <i>S. Juan de la Palma.</i>	Crucifixion, with the Virgin and St. John. (An early work.)

DE KEYSER, THOMAS, (until recently, named in error Theodoor,) was born at Amsterdam about the year 1595. In the Gallery at the Hague is a fine picture by this Dutch painter, representing the Four Burgomasters of Amsterdam deliberating on the honours to be paid to Marie de Médicis, on her entrance into that city in 1638. The heads are admirably painted, and with a richness of colouring nearly approaching to Rembrandt. The portraits of Rombout Hoogerbeets, his wife, and family, and two other pictures, now in the Museum at Amsterdam, were also painted by him. There is also a picture by him in the National Gallery, representing 'A Merchant and his Clerk.' He died at Amsterdam in 1679. Some of his works are signed with the accompanying

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monogram:  
DE KEYSER, WILLEM, (or DE KEYSAR,) was born at Antwerp about the year 1647. He was

brought up as a jeweller, in which profession he became very eminent, but having been well educated, and taught to draw, he had a strong inclination for painting; and employed all his leisure hours in practising in miniature, enamel, and oil-colours. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he painted a picture for the chapel of the English nuns, who were so pleased with it, that they persuaded De Keyser to go to England, and gave him letters of recommendation to Lord Melfort, then in favour with James II. The enthusiastic painter could not resist the proposal; he embarked on board an English vessel, and, unknown to his wife or family, sailed for England. His reception was equal to his wishes. He was introduced to the king, who promised to countenance him, and several persons of rank, who had known him at Antwerp, encouraged him in his new vocation. Transported with this prospect he sent for his wife, ordering her to dismiss his workmen, and convert his effects into money. Within half a year the bubble burst; the Revolution happened, De Keyser's friends could no longer be his protectors, his business decreased, and the pursuit of the philosopher's stone, to which he had recourse in his despair, completed his ruin. He died at the age of forty-five, about the year 1692. He left a daughter, whom he had taken great pains to instruct, and with success. She painted small portraits in oil, and copied well.

DEKKER (or DECKER). There are several artists of this name, either German or Dutch, enumerated by different writers, with admirable confusion in apportioning their respective works. Some call Cornelis Gerrits, the landscape painter, Coenraet, others Karel, or Hendrik, each saying that his pictures resemble those of Ruisdael; Custos, like Frans, is said to have painted grotesque subjects; Adriaen, to have been a scholar of Everdingen; Jan, a painter of interiors, conversations, and landscapes in the manner of Murant; Hans was a sculptor; the others occur in the following articles. The Dekker whose works are best known in England is Frans, who painted views, similar to Ruisdael's, on a small scale, and also weavers' workshops. Brulliot, following Heineken, says that Karel was an engraver, who flourished about the commencement of the 18th century.

DEKKER, CORNELIS GERRITS (often incorrectly called COENRAET DECKER), who was born in the earlier half of the 17th century, is supposed to have studied under Solomon Ruisdael. He died in poverty at Haarlem in 1678. A good example of his style is a 'Wooded Landscape,' in the Rotterdam Museum. There are likewise two Landscapes by him in the Louvre. He was of the same period and of the same school of landscape art as Ruisdael, to whom his works were for a long time attributed. Adriaan van Ostade and Adriaan van de Velde painted figures of men and animals in his pictures.

DEKKER, FRANS, is a painter of whom but little is known, although his pictures possess great merit, and are to be met with in almost every collection. He is stated to have been born at Haarlem in 1684, and to have died at the same place in 1751, having been a pupil of Romeyn De Hooghe and of Bartholomeus Engels. He painted landscapes in a very pleasing and natural style, resembling the charming productions of Ruisdael, but without the



servility of an imitator. He also excelled in caricature.

DE KONINCK, DAVID, (DE KONING, DE KONINGH, or DE CONINCK,) called RAMMELAAR, was born at Antwerp in 1636. After studying for some time in his native country under Jan Fyt, he travelled in Germany, France, and subsequently in Italy. He settled at Rome, and eventually died there in 1687. His works, which are not numerous, represent chiefly landscapes ornamented with animals of all descriptions, and in every respect are nearly as good as those of his master, Jan Fyt. At Ghent there is a 'Garden with domestic animals' by De Koninck; and in the Museum of Amsterdam there are a 'Stag-hunt' and a 'Bear-hunt.'

DE KONINCK, PHILIP, (DE KONING, DE KONINGH, or DE CONINCK,) was born at Amsterdam in 1619, and was one of the ablest scholars of Rembrandt. He painted historical subjects and portraits, but was particularly eminent in the latter, in which he was one of the most distinguished artists of his time. His colouring, though rich and harmonious, is clearer than that of Rembrandt, and partakes of the chaste and tender tinting of Van Dyck. There is an uncommon appearance of truth and nature in his heads, with a more tasteful arrangement of the attitudes and habiliments than is usual in the portraiture of the artists of his country. There is a fine portrait of De Koninck, by himself, in the Uffizi at Florence. He died at Amsterdam in 1689. In the Museum of that city there is a 'Landscape with Animals' by him; another landscape is in the Museum at the Hague, a replica of which is in the National Gallery; another is in the Rotterdam Museum; and another, which is assigned to Rembrandt, is in the Uffizi at Florence. A 'View in the Environs of Scheveningen' is in the Brussels Gallery.

DE KONINGH, LEENDERT, a Dutch marine and landscape painter, was born at Dordrecht in 1777. He was instructed by A. Vermeulen and M. Versteeg, and in 1801 came to England, but was soon compelled to leave this country on account of the war. He then went to Paris, and studied under David. Thence he returned home by way of Germany, and afterwards paid a second visit to England, where he remained till after the fall of Napoleon. He died at Dordrecht in 1849.

DE LA BAER, JOHANNES, (or DE LA BARRE,) a Flemish painter upon glass, who has been often confounded with Jan Barra, a Dutch engraver, was a native of Bois-le-Duc, and was received as a master into the Guild of St. Luke at Antwerp in 1625. He was an artist of real merit, and belonged entirely to the school of Rubens. The windows of the chapel of the Virgin in the church of St. Gudule at Brussels, which were for a long time attributed to Rubens, are known now to have been executed from his designs. He also engraved a plate of the façade of the Jesuit church at Antwerp.

DE LA BERGE, CHARLES AUGUSTE, a French landscape painter, was born in Paris in 1805. In 1824 he entered the studio of Bertin, the landscape painter, and in 1827 that of Picot, the historical painter. He first exhibited at the Salon of 1831, and in the years 1837-39 painted entirely from nature, and at the time of day which it represents, a 'Landscape at sunset,' which is in the Louvre. He died in Paris in 1842.

DE LA BOISSIÈRE, SIMON, was a French engineer, who also distinguished himself as an engraver. He was born in Paris about 1637, and executed

several plates from his own designs, and after Sébastien Le Clerc. There are by him:

The Death of a Prince, surrounded by his Court.  
Several plates of Medals for Molinet's 'Historia Pontificum,' 1679.  
A View of the Palais Royal; in two sheets.  
Several plates for Desgodets' 'Traité des Edifices Antiques de Rome,' Paris, 1682.

DE LA CALLEJA, ANDREAS, a Spanish painter, was born at Rioja in 1705. He was a pupil of G. A. Ezquerro, and was so successful in his early efforts that he was soon appointed by King Philip V. to a post of honour. Philip VI. in 1752 made him first Director of the newly-founded Academy at Madrid, and he established a school of some repute. But we are told that the principal occupation of his latter years was that of restoring the ancient pictures belonging to the king! It would be unjust to visit on him all the iniquities that have been perpetrated on pictures in Spain by the process of restoring; for to such an extent has it been carried, that very few of them, really worth preserving, have escaped. His best works are in the churches of Santa Cruz and of San Felipe el Real at Madrid. He died in that city in 1785.

DE LA CAZETTE, SOPHIE CLÉMENCE, a French miniature painter, was born at Lyons in 1774. She was a pupil of Regnault and of Augustin, and exhibited annually at the Salon from 1806 to 1838. In 1808 she sent a portrait of Mlle. Barilli, which has been engraved by Masquelier. She died in Paris in 1854.

DE LA CHAPELLE, GEORGE, a painter born at Caen, visited the Levant in the early part of the 17th century. His work is known to us by a series of engravings executed probably by Nicolas Cochin.

DE LA CORTE, GABRIEL, the son of Juan de La Corte, was born at Madrid in 1648. Without the aid of a master he practised flower-painting by copying the works of Mario and Arellano. He arrived at such a degree of excellence that Antonio de Castrejon and Matias de Torres employed him to paint garlands of flowers to surround their mythological subjects. He died at Madrid in 1694.

DE LA CORTE, JUAN, a Spanish painter, was born at Madrid in 1597. He was instructed by Velazquez, and painted portraits and history, but chiefly excelled in battle-pieces and perspective views. He also painted small pictures of subjects from sacred history. He was painter to Philip III., and was continued in that situation by his successor, Philip IV. There are several of his pictures in the palace of Buen Retiro. He died at Madrid in 1660.

DE LA CROCE, JOHANN NEPOMUK, an Austrian painter, was born at Pressano, in the Tyrol, in 1736. He studied under Lorenzoni, and after travelling in Italy, Germany, Hungary, and France, he settled at Burghausen. The portraits which he painted are estimated by Lipowski at the immense number of 5000, and his historical pictures at 200. There are many altar-pieces by him in the churches of Bavaria. He died in 1819. His son, CLEMENS DE LA CROCE, who was also a painter, was born at Burghausen in 1783, and died in 1823.

DELACROIX, AUGUSTE, a French marine painter, was born at Boulogne in 1809, and died there in 1868. He produced some elegant sea-pieces taken on the French and North African coasts, and also painted some African genre pictures.

DELACROIX, FERDINAND VICTOR EUGÈNE, a French historical painter, was born at Charenton St. Maurice, near Paris, in 1798. His father held

high office under the Republic and First Empire, being successively deputy in the Convention, minister under the Directory, and prefect of Marseilles, and subsequently of Bordeaux. Young Delacroix received his first instruction in the Lycée Impérial; but on the death of his father, he had to make his own way in life, almost unaided. In 1817 he entered the studio of Guérin, where amongst his fellow-pupils were Géricault, Ary Scheffer, Henriquel-Dupont, and Cogniet. His first exhibited work, 'Dante and Virgil,' appeared in 1822, and achieved a great success. Through it he spent some time in the studio of Baron Gros, and might have obtained great academic honours but for his divergence from the prevalent classicism. This breach widened, and Delacroix, Géricault, and others, became the recognized leaders of the Romantic School. The conflict between the rival schools was very bitter, and it was not till after the Revolution of 1830 that Delacroix and the Romantics began to receive a share of the state patronage which exercises so great an influence on art in France. In 1831 he visited Spain, Morocco, and Algiers, and several important works were the result of this journey. In 1832, through the influence of Thiers, although not without great opposition, he received his first public commission. Between that year and 1855 he executed decorative works for the Chamber of Deputies, the Library of the Luxembourg, the Galerie d'Apollon in the Louvre, the Salon de la Paix in the Hôtel de Ville, and the Church of St. Sulpice. He was elected at the Academy in 1857. He last exhibited at the Salon in 1859, and died in Paris in 1863. Personally, Delacroix was a nervous man, objecting to visitors in his studio, although he was not deficient in those traits which render a man agreeable in society. His works show the attraction which the darker side of human nature had for him, and it was in the depiction of scenes of passion and of blood that he achieved his greatest successes, to which his excellence as a colourist no little contributed. Besides the decorative works already mentioned, the following are amongst his chief productions:

Arras.	<i>Museum.</i>	Martyrdom of St. Stephen. 1853.
Bordeaux.	<i>Museum.</i>	Greece expiring on the ruins of Missolonghi. 1827.
"	"	Lion Hunting. 1854. ( <i>Destroyed by fire in 1870.</i> )
Chantilly.	<i>Duke d'Angoulême.</i>	The Two Foscari. 1855.
"	"	A Moorish Guard.
Grenoble.	<i>Museum.</i>	St. George.
Lille.	<i>Museum.</i>	Medea. 1838.
London.	<i>Sir R. Wallace.</i>	Death of Marino Faliero. 1827.
"	"	Faust and Mephistopheles.
Lyons.	<i>Museum.</i>	The Last Words of Marcus Aurelius. 1845.
Melun.	<i>Museum.</i>	Head of Actæon.
Montpellier.	<i>Museum.</i>	A Mulatto Woman.
"	"	Charge of Arab Cavalry. 1832.
"	"	Algerian Women at home.
"	"	Daniel in the Lions' Den. 1853.
"	"	Michelangelo in his studio. 1853.
"	"	Portrait of Himself. 1829.
"	"	Portrait of M. Bruyas. 1853.
Nancy.	<i>Museum.</i>	Battle of Nancy. 1834.
Nantes.	<i>Museum.</i>	The Halt. 1837.
Paris.	<i>Louvre.</i>	Dante and Virgil. 1822.
"	"	The Massacre of Scio. 1824.
"	"	The 28th of July, 1830. 1830.
"	"	Algerian Women. 1834.
"	"	Portrait of Himself. 1837.
"	"	Jewish Wedding in Morocco. 1841.

Paris.	<i>St. Paul.</i>	Christ in the Garden of Gethsemane. 1827.
Rouen.	<i>Museum.</i>	The Justice of Trajan. 1840.
Toulouse.	<i>Museum.</i>	Muley-abd-el-Rahmann, Sultan of Morocco, leaving his palace at Mequinez. 1845.
Tours.	<i>Museum.</i>	Arab Musicians. 1848.
Versailles.	<i>Museum.</i>	Battle of Taillebourg. 1837.
"	"	Taking of Constantinople by the Crusaders. 1841.
"	"	Portrait of Marshal de Tourville. 1835.

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Delacroix also executed a considerable number of etchings, engravings, and lithographs, a list of which is to be found in Moreau's 'E. Delacroix et son œuvre,' Paris, 1873, 8vo. He likewise wrote some articles on painters and sculptors in the 'Revue des Deux-Mondes.' His 'Lettres' were published by M. Burty in 1878, and again, with additions, in 1880.

DE LA CRUZ, JUAN PANTOJA. See PANTOJA DE LA CRUZ.

DE LA CRUZ, MANUEL, a Spanish painter, was born at Madrid in 1750, and died in the same city in 1792. He distinguished himself by his pictures in the cathedral of Carthage and in the monastery of San Francisco el Grande at Madrid. In the Gallery of the latter city there is a painting by him of 'The Annual Fair at Madrid.' He also etched a few plates of Heads of strongly-marked character.

DE LA CRUZ, MIGUEL, a Spanish painter of promise who died young, was employed in 1633 by Charles I. of England to make copies of the remarkable pictures in the Alcazar of Madrid.

DE LA FAGE, NICOLAS, a French painter and etcher of the first half of the 17th century, was a native of Arles in Provence. Robert-Dumesnil mentions nine plates by him, among which are:

The Virgin and Child; *after Annibale Carracci.*

Anne of Austria, Queen of France. 1648.

Louisa Mary Gonzaga, Queen of Poland.

François de Vendôme, Duke of Beaufort. 1649.

DE LA FAGE, RAYMOND, a French draughtsman, was born at L'Isle en Albigeois in 1656. He studied under Jean Pierre Rivalz at Toulouse, but soon left his master and went to Rome, where he resided three years. He afterwards went to Paris, where his wonderfully facile pen-and-ink sketches found many admirers. Crozat possessed no less than three hundred of them, and the Louvre has now about seventy. He died at Lyons in 1684. Robert-Dumesnil mentions twenty-five etchings by him.

DE LA FERTÉ, M., was a French amateur, who, according to Basan, etched several small plates of landscapes, from the designs of Boucher and other masters.

DE LA FLEUR, NICOLAS GUILLAUME, who was born in Lorraine about 1608, was a painter of flowers in miniature and an etcher. He was working at Rome in 1638, and in Paris in 1644. He died in Rome in 1670. His etchings, which are very rare, are executed with the point, and are very effective and tasteful. The principal of them are:

Thirteen plates of Flowers; *copied by Danckerts.* 1638.

Twelve plates of Flowers. 1639.

DE LA FOSSE, CHARLES, an eminent French painter, was born in Paris in 1636. He was educated under François Chauveau and afterwards under Charles Le Brun. At the age of twenty-two he went to Italy, where he made such satisfactory

progress that Colbert obtained for him the pension of the King, in order that he might be able to continue his studies. He passed two years at Rome, and then went for three years to Venice to study the works of the great colourists. He appears to have been less sensible to the sublime beauties of the Roman School, than to the seductive colouring of the Venetian, and he returned to Paris one of the most accomplished colourists of the French School. He was immediately taken into the service of Louis XIV., and was first employed in painting four pictures for the apartments in the Tuileries. His next work was the marriage chapel in St. Eustache, where he painted in fresco 'Adam and Eve' and the 'Marriage of the Virgin.' He painted for Versailles the 'Sacrifice of Iphigenia' and 'Moses saved from the Waters'; in the chapel of the palace the 'Resurrection'; and at the Trianon, 'Apollo and Thetis.' At Marly, he painted a picture of 'Bacchus and Ariadne.' These works brought him into great repute; and he was received into the Academy in 1673, on which occasion he painted the 'Rape of Proserpine,' which is now in the Louvre. La Fosse visited England in 1689, and again in 1690, when he remained upwards of two years, during which time he was employed in decorating the mansion of the Duke of Montagu, afterwards the British Museum, in which he painted two ceilings, representing the 'Apotheosis of Isis' and an 'Assembly of the Gods.' His principal work at Paris is the fresco in the dome of the Invalides, which is fifty-six feet in diameter, and represents 'St. Louis placing his crown and sword in the hands of Christ, who is accompanied by the Virgin, and by Angels who bear the instruments of the Passion': in the angles are the Four Evangelists. This immense work was finished in 1705, and did great honour to the artist. In the choir of Notre-Dame he painted the 'Nativity' and the 'Adoration of the Magi.' Although the genius of La Fosse was equal to great and copious compositions, his drawing was neither elegant nor correct; and though he is considered to be one of the best colourists among his countrymen, he is very far distant from Titian or Paolo Veronese. He died in Paris in 1716. Besides the 'Rape of Proserpine,' the Louvre has by him 'Moses saved from the Waters,' the 'Annunciation of the Virgin,' the 'Marriage of the Virgin,' the 'Triumph of Bacchus,' and the 'Sacrifice of Iphigenia.'

DE LA FOSSE, JEAN BAPTISTE JOSEPH, a French engraver, was born in Paris in 1721. He was a pupil of Etienne Fessard, and engraved a large number of book-plates and vignettes after Eisen and Gravelot. He died in Paris about 1775. We have also several portraits by him after the drawings of Carmontelle, among which are the following:

The Duke of Orleans on horseback.  
The same, with his Son, the Duke of Chartres.  
M. Rameau.  
The Abbé de Chauvelin.  
The unfortunate Calas Family.

DE LA FOSSE, JEAN CHARLES, a French architect and draughtsman, was one of the best designers of ornaments, decorations, and furniture of the reign of Louis XVI. In 1768 was published his 'Iconologie Historique,' in which many of the plates were engraved by himself.

DE LA FUENTE, JUAN LEANDRO, was a Spanish painter, who flourished at Granada from 1630 to 1640. Although not mentioned by Palomino or by Pons, he was an artist of distinguished merit. He

followed the manner of Bassano both in subject and treatment, and his colouring is quite of the Venetian School. His pictures are to be found at Granada, Seville, and Madrid.

DE LA FUENTE DEL SAZ, JULIAN, was a Hieronymite monk, who painted miniatures at the Escorial. He is known to have been living from 1527 to 1598.

DE LA GOURDAINE, JEAN PIERRE NORBLIN. See NORBLIN DE LA GOURDAINE.

DE LA GUERTIERE, FRANÇOIS, a French historical painter, was born in 1624. He etched seventeen plates of the Grotesques by Raphael in the Vatican.

DEL AGUILA, FRANCISCO, was a Spanish fresco painter, who resided at Murcia in the latter part of the 16th century. In 1570 he painted and gilded the beautiful tomb of Alfonso the Wise, in the cathedral of that city.

DEL AGUILA, MIGUEL, a Spanish historical painter, was a native of Seville, where he died in 1736. His pictures are valued for their near approach to the style of Murillo.

DE LA HAYE, CHARLES, a French engraver, was born at Fontainebleau in 1641. He went to Italy, where he engraved, with C. Bloemaert, Spierre, Blondeau, and others, the paintings by Pietro da Cortona in the Palazzo Pitti at Florence. His style of engraving resembles that of Cornelis Bloemaert; and though his plates want harmony, they possess considerable merit. The following are among the best:

The Virgin and Child, with St. Catharine and other Saints; *after Ciro Ferri.*

St. Philip Neri kneeling before the Virgin; *after the same.*

Coriolanus refusing to see the Roman Ambassadors; *after the same.*

The Grecian Philosophers in the Gardens of Academus; *after Romanelli.*

DE LA HAYE, CLAUDE, was a French portrait painter, who flourished at Lyons in 1564, and was patronized by Charles IX. Catharine de' Medici visited his studio, and sat to him for her portrait.

DE LA HAYE, REYNIER, a Dutch painter, was a native of the Hague, and there entered the Guild named 'Pictura' in 1662. In 1669 he removed to Utrecht, and was admitted into the Guild of St. Luke. He painted scenes of private life, in the manner of Terborch and of Metsu; but his style is not so large or so light, his colouring is less vigorous, and his chiaroscuro defective.

DE LA HÈLE, ISAAK, a Flemish historical painter, was born at Antwerp about 1536. He was the younger son of Ysbrant de La Hèle, a sculptor, and left his native city early in life, but whether he went to Italy and studied under Michelangelo is uncertain. From 1562 to 1568 he was employed upon work for the cathedral of Toledo, and painted a capital picture of 'St. Nicasius,' which Pons mistook for the work of Berrugete, a certain proof of its merits. He returned to Antwerp probably in 1571, and was still living there in 1573. ABRAHAM DE LA HÈLE, his elder brother, was likewise a painter. He was born in 1534 at Antwerp, where he was still living in 1564, but in 1572 we lose sight of him in Augsburg.

DE LA HIRE, LAURENT, (or DE LA HYRE,) a French historical and portrait painter, was born in Paris in 1606. He was the son of Etienne de La Hire, an historical painter, who had acquired some reputation in Poland. He studied under him, and from the pictures at Fontainebleau, aiming especi-

ally at the style of Primaticcio. On his return to Paris he spent some time in the school of Lallemand, then in great reputation. His colouring was somewhat cloudy, but otherwise his execution was good, although he inclined to mannerism. One of his earliest and best pictures, 'The Martyrdom of St. Bartholomew,' is in the church of St. Jacques. In the Louvre are ten of his works, including 'St. Peter healing the Sick,' a 'mai' painted for the cathedral of Notre-Dame in 1635, and in the Belvedere is an 'Ascension of the Virgin.' In 1637 he painted another 'mai' for the cathedral of Notre-Dame, the 'Conversion of St. Paul.' He painted also a large number of portraits, but in the later years of his life he confined himself to landscapes and small easel pictures. La Hire was one of the twelve artists who in 1648 founded the Royal Academy of Painting and Sculpture. He died in Paris in 1656. He engraved forty-six religious and mythological subjects and landscapes, many of which were from pictures by himself which perished during the troubles of 1793 and 1794. Among them are the following:

- The Holy Family, with St. John kissing the foot of the Infant Jesus.
- The Holy Family reposing, surrounded by Angels.
- The Holy Family, with the Palm-branch.
- The Repose in Egypt.
- The Crucifixion, with the Virgin, Magdalen, and St. John. 1639.
- The Conversion of St. Paul.
- The Judgment of Paris.
- Venus and Adonis.

DE LA HIRE, PHILIPPE, the son of Laurent de La Hire, was born in Paris in 1640. He at first devoted himself to landscape painting, and painted several pictures in the style of Watteau, but afterwards studied astronomy, and attained some eminence in that branch of science. He died in 1719.

DE LA HUERTA, GASPAR, was born at Campillo de Altobuey in Cuenca in 1645. At an early age, seeking instruction in Valencia, he fell into the hands of Jesualda Sanchez, the bustling widow of Pedro Infant, a third-rate painter, who continued on her own account her husband's school for the manufacture of religious pictures. La Huerta, nevertheless, attained some skill as a draughtsman and colourist, and married the widow's well-dowered daughter. Working for moderate prices he found abundant employment in the neighbouring churches and convents. For the Franciscans he painted the 'Jubilee of the Porciuncula,' and for the Dominicans the picture which long served as a veil to the wondrous image of 'Our Lady of the Forsaken.' He died at Valencia in 1714. The Museum of Valencia possesses a pleasing picture of 'Christ and the Virgin enthroned,' the latter with the bright complexion peculiar to Valencian beauty.

DE LA HUERTA, MANUEL, a Spanish monk, who flourished at the beginning of the 18th century, produced some excellent miniature paintings in the monastery of La Merced Calzada at Valladolid.

DE LA HYRE. See DE LA HIRE.

DE LA IGLESIA, FRANCISCO IGNACIO RUIZ. See RUIZ DE LA IGLESIA.

DE LA JOUE, JACQUES, a French architectural painter, was born in 1687. He became a member of the Academy in 1721, and is noticed for a 'Perspective' which he executed in 1732 at the Library of St. Geneviève. He also designed the title-page to the works of Wouwerman. Etchings

have been made after him by Cochin, Tardieu, and others. He died in Paris in 1761.

DE LA LIVE DE JULLY, ANGE LAURENT, MARQUIS DE RÉMOVILLE, a French amateur engraver, etched several subjects after Boucher and Greuze; a set of caricatures, after Saly; and some portraits. He was born in Paris in 1725, and died in the same city in 1779. He formed a fine collection of works of art of the French School, but this was dispersed in 1770, in consequence of its owner having lost his reason.

DELAMAIN, PAUL, a French painter of Algerian subjects, was born in Paris in 1821. He was a pupil of Leblanc and of Drolling, but, fascinated with a desire to visit the East, he left the studio of the latter to enlist in the cavalry for service in Algeria. In after years, when he could escape for a time from Paris, he went for a year or two to his favourite haunts, and lived on horseback and under canvas. Algeria has inspired many painters, but not one of them has represented the sentiment of Arab life more faithfully than Delamain. He died at Orans in 1882.

DE LA MAISON, NICOLAS. See DELLA CASA.

DE LA MARE-RICHART, FLORENT I., a French portrait painter and engraver, was born at Bayeux in 1638, became an academician in 1677, and died at Versailles in 1718. His prints have a resemblance to those of Lutma and Morin. Robert-Dumesnil has described twenty-one prints by him, including 'St. Jerome,' after L. de La Hire; and two, an 'Ecce Homo,' and the Virgin, after his own designs. The rest are fancy heads in the style of Livens, the scholar of Rembrandt.

DE LA MONCE, RAIMOND FERDINAND, an architect and designer, was born at Munich in 1678, and died at Lyons in 1753. He is chiefly known by his architectural works, but he also designed the plates for the beautiful French edition of Pope's 'Essay on Man.'

DELAMOTTE, WILLIAM, a landscape painter in water-colours, was born in 1780. He studied for a time in the schools of the Academy, and under West. His works appeared at the Academy from 1796 to 1848, and also at the Water-Colour Society from 1806 to 1808. In 1803 he became drawing-master at the military school at Great Marlow. He died in 1863 at Oxford, where he spent the greater part of his life. His works are chiefly outlined with the pen and tinted. At the South Kensington Museum there are by him:

Bruges. 1819.

On the Scheldt, Antwerp in the distance. 1819.

Liège, the Bridge of Arches.

Christ Church, Oxford, from Hinksey Meadows.

Canterbury. 1844.

DE LANE, SOLOMON, a Scotch landscape painter, was born at Edinburgh in 1727. He was self-taught, and travelled much in France, Italy, and Germany. Several of his pictures appeared at the Royal Academy between 1771 and 1784, after which date there is no further trace of him.

DELANY, MARY. See GRANVILLE.

DE LA PEIGNE, HYACINTHE, (H. PEGNA, or PEIGNA,) a painter of battles and an etcher, was born at Brussels about the year 1700. He was at first engaged in the French service as an engineer's artist and military painter, but subsequently he served the Sardinian, and lastly the Austrian Government. He was living at Rome when in advanced years, and died later than 1766. The Imperial Gallery at Vienna possesses two 'Views

of the Pont-Neuf at Paris' by him. He also engraved an 'Attack of the French upon Col d'Assiette in Piedmont;' and pictures of his have been engraved by C. François and A. Tischler.

DE LA PEÑA, JUAN FERNANDEZ. See FERNANDEZ DE LA PEÑA.

DE LA PEÑA, NARCISSE VIRGILE DIAZ. See DIAZ DE LA PEÑA.

DE LA POINTE, F., was a native of France, who flourished about the year 1678. He engraved a plan of the environs of Paris, in nine sheets, as well as some views of the palace of Versailles, the latter in conjunction with Israel Silvestre.

DE LA PORTE, HENRI HORACE ROLLAND. See ROLLAND DE LA PORTE.

DE LA QUEWELLERIE, GUILLAUME, a native of France, was probably a goldsmith. He engraved a set of very small plates, representing ornamental crosses, and other designs for jewellery. They are neatly executed with dark backgrounds, and dated 1680.

DELARAM, FRANCIS, an English engraver, was born in 1590, and died in 1627. He was contemporary with Elstracke and the Van de Passes, and engraved several plates in the neat but formal style which was prevalent at that time. His portraits are his best works, and among them are the following:

King Henry VIII.

Queen Mary.

Queen Elizabeth.

James I., on horseback, with a view of London.

Charles I., when Prince of Wales, with Richmond Palace in the background.

Henry, Prince of Wales.

Frances, Duchess of Richmond and Lennox.

Henry Percy, Earl of Northumberland.

James Montagu, Bishop of Winchester.

John Williams, Bishop of Lincoln (afterwards Archbishop of York), with Angels playing on Musical Instruments.

Sir Henry Montagu, Chief Justice of the King's Bench.

Sir Horatio Vere, with an Armed Soldier on each side.

Robert Abbot, Bishop of Salisbury.

Sir William Segar, Garter King at Arms.

Sir Thomas Gresham, holding a Globe.

George Withers, poet. 1622.

DEL ARCO, ALONSO, born at Madrid in 1625, was a disciple of Antonio Pereda. He was deaf and dumb from his birth, and was called 'El Sordillo de Pereda.' He was an eminent painter, both of history and portraits. Several of his pictures are mentioned by Palomino, particularly the 'Miraculous Conception,' and the 'Assumption of the Virgin,' in the cloister of the Trinitarios Descalzos at Madrid, and in the church of San Salvador is a fine picture of Santa Teresa. Cean Bermudez enumerates a great number of his works in the churches at Madrid, and in other public buildings throughout Spain. He died at Madrid in 1700.

DE LA RIVIÈRE, CHARLES PHILIPPE AUGUSTE. See LARIVIÈRE.

DELAROCHE, HIPPOLYTE, (or, as he usually called himself, PAUL,) an eminent French painter, was born in Paris, on the 17th of July, 1797. He devoted himself first to landscape painting under Watelet, but afterwards took to history, and entered the studio of Gros, under whom for four years he applied himself to the human figure, and soon became distinguished by the rapid progress which he made. He soon began to evince the possession of original views, declaring his dissent from the hitherto prevalent "classicism"

of the French School, which was then yielding to the Renaissance, but taking up a position between the classic and the romantic, and labouring to create a style in harmony with the temper and habits of his time. It was in 1819 that Delaroche exhibited his first picture, 'Naphthali in the Desert,' which he painted at the age of twenty-two, but it attracted no attention; another, exhibited in 1822, the subject of which was 'Jehosh rescued by Jehoshabeath,' was more fortunate, and sufficiently indicated those powers which Delaroche subsequently developed and so judiciously tempered. In 1824 he produced three pictures, which won for him a gold medal. The first represented 'St. Vincent de Paul preaching in the presence of the Court of Louis XIII.'; the second, 'Joan of Arc examined in Prison by the Cardinal of Winchester'; the third, 'Saint Sebastian.' The first and second of these works have been engraved, the second being almost as well known in England as in France. In 1827 'The Capture of the Trocadero' appeared, in a work which had been commissioned by the Government, and for which he received the cross of the Legion of Honour. During some years after this period, Delaroche painted only what our neighbours call "moyenâge" subjects, although the term is scarcely suitable, as comprehending even those that come within a century or two of our own time. In 1830 he produced 'The Princes in the Tower,' which has been so often engraved and lithographed, and which induced M. Delavigne to compose his tragedy on the same subject. Another highly successful picture was 'Richelieu on the Rhone, with Cinq-Mars and De Thou;' as also was that representing 'Cardinal Mazarin presiding, while dying, at a game of lansquenet.' In 1831 he exhibited the most impressive, perhaps, of all his works, 'Cromwell contemplating the remains of Charles I.,' a subject well known by the engraving. In 1832 he became a member of the Institute. In 1833, under the ministry of M. Thiers, Delaroche was commissioned to decorate the church of the Madeleine, for which a vote of public money had been passed, but on hearing that the Administration had confided part of the work to another artist he, thinking that it should be by one hand only, returned the money advanced and resigned the task. In the same year he was appointed a professor at the Ecole des Beaux-Arts. In 1834, Delaroche proceeded to Italy, and at Rome, in 1835, he married Anne Elisabeth Louise, the only daughter of Horace Vernet, who was then director of the French Academy in that city. This lady died in 1843. Delaroche was amply compensated for his disappointment with respect to the Madeleine, by having confided to him the adornment of the Amphitheatre of the Ecole des Beaux-Arts, a task to which he devoted four years of assiduous labour, and completed in 1841. In this work he displayed great originality of conception, and obtained a great and imposing result by very simple means. Dramatic in his general tendencies, with a mind forming images the most vividly true of the stirring incidents of the past, and embodying them by his art with an utter independence of preconceived systems of painting, though with a practical perfection arising from earnest study of previous works, we are not surprised that, where others would have rushed into allegory, he seized upon the real. How has he accomplished his mission? By summoning, at

his potent will, the chiefs of the arts in past ages, to witness the triumphs of the labourers in this. How engrossingly the artist's heart was in this work may be judged by some circumstances related of it. Delaroché, it is said, received the order from the Minister of the Interior to paint a work consisting of twenty-four figures, for which he was to receive the sum of £3000. He supplied the sketch, in conformity with this agreement: it was approved, and it was arranged that he should finish the picture in a year. Subsequently he so completely altered, or rather enlarged, his plan, that he introduced into the work no fewer than seventy-five figures: and in executing it he occupied no less than four years of his life. It would have been only just and reasonable that his pecuniary recompense should have been augmented in proportion; but upon a proposal to that effect being intimated to the painter, it was immediately declined. "No," said he, "of my own will I did what I have done; and I will receive nothing beyond the stipulated sum." He added, "and I shall be amply paid for my labour, inasmuch as I have learned more from the execution of this work, than by all my studies that preceded it." This was, indeed, true patriotism—the example of a great mind. This work may be divided into three portions. In the centre, elevated on a throne, are the three great artists of antiquity—Apelles, Ictinus, and Pheidias. Beneath and around them are the Genius of the Arts, and allegoric figures of Gothic Art (said to be a portrait of the painter's wife), Greek Art, Roman Art, and the Renaissance. Upon their right are grouped the sculptors and the colourists,—Claude Lorrain, Ruisdael, Potter, Titian, Velazquez, Rubens, and Rembrandt, and further on, Paolo Veronese, Correggio, Murillo, and Antonello da Messina. Upon their left are the architects and the greatest masters of Italian and German Art,—Michelangelo, Raphael, Leonardo, Holbein, and Dürer, with Poussin at the extreme edge. All branches of art find representatives in this mighty work. It is a mass of picturesque groups and yet a uniform whole. It may not be uninteresting to give a complete list of all the figures which go to make up this work: they are named in order, beginning at the spectator's left.

Correggio	Jean Goujon
Paolo Veronese	Cellini
Antonello da Messina	Germain Pilon
Murillo	Puget
Van Eyck	Giovanni da Bologna
Titian	• Allegoric figures of Gothic
Terborch	Art, Greek Art, Roman
Rembrandt	Art, and the Renaissance
Van der Helst	Ictinus
Rubens	Apelles
Velazquez	Pheidias
Van Dyck	Delorme
Michelangelo da Caravaggio	Peruzzi
Giovanni Bellini	Erwin von Steinbach
Giorgione	Sansovino
Ruisdael	Robert de Luzarches
Potter	Palladio
Claude Lorrain	Brunelleschi
Gaspard Poussin	Inigo Jones
Vischer	Arnolfo di Cambio
Pierre Bontems	Pierre Lescot
Luca della Robbia	Bramante
Benedetto da Majano	Mansart
Giovanni Pisano	Vignola
Baccio Bandinelli	Fra Angelico
Donatello	Marc Antonio
Ghiberti	Edelinck
Palissy	Holbein

Le Sueur  
Sebastiano del Piombo  
Orcagna  
Albrecht Dürer  
Leonardo da Vinci  
Domenichino  
Fra Bartolommeo  
Mantegna  
Giulio Romano

Raphael  
Perugino  
Michelangelo  
Masaccio  
Nicolas Poussin  
Andrea del Sarto  
Cimabue  
Giotto

The 'Hemicycle' has been finely engraved by Henriquel-Dupont. During its painting, Delaroché made a rapid journey to Rome, which he visited again for the last time in 1843, when he passed a twelvemonth there. After the Revolution of 1848, he declined, from generous scruples, to accept commissions on liberal terms for certain proposed works at Versailles, the Louvre, the Invalides, the Palais de Justice, and other public edifices, refusing alone to enjoy the emoluments of his profession, whilst his comrades in art were neglected and starving. On the 16th of December, 1855, a disaster occurred, which nearly obliterated for ever the greatest work of this noble painter. On the day appointed for the distribution of the medals in the Ecole des Beaux-Arts, the stage erected for the ceremony took fire, and the famous 'Hemicycle' was, it seemed at first, hopelessly destroyed. Delaroché contemplated restoring it himself, but he was prevented by his death, which occurred in Paris on the 4th of November, 1856. It was afterwards restored by Robert-Fleury. Besides historical subjects Delaroché executed many portraits of great merit. During his life-time two only (the Duke of Angoulême and Mlle. Sontag) had been publicly shown. When, after his death, his collected works were exhibited, none excited more praise than his portraits. The most famous are those of M. de Rémusat, the Duke of Noailles, Prince Adam Czartoryski, M. de Salvandy, and M. Thiers. As the head of a school Delaroché exercised an important influence on art—not only in his own country, but likewise abroad. He numbered among his pupils several Englishmen, including Mr. Edward Armitage, R.A., and other foreigners.

Delaroché did not exhibit at the Salon after 1837. The following is a list of his principal works arranged in the chronological order of their execution:

1822. Jehosh saved by Jehoshabeath. (*Louvre, but not exhibited.*)  
 „ Filippo Lippi.  
 1823. St. Vincent de Paul preaching before Louis XIII.  
 1824. Joan of Arc.  
 1825. Children surprised by a Storm.  
 1826. The Death of Agostino Carracci.  
 „ The Massacre of St. Bartholomew: Young Caumont de La Force saved by Du Verdelet. (*Königsberg Museum.*)  
 „ Flora Macdonald.  
 1827. The Death of President Duranti. (*Painted for the Conseil d'Etat.*)  
 „ The Death of Queen Elizabeth. (*Louvre.*)  
 „ The Capture of the Trocadero.  
 1829. Cardinal Richelieu on the Rhone, with Cinq-Mars and De Thou. (*Sir Richard Wallace.*)  
 1830. Cardinal Mazarin on his death-bed. (*Sir Richard Wallace.*)  
 „ The Children of Edward IV. (*Louvre.*)  
 1831. Cromwell opening the coffin of Charles I. (*Nismes Museum.*)  
 1834. The Execution of Lady Jane Grey. (*Mr. H. W. Eaton, M.P.*)  
 „ Galileo.  
 1835. The Assassination of the Duke of Guise. (*Duke d'Aumale.*)  
 „ The Earl of Strafford on his way to execution. (*Duke of Sutherland.*)

1836. Charles I. insulted by the soldiers of Cromwell. (*Bridgewater Gallery*.)  
 1837. Napoleon in his Study. (*Countess of Sandwich*.)  
 1838. Portrait of Peter the Great.  
 1838-41. The Hemicycle. (*École des Beaux-Arts, Paris*.)  
 1839. The Conquerors of the Bastille in front of the Hôtel de Ville. (*Destroyed by fire at the Hôtel de Ville, Paris, in 1871*.)  
 1842. La Vierge à la vigne. (*Destroyed by fire at Mr. Thomas Baring's in 1853*.)  
 „ The Childhood of Pico della Mirandola. (*Nantes Museum*.)  
 „ Pilgrims at Rome.  
 1843. A Mother's Joys. (*Luxembourg Museum*.)  
 „ Herodias.  
 1844. Portrait of Pope Gregory XVI. (*Versailles*.)  
 „ The Little Beggar.  
 1845. Napoleon at Fontainebleau. (*Leipsic Museum*.)  
 „ The Swing. (*Nantes Museum*.)  
 1847. Charlemagne crossing the Alps. (*Versailles*.)  
 1848. Bonaparte crossing the Alps.  
 1851. Marie Antoinette after her Condemnation.  
 1852. Napoleon at St. Helena. (*The Queen*.)  
 „ The Last Prayer of the Children of Edward IV.  
 „ Mater Dolorosa. (*Liege Museum*.)  
 1853. Moses exposed on the Nile.  
 „ The Entombment of Christ.  
 1854. The Last Communion of Mary Stuart.  
 1855. Beatrice Cenci going to Execution.  
 „ Christ in the Garden of Gethsemane.  
 „ A Martyr in the time of Diocletian.  
 1856. The Girondists.  
 „ The Return from Golgotha.  
 „ The Virgin in Contemplation.  
 1857. The Virgin with the Holy Women.

The 'Œuvre de Paul Delaroche,' published in folio in 1868, with a biographical notice by the Vicomte Henri Delaborde, consists of a series of eighty-six photographs from his chief paintings and drawings, with a descriptive account of them by Jules Goddé. An exhibition of his works was held in the Palais des Beaux-Arts in 1858.

DE LA ROSE, JEAN BAPTISTE, a native probably of Aix in Provence, was a marine painter who in his day enjoyed a considerable reputation. He was master-painter at the port of Toulon from about the year 1665 until his death, which appears to have taken place in 1687. He was succeeded as master-painter by his son, PASCAL DE LA ROSE, who died at Toulon in 1746, at about eighty years of age, after having resigned his office in 1731 to his son, JEAN BAPTISTE DE LA ROSE, who died before him at Toulon in 1740.

DE LA ROUSSE, FRANÇOIS, was a French engraver, who flourished about the middle of the 17th century. A portrait of Michel de Castelnau, Ambassador from France to England in the reign of Elizabeth, is attributed to him by Le Long.

DE LA RUE, PHILIBERT BENOÎT, a French painter and etcher, who was born in Paris in 1718, was a pupil of Charles Parrocel. His subjects were battles, landscapes, genre pictures, and portraits of the chief persons of his day. He also etched a large number of plates, principally of military scenes. His brother, LOUIS FÉLIX DE LA RUE, who was born in Paris in 1720, and died in the same city in 1765, was a sculptor, who also designed and etched six plates of Bacchanalian subjects. The two brothers are often confounded. Both signed their works *D. L.*

DE LA RUE, CLAUDE, was a painter and designer, who lived at Nancy about 1611, and was court-painter to the Dukes of Lorraine. He is best known by his drawings, with groups of figures, for the engravings illustrative of the funeral ceremonies of Charles III. and the accession of Henry II.

DE LAS CUEVAS, EUGENIO, the son and scholar of Pedro de Las Cuevas, and the half-brother of Francisco Camilo, was born at Madrid in 1613. He was chiefly employed in painting small portraits, by which he gained great reputation at the Court of Spain, and was appointed by Philip IV. to instruct his son Don John of Austria in drawing. He died at Madrid in 1667. He was not only a painter, but also a poet and a musician.

DE LAS CUEVAS, PEDRO, a Spanish painter, was born at Madrid in 1568. According to Palomino, he painted several pictures for private collections, for which he was more employed than for public edifices. He gained, however, more celebrity by his academy than by his own works. Some of the most distinguished painters of the time, such as Josef Leonardo, Antonio Pereda, Antonio Anias, and Juan Careño, were educated in his school, called the School of Madrid, which was distinguished for its extraordinary and masterly colouring. He died at Madrid in 1635.

DE LAS MARINAS, HENRIQUE, a Spanish marine painter, whose family name is unknown, was born at Cadiz in 1620. He was celebrated for his representations of scenes of embarkation in the bay of his native city, which he executed with so much truth and beauty that he pleased both artists and seamen. He is praised for the transparency of his water and his aerial gradations. He realized a large fortune, and indulged himself in travelling; but having arrived at Rome he never quitted it, dying there in 1680. His pictures are still sought after by amateurs, but it is uncertain under what name they are sold in Italy.

DE LAS ROELAS, JUAN, called EL CLERIGO ROELAS and EL LICENCIADO JUAN, and by Palomino DOCTOR PABLO, was descended from a noble family, of Flemish origin. He was born at Seville between the years 1558 and 1560, and was brought up to the profession of physic, in which he had already taken a degree, when an inclination for the art of painting, which he had manifested in the early part of his life, induced him to devote himself to its study, and he travelled to Italy for the purpose of improvement. He went to Venice, where he studied for some years. Palomino says that he was a scholar of Titian, but as Titian died in 1576, when Roelas was only sixteen years of age, it is more probable that he received his instruction from a disciple of that great master. On his return to Seville, he was much employed in the churches of that city, where there are many pictures by him, which have been compared to the works of Palma and Tintoretto. To rich and harmonious colouring, which he had acquired in the Venetian School, he added correct drawing and perfect acquaintance with the anatomy of the human figure. One of his most admired works is the 'Martyrdom of St. Andrew,' in the College of St. Thomas. He went as a canon to Olivares in 1624, but whether he ever practised as a physician is not stated. His pictures are very numerous in Seville. His masterpiece is the 'Death of St. Isidore,' in the church of San Isidoro; another fine picture by him is the 'St. James,' in the chapel of that saint in the cathedral, in which the saint is represented riding over the Moors. Ceán Bermudez says it is full of fire, majesty, and decorum. Ford, however, says that it is surpassed by the picture of the 'Conception,' in the Academy, and by three in the chapel of the University at Seville. Roelas has

been compared with Tintoretto and Carracci, and is certainly the best of the Andalusian painters. It is a subject of regret that none of his fine works have been engraved, as he excelled in design and composition, and displayed a grandeur of form and character which belong only to the greatest masters. He died at Olivares in 1625.

DELA TOUCHE, JACQUES IGNACE, a French painter of miniatures and portraits, was born at Châlons-sur-Marne about the commencement of the 18th century. The beautifully executed canons for the altar of the church of Notre-Dame at Châlons are almost the only examples of his work which have not disappeared. The Chevalier Delatouche, who was also a poet, died at Châlons in 1781.

DE LA TOUR, ELISABETH M. (*née* SIMONS), was born at Brussels in 1780. She painted portraits and scenes from popular life, and in 1817 received the prize of the Antwerp Society for the Encouragement of the Fine Arts. She was still living in 1830.

DE LA TOUR, MAURICE QUENTIN, the best of French artists in crayons, was born at St. Quentin in 1704. He became a pupil of Spœde, but he soon abandoned painting in oil for drawing in crayons. Early in his career he visited London, and upon his return to Paris he set up as an English portrait painter. The first works "en pastel" which he sent to the Salon were the portraits of Madame Boucher and of himself, in 1737. These created a great sensation, and the reputation of the artist increased with each succeeding Salon. Joseph Vernet alone shared with him the favour of the public. Diderot styled him a magician, and MM. de Goncourt call his work a magic mirror, in which is seen all the talent and all the glory, all the wit and all the grace, of the reign of Louis XV. But his genius shines more brilliantly in the Museum of his native town than in the Louvre. He acquired by the exercise of his profession a large fortune, which he employed chiefly in the advancement of art. La Tour became an academician in 1746, when he presented a portrait of Restout, and subsequently one of Dumont le Romain. That of Restout he afterwards retouched and ruined. Some of his best works shared a like fate when age had dimmed his sight and enfeebled his hand. He exhibited for the last time at the Salon of 1773. Towards the close of his life his reason left him, and he returned in 1784 to St. Quentin, where he died in 1788. La Tour executed several portraits of Louis XV. and of his Queen, Marie Leszczyńska, of the Dauphin at different ages, and, at a later period, of the Dauphiness. His likenesses were considered to be so true that when Carle van Loo painted in 1747 the fine portrait of Marie Leszczyńska, which is now in the Louvre, he consented to spare the Queen the trouble of sitting by painting the head from a drawing by La Tour. Some of his works were of large dimensions, but his masterpiece was the magnificent drawing of Madame de Pompadour, which adorned the Salon of 1755, and is now the chief ornament of the collection of crayon drawings in the Louvre. He received for it the large sum of 24,000 francs.

The Museum of St. Quentin possesses eighty-five of La Tour's works, among which are some of the highest quality. There are fifteen of his drawings in the Louvre, and others in the Dresden Gallery, and in the Museums of Dijon and Valenciennes. An excellent monograph on him is con-

tained in MM. de Goncourt's 'Art du XVIII<sup>e</sup> siècle. A statue by Langlet has been erected in his honour at St. Quentin. R.E.G.

DE LA TRAVERSE, CHARLES FRANÇOIS, a French painter, born in Paris, was a scholar of Boucher. He was sent to Rome with a pension from the Crown to pursue his studies for six years, and afterwards went to Naples to explore the excavations at Herculaneum. From thence he went with the Marquis of Osuna to Madrid, and resided there for many years. He was not employed on any public work, but painted many small pictures for individuals. These consisted of landscapes and flower-pieces, which he painted more in accordance with the style of the Flemish than of the Spanish School, especially in colour. He painted an allegory in honour of the birth of an Infanta of Spain, which was engraved by Carmona, but it did not procure him any royal favour. He returned to Paris, where he died in 1778.

DELÂTRE, JEAN MARIE, a French engraver, was born at Abbeville in 1746. He came to England in 1770, and worked under Bartolozzi. He engraved in the chalk style after Angelica Kauffmann, Wheatley, Stothard, and Hamilton. He also furnished illustrations for Bell's 'British Poets,' and there is a good plate by him after Guercino's 'St. Cecilia.' He went to law with Copley in 1801, and gained a verdict for 600 guineas. He died in reduced circumstances at Fulham in 1845, within a few months of completing his hundredth year.

DELAUNAY, NICOLAS, a French engraver, was born in Paris in 1739. He was a scholar and skilful imitator of Lempereur, and engraved after Rubens, Weenix, Raoux, and Jordaens. He also engraved the designs of Cochin and Moreau for the works of Rousseau, Molière, and Ariosto. He died in Paris in 1792. His best works are:

The March of Silenus; *after Rubens.*  
The Pleasure Party; *after Weenix.*  
The Good Mother; *after Fragonard.*

DELAUNAY, ROBERT, a French line-engraver, was born in Paris in 1754, and died there in 1814. He was the brother of Nicolas Delaunay, by whom he was instructed. Among his best works are:

Le Mariage conclu; *after A. Borel.*  
Le Mariage rompu; *after Aubry.*  
Le Malheur imprévu; *after Greuze.*  
Les Vendeurs d'œufs; *after Van der Werf.*

DELAUNE, ÉTIENNE, (DELAULNE, or DE LAUNE,) a French engraver, was born in Paris, or more probably at Orleans, in 1518. He commenced his career as an engraver of medals, and is said to have been helped by Benvenuto Cellini, who was at that time living in Paris. He afterwards engraved many prints after Raphael, and the Italian masters of Fontainebleau, and still more after the designs of his son Jean, with whom he passed the greater part of his life at Strassburg. His style was formed upon that of the Little Masters of Germany. He died at Strassburg in 1595. Étienne Delaune was one of the most famous designers of goldsmith's work of his time. There are six of his designs in the Louvre; two of them are for circular dishes representing the Histories of Moses and of Samson. His prints, which are generally small, are very numerous; they are executed entirely with the graver, with great dexterity of handling, and are very highly finished. He copied some of the prints of Marc Antonio with success. He usually marked his prints with the initial of his Christian



name, *S.*, or *S. F.*, or *S. fecit*, but sometimes *Stephanus, fecit*. His works are described in Robert-Dumesnil's 'Peintre-Graveur,' vol. ix. The following are the principal :

A set of thirty Subjects from the Old Testament.

A set of eighteen Mythological Subjects; oval, very small.

The Twelve Months of the Year; circular.

Jupiter, Neptune, Mercury, and Ceres; four circular plates.

Four Subjects from Ancient History; oval.

The Four Monarchies; oval.

Four plates of Rural Occupations; oval.

The Three Graces.

David and Goliath; after *Marc Antonio*.

The Murder of the Innocents; after the same.

The Martyrdom of St. Felicitas; after the same.

The Rape of Helen; after the same.

The Brazen Serpent; after *Jean Cousin*. This is one of his largest prints.

DE LA VALLÉE, ÉTIENNE, a French historical painter, was born at Rouen in 1740, and became at Paris a pupil of Descamps and of Pierre. He went to Rome, where he assumed the name of LAVALLÉE-POUSSIN, and produced landscapes in Poussin's style. He became a member of the Academy in 1789, and died in Paris in 1793. Some of his works are in the Museum of Alençon. Guyot engraved after him some plates of Arabesques for the decoration of rooms.

DE LA VILLA-AMIL, GERONIMO PEREZ. See PEREZ DE LA VILLA-AMIL.

DEL BARBIERE, ALESSANDRO. See FEL.

DEL BARBIERE, DOMENICO, called DOMENICO FIORENTINO, a painter, sculptor, and engraver, was born at Florence, about the year 1506. French documents mention him by the surname of Ricoveri. He was a disciple of Rosso, whom he followed to France, when that master was invited by Francis I. to decorate the palaces of Fontainebleau and Meudon, in which works Domenico gave him much assistance. Vasari says that he was the best of all the pupils of Rosso. He was also employed after the death of Primaticcio to execute some frescoes after the designs of that master. Subsequently to 1562 he retired to Troyes, where he painted works for the churches, and there he was buried in St. Pantaléon. Domenico del Barbieri has also left us some excellent engravings. He has sometimes been confounded with the French engraver Dominique Barrière, who lived about a century later; but the style of the latter is so different from that of Barbieri, that the mistake will easily be discovered. He sometimes signed his plates with his name, *Domenico del Barbieri*; sometimes with *Domenico Fiorentino*; and sometimes marked them with the initials *D. F.* We have the following prints by him:

'Gloria,' standing on a Globe, and holding two Trumpets; after *Rosso*.

The Holy Family.

The Penitent Magdalen; after *Titian*.

Cleopatra.

The Martyrdom of St. Stephen.

Amphiaras with his horses and chariot swallowed up in the earth; after *Rosso*.

Venus, Mars, and Cupid; after the same.

An ornamental Cartouche, in which is represented Soldiers leaving a camp; an etching; after the same.

Two Anatomical Figures, and two Skeletons; after the same.

A Banquet; after *Primaticcio*.

A Group of Saints; from the 'Last Judgment' of *Michelangelo*.

A Group of Angels; from the same.

DEL BARCO, ALONSO, a Spanish landscape painter, was born at Madrid in 1645. He was a scholar of Antolinez, and, according to Palomino, painted landscapes with great success. Many of his works were in the palaces and private collections at Madrid, in which city he died in 1685.

DEL BARCO, GARCIA, a Spanish painter of Avila, was employed in 1476, with Juan Rodriguez, by the Duke of Alva, to execute 'Obra Morisca,' or Moorish stucco-work, in his palace of Barco de Avila.

DEL BARRANCO, BERNARDO MARTINEZ. See MARTINEZ DEL BARRANCO.

DEL BASTARO, GIUSEPPE, was a native of Rome, who, according to Baglione, flourished during the pontificate of Urban VIII. (1623—1644). He painted for the church of Santa Maria Maggiore an 'Assumption of the Virgin,' and for San Girolamo, a 'Descent from the Cross,' and the 'Death of St. Jerome.'

DEL BRESCIANINO, RAFFAELLO and ANDREA. See DEI PICCINELLI.

DEL BRIZIO, MENICINO. See AMBROGI.

DEL CAIRO, IL CAVALIERE. See CAIRO.

DEL CASTAGNO, ANDREA. See CASTAGNO.

DEL CASTILLO, AGUSTIN, a Spanish painter in oil and fresco, was born at Seville in 1565. He was instructed there by Luis Fernandez, but afterwards took up his residence at Cordova, where he died in 1626. In the cathedral at Cadiz is his 'Adoration of the Kings,' which is said to be his finest work.

DEL CASTILLO, FERNANDO, the younger brother of Josef del Castillo, was born at Madrid in 1740, and studied sculpture with Felipe de Castro. He afterwards studied painting in the school of Corrado Giacinto, and gained a prize in the Academy in 1757. Subsequently he was appointed painter to the royal porcelain manufactory at Buenretiro. He died at Madrid in 1777.

DEL CASTILLO, JOSEF, a Spanish painter and engraver, was born at Madrid in 1737. His early promise of excellence in the art of painting, under Josef Romeo, induced the Minister of State, Josef Carvajal, to send him to Rome, at his own expense, to study the great masters there under Corrado Giacinto, with whom he returned to Madrid in 1753. He visited Rome a second time in 1758, and became a disciple of Preciado. On his return to his native city in 1764, the king ordered his principal painter, Mengs, to give work to the young artist. Mengs did so, by employing him on designs for the royal tapestries, and in painting devotional pictures for the cells of the Royal Convent of Salesas, as well as two portraits of Charles III. Castillo made drawings for the edition of 'Don Quixote,' published by the Madrid Academy; he etched the 'Supper at Emmaus,' after Cerezo, the 'Flight into Egypt,' and other works, after Luca Giordano, and made for the engravers small copies of the frescoes in the Retiro. His productions are to be met with in Madrid, at the Escorial, and in various churches, convents, and hospitals. He died at Madrid in 1793.

DEL CASTILLO, JUAN, the brother of Agustin del Castillo, was born at Seville in 1584. He had the advantage of being educated under Luis de Vargas, by whose instructions, joined to his own natural ability, he rose to be a distinguished historical painter. His principal works are at Seville and Granada. He enjoys the reputation of having been the instructor of Murillo, Alonso

Cano, and Pedro de Moya. He died at Cadiz in 1640.

DEL CASTILLO Y SAAVEDRA, ANTONIO, a Spanish portrait painter, was born at Cordova in 1603. He was the son of Agustin del Castillo, from whom he received his first instruction in art. At his father's death he became the pupil of Francisco Zurbaran, who was at that time in high repute. The cathedral of Cordova possesses many paintings by him, which bear ample testimony to his merit; and had his colouring been equal to his composition and design, few artists of his own country would have surpassed him, as may be judged from his paintings of the 'Assumption of the Virgin,' and 'SS. Peter and Paul.' The convent of St. Francis at Cordova possesses a painting taken from the life of that saint, which Castillo painted in competition with Juan de Alfaro, under whose name in this work will be found the story of the incident which led to its execution. In 1666 he revisited Seville at the time when Murillo was at the zenith of his fame. On seeing the pictures of that great master Castillo was so struck with their excellence and his own inferiority, that he cried "Ya murió Castillo!" and from that time sank into a state of despondency that hastened his death, which took place at Cordova in 1667.

DEL CERAJUOLO, ANTONIO, a painter of Florence, who flourished in the early part of the 16th century, was a pupil of Lorenzo di Credi, and subsequently an assistant of Ridolfo Ghirlandajo. He executed church pictures, amongst which was a 'Crucifixion, with St. Mary Magdalen and St. Francis,' now in the Pitti Palace; but he was especially celebrated for his portraits.

DEL CLOCHE, PAUL JOSEPH, a Flemish painter of interiors and battle-pieces, was born at Namur in 1716. He was the son of Pierre Delcloche, an almost unknown painter, from whom he received his first lessons in art. Whilst still very young he went to Paris, but returned in 1747 to Liège, where he painted some pictures for the Salle des États and the churches. His small pictures are full of life and spirit, but his larger works are much less successful. He died about 1752.

DEL CONTE, JACOPO, a Florentine painter, was born in 1510. He was brought up in the school of Andrea del Sarto. Few of his works are to be met with in Florence, as he went to Rome when he was young, and resided there until his death. He was a respectable painter of history; but is more distinguished for his excellence in portraits, of which he painted a greater number, and of more distinguished personages, than any artist of his time. He visited Rome during the time of Paul III., and he painted his portrait, and that of each succeeding pontiff until Clement VIII., in whose pontificate he died. His principal historical works at Rome are, 'St. John preaching,' and the 'Deposition from the Cross,' in San Giovanni Decollato, the church of the Florentines; the 'Dead Christ,' with several figures, in the Madonna del Popolo; and at the Cappuccini on Monte Cavallo, a 'Pietà,' and 'St. Francis receiving the Stigmata.' He also painted a portrait of Michelangelo. He died at Rome in 1598.

DELCOUR, JAN GILLIS, a Flemish painter of religious subjects, was born at Hamoir, near Liège, in 1632. He was a scholar of Geraert Douffet, but went to Rome and there studied for a long time under Andrea Sacchi and Carlo Maratti. He made excellent copies of some of Raphael's most

celebrated works, which still exist at Liège, where there are also some original pictures by him in the churches. He died at Liège in 1694.

DEL CROCIFISSAJO, GIROLAMO. See MACCHIETTI.

DE LEEUW, JAN, a Dutch engraver, was born at the Hague in 1660. In conjunction with Jan Lamsveld, he engraved the portraits for Le Vasseur's 'Histoire du Règne de Louis XIII.,' published at Amsterdam in 1701. We have also by him the following portraits:

Carolus Niellius, D. Theol.

Jacob Wilhelm Imhof, Senator of Nuremberg.

Joseph Justus Scaliger.

John, Duke of Marlborough.

Abraham Cowley; for the edition of his works published in 1700.

DE LEEUW, THOMAS, (or DE LEU,) a native of Flanders, was in France from 1560 to 1612. He was a pupil of Jean Rabel, and afterwards of Antoine Caron, whose daughter he married. He engraved at first after Cornelis Cort, Sadeler, and Wierix, in a dry manner, but devoted himself afterwards to portraiture, in which he became one of the most distinguished artists of his time. He is supposed to have died about 1620. M. Duplessis has described the works of this engraver in vols. x. and xi. of Robert-Dumesnil's 'Peintre-Graveur.' They amount in number to 512, of which 213 are portraits, and are generally signed with his name. Among others are the following:

#### PORTRAITS.

Henry III., King of France and Poland.

Louise de Lorraine, his Queen.

Henri de Bourbon, Prince of Condé, at the age of nine years.

César, Duke of Vendôme, aged four years.

Bust of Henry IV.; *after Bunel.*

Henry IV.; *after Quesnel.*

Marie de Médicis; *after the same.*

Mary, Queen of Scotland and France.

Charles de Bourbon, Count of Soissons.

François de Bourbon, Prince of Conti.

Charles de Lorraine, Duke of Mayenne.

Henri de Savoie, Duke of Nemours.

Henri de Montmorency, Constable of France.

Anne, Duke of Joyeuse, Admiral of France.

Charles de Gontaut, Duke of Biron, Marshal of France.

#### SUBJECTS.

The Ecce Homo, with Angels bearing the Instruments of the Passion.

Eighteen plates of the Life of the Virgin.

The Twelve Sibyls; *from his own designs.*

Justice rewarding the Labours of the Husbandman; *after F. Zuccheri.*

The Coronation of Louis XIII.; *after Quesnel.*

DE LEEUW, WILLEM, a Flemish engraver, was born at Antwerp in 1610. He was a disciple of Pieter Soutman, but instead of following the neat, finished style of that artist, his etching is bold and free. There is a coarseness and want of harmony in his prints, except in those after Nieulant, where he handled the point with the greatest fineness; otherwise his manner is well adapted to some of the subjects he engraved, particularly his hunting pieces after Rubens. He died about 1665. The following are his most esteemed prints, which are sometimes signed with his name, and sometimes marked with the cipher **W<sup>d</sup>.**

Lot and his Daughters; *after Rubens.*

Daniel in the Lions' Den; *after the same.*

The Virgin, supported by Angels; called 'Mater Dolorosa'; *after the same.*

The Martyrdom of St. Catharine; *after the same*; fine and scarce.

Four large plates of Hunting scenes; *after the same.* The same subjects, viz. the Lion-hunt, the Boar-hunt, Hunting the Wolf, and the Crocodile and Hippopotamus, have been engraved by *P. Soutman.*

Tobit and his Wife; *after Rembrandt.*

David playing on the Harp before Saul; *after the same.* Rembrandt's Wife; *after the same.*

A Female with a Veil; inscribed 'Marianne'; half-length; *after the same.*

St. Francis in Meditation; *after J. Lievens.*

A set of four large Landscapes; *after Adriaen Nieulant.* These prints are in a more finished style than is usual with De Leeuw, and are scarce.

DELEGORGUE-CORDIER, JOHN, a French line-engraver, was born at Abbeville in 1781. He engraved the 'Toilet of Venus' after Albano, 'Æneas and Anchises,' after Domenichino, and portraits of Napoleon and Joséphine after Lebel, and Madame de Sévigné after Nanteuil.

DELEDDI, LUIGI, an Italian painter, who was born in the Bergamese in 1774, painted landscapes and ornaments which are particularly happy in their grouping and colouring. He died at Bergamo in 1853.

DE LELIE, ADRIAAN, was born at Tilburg in 1755, and was a scholar of Peeters, a painter of tapestries and ornaments, and afterwards of Quertenmont at Antwerp. He made copies of many of the portraits by Rubens and Van Dyck at Düsseldorf, and also of historical pictures by Italian and Dutch masters. By the advice of Professor Camper, he established himself at Amsterdam, where he painted a great number of portraits and cabinet pictures; among the latter is one of the celebrated amateur Jan Gildemeester showing his collection to a party of ladies and gentlemen, in which the principal pictures are readily recognised. One of his best works is that representing the 'Drawing Academy' of the Felix Meritis Society at Amsterdam. His pictures are highly esteemed in Holland and Germany, where they are to be met with in the best collections. He died at Amsterdam in 1820.

DE LELIE, JAN ADRIAAN ANTONIE, who was born at Amsterdam in 1788, was instructed in art by his father, Adriaan De Lelie, and by Haan. He excelled in painting fruit-pieces and genre pictures; and also practised picture restoring. He died at Amsterdam in 1845.

DELEN. See DELEN.

DE LE PASTURE, ROGIER. See VAN DER WEYDEN.

DELESTRE, JEAN BAPTISTE, a French artist and writer upon art, was born at Lyons in 1800. He was a pupil of Gros, and studied also water-colour painting and sculpture, but after a time he forsook the practice of art, and devoted himself to its history and criticism. He was a radical in politics, and took an active part in the revolution of 1848. He died in Paris in 1871. A 'Scene during the eruption of Vesuvius,' by him, is in the Museum of Nantes. His principal writings were 'Études progressives des têtes du Cénacle peint à Milan par Léonard de Vinci,' 1827, and 'Gros et ses ouvrages,' 1867.

DE LETH, HENDRIK, was a Dutch engraver, who lived at Amsterdam, where he published in 1729 a series of views of Kennemerland, which are very poorly executed.

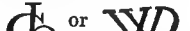

DE LEU. See DE LEEUW.

DELFF, COPPIN, a French historical painter, who flourished in the 15th century, and became painter in ordinary to King René and King Louis XI. He executed the mural paintings in the churches of St. Martin at Tours, St. Maurice at Angers, and St. Peter at Saumur, between 1456 and 1482.

DELFF, JACOB WILLEMSZON, 'the elder,' a portrait painter of Delft, is known by a picture of an 'Archery-feast' in the Hôtel de Ville at Delft, dated 1592; and by a 'Reconciliation of Esau and Jacob,' in the Belvedere at Vienna, bearing the date 1584. He also painted 'The Sportsman's Dinner,' and a portrait group of his family. Delft died at Delft in 1611. His works display good conception and execution, but are somewhat heavy in colouring.

Jacob Delft had three sons, Cornelis, Rochus, and Willem. CORNELIS DELFF, born in 1571, was a pupil of Cornelis van Haarlem, and distinguished himself by very fine pictures of still life. He died in 1645. ROCHUS DELFF was a portrait painter, and a pupil of his father. WILLEM DELFF is noticed below.

DELFF, JACOB WILLEMSZON, 'the younger,' the son of Willem Jacobszoon Delft, and grandson of the elder artist of the same names, was born in 1619 at Delft, where he afterwards resided. He was highly esteemed and much patronized by many celebrated personages of his country. He also held, with great credit to himself, several important civic posts, and at his death, which occurred at Delft in 1661, a marble monument was erected to his memory. He followed the style of Rembrandt. A Man's Portrait, by him, is in the Rotterdam Museum; a Female Portrait is in the Städel Institute at Frankfurt; and the figure of a Boy is in the Liechtenstein Gallery at Vienna.

DELFF, WILLEM JACOBZON, was a Dutch portrait painter, but was more celebrated as an engraver. He was born at Delft in 1580, and received his instruction in design from his father, Jacob Willemszoon Delft. He practised for some time in the style of his father, but having attempted to engrave some plates after the portraits of Miereveld, whose daughter he married in 1618, his success was such as to induce him to abandon painting, and devote himself entirely to the graver, which he handled with uncommon freedom and precision. The plates he executed in the earlier part of his life are more neatly finished than those he afterwards produced, but the latter are engraved in a bold open style, producing a fine effect, and the heads are finely drawn. His plates are sometimes signed with his name, but at other times are marked with the cipher  or .

Delft died at Delft in 1638. A full account of his works will be found in Franken's 'Œuvre de Willem Jacobszoon Delft,' published at Amsterdam in 1872. The following are his principal portraits:

- Charles I. of England; *after D. Mytens.*
- Henrietta Maria, his Queen; *after the same.*
- Michiel Miereveld, painter; *after Van Dyck.*

PORTRAITS AFTER MIEREVELD.

- George Villiers, Duke of Buckingham.
- Jacob Cats, poet and philosopher.
- Hugo Grotius, Syndic of Rotterdam; fine.
- Three fine Heads of William, Maurice, and Henry, Princes of Orange.
- Gustavus Adolphus, King of Sweden.
- Frederick, King of Bohemia, Elector Palatine. 1632.
- Elizabeth, Queen of Bohemia. 1630.

Wolfgang William, Duke of Bavaria.  
 Gaspar, Count de Coligni. 1631.  
 Louise, Countess de Coligni. 1627.  
 Florent, Count of Culenborch. 1627.  
 Catharine, Countess of Culenborch. 1636.  
 Philip William, Prince of Orange. 1628.  
 Marco Antonio de Dominis, Archbishop of Spalatro.  
 Sir Dudley Carleton, Ambassador at the Hague.  
 Jan Olden Barnevelt. 1617.  
 Abraham van der Meer.  
 Hans De Ries.  
 Jacobus Triglandus, Professor at Leyden. 1636.  
 Felix De Sambix, writing-master of Antwerp.

DELFINO, CARLO CLAUDIO. See DAUPHIN.

DEL FIORE, COLANTONIO. See TOMASI, NICCOLA.

DEL FIORE, JACOBELLO or JACOMELLO, flourished between 1385 and 1439. He was the son of Francesco del Fiore, the president of the Venetian Guild of Painters. His early paintings have disappeared from the churches of Pesaro. Jacobello was elected president of his Guild in 1415, and held that position until 1436. In 1415 he painted the 'Winged Lion of St. Mark,' now in the Ducal Palace; and in 1421 he was commissioned to paint for the Tribunal of the "Proprio" the subject of 'Justice, between SS. Michael and Gabriel.' The 'Coronation of the Virgin,' ordered in 1438 for the cathedral of Ceneda, is still there, and in the church of the Hospital of San Lorenzo, at Sarravalle, are frescoes representing scenes from the lives of SS. Lawrence and Stephen, though now much injured by time. The Venice Academy possesses a 'Virgin,' signed by Jacobello in 1436, and many other paintings by him exist in the private and public galleries of Venice.

DEL FOS, ABRAHAM, a Dutch engraver, was born at Leyden in 1731. He engraved after Berchem, Teniers, and Brouwer, but his works are very scarce. We have by him:

A Landscape, with Figures and Animals; *after Berchem.*  
 A Sea-port, with Shipping; *after the same.*  
 Several Views in Flanders, with Boors; *after D. Teniers.*

DEL FRATE, CECCHINO, was a disciple of Fra Bartolommeo, but no painting can with certainty be attributed to him.

DELGADO, JUAN, a Spanish painter, was established at Madrid about the commencement of the 18th century. He painted a picture of 'St. Francis Xavier,' in the Hermitage of Our Lady, near the bridge of Segovia, which was well coloured, but somewhat mannered.

DELGADO, PEDRO, a Spanish painter, was born at Orgaz, where he painted in 1529 for the Hermitage of the Conception two large pictures, the one representing the 'Virgin surrounded by Saints,' and the other the 'Descent from the Cross': they are both in the style of the 15th century.

DEL GARBO, RAFFAELINO. See CAPPONI.

DEL GESSI, ERCOLING. See RUGGIERI.

DEL GOBBO, ANDREA. See SOLARIO.

DEL GRANO, GIORGIO. See GANDINI.

DEL GUASTA, BENVENUTO, called BENVENUTO DA SIENA, who was born at Siena in 1436, painted much in that city. His earliest known work is an 'Annunciation' signed 'Opus Benvenuti Joannis de Senis.' It was painted in 1466, and is in the church of St. Girolamo at Volterra. Frescoes by Benvenuto are in the Baptistery of Siena, and there are in the Gallery of that city three paintings by him. The National Gallery has a 'Madonna and Child enthroned,' with side panels. The date of his death is not recorded, but he was still living in 1517, for in that year he painted the baldacchino of the

cathedral of Siena, on the occasion of a visit of Pope Leo X. to that city.

DEL GUASTA, GIROLAMO, the son of Benvenuto del Guasta, was born in 1470. He painted in 1508 a 'Virgin of the Snow,' which is now in the Oratory of St. Catharine in San Domenico at Siena, and in the Academy of that city are two or three other pictures by him. But little else remains of this artist, who died in 1524.

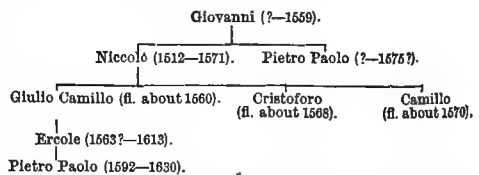
DEL HELE, ISAAK. See DE LA HÈLE.

DE LIEMAKER, NICOLAES, (or De LIEMAECKERE,) surnamed ROOSE, and sometimes called NICOLAES ROOSE, a Flemish historical painter, was born at Ghent in 1601. He was the son of Jacob De Liemaker, a painter upon glass, and is said by Descamps to have been a pupil of Markus Geeraerts the younger, but as the latter joined his father in London in 1580, it is most likely that he studied under Otto van Veen at Antwerp. He attained a high rank in his profession, and in 1625 returned to Ghent, where he died in 1646. The Museum of Ghent and the churches of that city and of other towns of Flanders possess a great number of his works. His best picture is the 'Consecration of St. Nicholas, Bishop of Myra,' which is above the high altar of the church of St. Nicholas at Ghent.

DELIGNON, JEAN LOUIS, a French engraver, was born in 1755. He executed a considerable number of book-plates after Moreau and others, as well as some plates for the 'Galerie du Palais-Royal.' His best work, 'Le Seigneur chez son Fermier,' is to be found in the 'Monument du Costume.' He died in 1804.

DELIN, JOANNES JOSEPHUS, a Flemish historical and portrait painter, was born at Antwerp in 1774. He first visited the Academies of Brussels and Antwerp, and afterwards continued his studies under Vincent in Paris. In the old church of the Jesuits at Antwerp there is a picture by him representing the 'Purification of the Virgin,' and in the church of St. Charles Borromeo, 'Simeon in the Temple.' He died in Paris in 1811.

DELL' ABBATE FAMILY.



DELL' ABBATE, ERCOLE, the eldest son of Giulio Camillo dell' Abbate, and grandson of Niccolò, was born at Modena about the year 1563. He possessed an extraordinary genius for the arts, which he disgraced by the depravity and intemperance of his conduct. Like most artists of that character, his works were the productions of negligence and haste. He painted, in concurrence with Bartolommeo Schedone, some pictures representing scenes in the Life of Hercules, in the Council-hall at Modena. He died at Modena in 1613. The Modena Gallery has three works by this artist—an 'Annunciation,' a 'Presentation in the Temple,' and a 'Birth of St. John the Baptist.' A 'Marriage of the Virgin,' in the same gallery, is by some attributed to Ercole dell' Abbate, and by others to his son, Pietro Paolo, the younger.

DELL' ABBATE, NICCOLÒ, was called by the Italians MESSER NICCOLÒ or NICCOLINO. He was born at Modena in 1512, and is said to have studied

under his father, Giovanni dell' Abbate, who was a modeller in stucco, as well as a painter, and in the school of Antonio Begarelli, an able sculptor, but these statements are destitute of any proof; it is, however, supposed by many that he had the advantage of being instructed by Correggio, which supposition is supported by his superior knowledge of foreshortening, and the boldness of his relief. Certain it is that the works of Correggio and Parmigiano produced a great effect on his style. One of the first performances which brought him into notice was his picture of the 'Martyrdom of St. Peter and St. Paul,' painted in 1547 for San Pietro at Modena, of which celebrated work Vasari takes no further notice than to remark, that one of the executioners is taken from a picture of Correggio at Parma (the 'Martyrdom of SS. Placidus and Flavia,' now in the Gallery of that city). Dell' Abbate's 'Martyrdom' is now in the Dresden Gallery, and has been engraved by Folkema. He afterwards painted twelve pictures from the twelve books of the Æneid, formerly in the castle of Scandiano, nine of which are now in the Modena Gallery, three having perished by fire in 1815, and they are alone sufficient to establish his reputation. Lanzi, who was well acquainted with their merit, says "that in the correctness of the figures, the beauty of the landscapes, the architecture, and the animals, they merit every praise that can be bestowed on a distinguished follower of the style of Raphael." Whilst in the prime of life, Dell' Abbate went to Bologna, where he painted in a portico of the Leoni Palace, now the Marchesino, in fresco, an 'Adoration of the Shepherds,' and in the Poggi Palace, now the Istituto, a frieze, representing an 'Assembly of young Men and Women,' which was perhaps more suited to his genius. This was composed and drawn with admirable taste and elegance, and has been engraved by Crivellari. These works were the admiration, and became the models, of the Carracci; and Agostino wrote a sonnet in honour of the painter, in which, in the flowery language of poetry, he attributes to him "the symmetry of Raphael, the sublimity of Michelangelo, the truth of Titian, the greatness of Correggio, and the grace of Parmigiano." Such was the excellence of his work in fresco-painting, that he is said never to have had occasion to retouch it when dry; this gave an uncommon splendour and purity to his colouring. In 1552 Primaticcio prevailed on Dell' Abbate to accompany him to the court of France, as the most efficient coadjutor he could find to assist in the important works he was about to undertake. Dell' Abbate, in fact, painted most of the frescoes from the designs of Primaticcio in the magnificent gallery at Fontainebleau, of which more particular notice will be found in the account of that master. After the death of Primaticcio, he continued to be employed by the court of France, and died in Paris in 1571. Of his numerous fresco paintings, but few, comparatively, are extant. His oil pictures also are extremely rare. The 'Rape of Proserpine,' formerly in the Orleans Gallery, but now in the collection of the Duke of Sutherland, is a favourable specimen of his skill in landscape painting. A 'Holy Family' is in the possession of Lord Scarsdale at Kedleston Hall.

Niccolò dell' Abbate had three sons, GIULIO CAMILLO, CRISTOFORO, and CAMILLO, all of whom followed him to France, and assisted him in his work at Fontainebleau. The first-mentioned worked

about 1560-61; the second from 1568 to 1570; and Camillo, who was the principal assistant of his father, about 1570.

DELL' ABBATE, PIETRO PAOLO, 'the elder,' the brother of Niccolò, was a native of Modena, where he lived all his life and died about 1575. He excelled in painting battle pieces, and was considered unequalled, in his time, for the spirit and animation with which he designed horses and the attacks of combatants. Some of the works of this painter are in the Gallery at Modena.

DELL' ABBATE, PIETRO PAOLO, 'the younger,' the son of Ercole, was born at Modena in 1592, and died there in 1630. He painted for the churches at Modena several pictures, which are spoken of with commendation. The Modena Gallery has a 'Christ in the Temple' by him.

DELLA BELLA, STEFANO, an Italian engraver, called in France ETIENNE DE LA BELLE, was born at Florence in 1610. He was the son of a goldsmith, and is said to have been intended for his father's profession, but having shown a genius for drawing, he was placed under Cesare Dandini to learn painting. Subsequently, a decided inclination for the art of engraving induced his father to permit him to become a pupil of Canta Gallina, who was also the master of Callot. He at first imitated the manner of Callot, but soon abandoned it, and adopted a style of his own. No artist has handled the point with more facility and finesse than Della Bella. His execution is admirable, and his touch spirited and picturesque. He designed his subjects with infinite taste, and his plates produce a clear and brilliant effect. It is not surprising that some of his prints are but slightly etched, when we consider that the number of them exceeded one thousand four hundred. He visited Paris in 1640, where he engraved some plates for Henriette, the uncle of Israel Silvestre. Cardinal Richelieu employed him to make drawings of the siege and taking of the towns of Arras and La Rochelle, which he afterwards engraved. On his return to Florence, about 1650, he was appointed by the Grand-Duke instructor in drawing to his son Cosmo. He died at Florence in 1664. The following is a list of his principal works:

#### VARIOUS SUBJECTS.

Portrait of Stefano della Bella, in a Persian costume; *after his own design.*

Sigismondo Boldoni, of Milan.

Mont-Joie St. Denis, King at Arms; very scarce.

Horatius Gonzales; oval; very scarce.

Ferdinand II., Emperor of Germany.

Bernardo Ricci, Buffoon to Ferdinand II., on horseback. 1637.

St. Anthony, Archbishop of Florence. (*His first plate.*)

St. Anthony of Padua, mounted on a monster with two heads.

Jacob and Rachel leaving Laban.

Jacob's Journey to Egypt.

Battle of the Amalekites.

St. John the Baptist, with a lamb.

St. John the Baptist getting water with his cup.

The Virgin, with the Infant Jesus on her knee.

The Virgin, with the Infant Jesus standing on her knee.

The Virgin suckling the Infant Jesus.

The Virgin suckling the Infant Jesus, with St. Elizabeth and St. John.

The Virgin sitting, with the Infant standing on her knee; oval.

The Virgin suckling the Infant; *after Carracci.*

A small plate of the Flight into Egypt, St. Joseph leading the Ass.

A round plate of the Flight into Egypt, with the heads of Angels.

The Repose in Egypt; a round plate.  
 The Repose in Egypt, with St. Joseph reading, leaning against a tree.  
 The Holy Family, with St. John and St. Elizabeth, with a flowerpot.  
 The Infant Jesus explaining the Scriptures to the Virgin and St. Joseph; very rare.  
 Effigie del glorioso Martire S<sup>to</sup>. Benedetto; very scarce.  
 The finding of the miraculous Image of our Lady, near Florence. 1633.  
 The Triumph of the Church.  
 St. Prospero descending from Heaven; very scarce.  
 The Tyrant Phalaris ordering Perillus to be put into the Brazen Bull; after *Polidoro da Caravaggio*. 1634.  
 A basso-relievo, antique; after the same.  
 Lucretia; after *Parmigiano*.  
 Three Children carrying a plateau; after *Guido Reni*.  
 A basso-relievo, antique, a woman stopping a bull.  
 Clovis on horseback, carrying off Clotilda; scarce.  
 A Seaman, of whom a beggar is asking charity.  
 A Seaman, with his hand on the head of his dog, and other figures.  
 A Child teaching a dog to sit up.  
 Four Turks, half-length figures.  
 Three Turks, with a boy and a negro.  
 A Pole, with his battle-axe.  
 A Soldier, with his musket, and holding a fowl, and a Woman on horseback, with a child.  
 A Florentine Sportsman, with his gun, and a Girl spinning.  
 A Lady holding a dog.  
 Mount Parnassus; very fine.  
 An Eagle devouring a fowl, with its wings extended, and below two horses, and a number of spectators.  
 The Rock of the Philosophers; fine and scarce.  
 The Fair, representing a Festival on the Arno; oval. This plate was long attributed to *Callot*.  
 Perspective View of the Catafalque of the Emperor Ferdinand II., with the Arms of the Medici.  
 A Thesis, on the Canonization of Francesco Solano. 1639.  
 Plan of the Siege of Ia Rochelle.  
 Plan of the Siege of Arras.  
 The Reposoir, or Fête Dieu.  
 View of the Pont-Neuf at Paris. (*His chef-d'œuvre*.)  
 The first impressions of this plate are without the weathercock on the tower of St. Germain l'Auxerrois.  
 View of the Castle of Sant' Angelo.

## SETS OF PRINTS.

Two Landscapes; in one, a peasant carrying a basket at the end of a stick; in the other, a peasant carrying a package on his head.  
 Two Landscapes; one with a man leading dogs; the other with a man leading a horse laden with sheep.  
 Six Views of the Port of Leghorn. 1655.  
 The Four Seasons; allegorical figures in ovals.  
 The Four Elements; Landscapes and Marines.  
 Eight Marine Subjects, in the style of *Callot*.  
 Six Plates of Vases.  
 Six Landscapes; circular. 1656.  
 Four charming Landscapes, with Figures.  
 Four Views of Roman Ruins.  
 Three Battle-pieces; large plates. 1622, 1627, 1641.  
 Eleven Plates of Moors, Hungarians, Asiatics, and Africans.  
 Sixteen small square plates: Soldiers, Hunters, Fishermen, Peasants, Children, &c. (attributed, by some, to *Callot*).  
 Eighteen; entitled *Raccolta di varii Capricci*. 1646.  
 Twenty-four Views of Edifices; published by *Israel Silvestre*.  
 Twenty-two sketches, &c., by *Stefano della Bella*.  
 The Five Deaths; ovals. (*His last works*.)  
 The Sixth Death, plate begun by *Della Bella*, and finished after his death by *G. B. Galestrucci*, his scholar.

DELLA CASA, NICCOLÒ, (or NICOLAS DE LA MAISON,) was an engraver who flourished towards the end of the 16th century. From an inscription on one of his plates, he appears to have been a native of Lorraine. He worked entirely with the graver, his productions being after the

style of the school of Marc Antonio, but they are not of a high class. We have by him:

Portrait of the Emperor Charles V.; oval, with a border copied from Enea Vico; inscribed *N. D. la Casa Lotaringus, fecit*.  
 Portrait of Baccio Bandinelli.  
 Portrait of Henry II. of France. 1547.  
 Portrait of Cosmo de' Medici.  
 A plate in eleven pieces of the 'Last Judgment' by Michelangelo. 1543. This plate is supposed to be copied from a work of *Beatriet*, an artist of Lorraine, who was engraving at Rome at that time.

DELLA CASA, PIER ANTONIO. See BERNABEL.  
 DELLA CHIESE, GIOVANNI, who was living at Lodi in the 15th century, was one of the artists called by Lodovico Sforza in 1490 to decorate his palace of the Porta Giovia at Milan. No dates are known of his birth or death. He and his brother Matteo are the authors of the 'Coronation of the Virgin,' the organ screen, and other paintings in the church of the Incoronata, Lodi. The church of San Lorenzo, in the same town, also possesses some fragments of frescoes by Giovanni representing the 'Nativity,' &c.

DELLA CORNA, ANTONIO, who lived in the 15th and 16th centuries, was one of the artists called by Lodovico Sforza to decorate the Porta Giovia Palace at Milan in 1490. No dates are known of his birth or death. The Bignami Collection, near Cassal Maggiore, contains a picture representing a murder taken from the Legend of St. Julian, signed by Antonio in 1478.

DELL' ACQUA, BERNARDINO, commonly known as DEL AGUA, a painter of Venice, went in 1587 with Pellegrino Tibaldi to Spain, and executed under his direction frescoes in the Convent of the Escorial. Carducho mentions Dell' Acqua as an excellent designer and a clever fresco painter.

DELLA CROCE, TEODORO. See VERKRUYTS.

DELLA FRANCESCA, PIERO. See DEI FRANCESCHI.

DELLA FRATTA, FLORI, who flourished about 1540, and died young, is said to have painted the 'Last Supper' in San Bernardino at Fratta, which is executed in the style of the best masters.

DELLA GATTA, BARTOLOMMEO, was probably born at Florence in 1408, and died in 1481. He was a friar of the Camaldolese Convent of the Angeli, at Florence, and afterwards became abbot at Arezzo, where he covered the walls of the monastery with frescoes, and also invented an organ of pasteboard, which yielded soft and perfect tones. He assisted Signorelli and Perugino in their paintings in the Sistine Chapel between 1479 and 1486. His miniatures on vellum are considered valuable, but his paintings show want of skill as a colourist, although clever in details and in landscape. The following paintings by him still exist:

Arezzo.	<i>Town Hall</i> .	Two panels representing scenes from the Life of St. Roch.
Castiglione Fiorentino.	} <i>Colle- giata</i> .	A Virgin and Child, with SS. Peter, Paul, Julian, and Michael.
Cortona.		<i>S. Domenico</i> . The Assumption of the Virgin.

DELL' ALTISSIMO, CRISTOFANO. See PAPI.

DELLA MARCA, GIOVANNI BATTISTA, called also LOMBARDELLI and IL MONTANO, was born at Montenuovo in 1532. He was first a scholar of Marco da Faenza, and, according to Baglione, visited Rome in the Pontificate of Gregory XIII,

and there devoted himself to an imitation of the works of Raffaellino da Reggio, whom he assisted in some fresco paintings in the Vatican. In the church of San Pietro Montorio he painted a series of pictures of the 'Life of St. Francis'; and in Santa Maria de' Monti, the 'Resurrection.' There are several of his works in the churches at Montenuovo. He died in 1587.

DELL' AMATRICE, COLA. See FILOTESIO.

DELLA PORTA, BARTOLOMMEO. See BARTOLOMMEO.

DELL' ARCA, LEONARDO, was an Italian engraver, who flourished about the year 1600. He engraved some plates of ornaments and grotesque figures.

DELL' ASTA, ANDREA, was born at Bagnuoli, near Naples, in 1673, and was brought up in the school of Francesco Solimena. After passing several years under that master he went to Rome, where he studied for some time, and introduced into the style of his country somewhat of an imitation of the works of Raphael. Amongst his best pictures, executed on his return to Naples, were the 'Nativity,' and the 'Adoration of the Magi,' in the church of Sant' Agostino de' Scalzi. He died at Naples in 1721.

DELLA STRADA, GIOVANNI. See VAN DER STRAET.

DELLA VECCHIA, PIETRO, was born at Venice in 1605, and was brought up in the school of Alessandro Varotari, called Il Padovanino. He did not, however, adopt the style of that master, but applied himself to an imitation of the works of Giorgione and Pordenone, in which he was so successful, that some of his pictures have been mistaken for the productions of those masters. His powers were better adapted to familiar and fancy subjects than to the dignity of history, and his best pictures represent armed soldiers, banditti, and corps-de-garde, which he painted with great vigour and effect. His talent in imitating the works of the old masters induced the doge and senate of Venice to employ him to copy in oil the historical works in mosaic which are in the church of St. Mark, which he did with great ability. He also painted for the same church two altar-pieces of his own composition, representing the 'Crucifixion,' and 'Our Saviour driving the Money-Changers out of the Temple.' His colouring was warm and tender, and he was well versed in the principles of chiaroscuro. He died in 1678.

DELLA VIA, ALESSANDRO, was an Italian engraver, who resided at Venice about the year 1730. He engraved several portraits, which are very differently executed, and a plate, representing the 'Virgin and Infant Christ, with St. Sebastian and other Saints,' after Paolo Veronese.

DELLA VITE, GIOVANNI. See MIEL.

DELLA VITE, TIMOTEO, called by Vasari TIMOTEO DA URBINO, was the son of Bartolommeo della Vite and Calliope, the daughter of the painter Antonio Alberti of Ferrara, in which city he was born in 1469, and was brought up as a goldsmith. From 1490 to 1495 he was in Francia's workshop, where he also learned to paint, and then returned as master to Urbino, where he practised his art for fifteen years. In 1504, at the instance of Giampietro Arrivabene, Bishop of Urbino, he painted the altar-piece for the chapel of St. Martin in the cathedral of that city. It represents Bishop Arrivabene and Guidobaldo II., Duke of Urbino, kneeling at an altar, and above them St. Thomas à

Becket and St. Martin. For the cathedral he also painted, about the year 1508, a 'Magdalen,' which is now in the Pinacoteca of Bologna; and for the church of Sant' Agata the 'Virgin Annunciate, between SS. John the Baptist and Sebastian,' now in the Brera, Milan. In 1518 he painted the 'Noli me tangere,' for the Brotherhood of Sant' Angelo Minore, at Cagli. About 1519 he went to Rome, where he became the assistant of Raphael, and is thought by Passavant to have executed the frescoes of the prophets Daniel, Jonah, and Hosea, above the Sybils, in the church of Santa Maria della Pace, and is said by Vasari to have assisted even with the Sybils. In the Academy of St. Luke at Rome is a panel representing 'St. Luke painting the Virgin and Child in the presence of a Youth,' that has been assigned by Messrs. Crowe and Cavalcaselle to Timoteo. The Berlin Gallery possesses a 'Madonna and Child, with Saints,' and a 'St. Jerome' by him. He died at Urbino in 1523, leaving a son, PIETRO DELLA VITE, who was a painter of some note.

DELLE BATTAGLIE, IL BRESCIANINO. See MONTI, FRANCESCO.

DELLE BATTAGLIE, L'ORACOLO. See FALCONE.

DELLE BATTAGLIE, MICHELANGELO. See CERQUOZZI.

DELLE GIRANDOLE, BERNARDO. See BUON-TALENTI.

DELLE GRECCHE, DOMENICO. See THEOTOCOPULI.

DELLE LAME, BIAGIO. See PUPINI.

DELLE MADONNE, CARLUCCIO. See MARATTI.

DELLE MADONNE, VITALE. See CAVALLI.

DELLERA, GIOVANNI, an Italian historical painter, was born at Treviglio in 1765. He was the son of a brazier, but his predilection for art induced him to go to Bergamo and become a pupil of Francesco Daggiù, called Capella. In 1785 he went to Rome, and there became intimate with Angelica Kauffmann, with whom he painted several pictures. He also copied for the Empress Catharine seven of the best pictures in the galleries of Rome. He died at Florence in 1798. His best work is the 'Fainting of Queen Esther,' in the church of Alzano Maggiore, near Bergamo.

DELLE VITI, GIOVANNI. See MIEL.

DELLI, DELLO, (an abbreviation of Daniello,) the son of Niccolò Delli, a doublet-maker, was born at Florence about 1404. In 1424 his father was condemned to death for high treason, and fled with his sons to Siena, from whence, about 1427, they went to Venice, where they remained for some time. Dello's name was registered at the Painters' Guild of Florence in 1433, in which year he went to Spain, where he acquired so great a reputation by the practice of sculpture and painting that he attained to great wealth and honour. In 1446 he returned to Florence, and obtained the recognition of his title of Cavaliere, and in the following year painted some of the stories from Genesis in the cloister of Santa Maria Novella. About 1448 he went back to Spain, and is known to have been still living between the years 1464 and 1466. He was a personal friend of Paolo Uccello, who painted his portrait as Shem in the fresco of the 'Inebriety of Noah,' in the cloister of Santa Maria Novella.

DELL' ORTOLANO, GIOVANNI. See BENVENUTO.

DEL MAGRO, GUGLIELMO. See GIRALDI.

DEL MAZO MARTINEZ, JUAN BAUTISTA, a Spanish painter, was born at Madrid about 1610.

He was educated in the school of Velazquez, whose daughter he afterwards married, and whom he succeeded as court painter to Philip IV. He is said by Palomino to have excelled equally in history, portraits, and landscapes; he also painted sea pieces and views of towns, but hunting pieces and landscapes were his best works. He possessed extraordinary talent in copying the works of his master, as well as those of Raphael, Titian, Tintoretto, and Paolo Veronese: and was much employed by Philip IV. in copying the celebrated Venetian pictures in the royal collection, which task he so skilfully executed that his copies could with difficulty be distinguished from the originals. He died at Madrid in 1687. There are two portraits, a view of Saragossa, and several landscapes by him in the Madrid Gallery.

DEL MONTE, DEODATO. See VAN DER MONT.

DEL MORO, ANGOLO. See ANGOLO.

DEL MORO, GIOVANNI BATTISTA. See MORO.

DEL NERO, DURANTE. See ALBERTI.

DE LOOSE, JOANNES JOSEPHUS, a Belgian painter and writer on art, who was born at Zele in 1770, was a scholar at the Ghent Academy, where in 1794 he obtained the first prize for drawing from the model. He afterwards studied under Herreyns at Mechlin, and painted Scriptural scenes for the churches of Ghent and other places. He has also left a number of portraits. In 1812 the Literary Society at Ghent awarded him a prize for his writings, and in 1820 he received a medal from the Royal Society of the Fine Arts in the same city for his 'Treatise on the present Position of Painting.' He died at St. Nicolas in 1849.

DELORME, ANTOINE, a French designer and etcher of free subjects, was born in Paris in 1653, and died miserably in prison in 1723.

DE LORME, ANTON, who was born at Rotterdam in the 17th century, and was still living in 1660, was an architectural painter, who specially devoted himself to the interiors of churches and other public edifices, in some of which Terborch painted the figures. His works are very rare, and excel for the perspective and the illumination. A 'Church Interior by candlelight' (1645) is in Warwick Castle, and other 'Church Interiors' are in the Berlin, Munich, and Stuttgart Galleries, and in the New York Museum.

DELORME, PIERRE CLAUDE FRANÇOIS, who was born in Paris in 1783, studied in the school of Girodet, and afterwards at Rome. He distinguished himself as a painter of history, and finished the paintings in the chapel of the Virgin in St. Gervais, as well as those in Notre-Dame de Lorette, in Paris. He painted in the style of Girodet. He died in Paris in 1859.

DELORME DU RONCERAY, MARGUERITE LOUISE AMÉLIE, a French amateur engraver, was born in Paris in 1730. We have some neat and spirited etchings by her, after Bouchardon and other French painters; among them the following:

Venus rising from the Sea; after Bouchardon; finished with the graver by St. Aubin.

The Fountain of Grenelle, at Paris; six plates; after the same. These were afterwards finished with the graver by Tilliard and St. Aubin.

Head of St. Paul; larger than life; after the cartoon by Pierre, for the church of St. Roch at Paris.

View of the Tower of Palmeraux; after Cochin.

A Sultan and Sultana; after B. Picart.

DEL PACCHIA, GIROLAMO, who was born at Siena in 1477, was the son of a Croatian cannon-

founder, Giovanni 'delle Bombarde.' After studying in his native city and in Florence, he went about 1500 to Rome, and a few years afterwards painted an altar-piece, which has since perished, for the Pontignano Monastery. He returned to Siena about 1508, and executed a 'Coronation of the Virgin,' in the style of Raphael, for Santo Spirito, and a 'Virgin and Child, between SS. Paul and Bernard' in San Cristoforo. In 1518 he executed an 'Annunciation' in Santo Spirito, as well as frescoes in the manner of Bigi for the Brotherhood of San Bernardino, and three scenes from the 'Life of St. Catharine' in the Oratorio dell' Oca. He worked much in conjunction with Pacchiarotti, with whom he produced the 'Ascension' at the Academy of Siena; but he was induced by him to enter the dangerous club of the Bardotti, which in 1535 was dispersed, upon which the two artists betook themselves to France, and painted for Charles VIII. in the castle of Gaillon. The date of Del Pacchia's death is not known. Among his existing paintings are the following:

London. Nat. Gallery.	Virgin and Child (assigned to Pacchiarotti).
" Duke of West-	Holy Family (assigned to Fra
minster.	Bartolommeo).
Munich. Gallery.	St. Bernard.
" "	Virgin and Child (assigned to Pacchiarotti).
Siena. Academy.	Holy Family, with St. Anthony of Padua.

DEL PELLICCIAIO, GIACOMO, (or GIACOMO DI MINO,) a Siense who lived in the 14th century, was the contemporary of Lippo Vanni and Luca Thomé, being in 1373 appointed to value one of the latter's pictures. His name appears in the Siense records from 1362 to 1389. In 1367 he aided Bartolo di Maestro Fredi at Siena cathedral. He is known to have painted book-covers for the Biccherna, and was several times a member of the Grand Council of Siena. The dates of his birth and death are alike uncertain. There exist the following works by him:

Siena. Academy.	Coronation of St. Catharine. 1362.
" Chiesa dei Servi.	Virgin and Child, known as the 'Madonna del Verde.' 1363.

DEL PIOMBO, SEBASTIANO. See LUCIANI.

DEL PO, GIACOMO, the son of Pietro del Po, was born in 1654, according to some accounts at Palermo, but according to others at Rome or at Naples, and was first instructed in art by his father, but afterwards by Nicolas Poussin. He was chiefly occupied in decorating the mansions of the Neapolitan nobility with emblematical and allegorical subjects, for which his inventive genius and extraordinary facility particularly qualified him. As is usual with the majority of mechanists, despatch and confidence led him into the negligence and incorrectness of a mannerist. Rome possesses only two of his pictures, one in the church of Sant' Angelo in Pescheria, and the other in Santa Marta; but his talents are seen to greater advantage in his frescoes in the gallery of the Marquis of Genzano, and particularly in the palace of the Prince of Avellino at Naples. He died at Naples in 1726.

DEL PO, PIETRO, was born at Palermo in 1610, and studied under Domenichino at Naples, during that celebrated painter's residence in that city. He painted some pictures for the churches at Palermo, and afterwards visited Rome, where, among other works, he painted a picture of St. Leo, for La Madonna di Costantinopoli. He was, however, more successful in easel pictures



than in those of larger dimensions, and he was more distinguished as an engraver than as a painter. He died at Naples in 1692. There are several etchings by this artist, some of which are finished with the graver. They are not so correctly designed as might have been expected from the school in which he was educated. Among others are the following:

- St. John in the Wilderness; *after Annibale Carracci.*  
 The Woman of Canaan before Christ; *after the same.*  
 The Dead Christ on the Lap of the Virgin; *after the same.*  
 The Virgin seated on a Throne with the Infant, and a choir of Angels; *after Domenichino.*  
 The four Cardinal Virtues, with their attributes; *after the same.*  
 St. Jerome kneeling, with an Angel; *after the same.*  
 The Annunciation; *after N. Poussin.*  
 The Flight into Egypt; *after the same.*

DEL PO, TERESA, was the daughter of Pietro del Po. She is said to have painted in oil and in miniature, and has etched a few plates in the style of her father; among which is 'Susannah and the Elders,' after Carracci. Bartsch says she engraved in the manner of her father so closely, that it is difficult to distinguish their works. He describes sixteen prints by her, and enumerates six more mentioned by Füssli. The date of her birth is not known; but she was a member of the Academy of St. Luke at Rome, and died at Naples in 1716.

DEL POGGIO, GIOVANNI. See GIOVANNI DI PAOLO.

DEL POLLAJUOLO, ANTONIO, an Italian goldsmith and painter, born at Florence in 1429, was the son of Jacopo d'Antonio de' Benci, a poulterer, for which reason Antonio and his brother Piero and their descendants took the name of 'Del Pollajuolo.' He was apprenticed to Bartoluccio Ghiberti, a goldsmith, whom he left in 1459 and opened a shop of his own as goldsmith, sculptor, and engraver. He was considered one of the most eminent goldsmiths of his time, and excelled in all the branches of that art. Soon after 1489 he went to Rome, where he cast and carved the Funeral Monuments of the Popes Sixtus IV. and Innocent VIII., and executed several commissions for the Cardinals Benevento and Ascanio. He next turned his attention to painting, and, in conjunction with his younger brother Piero, produced many paintings celebrated for their design, knowledge of anatomy, and power of colour. He also executed in niello several paxes for the church of San Giovanni at Florence. One only of these now remains: it represents the 'Deposition from the Cross,' and is in the Florence Gallery. Antonio died at Rome in 1498.

Vasari states that Antonio was the better artist of the two Pollajuoli; but, judging from their early education, Piero had gained the greater experience in painting, before they entered into partnership.

The following are their best works: Messrs. Crowe and Cavalcaselle are of opinion that the two 'Hercules' pictures in the Uffizi are by Antonio, and the others by Piero: other authorities differ.

- |           |         |   |
|-----------|---------|---|
| Berlin.   | Museum. | The Annunciation.   |
| "         | "       | St. Sebastian.  |
| Florence. | Uffizi. | Hercules and Antæus.  |
| "         | "       | Hercules and the Hydra.   |
| "         | "       | Prudence ( <i>one of the 'Virtues' painted for the Mercatanzia, Florence: the others are not exhibited.</i> ) |

- |                       |                  |   |
|-----------------------|------------------|---|
| Florence.             | Uffizi.          | St. James with SS. Eustace and Vincent ( <i>formerly in San Miniato al Monte, Florence.</i> )                   |
| "                     | Pitti Pal.       | St. Sebastian.  |
| "                     | Torrigiani Gall. | Bust portrait of a Man.   |
| London.               | Nat. Gall.       | The Martyrdom of St. Sebastian ( <i>a master-piece, 1475, formerly in San Sebastiano de' Servi, Florence.</i> ) |
|                       |                  | <i>The other examples in this gallery are doubtful.</i>   |
| S. Gemignano. Church. |                  | Coronation of the Virgin. 1483.   |
| Turin.                | Gallery.         | The Archangel and Tobit.  |

Vasari states that this artist executed several engravings, but Bartsch mentions only three, and these are now very rare. They are as follow:

- The Gladiators.  
 Hercules strangling Antæus.  
 Hercules fighting the Giants.

DEL POLLAJUOLO, PIERO, who was born at Florence in 1443, was a younger brother of Antonio del Pollajuolo. He studied painting for a short time under Andrea del Castagno, and then entered the workshop of his brother, in conjunction with whom he worked much. It is very difficult to assign to each his share in these jointly-executed productions, but it is thought that those in which traces of the sculptor's art are plainly discernible are by the hand of Antonio, and that those of greater pictorial excellence owe their origin to Piero. Piero was dead when his elder brother made his will in 1496.

DEL PORTO, GIOVANNI BATTISTA, was an engraver who flourished about the year 1503, and was commonly known by the name of 'The Master of the Bird,' from his practice of marking his prints with a bird after the initials *J. B.* Amongst them there are:

- St. Sebastian on the Tree.  
 Leda with the Swan.  
 The Rape of Europa.

He also executed the designs for the following woodcuts:

- St. Jerome with the Lions.  
 Diana and Actæon.  
 The Three Graces.  
 The Rape of Ganymede.

DEL POZZO, MATTEO, was a pupil of Squarcione, who lived in the middle of the 15th century. He worked during the years 1469 to 1471 at the decorations of the Cappella Gattamelata in the Santo of Padua, where he painted a 'St. Francis.' He died in 1472.

DEL PRADO, BLAS, (OR DE PRADO,) was a Spanish painter, who was born in the vicinity of Toledo, about 1540, and was a scholar of Alonso Berruguete. There are some of his works in the chapel of St. Blas at Toledo, but they are much injured by time and the dampness of the situation. At Madrid there are also some pictures by this artist, particularly an altar-piece in the church of San Pedro, representing the 'Descent from the Cross,' which is evidently the work of a great master. In the early part of his life Prado was invited to visit the court of the Emperor of Morocco, to paint a portrait of his daughter, and returned to Spain amply rewarded for his labour. Whilst at Fez he painted the portraits of the Princesses of the Harem. He died at Madrid about 1600.

DEL RICCIO, DOMENICO, called BRUSASORCI, was born at Verona in 1494, and was a disciple

of Giulio Romano. His greatest improvement, however, was derived from an attentive study of the works of Giorgione and Titian, at Venice. His picture of 'St. Roch,' in the church of the Augustinians at Verona, is entirely in the style of the latter, as well as some pictures of fabulous subjects in private collections. His genius did not confine itself to the style of any individual master; and his works at Mantua partake of the depth of colouring of Giorgione, and of the graceful design of Parmigiano. His picture of 'Phaëton,' in the ducal palace, though somewhat damaged by time, still charms by the ingenuity of the composition, the harmony of the colour, and the admirable fore-shortening. Brusasorci's greatest merit was in fresco painting; and in the many admirable works with which he embellished the public edifices and palaces, he united the erudition of the poet to the skill of the painter. His best historical work was the 'Cavalcade of Clement VIII. and Charles V. on their entry into Bologna,' in the saloon of the Casa Ridolfi, a grand composition, which is spoken of by Lanzi in terms of the highest praise. He died in 1567. 'Brusasorci,' which signifies a 'burner of rats,' was a nickname given to his father because of his inflicting that cruel punishment on all the rats caught in his house.

DEL RICCIO, FELICE, called BRUSASORCI 'the younger,' the son of Domenico del Riccio, was born at Verona about the year 1540, and was first instructed by his father, after whose death he continued his studies at Florence, under Jacopo Ligozzi. He painted for the private collections at Verona several pictures of Holy Families and Madonnas, with angels, which were admired for their grace and beauty of expression. His picture of the 'Forge of Vulcan, with the Cyclops,' in the collection of Count Gazzola, is designed in the best style of the Florentine school, and vigorously coloured. There are also some altar-pieces by him in the churches at Verona, of which the most admired is his picture of 'St. Helena,' in the church dedicated to that saint. He died in 1605.

DEL RINCON, ANTONIO, was born at Guadaluaxara in 1446, and may be considered as the father of the Spanish School. He studied at Rome, and on his return to Spain was taken into the service of Ferdinand the Catholic, who appointed him his painter, bestowed on him the order of Santiago, and made him groom of his chamber. Among the few of his works that remain are the altar-piece in the church of Robledo de Chabela, a town in the archbishopric of Toledo, and two portraits of Ferdinand and Isabella, in the church of San Juan de los Reyes, at Toledo. Several of his works perished in the fire that destroyed the palace of the Pardo in 1608. He died in 1500.

DEL RINCON, FERNANDO, was the son and scholar of Antonio del Rincon. He assisted Juan de Borgoña in various works in Toledo Cathedral, about 1511-14, and his name appears in the archives of the College of St. Ildefonso at Alcalá in 1518, when he received 500 maravedis for polishing the medallion of Cardinal Cisneros.

DEL SANTISSIMO SACRAMENTO, JUAN. See GUZMAN.

DEL SARTEO, ANDREA. See ANDREA D'AGNOLO.

DEL SAZ, JULIAN DE LA FUENTE. See DE LA FUENTE DEL SAZ.

DELSENBACH, JOHANN ADAM, a German engraver, was born at Nuremberg in 1687. He

worked for some years in Vienna, but died in his native city in 1765. He engraved a series of forty-nine views in Nuremberg, between the years 1713 and 1716, and several portraits for Roth-Scholtz's 'Icones Bibliopolarum et Typographorum,' published at Nuremberg in 1726-42. He also engraved some plates for Scheuchzer's Bible, as well as twenty-eight views in Vienna.

DEL SERO, GUCCIO. See AGHINETTI.

DEL SIGNORACCIO, PAOLO, called FRA PAOLINO DA PISTOJA, and IL PISTOJESE, was born at Pistoja in 1490, and died there from the effects of a sunstroke in 1547. He received his first instructions from his father, Bernardino d'Antonio Detti, called Signoraccio, an inferior artist, by whom some works still remain at Pistoja. Fra Paolino entered the Dominican Order at an early age, and studied under Fra Bartolommeo, after whose death he finished many of his pictures. A 'Virgin and Child enthroned, with Saints,' by him, dated 1528, is in San Paolo at Pistoja; a 'Crucifixion,' dated 1516, is in Santo Spirito in Siena; and in the Belvedere in Vienna is a 'Virgin and Child enthroned, surrounded by six Saints,' dated 1510.

DEL SIGNOR GUIDO, PIETRO. See GALLINARI.

DEL VAGA, PERINO. See BUONACCORSI.

DELVAUX, EDOUARD, a Flemish landscape painter, was born at Brussels in 1806. He studied under Van Assche, and afterwards became director of the Academy at Spa, where he died in 1862. He loved to represent wooded scenery, and delighted particularly in enormous trees. Amongst his works are:

View on the Senne near Fozest.

Hilly Country; Windy Weather (*Brussels Museum*).

View near the Sambre (*Haarlem Museum*).

DELVAUX, FERDINAND MARIE, a Belgian historical and genre painter, was born at Brussels in 1782. He studied under Andries Lens, and twice visited Italy. On his way back to his native country he was seized with fever, and died at Bologna in 1815. Amongst his best works are:

Brussels. *Franciscan* } Martyrdom of St. Stephen.

Convent. }

„ *Museum*. Interior of the Cloisters of the

Chartreuse, Rome.

Interior of a Nunnery at Rome.

Ghent. „ *Academy*. Saul and David.

DELVAUX, REMI HENRI JOSEPH, a French engraver, was born in Paris in 1748, according to some authorities, or at Lille in 1750, according to others. He engraved several plates for the 'Cabinet Choiseul' and the 'Galerie du Palais-Royal,' but the chief occupation of his life was to reproduce the designs of Moreau, whose illustrations to 'Les Amours de Psyché et de Cupidon' are Delvaux's most important work. He also engraved 'The Miraculous Draught of Fishes,' after Rubens; 'The Hunter,' after Metsu, and several portraits. He died in Paris in 1823. MARIE AUGUSTE DELVAUX, his daughter, born in 1786, learned the art of engraving from him.

DEL VERROCCHIO, ANDREA, was the son of Domenico di Michele de' Cioni, and was born at Florence in 1432. He is said to have been a pupil of Donatello, and like his contemporaries the Pollajuoli kept a goldsmith's shop. Vasari says of him, "He was a goldsmith, a master of perspective, a sculptor and carver, a painter, and a musician." He is chiefly celebrated for his works in bronze, and notably for the 'David' now in the *Uffizi*

Gallery at Florence; for the 'St. Thomas examining the Wounds of Christ' in Or San Michele in the same city; and for the model for the equestrian statue of Colleoni, at Venice. He has left but one authentic example of his powers as a painter—namely, the 'Baptism of Christ,' now in the Florence Academy, in respect to which Vasari states that he received the aid of his pupil, Leonardo da Vinci. Verrocchio has also the credit of having taught Pietro Perugino. He died at Venice in 1488.

DEL VISO, CRISTOBAL, a painter, and a monk of the order of St. Francis, died at the end of the 17th century at Madrid, where he resided in quality of commissary-general of the Indies. All the Saints of his order which are to be seen in the chapter-house of the convent of San Francisco at Cordova, are by him, and show his talent.

DEL ZUCCA, JACOPO, (or JACOPO ZUCCHI,) was born at Florence about the year 1541. He was a disciple of Giorgio Vasari, and assisted that master in several of his works. According to Baglione, he visited Rome when young, in the pontificate of Gregory XIII., where he was favoured with the patronage of Cardinal Ferdinando de' Medici, who employed him in some considerable fresco works for his palace. There are also several altar-pieces by him in the public edifices at Rome, of which the most worthy of notice are the 'Nativity of St. John,' in the church of San Giovanni Decollato, and the 'Descent of the Holy Ghost,' in San Spirito in Borgo. He died about 1604.

DE MAN, CORNELIS, a Dutch painter, was born at Delft in 1621. He was instructed in the rudiments of the art by an obscure painter, but, having a strong inclination for travel, he went to Paris whilst he was very young, and there met with sufficient encouragement to supply him with the means of extending his journey to Italy, which was the ultimate object of his desire. He travelled through Lyons to Lombardy, and stayed two years at Florence and three in Rome. He afterwards went to Venice, where the works of Titian, particularly his portraits, were the chief objects of his attention. After an absence of nine years, he returned to Holland, and established himself in his native city, where he distinguished himself as a painter of historical subjects and portraits, in the latter of which he particularly excelled. One of the most admired paintings at Delft is a large picture by him, containing the portraits of the most eminent medical men of his time, painted for the hall of the surgeons, which has more of the attributes of the Venetian than of the Dutch school. De Man died at Delft in 1706. There is by him in the Rotterdam Museum a 'Village Interior'; in the Darmstadt Gallery an 'Interior of a Gothic Church'; and in the Cassel Gallery another 'Church Interior.' There exist also four portraits etched by him.

DE MAN, J., was a Dutch painter who flourished in the 17th century. The Hague Gallery has a 'Peasant Wedding' signed with his name.

DE MARE, PETER, a Dutch engraver, was born at Leyden in 1757, and died in the same town in 1796. He was a pupil of Abraham Delfos. Besides the 'Great Fire of Rotterdam,' after Haasbroek, the 'Last Judgment,' after Lucas van Leyden, and some Heads after Teniers, he executed a large number of plates after the works of Berchem, Frans van Mieris, and Cornelis de Visscher.

DE' MEDICI, MARIA. See MARY.

DEMER, JACOB. See DOMER.

DE MEULEMEESTER, JOSEPH KAREL, a Belgian engraver, was born at Bruges in 1771. He was a pupil of Bervic in Paris, and afterwards studied in the French school of engraving at Rome. After twenty-two years' absence he returned to Belgium in 1820, and settled at Antwerp, where he died in 1836. His most important work was the series of drawings which he made from the fifty-two compositions which form the 'Bible of Raphael' in the Loggie of the Vatican. These copies of the frescoes occupied his whole time for twelve years, and after his return home he undertook their reproduction, both by means of engraving and of water-colour, on a scale of one-ninth of the originals. Thirty-six were completed in water-colours, but twelve plates only were engraved at the time of his death. All, however, existed in outline, and these were finished, and the entire work published with text by the Baron de Reiffenberg, between the years 1844 and 1853. He also engraved the 'Virgin and Child,' after Andrea Solario, 'Cupid triumphant,' after Domenichino, and the portraits of Rubens and Michelangelo.

DE MEYER, H., was a Dutch landscape painter, who flourished about the middle of the 17th century. There are by him in the Amsterdam Museum, the 'Surrender of the town of Hulst,' and the 'Departure of Charles II. of England from Scheveningen.'

DE' MICHIELLI. See DEI MICHIELLI.

DE MOMPER, FRANS, a Flemish landscape painter, who was a native of Antwerp, is inscribed in the 'Liggere' of the Guild of St. Luke in that city in 1629-30. He died at Antwerp in 1660-61. There are by him in the Augsburg Gallery, 'St. Philip baptizing the Eunuch,' and a 'Rocky Scene,' in which the figures are by F. Francken and the animals by J. Brueghel.

DE MOMPEN, JODOCUS, called at Rome EERVUGHT, a painter and etcher, was born at Antwerp about 1559. He was the son of Bartholomeus De Momper, a dealer in pictures, who is believed also to have painted landscapes, and to have instructed his son in the rudiments of the art. He entered the Guild of St. Luke in 1581, and became its dean in 1611. He painted mountainous landscapes in a bold, free style, and appears to have taken his views from the romantic scenery of Switzerland, rather than the confined prospects in his own country. Contrary to the usual style of the Flemish artists, his works have nothing of the precise finishing which was so much admired in the pictures of Brueghel and Savery. His pictures are frequently decorated with figures by the elder Teniers, Jan Brueghel, F. Francken, and H. van Balen. Van Dyck painted his portrait among the celebrated artists of his country, and etched a plate of it himself. De Momper etched a few plates of landscapes from his own designs, which are scarce. He died at Antwerp in 1634 or 1635. J. Visscher, E. van Panderen, and Th. Galle have engraved landscapes after him. His works are to be seen in the galleries of Amsterdam, Bordeaux, Brunswick, Copenhagen, Darmstadt, Dresden, Madrid, and Venice, and as follow :

Antwerp.	<i>Gallery.</i>	The Archduke Maximilian of Austria hunting.
"	<i>Cathedral.</i>	The Repose in Egypt.
Berlin.	<i>Museum.</i>	Rocky Landscape.
"	"	Forest of Oaks.
"	"	Hermits.
"	"	A Flemish Village.

Bruges.	<i>Academy.</i>	Horsemen attacked by Brigands.
Brunswick.	<i>Gallery.</i>	The Four Seasons.
Cassel.	<i>Gallery.</i>	The Tower of Babel.
Dresden.	<i>Gallery.</i>	Rocky Landscape with Travellers on horseback.
"	"	The Bridge over the Precipice.
Petersburg.	<i>Hermitage.</i>	Landscape.
Vienna.	<i>Belvedere.</i>	Rocky Landscape, with St. Gothard.

DE MONI, LUDOWYCK, who was born at Breda in 1698, was a scholar of Van Kessel, of J. B. Biset, and of Philip van Dyk at the Hague. He studied the works of Gerard Dou, and imitated the manner of Mieris. He accompanied Philip van Dyk to Cassel, and afterwards settled at Leyden, where he died in 1771. His paintings consist of portraits and genre pieces of a simple and pleasing character, though cold in colouring. There are by him :

Amsterdam.	<i>Museum.</i>	A Woman watering Flowers.
Hague.	<i>Gallery.</i>	The Lacemaker. 1742.
Lille.	<i>Museum.</i>	Scène galante.
Paris.	<i>Louvre.</i>	A Family Scene.
Petersburg.	<i>Hermitage.</i>	A Fish-Woman.
"	"	The Bon Vivant. 1723.
Rotterdam.	<i>Museum.</i>	A Fish-Seller.
Vienna.	<i>Belvedere.</i>	A Girl at a Window.

DE MOOR, KAREL, the elder, a Dutch painter and etcher, was born at Leyden in 1656. He was intended by his parents for one of the learned professions, but a decided inclination for art induced his father to place him under the care of Gerard Dou. His progress was considerable, but being desirous of distinguishing himself on a larger scale than was practised by that master, he was sent to Amsterdam, where he became a scholar of Abraham van den Tempel. The death of that painter, when De Moor was only sixteen years of age, obliged him to attach himself to other artists, and it was by Frans van Mieris and Godfried Schalcken that he was chiefly influenced. His first productions were portraits and domestic subjects, which were generally admired. The States of Holland commissioned him to paint a picture for their council chamber, leaving to him the choice of the subject, provided that it related to the administration of justice. On this occasion, De Moor proved himself capable of nobler work than that which had hitherto engaged his pencil. He painted in the town-hall at Leyden the terrible subject of 'Brutus condemning his two Sons to Death,' which he represented in the most awful and impressive manner. The celebrity of Karel De Moor reached Italy, and the Grand-Duke of Tuscany expressed a desire to place his portrait, painted by himself, among the illustrious artists in the Uffizi Gallery. It was accordingly sent to Florence in 1702, and the painter was honoured in return with a gold medal and chain. He was also commissioned by the Emperor of Germany to paint the portraits of Prince Eugene and the Duke of Marlborough, and these he executed so much to the satisfaction of that monarch, that he conferred on the artist the order of knighthood. One of his best works is in the hall of the magistrates at the Hague, representing the Burgomasters and Eschevins in the year 1719. The pictures of De Moor are cleverly composed, his figures are correctly drawn, and his colouring is clear and transparent. In some of his larger portraits he seems to have aimed at a style combining the chaste delicacy of Van Dyck with somewhat of the vigour of Rembrandt. Although his works are always very highly finished, his touch is firm and free. De Moor died at Warmond in 1738. He etched a few

portraits, from his own designs, among which are those of Gerard Dou, Jan van Goyen, Frans van Mieris, and himself. The following are some of his principal works :

Antwerp.	<i>Gallery.</i>	A Lady with a Bouquet. ( <i>This picture bears the forged signature of G. Metsu.</i> )
Dresden.	<i>Gallery.</i>	A Hermit praying.
Florence.	<i>Uffizi.</i>	His own Portrait.
Petersburg.	<i>Hermitage.</i>	Ecce Homo.
"	"	A Hermit. 1730.

DE' MOTTI, JACOPO. See DEI MOTTI.  
DE MOUCHERON, FREDERIK. See MOUCHERON.  
DENANTO, FRANCESCO, of Savoy, a painter and engraver on wood, worked at Venice from 1440 to 1450, and is said to have been a disciple of Titian. Among other wood-cuts by him, there is a large one representing 'Christ healing the Lame Man.' It is executed in a spirited, tasteful style, and, being inscribed, *Franciscus Denanto de Sabaudia, f.*, is probably from a design of his own. The annexed monogram is stated to be his :



DENBY, WILLIAM, an English painter, was born at Great Bookham, in Surrey, in 1819. He studied under Dyce in the School of Design at Somerset House, of which he became an assistant master in 1847. He subsequently superintended the Antique Department in the South Kensington School till his death in 1875, which was occasioned by illness contracted at Rome a few years previously. Amongst the few works which he exhibited at the Royal Academy may be mentioned: 'The Infant St. John,' 'A Girl reading,' and 'St. Peter and Rhoda.'

DE NECKER, JOBST, who also signed his name DE NECKER and DIENECKER, a most skilful wood-engraver, was a native of Antwerp. He settled at Augsburg about 1510, and, in conjunction with several other artists, executed the wood-cuts of Burgkmair's and Schäuflin's designs. He engraved the designs which the latter made to illustrate the allegorical poem of 'Theurdanck,' and also some of those which Burgkmair made for the 'Triumph' of the Emperor Maximilian. He was the inventor of chiaroscuro in three tints, of which the best example is the fine portrait of Hans Baumgartner, dated 1512, after the design of Burgkmair. His chief work is the 'Prodigal Son,' which appears to be likewise after Burgkmair. There is also by him an enlarged copy of Holbein's 'Dance of Death,' dated 1544. He died probably before 1561.

DAVID DE NECKER and SAMSON DE NECKER, who were wood-engravers and natives of Augsburg, were probably his sons, and HERCULES DE NECKER, another engraver on wood, is said to have been a son of David De Necker.

DE NEVE, FRANS, was born at Antwerp about the year 1627, and for some time studied the works of Rubens and Van Dyck. He afterwards visited Rome, where he resided for some years, and on his return to his native country gave proof of considerable ability as a painter of historical subjects; but he afterwards distinguished himself more as a painter of what are called heroic landscapes, with subjects from history or fable, in which he exhibited the fertility of his genius and the refinement of his taste. There are the following paintings by him :

Vienna.	<i>Gallery.</i>	The Archduke Leopold William of the Netherlands.
"	"	Charles II. of Spain.
"	<i>Liechtenstein Gal.</i>	The Judgment of Solomon.
"	"	The Murder of the Innocents.

De Neve likewise executed several etchings in a slight but very masterly style. They are embellished with figures, correctly drawn and cleverly grouped. Among them are :

Narcissus.

A Shepherdess playing the Tambourine.

DE NEYN, PIETER, who was born at Leyden in 1597, studied for some time under Esajas van de Velde, and gave promise of becoming a good landscape painter, in the manner of his master; but he afterwards applied his talents to architecture, in which he succeeded so well that he was appointed architect to his native city, Leyden, where he died in 1639.

DENIS, SIMON ALEXANDRE CLÉMENT, called 'den Schelen,' was born at Antwerp in 1755. After studying for some time under Antonissen, he went, in 1786, to Italy, and there married a Roman lady. He afterwards settled at Naples, where he became painter to the king, and died in 1813. Denis's pictures, which are for the most part landscapes, are executed in an Italian manner, and, with the exception of colour, are good in every respect. The Antwerp Museum contains three specimens of his art, and the Louvre one.

DENNEL, ANTOINE FRANÇOIS, a French engraver, possibly a brother of Louis Denneil, was a pupil of Wille. He worked in Paris from 1760 to 1815, and engraved several plates for Filhol's 'Musée Français,' but his best works are the 'Essai du Corset,' and the 'Dédicace d'un Poème épique,' after P. A. Wille.

DENNEL, LOUIS, a French engraver, was born at Abbeville in 1741, and died in Paris in 1806. He was a pupil of Beauvarlet, in whose style he engraved several plates, among which are the following :

The Triumph of Galatea; after Luca Giordano.

Pygmalion enamoured of his Statue; after Lagrenée.

The Triumph of Painting; after the same.

Painting cherished by the Graces; after the same.

DENNER, BALTHASAR, a German painter, whose works surprise by the toilsome servility of their finish, as much as they disgust by a total absence of all that is estimable in the art, was born at Hamburg in 1685. After being instructed in drawing by an obscure painter of that town, he went to Berlin in 1707, where his works were admired by Frederick II. The Duchess of Brunswick-Wolfenbüttel invited him to her court in 1720, where he painted her portrait; and from thence he went to Hanover, where he met with so much encouragement that he came to London in 1721, and remained here until 1728. The only productions of this mechanic in the art, that have any claim to notice, are his heads of old men and women, which still find collectors among the admirers of patient and persevering precision. There are examples of these at Hampton Court and in the Louvre, as well as in the Galleries of Berlin, Cassel, Copenhagen, Dresden, Florence, Munich, St. Petersburg, and Vienna. He died at Rostock in 1749.

Brulliot mentions a B. DENNER, an engraver, who executed some views on the Tiber after Cornelis Meyer for a work published in 1683, but he gives no particulars of the artist.

DENNING, STEPHEN POYNTZ, an English miniature and portrait painter, was born in 1795. He was a pupil of John Wright, and exhibited at the Royal Academy from 1814 to 1851, but he employed

himself chiefly in copying the works of other artists. In 1821, he became curator of the Dulwich Gallery, and resided at the college until his death in 1864. There is in the National Portrait Gallery a vignette sketch in water-colours by him of James Hogg, the Ettrick Shepherd. He also painted portraits of Isaac D'Israeli and Sir Matthew Wood, Lord Mayor of London.

DENON, Baron DOMINIQUE VIVANT, (or DE NON,) born at Chalons on the Saône in 1747, was one of the train of artists and literary and scientific men who accompanied Napoleon Bonaparte to Egypt; where he wielded alternately the pen and the sword, it is said with equal dexterity. His great work on the Egyptian expedition, the 'Voyage de la Haute et Basse Égypte,' the numerous drawings for which were made by himself, is alone sufficient to immortalize his name. Napoleon was warmly attached to him, made him Director-General of the Museums, and consulted him on all matters connected with the fine arts. He took but little interest in politics, his thoughts being principally occupied by engraving, and by the fair sex, many of whose portraits he drew and etched during his diplomatic travels. He also etched the celebrated collection of painters' portraits in the Uffizi Gallery at Florence, but his most remarkable works were his reproductions of Rembrandt's etchings, especially those of the 'Resurrection of Lazarus,' the 'Death of the Virgin,' and the painter's own portrait. His large etching of Luca Giordano's 'Adoration of the Shepherds' opened to him in 1787 the doors of the Academy. One of his best-known portraits is that of Benjamin de La Borde, which was engraved by Masquelier and published in his 'Chansons.' Denon died in Paris in 1825, universally beloved for his good qualities, and admired for his talents and the purity of his taste. He resembled Voltaire, as well in his wit as in his features.

DE NOTER, HERMANUS AUGUST, the son of Pieter François De Noter, was born at Ghent in 1806. He was instructed by his father, and gave early promise of success. He painted landscapes, winter scenes, marine views, and subjects in the manner of Wouwerman. He died at Ghent in 1837.

DE NOTER, PIETER FRANÇOIS, a Flemish painter of landscapes and interiors, was born at Waelhem, near Mechlin, in 1779. He became a professor in the Academy of Ghent and developed into an eminent painter of landscapes, marine subjects, winter scenes, views of the interiors of cities, and cathedrals. His most esteemed pictures are his views of cities and winter scenes; and during the latter part of his career he confined his talents almost exclusively to the representation of such subjects. His pencilling was delicate; and in this respect he may be considered as belonging to the Dutch school. His pictures are numerous and varied, and are to be found in the cabinets of Belgium, Holland, and the north of France. He also engraved a collection of landscapes, several of which are after Hobbema. He died at Ghent in 1842. Amongst his works, which show great minuteness of detail, are :

Brussels.	Museum.	View at Bruges.
"	"	View from Pont Neuf, Ghent.
Ghent.	Academy.	Abbey of St. Pierre, Ghent.
"	"	Winter view of Ghent.

DENTE, MARCO, called MARCO DA RAVENNA, an Italian engraver, born in the latter part of the 15th century, was one of the most eminent pupils of Marc-Antonio's school. His best works, remark-

able for their purity and care of execution, are copies after Baccio Bandinelli, Giulio Romano, Raphael, and more especially Marc-Antonio, whom he imitated in a most deceptive manner. He generally used the accompanying monogram:



DENTONE, IL. See CURTI, GIROLAMO.  
DEN TYN, LAMBERTUS, was born at Antwerp in 1770. He was a scholar of P. van Regemorter, and painted interiors by candle-light, and landscapes by moonlight. He died in 1816.

DENUELLE, ALEXANDRE DOMINIQUE, a French decorative painter and architect, was born in Paris in 1818. He studied under Delaroche, and afterwards served on the Commission for Historical Monuments. He died at Florence in 1879. He was largely engaged in mural paintings for churches, and specimens of his art will be found in the Abbey of St. Denis, in St. Paul at Nimes, St. Polycarp at Lyons, the Oratory at Birmingham, the Church of the Celestines at Avignon, and in Strassburg Cathedral.

DEN UYL, JAN (UIL, or VYL), is probably the artist by whom there are many drawings to be found in Holland, signed *I. den Uil*, or *I. den Uyl*. There are only five of his etchings described: an Ox and a Sheep, a Bull, two Oxen, a Dog, and a Buffalo. In style they approach those of Nicolaes Mooljaert, but do not equal them in merit. They appear to have been executed about the end of the 16th century.

DENY, JEANNE, was a French engraver of merit, who flourished in the last quarter of the 18th century. She executed some of Monnet's and Marillier's illustrations to the 'Romans et Contes' of Voltaire, of Desrais's designs for the 'Contes' of La Fontaine, and several of the plates for the 'Cabinet Choiseul' and the 'Costumes Français.'

MARTIAL DENY, her brother, likewise engraved subjects for the same works. The one or the other engraved also 'Le Restaurant' after Lavreince.

DENYS, FRANS, a Flemish painter of portraits, who may be ranked amongst the first artists of his time, is very often confounded with his son Jacob, a painter of less account. Frans was a native of Antwerp, and was received into the Guild of St. Luke in 1631, but the dates of his birth and death are not known.

DENYS, JACOB, a Flemish painter, the son of Frans Denys, was born at Antwerp in 1644, and received into the Guild of St. Luke in 1664. He was a scholar of Erasmus Quellinus, the elder, but at an early age he went to Italy, where he passed the greater part of his life. His merit recommended him to the patronage of the Duke of Mantua, in whose employment he passed several years. He afterwards was invited to Florence, where he painted for the Palazzo Pitti several historical pictures, and the portrait of the Grand-Duke, with those of the principal personages of the court. After fourteen years' absence, he returned to his native country, and died at Antwerp in 1708. The style of Denys, both in his historical works and in his portraits, resembles that of Van Dyck, with something more of the Italian taste, though with less purity of colouring. There are in the Antwerp Gallery two works by him, a portrait of Gregorius Martens, head-man of the corporation of St. Luke (dated 1694), and a 'Study from the Living Model.'

DENYS, SIMON ALEXANDRE CLÉMENT. See DENIS.  
DEODATE, —. The name of this engraver is affixed to a portrait of Sir Theodore Mayerne, physician to James I. and Charles I.

DEODATO. See ORLANDI.

DE' PAESI, GIROLAMO. See MUZIANO.

DE PAPE, ADRIAAN, a Dutch painter, who lived probably at Leyden in the middle of the 17th century, is said to have been a scholar of Gerard Dou. Balkema, who is the only writer who notices him, says that in the sale of Cornelis van Dyck's collection of pictures in 1713, there was a picture by De Pape representing a 'Kitchen with a Woman paring Turnips'; and in Gerrit Muller's collection sold at Amsterdam in 1827, another of a 'Kitchen with a Woman plucking a Fowl.' The latter, he says, is more in the manner of Brekelenkam than of Gerard Dou. It is now in the Hague Gallery. He gives no particulars relative to his birth, place of residence, or death, though he says he was worthy of the school whence he proceeded. In the Marquis of Bute's collection is a picture signed by him of a 'Woman paring Apples,' and in the 'Exposition rétrospective' held at Brussels in 1873, was a painting by him, dated 1648, lent by the Comte G. Du Chastel.

DE PASSE. See VAN DE PASSE.

DE PATINIR, JOACHIM, (or DE PATENIER,) was born at Dinant about the year 1490. He resided chiefly at Antwerp, where he acquired considerable reputation as a landscape painter, and was admitted a master of the Guild of St. Luke in 1515. He was one of the earliest Flemish painters who painted landscapes independent of history. Many of his works exist, and, considering them as the earliest productions of their class, they fully justify the praise of Van Mander. In most of them is found a small clownish figure indecently exhibited. He also painted hunting scenes and battles, which, at that early period, were held in considerable estimation. Some historical pictures also are attributed to him. Those which are, perhaps, least liable to doubt are in the Gallery at Vienna. Albrecht Dürer found De Patinir to be the most agreeable of all the Flemish artists, and formed with him a close intimacy; he also painted his portrait. De Patinir died at Antwerp in 1524. The following paintings by him may be mentioned:

Antwerp.	<i>Museum.</i>	The Flight into Egypt. The Adoration of the Magi.
Berlin.	<i>Gallery.</i>	The Conversion of St. Hubert. The Rest on the Flight into Egypt.
Brussels.	<i>Museum.</i>	Mater Dolorosa.
London.	<i>Nat. Gall.</i>	The Crucifixion.
"	"	St. John the Evangelist. St. Christopher.
Madrid.	<i>Gallery.</i>	The Temptation of St. Anthony.
Vienna.	<i>Academy.</i>	The Entombment. Christ bewailed under the Cross.
"	<i>Belvedere.</i>	St. John the Baptist preaching.

DEPAULIS, ALEXIS JOSEPH, a French engraver, was born in Paris in 1792, and died there in 1867.

DE PAULIS, ANDREAS. See PAULI.

DE PAY, JOHANN, was born at Riedlingen in Swabia in 1609, and died at Munich in 1660. His own portrait, by himself, dated 1655, is in the Munich Gallery.

DE PETERS, ANTON, a painter and etcher, was born at Cologne in 1723, and studied in Paris under Greuze. He was raised to the rank of a noble by the king of France, and appointed court painter by the Danish king, Christian IV., as well as by Prince Charles of Lorraine. The Revolution drove

him back to his native country, where he lived in poverty, and died at Cologne in 1795. There are by him:

## PAINTINGS.

Death of Cleopatra (*in miniature upon ivory*).  
A Girl leaving the Bath (*Herr Merlo, Cologne*).  
The Girl with the Carp.

## ETCHINGS.

Virgin and Child, in a landscape.  
Holy Family on the Flight to Egypt (*after Rembrandt*).

DE POORTER, WILLEM, a native of Haarlem, who flourished from 1630 to 1645, was a pupil of Rembrandt, and his works, executed after that master, display considerable merit, and are somewhat rare. He usually painted historical subjects, but sometimes undertook interiors. His *chef-d'œuvre* is 'Solomon worshipping false Gods,' in the possession of M. Coster in Paris. Besides this, there are in public galleries the following works by him:

Berlin. Gallery.	Samson and Delilah.
Brussels. Arenberg Coll.	An Interior.
Cassel. Gallery.	The Circumcision.
Copenhagen. Gallery.	Mercury and Proserpine.
"	Peace. 1643.
Dresden. Gallery.	Abasuerus and Esther. 1645.
"	The Woman taken in Adultery.
"	The Virgin and Child, with St. Joseph and St. Simeon; <i>after Rembrandt</i> .
Rotterdam. Museum.	An Allegory of Human Instability. 1630.

DEQUEVAUVILLER, FRANÇOIS JACQUES, a French engraver, was born in Paris in 1783. He was a pupil of his father, N. B. F. Dequevauviller, and of Boucher-Desnoyers. His principal works were portraits, among which may be mentioned:

M. Daigrefeuille; *after Rigaud*.  
Cardinal de Beausset.  
The Duke de Berry.  
Portrait of Erasmus; *after Holbein*.  
Portrait of De Kratzer; *after the same*.

DEQUEVAUVILLER, NICOLAS BARTHÉLEMI FRANÇOIS, a French engraver, born at Abbeville in 1745, was one of the best pupils of J. Daullé. He died in Paris in 1807. His best works are 'L'Assemblée au Salon' and 'L'Assemblée au Concert,' both after Lavreince. He also engraved some landscapes in a neat, pleasing manner, including the following:

Two French Naval Battles; *after Rossel*.  
A Landscape; *after Wynants*.  
Noon, a Landscape with figures; *after Berchem*.  
Evening, the etching by *Weisbrod*; *after the same*.  
View on the Tiber; *after Asselyn*.  
View of Tivoli; *after A. van der Werff*.  
A Landscape, with Cattle; *after D. van Bergen*.  
A View of Landeck; *after C. Brand*.  
A View on the Adige; *after the same*.  
A Landscape, with Ruins; *after F. Decker*.  
The Bathers; *after C. Poelenburg*.

DE RAM, JAN, a Dutch engraver, was born about 1680. He was a scholar of Romeyn De Hooghe, but was more free and correct than his instructor. He worked for the booksellers, and also engraved in mezzotint, of which style there is a specimen in a portrait of Christian V., King of Denmark. The date of his death is not known.

DERBY, ALFRED THOMAS, a water-colour painter, was born in 1821. He was the eldest son of the miniature painter, William Derby. After having studied at the Royal Academy, his first attempts

were in oil, but he afterwards painted in water-colour, assisting his father in his copies of pictures by well-known modern artists. After his father's death he still continued in the same line, painting many exact and carefully-finished copies, besides some original works. He frequently exhibited portraits at the Royal Academy. He died at Hammer-smith in 1873.

DERBY, WILLIAM, an English miniature painter and copyist, was born in 1786, at Birmingham, where he received instruction from Joseph Barker. In 1808 he came to London and executed drawings for the 'Stafford Gallery,' and in 1825 for Lodge's 'Portraits.' He also made copies of ancestral portraits for Lord Derby. In 1838 he was struck with paralysis, but was able to pursue his avocations till his death in 1847. There are two water-colour drawings by him in the South Kensington Museum: 'A Fisherman,' and 'A Man holding a book.'

DE REYN, JAN, was born at Dunkirk about the year 1610, and went when he was young to Antwerp, where he became a scholar of Van Dyck. Such was his progress under that master, that he was invited to accompany him to England, where he continued to assist him until the death of his illustrious instructor. He afterwards established himself in his native town, where he painted several admirable pictures for the churches, and was much employed as a portrait painter. His principal works for the churches at Dunkirk were the 'Death of the four Royal Martyrs,' for the church of St. Eloi; and the 'Baptism of Totila,' for the church of the English convent. There are many of his portraits in private collections, which are little inferior to those of Van Dyck. The principal altar-piece in the parochial church of St. Martin, at Bergues St. Vinoc, near Dunkirk, is by this master: it represents 'Herodias bringing the Head of St. John to Herod.' De Reyn died at Dunkirk in 1678. The Brussels Museum has a Female Portrait by him, dated 1637.

DE' RITRATTI, FRANCESCO. See NEGRI.

DE ROORE, JACQUES, was born at Antwerp in 1686. He was the son of a goldsmith, who intended to bring him up to his own profession, but his father died when he was very young, and his mother permitted him to indulge the inclination he had shown for art. He was at first placed under the care of Louis van der Bosch, under whom he studied for two years, and then entered the school of Caspar Jacobus van Opstal. He painted historical subjects and conversations; in the former, he adopted the style of Richard van Orley, and in the latter imitated that of the younger Teniers. His works were held in the highest estimation, and he was loaded with commissions, not only for the collections of Brabant and Flanders, but also for those of Holland. When not more than twenty years of age he was received into the Academy at Antwerp, and was considered one of the ablest artists of his time. He was much employed in embellishing the saloons of the principal mansions, and in painting the ceilings of the public edifices. One of his most admired performances was a saloon and ceiling, representing the 'History of Pandora,' painted for the family of Hasselaer, in 1740. He died at Antwerp in 1747.

DE' ROSSI. See DEI ROSSI.

DE' ROTARI, PIETRO. See DEI ROTARI.

DERSON, N., a French engraver, appears from the inscription on one of his prints to have been of

Reims in Champagne. We have by this artist a plate of the stately façade of the cathedral of Notre-Dame at Reims, neatly etched and finished with the graver, with several figures spiritedly touched in the style of Callot, and dated 1625.

**DE RTINGER, ERNST**, who was born in 1816, engraved after Von der Embde, T. Schütz, W. Kaulbach, and other artists. He died at Stuttgart in 1865.

**DE RUEL, JOHAN BAPTIST**, was born at Antwerp in 1634. He was introduced as a singer to the court of the Elector of Mayence, and was there instructed in painting by Jan Thomas. He afterwards settled at Würzburg, where he executed altar-pieces and portraits. A portrait by him is in the Munich Gallery. He died in 1685, or, according to others, in 1715.

**DERUET, CLAUDE**, a painter and engraver, was born at Nancy, in Lorraine, in 1588, and died in the same town in 1660. He was a scholar of Claude Henriet, and living in habits of intimacy with his fellow-citizen Callot, he adopted the style of that master, and engraved in it a few plates, of which the best are :

Charles IV., Duke of Lorraine, on Horseback. 1628.  
The Carrière, or Rue Neuve, at Nancy.  
The Ducal Palace at Nancy.

**DE RUYTER, JAN**, was a Dutch painter of scenes from every-day life, who was still living in 1822. A 'Cook in a Kitchen' by him, in the Amsterdam Gallery, is dated 1820.

**DE RUYTER, N.**, was a Flemish engraver, who flourished about the year 1688. He appears to have imitated the style of Paulus Pontius, but without much success. Among others, we have a plate by him representing 'Diana reposing after the Chase,' after Gerard Valck.

**DE RY, DANCKERTS**. See **DANCKERTS DE RY**.

**DE RYCKE, DANIEL**, a Flemish painter, was a native of Ghent, who flourished there and at Bruges between the years 1462 and 1469. His mural and decorative paintings and portraits caused him to be thought one of the most distinguished painters of his time, but his works have unfortunately perished by the hands of the Iconoclasts.

**DE RYCKE, WILLEM**, (**DE RYCK**, or **DE RYKE**), a Flemish painter, was born at Antwerp in 1635. He was brought up a goldsmith, but quitted that business to study painting, and made some proficiency in history and portraits, though he never reached any eminence. He visited England in the reign of King William III., and died in London in 1697. He is also known as an engraver, and among his plates are the following :

Susanna surprised by the Elders.  
St. Catharine before her Judges.  
Mars and Venus. 1683.

His daughter, **CATHARINA DE RYCKE**, was a talented artist.

**DE RYCKER, A.**, was a Flemish painter, who in 1591 executed for the church of St. Jacques at Antwerp a triptych, the centre panel of which, representing 'Christ on the Cross, between the two Thieves, has since disappeared. The wings, however, which contain the portraits of the donor, Jan Doncker, and his wife, are sufficient to place the painter among the most distinguished masters of his time. There are in the Antwerp Gallery the two wings of another triptych which are ascribed to him, but the archives of the Guild of St. Luke fail to afford any information about this artist.

**DE RYE, AEGIDIUS**, was a painter who flourished in the Netherlands about 1597, which date is on a 'Burial of St. Catharine' by him in the Vienna Gallery.

**DE RYNG, PIETER**, a Flemish painter of subjects of still-life, flourished about the middle of the 17th century. In the Museum at Amsterdam there is a picture by him, representing a table covered with blue velvet, on which are various kinds of fruit, oysters, and other shell-fish. There is in the Antwerp Museum a fruit piece by him, dated 1651, and in the Dresden Gallery is a picture of shell-fish and fruit with his monogram—a ring with a diamond. Some twenty or thirty years ago several of his works were brought to England by dealers; but it is apprehended that they have changed their name, and assumed that of Jan Davidz De Heem.

**DESALLIER-D'ARGENVILLE, ANTOINE JOSEPH**, a French amateur and writer on art, was born in Paris in 1680. He etched several plates of subjects and landscapes from his own designs, and was the author of the well-known 'Abrégé de la Vie des plus fameux Peintres,' published first in 1745-52. He died in Paris in 1765.

**DE SALZEA, PIETER**. See **DE FOUR**.

**DE SAN, GERARD**, was born at Bruges in 1754, and studied under Légillon at the Academy of that city. In 1781 he travelled about France and to Rome, where he painted for four years, and received in 1782 a silver medal from the Papal Academy for drawing from the nude. He further received two gold medals from the Academy of Parma. On returning home he devoted himself to the painting of portraits, and in 1790 was made director of the Bruges Academy. After five years, however, the Revolution caused him to proceed to Gröningen, and in 1798 he became president of the newly-founded Academy in that town. He died at Gröningen in 1829.

**DESANGIVÉS, NICOLAS**, a French painter on glass, who acquired a great reputation early in the 16th century for his windows in the church of St. Geneviève, and in the charnel-house of the church of St. Paul, in Paris.

**DESANI, PIETRO**, was born at Bologna, according to Malvasia, in 1595, and was a disciple of Lionello Spada, under whom he became a very fair painter of history. He resided chiefly at Reggio, where there was scarcely a church or a public edifice that did not contain some of his works. Among the most esteemed were the 'Crucifixion,' with the Virgin Mary, the Magdalen, and St. John, in the Chiesa del Corpo di Christo, and 'St. Francis receiving the Stigmata,' in the church of the Padri Zoccolanti. The compositions of Desani are masterly, and his drawing correct; but there is a crudity and hardness in his colouring that give to his pictures a disagreeable effect. He died in 1657.

**DES BATAILLES, MARTIN**. See **MARTIN, JEAN BAPTISTE**.

**DESBOIS, MARTIAL**, who was born in Paris in 1630, and died there in 1700, was an excellent engraver in mezzotint. He engraved 'Moses striking the Rock,' after Ciro Ferri, and other plates after Paolo Veronese, Guercino, N. Poussin, &c.

**DESCAMPS, GUILLAUME DESIRÉ JOSEPH**, a painter and engraver, was born at Lille in 1779. He was a pupil of Vincent, but, obtaining the "prix de Rome," he improved himself by travelling in Italy, and became court-painter of Murat in



Naples. He died in Paris in 1858. The following paintings were executed by him :

- The Women of Sparta (*in the Lille Museum*). 1808.  
 The Martyrdom of St. Andrew (*in St. André, Lille*).  
 Murat on board the Ceres distributing Rewards (*engraved by himself*).  
 The Conversion of St. Augustine (*in St. Eustache, Paris*).  
 The Apotheosis of Cardinal Tommasi (*in San Martino di Monti, Rome*).  
 The Neapolitan Troops marching out against Capri.

As an engraver he also produced six plates from the 'Fable of Psyche.'

DESCAMPS, JEAN BAPTISTE, a French historical and subject painter, was born at Dunkirk in 1706. He studied under D'Uin and Largillière, and painted several pictures for Louis XV., illustrating that monarch's coronation and visits to Havre. In 1764 he was received into the Academy, on which occasion he painted his best known work, 'A Mother in a Kitchen with her two Children,' which is now in the Louvre. His latter years were chiefly spent at Rouen, where he was director of a School of Design, which he had been instrumental in founding. In 1753-64 he published, 'La Vie des Peintres Flamands, Allemands, et Hollandois,' and in 1769 his 'Voyage pittoresque de la Flandre et du Brabant.' He died at Rouen in 1791.

DESCOMBES, Le Chevalier, a French painter, was a disciple of Largillière, of whom he painted a portrait, which has been engraved by Petit.

DES COUDRES, LUDWIG, an historical, portrait, and genre painter, was born at Cassel in 1820, and pursued his first studies under J. von Schnorr, at the Academy of Munich. He travelled in Italy in 1844-5, and placed himself in 1848-9 under Karl Sohn at Düsseldorf, where for a time he settled, but in 1855 he was appointed professor in the School of Arts at Carlsruhe, in which city he died in 1878. Among his best pictures we find :

- Francesca da Rimini. 1850.  
 The Weeping Magdalen. 1852.  
 The Lamentation before the Burial (*Carlsruhe Gallery*). 1855.  
 The Adoration of the Shepherds (*in possession of the Grand-Duke of Baden*). 1857.  
 The Holy Women before the Cross (*in St. Nicholas, Hamburg*). 1863.  
 Iphigeneia (*in possession of the Grand-Duke of Baden*). 1865.  
 Under the Red Cross. 1872.  
 Psyche and Pan.  
 Happy Existence—a child's picture.

DESCOURTIS, CHARLES MELCHIOR, a French engraver, was born in Paris in 1753, and died in the same city in 1820. He was a pupil of Janinet, and engraved in colour after his style. He executed views in Paris and in Rome after De Machy, but his best works are a 'Village Fair,' a 'Village Wedding,' 'The Quarrel,' and 'The Tambourine,' after Taunay.

DE SEEÛW, MARINUS. See ROYMERSWALEN.

DESENNE, ALEXANDRE JOSEPH, was born in Paris in 1785, and showed at an early age a taste for art. He was in his time the most celebrated designer of vignettes, and illustrated the works of no less than twenty-seven authors. He died in Paris in 1827.

DE' SERAFINI, SERAFINO. See DEI SERAFINI.

DES GODETS, ANTOINE, a French designer and engraver, as well as architect, was born in Paris in 1653, and died in the same city in 1728. He published in 1682 a folio volume of plates, entitled, 'Les Edifices antiques de Rome,' engraved from his own designs; and he etched the frontispiece himself.

DESGOFFE, ALEXANDRE, a French landscape painter, was born in Paris in 1805. He studied under Ingres, and travelled in Italy from 1837 to 1842. He usually introduced into his landscapes historical or mythological incidents, and he also painted some Biblical subjects. The Luxembourg Gallery has his 'Fury of Orestes,' and the Museum of Lyons his 'Cyclops.' He decorated the Salle des Études of the Bibliothèque Nationale in 1868, and died in Paris in 1882.

DES GRANGES, D., was an obscure artist, who is mentioned by Strutt as the engraver of some very indifferent frontispieces and book-plates; among others, the ornamental title to a book called 'Bethel, or a Form for Families,' 1634.

DESHAYS DE COLLEVILLE, JEAN BAPTISTE HENRI, a French historical painter, was born at Rouen in 1729. He was first instructed by his father, and afterwards became a pupil of Boucher, whose daughter he married. He also visited Italy, and was received into the Academy in 1759. He excelled particularly in painting altar-pieces, one of the best of which is a 'St. Jerome,' in the church of Le Plessis-Piquet (Seine). Deshays died in Paris in 1765. He had a younger brother, FRANÇOIS BRUNO DESHAYS DE COLLEVILLE, who painted portraits, but had not a spark of genius.

DESJOBERT, LOUIS REMY EUGÈNE, a French landscape painter, was born at Chateauroux in 1817, and died in Paris in 1863. As a specimen of his painting may be mentioned 'St. Ouen's Bay, Jersey.'

DESMAISONS, PIERRE ÉMILE, a French lithographer, died in 1880, aged 68, at Montlignon (Seine-et-Oise). Amongst his most successful works are his reproductions of paintings by Vidal and Edouard Frère.

DESMARAIS, JEAN BAPTISTE, a French historical painter, was born in Paris in the latter part of the 18th century. He studied at Rome from 1786 to 1790, and subsequently became professor and vice-president of the Academy at Carrara, where he died in 1814.

DESMARÉES, GEORG, (or DES MARÉES,) a portrait painter, was born in 1697 at Stockholm, where he was instructed in painting by Peter Martin van Meytens, whose assistant he afterwards became. In 1724 he made a stay in Amsterdam, and in the following year in Nuremberg and then in Venice, where he received further tuition from Piazzetta. In 1731 he settled in Munich, where he became court painter, and where he continued to reside till his death in 1776. A portrait of himself and one of his daughter are, with a third in the Munich Gallery, and other portraits by him are at Augsburg.

DESMARQUÈTS, PAULINE. See AUZOU.

DESMOLES, ARNAUD, a French painter on glass, flourished about 1510. He executed some windows in the cathedral at Auch, between the years 1509 and 1513, by order of the Cardinal de Sourdis.

DESNOYERS, AUGUSTE GASPARD LOUIS BOUCHER, Baron. See BOUCHER-DESNOYERS.

DESPERRIÈRES, Madame, a French portrait painter, exhibited at the Salon from 1812 to 1819. A portrait of the Duchess of Angoulême by her is in the Bordeaux Museum.

DESPLACES, LOUIS, a French engraver, was born in Paris in 1682. He engraved a considerable number of plates, possessing great merit, some of which are in the style of Gérard Audran, and

though he was unequal to that distinguished artist, his drawing is correct, and his works evince excellent taste. His best prints are those after Jouvenet. He worked with the point and the graver. He died in Paris in 1739. The following are his principal works:

SUBJECTS ENGRAVED FOR THE CROZAT COLLECTION.

Jupiter and Danaë; *after Titian.*  
 Paolo Veronese between Virtue and Vice; *after Paolo Veronese.*  
 Wisdom accompanying Hercules; *after the same.*  
 Christ washing the Disciples' Feet; *after G. Muziano.*  
 The Adoration of the Magi; *after Giulio Romano.*  
 The Triumph of Titus and Vespasian; *after the same.*  
 The Crucifixion; *after Annibale Carracci.*

SUBJECTS AFTER VARIOUS MASTERS.

The Martyrdom of St. Peter; *after Il Calabrese.*  
 The Purification; *after Tintoretto.*  
 Diana and Actæon; *after Carlo Maratti.*  
 The Rape of Helen; *after Guido.*  
 The Birth of Adonis; *after C. Cignani.*  
 The Gallery of the President Lambert; *after Le Sueur.*  
 The Roman Charity; *after Le Brun.*  
 Hercules combating the Centaurs; *after the same.*  
 Christ healing the Sick; *after Jouvenet.*  
 The Elevation of the Cross; *after the same.*  
 The Descent from the Cross; *after the same.*  
 St. Bruno praying; *after the same.*  
 Venus prevailing on Vulcan to forge Arms for Æneas; *after the same.*  
 The Triumph of Venus; *after Antoine Coypel.*  
 Cupid taking refuge with Anacreon; *after the same.*  
 Æneas saving his Family from the Burning of Troy; *after the same.*

PORTRAITS.

Mlle. Duclos as Ariana; *after Largillière.*  
 Evrard Titon du Tillet; *after the same.*  
 Marguerite Bécaille, veuve Titon; *after the same.*  
 The Abbé de Rancé; *after Rigaud.*  
 Charles François Silvestre; *after Hérauld.*

DESPORTES, ALEXANDRE FRANÇOIS, a French painter of hunting scenes and animals, was born at Champigneul, in Champagne, in 1661. He was a scholar of Nicasius Bernaert, a Flemish painter then resident in Paris, who had studied under Snyders, but who died before his pupil had made any great progress in the art. Without further instruction, he applied himself with great assiduity to the study of nature, not only in animals and landscape, but in perfecting himself in the drawing of the figure after the Academy model. Desportes was not satisfied, as is frequently the case with artists in that branch, with painting the animals, and leaving to others the more important part of the picture. He painted the hunters, as well as their game, and his figures are well drawn and full of character. He was much employed by Louis XIV. in the palaces of Versailles, Fontainebleau, and Meudon, and was made painter to the king. In 1699 he became a member of the Academy in Paris. Walpole does not mention him in the 'Anecdotes,' but in 1713 he accompanied the Duke of Aumont in his embassy to England, and here painted several pictures. He died in Paris in 1743. There are twenty-seven of his works in the Louvre. Among them is his own portrait, painted for his reception at the Academy in 1699.

DESPORTES, CLAUDE FRANÇOIS, an animal painter, and the son of Alexandre François Desportes, was born in Paris in 1695, and died there in 1774. A large picture of 'Still Life' by him is in the Louvre; it constituted his reception painting on his entry into the Academy in 1723.

DESSPORTES, NICOLAS, a nephew and pupil of Alexandre François Desportes, was born in 1718. He at first painted animals, but afterwards, under the tuition of H. Rigaud, devoted himself to portrait painting. He was received into the Academy in 1757 with a picture of 'A Wild Boar pursued by a Dog.' He died in 1787.

DES PREZ, F., was a French engraver on wood, who resided in Paris about the year 1573. He executed a large plan of the town of Rochelle, with the additional fortifications made at the time it was besieged in the civil wars in 1573. It is inscribed, *A Paris, par F. des Prez, rue Montorgueil au bon pasteur.*

DESPREZ, LOUIS JEAN, a French historical painter and architect, was born at Lyons in 1740. He produced some works in Paris, and then went to Rome, where he assisted in the production of the 'Voyage pittoresque de Naples.' He was patronized by Gustavus III., with whom he went to Sweden, and for whom he painted decorations, battle-pieces, &c. He died at Stockholm in 1804. His 'Costumes of Sweden' have been published.

DESROCHERS, ETIENNE JOHANDIER, a French engraver, was born at Lyons about 1661. He engraved and published upwards of 600 portraits, which must have had in their day some popularity, for in 1723 he was elected a member of the Academy. He died in Paris in 1741.

DES RUINES, ROBERT. See ROBERT, HUBERT.

DESTOUCHES, PAUL ÉMILE. See DETOUCHE.

DES TUILERIES, BERNARD. See PALISSY.

DE SUBLEO, MICHELE, (or DE SOBLOE,) was a native of Flanders, who went when young to Bologna. He was educated in the school of Guido Reni. He painted some pictures for the churches at Bologna, especially for that of Gesù e Maria, which partake of the style of his master, with something of the vigour of Guercino. He resided during a great part of his life at Venice, where there are several of his works, the most esteemed of which is an altar-piece in the church of the Carmelites, representing some Saints of that order. In the Bologna Gallery are four works by him: a 'St. Agnes,' a 'Virgin,' 'The Apparition of the Virgin to St. Augustine and others' (from the church of Gesù e Maria), and 'St. John the Baptist preaching.'

DETOUCHE, PAUL ÉMILE, called DESTOUCHES, a pupil of David, Guérin, Gros, and Girodet, was born at Dampierre in 1794, and was a painter of history and portraits, but distinguished himself more in genre pieces. His pleasing scenes of family life are spirited and carefully executed. 'The Orphan,' 'The Young Conscript,' and 'The Wounded Student' are considered his best paintings. He died in Paris in 1874.

DÉTREZ, AMBROISE, who was born in Paris in 1811, studied at Lille, and subsequently became Director of the Painting School at Valenciennes, where he died in 1863. In the Lille Museum are a 'Presentation in the Temple' and two Landscapes by him.

DETROY. See TROY.

DEUERLEIN, JOHANN HIERONYMUS, was a painter of Würzburg, who in 1619 became a pupil of Büler, and was admitted in 1624 into the Brotherhood of St. Luke. He painted the 'Triumph of Death' in the choir of St. Peter's Church at Würzburg, and a votive picture in the cloister of the Cathedral.

DEUREN, O. VAN, is only known by his signature, and the date 1624, on a picture of a 'Hermit' now in the Dresden Gallery.

DEURER, LUDWIG, a son of Peter F. Deurer, was born at Mannheim in 1806, and studied at Nuremberg, Munich, and Rome. He was an excellent painter of historical subjects, and painted 'The Knights of Malta before Jerusalem.' He died in 1847.

DEURER, PETER FERDINAND, a painter of history and portraits, who was born at Mannheim in 1779, studied art at Düsseldorf and Cassel. For saving the pictures of the gallery of his native town, during the siege by the French, he was made director of it and professor at the Academy. In 1826 he went to Rome and made a copy of Raphael's 'Burial of Christ,' which copy is now in the Art Hall at Karlsruhe. He died at Kissingen in 1844.

DEUTSCH, MANUEL. See MANUEL.

DE VADDER, LODEWIJK, was born at Brussels about 1560. It is not known by whom he was instructed, but he may be ranked amongst the ablest landscape painters of his country. From the grandeur of his style, and the picturesque beauty of his scenery, it is probable that he resided some time in Italy, where he appears to have made the works of Titian the particular objects of his study, as his best productions bear a striking resemblance to the landscapes of that master. The forms of his rocks and trees are noble and select, and his distances are distinguished by a vapoury degradation. The pictures of De Vadder are deservedly esteemed in his native country, where they are found in the choicest collections. His merit would have been more generally known in England, had not his works been frequently imposed upon the public under borrowed names. He is said to have died at Brussels about 1623, but his death occurred probably earlier. A 'Landscape' by him is in the Darmstadt Gallery. There are a few spirited etchings of landscapes by this artist, executed in the style of Lucas van Uden.

DE VALCK. See VALCK.

DE' VECCHI, GIOVANNI. See DEI VECCHI.

DEVEMY, LOUIS, who was born at Lille in 1808, first practised as an advocate. He adopted art as a profession in 1845, and established himself in Paris in 1852. He died there in 1874. A picture of 'Still Life' by him is in the Museum of his native city.

DEVERIA, EUGÈNE FRANÇOIS MARIE JOSEPH, who was born in Paris in 1805, was a brother of Achille Deveria; he frequented the school of Girodet. Besides several historical pieces, he painted for the Museum at Versailles, the ceilings in the Louvre, the Palais Royal, and Notre-Dame de Lorette. His portraits of Marshals Brissac and Crèvecœur are at Versailles. His own is in the Uffizi; and the Louvre possesses his 'Birth of Henri IV.' (1827). His 'Death of Joan of Arc' is in the Museum at Angers. He died at Pau in 1865.

DEVERIA, JACQUES JEAN MARIE ACHILLE, born in Paris in 1810, was a painter and lithographer. He was a pupil of Lafitte and of Girodet. His subjects were mostly of a religious character, and painted in a pleasing manner. He died in Paris in 1857. His best claim to notice, however, rests upon his successful administration of the department of engravings in the Bibliothèque Nationale, to the direction of which he was appointed in 1849. Before that date chaos had reigned supreme, and it was due to his patient labour, as well as to his

refined taste and sound learning, that order by degrees took its place.

DEVIGNE. See VIGNE.

DEVIS, ANTHONY T., an English landscape painter, the brother of Arthur Devis, was born in 1729. He exhibited a few times at the Society of Arts and at the Royal Academy. During the latter part of his life he lived at Albury, in Surrey, where he died in 1817. His works are in the early manner of water-colour drawings. There is a Landscape by him, dated 1772, in the South Kensington Museum.

DEVIS, ARTHUR, was born at Preston in Lancashire, about the year 1711, and was the pupil of Peter Tillemans. He painted in a variety of ways, sometimes portraits, but mostly small whole-lengths and conversation pieces. He was an exhibitor at the Society's Rooms, in the Strand, in 1761, but never joined either the Chartered Society or the Royal Academy. He died at Brighton in 1787.

DEVIS, ARTHUR WILLIAM, a portrait and historical painter, was born in London in 1763, and received his first instruction in art from his father, Arthur Devis. He made rapid progress, and obtained, at an earlier age than is usual, a silver medal from the Royal Academy, and, what was of more importance, the good opinion of Sir Joshua Reynolds. In his twentieth year he was appointed by the East India Company draughtsman to accompany Captain Wilson in the 'Antelope' in a voyage round the world. The vessel was wrecked, and he sustained many hardships. He afterwards went to Bengal, where he continued the exercise of his art, and painted the picture of 'Lord Cornwallis receiving the two sons of Tippoo Saib as hostages.' He returned to England in 1795, and painted for Mr. Alexander Davison two historical pictures; the one representing the 'Detection of Babington's Conspiracy, in the reign of Queen Elizabeth'; and the other 'Archbishop Langton showing Magna Charta to the Barons, at Bury St. Edmund's.' The portraits in this picture are not those of the actual descendants of the barons, but of noblemen of distinction who were desirous of being so represented. He painted for the same gentleman an excellent portrait of Nelson. He also painted the 'Death of Nelson' on board the Victory. His last picture was one commemorative of the death of the Princess Charlotte. His life was one of vicissitudes and difficulties, and was terminated by a stroke of apoplexy in 1822. Devis, as an historical painter, was equal, if not superior, to any of his day, but circumstances did not conduce to bring his powers into action. His picture of the 'Detection of Babington's Conspiracy' was painted in competition with some of the most eminent members of the Royal Academy, West, Northcote, Copley, Smirke, Wilkie, and others; and, unquestionably, was the best in composition, delineation of character, truth of colour, and management of chiaroscuro. His own portrait is in the composition. The National Portrait Gallery possesses his portrait of Governor Herbert, painted at Calcutta in 1791.

DE VISCH, MATTHIAS, was born at the village of Reningen, in 1702. He studied under Joseph van den Kerckhove at Bruges, became a student of the Academy, and obtained the first prize in 1721. He went to Paris in 1723; thence to Italy, where he remained nine years. On his return to Bruges he painted the picture of 'Hagar and Ishmael in the Desert' for the church of St. James, and opened

a school of design; and he is remembered more for his zeal in furthering the knowledge of painting among the youth of Bruges than for any superior talent shown by him in the practice of it. He painted the portrait of Maria Theresa for the city of Bruges, and several for other communities of Flanders. He collected materials for a history of painting in Belgium, which he gave to Descamps, who made use of them for his 'Lives of the Flemish Painters.' De Visch died in 1765, it is said from over-exertion in endeavouring to make the students of his own Academy rival those of that of Antwerp, upon the restoration of the former after its destruction by fire in 1755.

DE VLAMYNCK, PIERRE JEAN, a Belgian engraver, was born at Bruges in 1795. He received his first instruction in drawing in the studio of Odevaere, after whose 'Narcisse' he executed in 1820 his first plate. Having obtained from the King of the Netherlands a pension for four years, he went to Paris, and there, under the supervision of Dien, he engraved the 'Battle of Nieupoort.' His chief work was the 'Ascension,' after Rubens, upon which he was engaged for many years. He also engraved portraits of Raphael, Rembrandt, Odevaere (after Diez), and Count Frédéric de Mérode. There are likewise many drawings in black chalk and several lithographic portraits by him. Besides these he executed in lithography some of the masterpieces of Flemish art which adorn his native city—Memlinc's 'Shrine of St. Ursula,' the triptych of the 'Mystic Marriage of St. Catharine,' the 'Adoration of the Magi,' and the 'Vierge à la pomme.' He died at Bruges in 1850.

DE VLIÉGER, SIMON, was born at Rotterdam about 1600, and acquired a considerable reputation as a painter of sea-pieces and landscapes, although it is not known by whom he was instructed. He had the credit of being the master of Willem van de Velde, the younger, and, though his merit was eclipsed by the brilliant talents of his disciple, his pictures are deservedly placed in the choicest collections. In 1634 he entered the Guild at Delft, and in 1643 became a citizen of Amsterdam. He was still living in 1656, but died probably at Amsterdam shortly before 1660. This painter deserves more notice than has been bestowed on him. Like Van Goyen, he is judged by his inferior productions, or by pictures that have been injured by time, or by injudicious cleaning. His selections are picturesque, his compositions are not crowded with unnecessary objects, his execution is remarkably free, and in the representation of the effects of a gale, or fresh breeze, he approaches the grandeur of Ruisdael. Unfortunately his colours, in many instances, have faded, or vanished altogether, particularly in the sky, so that his pictures appear cold or murky; still a master mind and hand may be discerned. He etched about twenty plates of landscapes, rivers, canals, and animals; some of which resemble in style those of Waterloo. The following are some of his principal works:

Amsterdam.	<i>Museum.</i>	The Regatta. 1655.
"	"	Naval Combat on the Slaak. 1638.
Antwerp.	<i>Museum.</i>	A Calm Sea.
Berlin.	<i>Gallery.</i>	A Sea-piece.
Dresden.	<i>Gallery.</i>	Storm at Sea.
Munich.	<i>Gallery.</i>	Storm at Sea.
Petersburg.	<i>Hermitage.</i>	The Arrival of the Prince of Orange at Flushing.
Vienna.	<i>Belvedere.</i>	Calm Sea, with many ships (a masterpiece).

DE VLIÉGER, SERAFYN, a Belgian painter, was born at Eecloo in 1806. He was at first a pupil of Antoon De Poorter, afterwards of Geirnaert, and finally a student of the Academy at Ghent. He painted genre subjects and portraits, and became director of the Academy at Alost, where he died in 1848.

DE VOIS, ADRIAAN, or ARY, was born at Leyden in 1641. His father was a celebrated organist, and was desirous of bringing his son up to the same profession; but the latter had so little taste for music, and so decided a disposition for painting, that he was induced to place him under the tuition of Nicolaes Knupper, a painter of some repute at Utrecht, with whom he continued two years, when he returned to Leyden, and there became a disciple of Abraham van den Tempel. De Vois, however, did not adopt the manner of either of his instructors; he formed an intimacy with Pieter van Slingeland, who had been a disciple of Gerard Dou, whose highly-finished style he followed with the greatest success. Although he occasionally attempted history on a small scale, his best productions are portraits, conversations, and domestic subjects, which are little inferior to the works of Metsu or of Mieris. His drawing is very correct, and his colouring clear and transparent, with a perfect intelligence of the chiaroscuro. The pictures of this artist are extremely scarce, as they were very carefully finished, and therefore few; and he is said to have passed several years of his life in idleness and dissipation, in consequence of his having married a lady of considerable fortune. He died at Leyden; Balkema says in 1698. The following are some of his principal works:

Amsterdam.	<i>Museum.</i>	The Fish Merchant.
"	"	The Violin Player.
"	"	A Lady.
Antwerp.	<i>Museum.</i>	An Old Woman.
Berlin.	<i>Gallery.</i>	Venus and Adonis. 1678.
Cassel.	<i>Gallery.</i>	A Man smoking and drinking.
Dresden.	<i>Gallery.</i>	Landscape with Women bathing. 1666.
"	"	A Man in a grey hat.
"	"	A Shepherdess.
Frankfort.	<i>Städel.</i>	Head of an old Man.
Hague.	<i>Gallery.</i>	Portrait of a Huntsman.
Munich.	<i>Gallery.</i>	A Drinker.
"	"	A Smoker.
Paris.	<i>Louvre.</i>	Portrait of a Man seated at his bureau.

DE VOLLER, AERTGEN. See CLAESSON.

DE VOS. There were several painters of this name, nearly contemporaries, but of different families. As most of them painted landscapes, portraits, and animals, their names and works have been confounded. Among them, in addition to those in the following articles, are, a second Pieter, a second Willem, a Hendrik, and other baptismal names, but there is very little information to enable the inquirer to distinguish their works. A race of painters of the name continues in Holland to this day.

DE VOS, CORNELIS, was born at Hulst about 1585, and became master in the Guild of St. Luke at Antwerp in 1608, having been mentioned in 1599 in the 'Liggeren' as a pupil of Remeus; he was dean of the Guild in 1619-20. He painted historical pictures and portraits, the latter somewhat in the style of Rubens. He died in 1651. He was a friend of Van Dyck, who painted his portrait. The following are some of his principal works:

Antwerp.	Museum.	Portrait of Abraham Grapheus, Messenger of the Corporation of St. Luke. 1620.
"	"	Triptych—Adoration of the Magi. ( <i>From the Cathedral, Antwerp.</i> )
Berlin.	Gallery.	Portrait of a Gentleman and his Wife. 1629.
"	"	Portrait of his Daughter.
Brussels.	Museum.	Portrait of the Artist and his Family.
Cassel.	Gallery.	Portrait of a Man.
"	"	Portrait of Salomon Cock.
Madrid.	Gallery.	Venus rising from the Sea.
"	"	Triumph of Bacchus.
"	"	Apollo and the Python.
"	"	Family Picture.
Petersburg.	Hermitage.	Family Picture.
Rotterdam.	Museum.	An Allegory.
Vienna.	Gallery.	Baptism of Cloris.

DE VOS, CORNELIS, a painter of accessories in other artists' productions, was, in 1633-34, received into the Guild of St. Luke at Antwerp, as a master's son. He is no relation to the celebrated Cornelis De Vos.

DE VOS, JAN, lived at Antwerp in the middle of the 17th century. A portrait of a Man by him is in the Rotterdam Museum.

DE VOS, LAMBERTUS, a native of Mechlin, who entered the Guild of St. Luke in that city in 1563, went to Constantinople, and there executed in 1574 a volume of drawings of 'Oriental Costumes,' which is preserved in the Library at Bremen.

DE VOS, MARTEN, an eminent Flemish painter, was born at Antwerp in 1531. He was the son of Pieter De Vos, an artist of sufficient ability to be received into the Academy at Antwerp in 1519, and from whom he received his first instruction in painting. He had afterwards the advantage of frequenting the school of Frans Floris, under whom he studied until he was twenty-three years of age, when he determined to visit Italy, and passed some years at Rome, where he improved his style of design by studying with attention the works of the great painters of the Roman school. The charm of Venetian colouring led him to visit Venice, where he had the good fortune to win the esteem and friendship of Tintoretto, who not only instructed him in the best principles of colouring, but employed him as a coadjutor to paint the landscapes in his pictures. With the aid of such advice and assistance, De Vos became an admirable colourist, and gained such reputation, that he was employed in painting the portraits of several of the illustrious family of the Medici, as well as some historical subjects which added to his fame.

After an absence of eight years, De Vos returned to Flanders, where the celebrity he had acquired in Italy excited public curiosity, and he was commissioned to paint several altar-pieces for the churches at Antwerp and other cities of the Netherlands. He was also much employed as a portrait painter, and there is an appearance of nature in his heads which was unequalled at the period at which he lived. He was received into the Guild of St. Luke at Antwerp in 1559, and died in his native city in 1603. The following are some of his principal works:

Antwerp.	Mus.	Christ on the Cross.	} Formerly in the Cathedral.
"	"	A Triptych:—The Triumph of Christ. 1590.	
"	"	A Triptych:—Incredulity of St. Thomas. 1574.	

Antwerp.	Mus.	Birth of Christ. ( <i>From the church of the Capuchins at Mechlin.</i> )
"	"	A Triptych:—The Tribute Money, &c. 1601. ( <i>From the church of St. Andrew at Antwerp.</i> )
"	"	A Triptych:—St. Luke painting the portrait of the Virgin, &c. 1602. ( <i>Parts of the wings are by Otho van Veen and Marten Pepyn. From the altar of the Guild of St. Luke in the cathedral.</i> )
"	"	Polyptych:—St. Francis of Assisi receiving the Stigmata, &c. ( <i>From the church of the Récollets, Antwerp.</i> )
"	"	Temptation of St. Anthony. 1591. ( <i>Formerly the centre-piece of a triptych over the altar of St. Anthony in the cathedral.</i> )
Brussels.	Mus.	The Wings of a Triptych. ( <i>Portraits of the Donor and his Wife.</i> )
Florence.	Uffizi.	His own Portrait.
"	"	Crucifixion.
Madrid.	Gall.	Raising of Lazarus.
"	"	Samson and Delilah.
Seville.	Mus.	The Last Judgment.

The works of Marten De Vos had considerable influence on art in his time; but many of them were destroyed by the Iconoclasts.

His son, MARTEN DE VOS, who was also a painter, was born at Antwerp in 1576. He was admitted into the Guild of St. Luke at Antwerp in 1607, and died in 1613.

DE VOS, PAULUS, the brother of Cornelis De Vos, was born at Hulst, about the year 1600, and studied under Remeus. From the subjects and style of his pictures, it is probable that he was a disciple of Frans Snyders. He painted animals and hunting scenes with great ability, and his works are little, if at all, inferior to those of that distinguished artist. His animals, particularly his dogs, are drawn with correctness and spirit, and his colouring is clear and harmonious. He died in 1654. There are in the Madrid Gallery no less than fifteen of his works, and in the Hermitage at St. Petersburg there are five.

DE VOS, PIETER, the elder, a Flemish painter, went to Antwerp from Holland, but whether from Gouda or Leyden is uncertain. His name occurs in the archives of the Guild of St. Luke in 1519, and he was dean of the Guild in 1536. He is believed to have died in 1566. He was the father of Marten De Vos.

DE VOS, PIETER, the younger, the brother of Marten De Vos, was a native of Antwerp. He entered the Guild of St. Luke in 1554, and is said to have been still living in 1590. He painted historical subjects, but his works are little known.

DE VOS, SIMON, was born at Antwerp in 1603, and entered the Guild of St. Luke in 1620. He had the advantage of studying in the school of Rubens, under whom he became a very eminent painter of history and portraits. There are some altar-pieces by him in the churches at Antwerp, which have been sometimes mistaken for the works of his illustrious instructor. Such are his picture of the 'Resurrection,' in the cathedral; the 'Descent from the Cross,' in the church of St. Andrew; and 'St. Norbert receiving the Sacrament,' in the abbey of St. Michael. Sir Joshua Reynolds commends this picture, and speaks of him as a portrait painter in the following terms: "De Vos was particularly excellent in portraits. There is at Antwerp his own portrait, painted by himself, in black, leaning on the back of a chair, with a scroll of blue paper in his hand, so highly finished, in the broad style of Correggio, that nothing can exceed

it." He died in 1676. Besides the above works the following may be noticed :

Berlin. *Gallery.* The Chastisement of Love.  
 Rotterdam. *Museum.* Portrait of a Man. 1640.  
 " " Portrait of a Man. 1645.

DE VOS, WILLEM, the son of Pieter De Vos, the younger, and nephew and scholar of Marten De Vos, painted historical subjects in the style of his instructor, acquiring therein considerable reputation. He was born probably at Antwerp, and in 1593 entered the Guild of St. Luke, of which he became dean in 1600. His portrait was painted and etched by Van Dyck among those of the distinguished artists of his time.

DEVOSGE, ANATOLE, the son of François Devosge, was born at Dijon in 1770, and painted, after the manner of his master, David, several pictures, the subjects of which were taken from the Old Testament, and from mythology and Greek and Roman history. He succeeded his father as director of the School of Art at Dijon, where he died in 1850.

DEVOSGE, FRANÇOIS, was a French historical painter, founder of the School of Design, Painting, and Sculpture at Dijon. He was born at Gray in 1732, and taught by his father, Coustou, and Deshayes, the painter; his principal works are, 'The Nativity,' 'St. Angela,' 'St. Peter, kneeling,' 'The Assumption of the Virgin,' 'The Martyrdom of St. Marcel,' &c. He died at Dijon in 1811.

DE VOUW, JOHANNES, was a Dutch landscape painter, of whom nothing more is known than that he lived in Rotterdam, and died not later than 1691. He painted landscapes with trees and buildings, and also drew maps and plans.

DE VREE, NICOLAAS, a flower painter, born at Utrecht about the year 1650, was celebrated in his day for the lightness of his pencil, and the fresh and natural brilliancy of his colours; his works, however, are but little known out of Holland. He died at Alkmaar in 1702. In the Hermitage at St. Petersburg is a 'Park,' by him, dated 1677.

DE VRIENT, FRANS, commonly known as FRANS FLORIS (the name of Floris having been borne by his great-grandfather, re-assumed by his father, and used by himself in signing his paintings), was born at Antwerp about 1517, and, until he was twenty years of age, studied sculpture under his uncle Claudius De Vrient. His love of painting induced him to change the chisel for the palette, and he became a scholar of Lambert Lombard, from whose instruction he derived great advantage. He afterwards visited Italy, where he studied attentively the works of Michelangelo and the antique. After passing some years at Rome, he returned to Flanders, with an ample collection of drawings he had made from the objects most worthy of admiration. His first productions exhibited a grander and more correct design, and a superior style of composition to what had before been witnessed by his countrymen, and he acquired the appellation of the 'Flemish Raphael.' He was patronized by the Counts of Hoorn and Egmont, and was received as a master into the Guild of St. Luke at Antwerp in 1540. When the Emperor Charles V. made his entry into Antwerp, in 1549, Floris was engaged to paint the triumphal arches; and he is said to have finished seven figures as large as life, with different attributes, in one day. On a similar occasion, when Philip II. visited the Low Countries, he painted in a few hours a large picture representing 'Victory,' with several figures of slaves, and the attributes of War and Peace.

Of this subject he etched a plate, dated 1552. His death occurred at Antwerp in 1570.

Frans Floris was the founder of a large school. He usually signed his paintings in full, or with a monogram composed of three Fs (Frans Floris Fecit). Among his extant works are the following :

Amsterdam. *Museum.* The Nine Muses.  
 " " Christ and the Little Children.  
 " " A Water Wedding at Middelburg.  
 Antwerp. *Museum.* The Fall of Lucifer (*painted in 1554 for the altar of the Fencers in the cathedral of Antwerp; his best work*).  
 " " The Adoration of the Shepherds.  
 " " Ryckaert Aertsz, the painter, as St. Luke.  
 Berlin. *Gallery.* Vulcan ensnaring Mars and Venus. 1547.  
 " " Venus and Cupid.  
 " " Lot and his Daughters.  
 Brussels. *Museum.* The Last Judgment (*painted for Notre-Dame des Victoires au Sablon at Brussels*). 1566.  
 " " The Adoration of the Magi. (*A triptych, which was probably his last work, and was finished by Hieronymus Francken in 1571.*)  
 Copenhagen. *Gallery.* Cain and Abel.  
 Dresden. *Gallery.* Adoration of the Shepherds.  
 " " The Emperor Vitellius.  
 " " The Laughing Maiden.  
 " " Lot and his Daughters.  
 " " Christ carrying his Cross.  
 Florence. *Uffizi.* Adam and Eve. 1560.  
 Hague. *Gallery.* Venus and Adonis.  
 Madrid. *Gallery.* The Deluge.  
 " " Two Portraits.  
 Petersburg. *Hermitage.* The Three Ages of Man.  
 Vienna. *Belvedere.* Adam and Eve under the Tree of Knowledge.  
 " " Adam and Eve driven out of Paradise.  
 " " The Holy Family.

As an etcher Frans Floris executed, among other plates, 'Victory,' and 'Christ washing the Disciples' Feet': both from his own designs. His two sons, JAN BAPTISTA and FRANS DE VRIENT, were both painters. The first was assassinated at Brussels by the Spaniards; the second, who was born at Antwerp about 1545, settled at Rome, and became noted for his easel pictures. They were both living in 1579.

DE VRIES, ADRIAAN, a Flemish portrait painter, was admitted as a master into the Guild of St. Luke at Antwerp in 1634-35. His works possess considerable merit, and have been attributed to Ferdinand Bol, to Van Dyck, and to Rembrandt. He died subsequently to 1650. In the Dresden Gallery is a male portrait by him, dated 1639. In the Rotterdam Museum is his portrait of Adriaen Adriaensz Vroesen of Rotterdam, dated 1639, and in the Berlin Gallery is a Man's portrait ascribed to him.

Some confusion appears to exist between the works of this artist and those of ABRAHAM DE VRIES, who was admitted into the Guild of St. Luke at the Hague in 1644, and died before 1662.

DE VRIES, JAN (or HANS) VREDEMAN, was born at Leeuwarden, in East Friesland, in 1527. He was sent, when young, to Amsterdam, where he became a scholar of Reyer Gerritsz, under whom he continued five years, and applied himself with great assiduity to the study of perspective. In 1549 he went to Antwerp, where he was employed, with others, in painting the triumphal arches which were erected on the public entry of the Emperor Charles V. and his son Philip into that city; on

which occasion he proved himself an artist of considerable ability. He was much employed in decorating the saloons of the principal mansions with perspective views, which he designed with such truth and effect that the illusion was complete. He travelled through Germany and Italy, and he everywhere met with encouragement and employment. After his return to Antwerp, the latter part of his life was principally occupied in making designs of architectural and other subjects for the print-sellers, particularly Hieronimus Cock, who published a great variety of prints from his designs. We have a book of monuments by him, entitled 'Cœnotaphiorum, tumulorum et mortuorum monumentorum variæ formæ,' published at Antwerp in 1563. The plates are etched and finished with the graver, with considerable intelligence. In the Vienna Gallery is the 'Interior of a Church' by him; and the Bordeaux Museum has a Landscape.

DE VRIES, PAULUS, the eldest son of Jan Vredeman De Vries, was born at Antwerp in 1554, and died in 1598. He was specially employed at Prague in the service of the Emperor.

DE VRIES, ROELOF, was a Dutch landscape painter, who flourished at Haarlem from about 1643 to about 1669. Buildings are often seen in his works. There are by him:

Berlin.	Gallery.	Three Landscapes.
Frankfort.	Städel Inst.	Four Landscapes.
Vienna.	Lichtenstein Gall.	Landscape.
"	Czernin Gall.	Landscape.

DE VRIES, SALOMON, born at Antwerp in 1556, was the second son of Jan Vredeman De Vries, by whom he was instructed. He painted landscapes ornamented with ruins, which are not badly composed, but their colouring has become dark, producing an unpleasant effect, and diminishing their value. He died at the Hague in 1604. His son, PIETER DE VRIES, who was born in 1587, was also a landscape painter.

DE VRIES, SIMON, (or SIMON FRISIUS,) a Dutch engraver, was apparently of the same family as Jan Vredeman De Vries. He was born at Leeuwarden, in 1580, and is regarded as one of the first who brought etching to perfection. Abraham Bosse, in his treatise on the art of engraving, observes, that the first artist to whom he was indebted for intelligence was Simon Frisius, whom he thinks entitled to great credit, as being one of the first that handled the point with freedom and facility. His etchings are bold and masterly; and in his hatchings he approaches the neatness and strength of the graver. The prints of De Vries are scarce, and are much esteemed. The small figures which he occasionally introduces into his landscapes are correctly drawn. He frequently marked his plates *S. F. fecit*, but sometimes with the word *fecit* only. The following are his principal works:

A set of twelve small heads of female Saints and Sibyls; after his own designs.

A set of Portraits; after Hendrik Hondius.

A set of twelve plates of Birds and Butterflies; after Marcus Geerarts.

Twenty-five Views and Landscapes; entitled, *Typographia variarum Regionum*; after Matthys Bril. 1611.

A mountainous Landscape on the Sea-coast, with figures; after Hendrik Goltzius.

A Landscape, with a Tower; after the same. 1608.

A Landscape, with the story of Tobit and the Angel; after P. Lastman.

A Landscape, with the Flight into Egypt; after H. Hondius.

A Landscape, with two pastoral figures; highly finished, and very scarce.

DE WAAL. See DE WAEL.

DE WAARD, ANTONIE, born at the Hague in 1689, was a scholar of Simon van der Does; he afterwards studied in Paris. He is mentioned as a painter of historical subjects, portraits, landscapes, and animals, and also as a decorator of the interiors of apartments. Of his life nothing further is recorded, and his works are scarcely known out of Holland, but it is said that they are esteemed there, and obtain high prices. He died at the Hague in 1751.

DE WAEL, CORNELIS, (or DE WAAL,) a younger son of the elder Jan Baptist De Wael, was born at Antwerp in 1594. He received his first instruction in the art from his father; but he afterwards accompanied his brother, Lucas De Wael, to Italy, and resided some time at Genoa, where he painted some pictures for the churches, but he chiefly excelled in painting battles, marches, skirmishes of cavalry, and processions, in which he gained a distinguished reputation. He was much employed by the Duke of Arschot, and painted several of his best pictures for Philip III., King of Spain, by whom they were held in the highest estimation. He died at Genoa in 1662. In the Vienna Gallery is a 'Passage of the Red Sea' by him, and in the Cassel Gallery is a 'Venetian Market Crier.' We have by this artist several very spirited etchings from his own compositions, among which are the following:

The Blind; 12 plates.

The Market Sellers; 16 plates.

Domestic Interiors; 20 plates.

The Four Seasons.

The Five Senses; 5 plates.

The Slaves; 12 plates.

DE WAEL, JAN BAPTIST, (or DE WAAL,) was born at Antwerp in 1557, and was a disciple of Frans Francken the elder. He painted historical subjects in the style of his master, and acquired sufficient celebrity to be received a member of the Academy in his native city, where he died in 1633. Van Dyck painted his portrait. His pictures are very rare.

DE WAEL, JAN BAPTIST, (or DE WAAL,) a younger artist of the name, is stated to have been either the son or nephew of Cornelis De Wael. We have by him some slight etchings, among which is a set of eight prints, representing the 'History of the Prodigal Son,' from the designs of Cornelis De Wael, executed in 1658.

DE WAEL, LUCAS JANSZEN, (or DE WAAL,) the son of the elder Jan Baptist De Wael, was born at Antwerp in 1591, and first instructed in art by his father; but, as his genius led him to landscape, he was afterwards placed under the tuition of Jan Brughel. He followed the style of his preceptor with great success, and, on leaving that master, he travelled to Italy, and passed some time at Genoa, where his works were highly esteemed, and he met with very flattering encouragement. Although his pictures occasionally represent battles and attacks of cavalry, which are well composed, and touched with great spirit and animation, his most esteemed works are his mountainous landscapes and waterfalls, in which the scenery is extremely picturesque. He died at Antwerp in 1676.

DE WEDIG, GOTTHARDT, a painter of still-life subjects, flourished at Cologne about 1630. An example of his art is in the Darmstadt Gallery.

DE WEERT, ADRIAEN, was born, according to Descamps, at Brussels about 1536, and studied at Antwerp under Christiaan van de Queborn, a landscape painter little known. He afterwards visited Italy, where he passed some years, and applied himself especially to the study of the works of Parmigiano. On his return to Flanders, he executed several pictures in the graceful style of that master, particularly a series of the 'Life of the Virgin,' and had acquired great reputation, when the troubles in the Low Countries obliged him, in 1566, to quit Brussels and take refuge at Cologne, where he died soon afterwards. All the notices of this artist are however unsatisfactory.

DE WEERT, JACOB, who flourished about the year 1605, was probably a native of the Low Countries, though he chiefly resided in Paris. He was principally employed by the booksellers, and engraved several frontispieces and other book ornaments in a neat, though tasteless style. We have also by him a set of prints from his own designs, representing the 'Life and Passion of Christ,' published by Jean Le Clerc, with French verses to each print.

DE WETT. See also DÜWETT.

DE WETT, JACOB, was a Dutch painter, who worked at Holyrood Palace between 1674 and 1686, and there painted the series of apocryphal portraits of the Scottish kings.

DE WETTE, FRANS, to whom are assigned, in Dr. Waagen's edition of Kugler, two pictures in the Schleissheim Gallery,—'The Three Young Men in the Fiery Furnace' and 'The Raising of Lazarus,'—may perhaps be identical with Jacob Willemsz De Wet, who was established at Haarlem in 1636, was master in the Guild at Alkmaar in 1637, and was living in that town as late as 1671. He executed Biblical and mythological scenes in the manner of Rembrandt, among which are:

The Adulteress before Christ (*Augsburg Gallery*).  
Christ in the Temple. 1635. (*Brunswick Museum*).  
The Burning of Troy.

DE WILDE, FRANS, was a Dutch engraver, who was born about the year 1680. He resided at Amsterdam, where he etched a few very small plates, which are executed with great neatness and spirit, apparently from his own designs. Among others are the following:

The Angel appearing to Abraham. 1705.  
Venus rising from the Sea.  
The Fable of the Wolf and the Dog; circular. 1704.  
A View of the City of Chalons.  
A View of a Sea-port.  
A Landscape, with figures.

DE WILDE, MARIA, was probably a relation of Frans De Wilde. She engraved a set of fifty plates from antique gems, which were published at Amsterdam in 1703.

DE WILDE, SAMUEL, an English portrait painter, was born in 1747. He painted both in oil and water-colour, and exhibited dramatic portraits at the Royal Academy between 1788 and 1821. He died in 1832. Several of his portraits are at the Garrick Club, and amongst his other works are:

William Farren.  
John Emery.  
Harley as Kent in 'King Lear.' 1794. (*South Kensington Museum*.)

DE WINT, PETER, a water-colour painter, was born at Stone, in Staffordshire, in 1784. He was descended from a Dutch family which had settled in America. Although intended for his father's profession—that of a physician—he preferred

to follow art, and studied under John Raphael Smith, the engraver, in whose studio he became friendly with Hilton, the historical painter, and brother of his future wife. In 1807 he entered the schools of the Royal Academy, where he occasionally exhibited up to 1828. He joined the Water-Colour Society as an Associate in 1810, becoming a full member in 1812, and it was here that most of his works appeared. He rarely quitted his native country, which furnished the subjects of the greater portion of his works, and the level country of Lincolnshire had a great charm for him. He occasionally painted in oils, and four specimens of his work in this medium, besides a large collection of his water-colour drawings, are in the South Kensington Museum. He died in London in 1849, and was buried at the Savoy Chapel.

Twenty-three drawings by De Wint were bequeathed to the National Gallery by Mr. Henderson in 1880, and among them are:

Lincoln Cathedral.  
Bray on the Thames.  
Ruins of Lincoln Castle.  
Harvest Time, Lancashire.

The water-colour drawings in the South Kensington Museum include:

Thornbury Castle.  
Gateway at Lincoln.  
The Cricketers.  
Nottingham.  
Walton-on-Thames.  
Hay Harvest.  
Mountain Tarn.  
Ferry on the Severn. 1840.  
Haddon Hall. 1839.  
Shap Fells, Westmoreland.  
Wilsford, Lincolnshire.  
Rick Making, near Lincoln.  
Tutbury Castle.  
View near Salt Hill, Bucks.  
Lincoln Cathedral.  
Torksey Castle.  
Cowes Castle.

DE WINTER, JILLIS, was born at Leenwarden in 1650, and was a scholar of Richard Brakenburg, whose style he imitated with considerable success. He painted subjects similar to those of his master, representing Dutch boors regaling, and the recreations of the *cabaret*. His pictures are little known, except in Holland, and even there are not held in much estimation. He died at Amsterdam in 1720.

DE WIT, JAKOB, was born at Amsterdam in 1695, and when fourteen years of age was placed under the tuition of Albert van Spiers, an historical painter of some eminence, under whom he studied three years. The desire of contemplating the productions of Rubens and Van Dyck, and the other distinguished masters of the Flemish school, which embellished the public edifices at Antwerp, induced him to visit that city, where he became a scholar of Jacob van Hal, a painter of little celebrity, under whom he did not continue longer than two years, when he devoted himself entirely to the study of the works of Rubens and Van Dyck. In 1712 and 1713 he made drawings from the paintings by Rubens in the four ceilings of the Jesuits' church, in thirty-six compartments, which were destroyed by lightning in 1718, and we are indebted to De Wit for the preservation of these admirable compositions, which were afterwards engraved from his copies by Jan Punt. He was principally employed in painting ceilings, and the decorations of splendid apartments, consisting of



emblematical and allegorical subjects, which he composed with great ingenuity. He was particularly successful in the representation of children, whom he was fond of introducing into his pictures, generally at their play, and painted in chiaroscuro.

In 1736 he was employed by the magistrates of Amsterdam in the embellishment of their great Council-chamber with subjects from the Old Testament. He likewise painted several altar-pieces for the catholic churches in Holland, which are very creditable performances, and are held in considerable estimation. He died at Amsterdam in 1754. In the Cassel Gallery are four pictures of the 'Four Seasons' (represented by Children) signed and dated 1751 and 1752, and also two decorative subjects of children. In the Dresden Gallery is a painting (in imitation of bas-relief) of 'Children with the attributes of the chase,' dated 1753. The Rotterdam Museum possesses two pictures by him, 'Minerva and four Children' and 'Faith, Hope, and Charity,' in grisaille, dated 1743.

DE WITTE. There are several other artists of this name, in addition to those cited below, such as FRANS, and ANTHONIE, who were painters; and others who were engravers: but the accounts are much confused.

DE WITTE, CORNELIS, (or DE WIT,) a landscape painter of the 16th century, was a brother of Pieter De Witte, called Pietro Candido.

DE WITTE, EMANUEL, was born at Alkmaar in 1607, and was a scholar of Evert van Aelst, a painter of still-life. He did not, however, adopt the style of his instructor, but for some time applied himself to portrait painting. Not meeting with the encouragement he expected, he studied perspective and architecture, and became one of the most eminent artists of his country in painting interior views of churches and temples, which he embellished with figures correctly drawn, and touched with great spirit. His best pictures represent the interiors of churches at Amsterdam, with groups of figures, habited in the dresses of the time. He died at Amsterdam in 1692. The following works are by him:

Amsterdam.	<i>Museum.</i>	Interior of a Church.
Berlin.	<i>Museum.</i>	Interior of a Church. 1667.
"	"	Interior of the Nieuwekerk, Amsterdam.
"	"	Interior of the Synagogue, Amsterdam. 1680.
Brussels.	<i>Museum.</i>	Interior of the Church at Delft.
	"	Interior of a Church. 1685.
Rotterdam.	<i>Museum.</i>	The Fish Merchant. 1672.

DE WITTE, GASPAR, was born at Antwerp in 1618. He visited Italy, where he remained several years, and on his return acquired considerable reputation in painting small landscapes very highly finished, in which he generally introduced architectural ruins, of which he had made sketches during his residence in Italy. He died at Antwerp in 1680 or 1681. In the Antwerp Museum are two Landscapes by him—one with a 'Fortune-telling' for subject, dated 1667, and another with 'Christ healing the Blind Man,' dated 1671. In the Vienna Gallery is a 'Landscape with Ruins of an Aqueduct.'

DE WITTE, LIEVEN, known also as LIVIENO DA ANVERSA, was a painter and architect, who practised at Ghent in the 15th century. He devoted himself to buildings and other perspective

subjects, but also produced historical pictures. The windows of the cathedral of St. Bavon in Ghent were painted from his designs, and he is said to have worked at the miniatures in the Grimani Breviary now in the library of St. Mark at Venice.

DE WITTE, PIETER, called PIETER CANDID, or PIETRO CANDIDO, was born at Bruges in 1548. It is not known under whom he studied, but he travelled to Italy when he was young, and there formed an intimacy with Giorgio Vasari, whom he assisted in the works upon which he was employed in the Vatican. He painted with equal success in oil and in fresco, and was employed by the Grand-Duke of Tuscany in several considerable works in the palace at Florence, and designed some cartoons for tapestry. Maximilian, Elector of Bavaria, invited him to Munich, where he passed the remainder of his life. Jan Sadeler has engraved several prints from the works of this master, among which are the 'Annunciation,' 'Christ with the Disciples at Emmaus,' the 'Holy Women at the Tomb of the Saviour,' and the 'Last Supper.' He died at Munich in 1628. In the Vienna Gallery are the 'Death of St. Ursula,' and a 'Holy Family and St. Stephen,' by him.

DE WITTE, PIETER, who was well known in Rome as PETRUS ALBUS, was born at Antwerp in 1620, and died at Rome in 1669. He painted landscapes in the style of Claude Lorrain.

DEYNUM, J. B. VAN, a Flemish painter, was born at Antwerp in 1620, and died in 1669. He excelled in painting historical subjects and landscapes in distemper, and was an eminent miniature portrait painter.


DEYSTER, LODEWYK DE. See DE DEYSTER.

DE' ZAGANELLI, FRANCESCO. See DEI ZAGANELLI.

DEZALLIER D'ARGENVILLE, ANTOINE JOSEPH. See DESALLIER D'ARGENVILLE.

DE ZE, —, is the name affixed to a small print representing 'Christ dead in the Tomb, attended by an Angel.' It is executed entirely with the graver, in a style resembling that of Jan Sadeler, and is apparently from the artist's own design.

DE ZEEUW, MARINUS. See ROYMERSWALEN.

DE ZETTER, PAUL, was a native of Hanover, who flourished about the year 1630. He was chiefly employed in engraving portraits, from his own designs, which are executed with sufficient neatness, but in a stiff, tasteless style. He engraved several plates for Boissard's collection of portraits. His prints are sometimes marked *P. D. Z. fec.*, and sometimes with the accompanying monogram: 

D' HANGEST, EGBERT MARINUS FREDERIK. See DE HANGEST.

D' HEUR, CORNELIS JOSEPH. See DE HEUR.

D' HONDECOETER, MELCHIOR. See DE HONDECOETER.

DIAMAER, HENDRIK FRANS, was a Flemish engraver, who flourished in the early part of the 18th century. There are by him a set of Biblical subjects etched in the manner of Sebastian Le Clerc, and also a few portraits, among which is that of Aubert Lemire, after Van Dyck.

DIAMANTE, Fra, was the pupil and assistant of Fra Filippo Lippi, and like him had been a novice in the Carmine of Florence. He survived his master, and became the guardian of Filippino Lippi. He seems to have been at Prato with Fra Filippo, and is said to have aided him in the decorations of the choir of its cathedral. In 1463 he

was confined in his convent at Florence by order of his superior, and letters remain to prove that the 'comune' of Prato demanded his liberty. He afterwards went to Spoleto, and assisted Fra Filippo in the frescoes of the Duomo, and received two hundred ducats for their completion in 1470 after his master's death. From there he returned to Prato, where in 1470 he executed the portrait of the Podestà, Cesare Petrucci, in the portico of the palace. This work has now been destroyed, and it is very difficult to tell where Fra Diamante's work begins in any of the frescoes still remaining where the two friars worked together. The dates of his birth and death are unknown.

DIAMANTINI, GIUSEPPE, a painter who was more eminent as an engraver, was born at Fossombrone in 1660. He resided chiefly at Venice, where he distinguished himself both as a painter and as an engraver. In the church of San Moise is a picture by him of the 'Adoration of the Magi,' but he was more employed for private collections than for the churches, and must have devoted a great part of his time to engraving, as he has left a considerable number of plates, of which the greater part are etchings. They are executed in a free style, with considerable taste, and his design is graceful, and tolerably correct. He died at Venice in 1708. The following are his principal prints, which are frequently marked *Eques Diamantinus, in. f.*

The Holy Family, with St. John holding a Cross.

Hagar in the Desert; oval.

The Marriage at Cana; after Paolo Veronese.

The Dead Christ, supported by an Angel.

The Death of Dido; octagon.

Venus, Ceres, and Apollo.

Mercury and Flora.

The Fall of Phaeton.

Mercury and Argus; octagon.

Venus and Adonis; the same.

Venus and Adonis; a different composition.

Mars and Venus.

Diana and Endymion.

The Sacrifice of Iphigenia.

Boreas carrying off Oreithyia.

Justice and Peace.

Eight emblematical subjects of different sizes.

DIANA. See GHISI, DIANA.

DIANA, BENEDETTO, was a companion of Carpaccio and Mansueti, who lived in the latter part of the 15th and early part of the 16th centuries. He was an inferior artist, and worked both in tempera and oils. He painted 'The Brethren distributing Alms,' in San Giovanni Evangelista, Venice; and he assisted Lazzaro Bastiani in painting the standards on the Piazza of San Marco. Many galleries in Venice possess paintings by him. In the Academy, besides other paintings, are the 'Virgin and Child,' formerly in Santa Lucia at Padua, and a 'Transfiguration.' The church of Santa Maria della Croce, Crema, has an altar-piece representing the 'Gift of the Miraculous Girdle to St. Thomas.' No dates can be given of his birth or death.

DIAS, GASPAS, a Portuguese painter, studied at Rome under Raphael and Michelangelo, and on his return home devoted himself to the production of church pictures. He died at Lisbon in 1571.

DIAS, MANOEL, an historical painter, was born at San Sebastian in Brazil, and studied at Rome under Cavallucci towards the end of the 18th century. After his return to South America he became professor of drawing at Rio Janeiro.

DIAS, DIEGO VALENTIN, a Spanish historical painter, and a familiar of the Holy Office, was a native of Valladolid. He painted many important pictures for churches and monasteries, especially for the church of San Benito, now a barrack, and the convents of St. Jerome and of St. Francis, of which the 'Jubilee of the Porciuncula' in the latter house was one of the most esteemed. His 'Holy Family,' painted for San Benito, is now in the Museum at Valladolid; but his best work was the altar-piece representing the 'Annunciation of the Virgin,' painted for the Hospital for Orphan Girls which he founded at Valladolid. The architecture and perspective are in the finest style, and the statues introduced are admirably executed. Diaz died at Valladolid in 1660. He accumulated considerable wealth, the greater part of which he left for the support of this hospital, where he was buried, and where are preserved the portraits of the munificent artist and of his wife—"he a grey-haired sharp old man, she a dark-eyed dame."

DIAS, GONZALO, a Spanish painter, was a scholar of Sanchez Castro. He executed in 1499 some small paintings for the altar of the Magdalen in the cathedral of Seville.

DIAS DE LA PEÑA, NARCISSE VIRGILE, a French landscape painter, was born in 1809, at Bordeaux, where his parents, who were of Spanish extraction, had taken up their abode. Having been left an orphan at the age of ten, he was adopted by a Protestant clergyman at Bellevue, and from his earliest years he studied nature in the woods, the loss of his left leg being caused by sleeping on the grass. At the age of fifteen he was placed with a porcelain manufacturer, but left him in order to study under Sigalon. He then tried historical and genre subjects, but without success, and for several years endured great poverty. At length his landscapes won for him fame. He last exhibited at the Salon in 1859, and died at Mentone from the bite of a viper in 1876. Amongst his chief works are:

The Nymphs in the Grotto of Calypso. 1840.

The Dream. 1841.

Gipsies going to a Fête. 1844.

Interior of a Forest. 1846.

Dogs in a Forest. 1847.

The Promenade. 1848.

Diana setting out for the Chase. 1848.

A Bather tormented by Cupids. 1851.

The Last Tears. 1855.

The Close of a fine Day. 1855.

La Rivale. 1855.

Galatea. 1859.

The following works by him are in public galleries:

Girl with Dogs (*South Kensington Museum*).

The Forest of Fontainebleau (*Bordeaux Museum*).

Four Studies (*Luxembourg Gallery*).

His eldest son, ÉMILE DIAZ, who was also a painter, died in 1860, at the early age of 25.

DIBDIN, CHARLES, the well-known song-writer, who was born at Southampton in 1745, and died in London in 1814, occasionally practised art as an amateur. John Hill engraved in aquatint some views of Lake Scenery after him. Dibdin also, it is said, executed some scene-painting.

DICHTL, MARTIN, (or DÜCHTL,) a German painter and engraver in mezzotint, practised at Nuremberg from 1623 to 1680. In the Gallery at Stockholm is a work by him called 'A Kitchen.'

DICKINSON, WILLIAM, an English engraver, was born in London in 1746. He obtained a premium from the Society of Arts in 1767. His works

were published by a firm of which he was a member. In his later years he lived in France, still pursuing his profession, and he died in Paris in 1823. Amongst his engravings are :

- Sir Joseph Banks; *after Sir Joshua Reynolds*. 1774.  
 Dr. Percy, Dean of Carlisle; *after the same*. 1775.  
 Viscountess Crosbie; *after the same*. 1779.  
 Elizabeth Hamilton, Countess of Derby; *after the same*. 1780.  
 Lady Taylor; *after the same*. 1783.  
 Miss Ramus, afterwards Lady Day; *after Romney*. 1779.  
 Admiral Lord Keppel; *after the same*. 1779.  
 Sir Charles Hardy; *after the same*. 1781.  
 Lord Grantham; *after the same*. 1783.  
 John, Duke of Argyll; *after Gainsborough*.  
 Lord Auckland; *after Sir T. Lawrence*. 1796.  
 Napoleon I.; *after Gérard*. 1815.  
 Sir R. Peel; *after Northcote*. 1818.

DICKSON, J., an English engraver, resided at Oxford about the year 1660. He engraved a portrait of Edward Parry, Bishop of Killaloe, prefixed to his 'Antidote against the Prosperity of the Wicked, and the Afflictions of the Just,' published in 1660.

DIDAY, FRANÇOIS, a Swiss landscape painter, was born at Geneva in 1812. He studied in Paris and travelled in Italy, but chiefly lived in his native country. He, however, frequently exhibited in the Paris Salon, where he obtained medals in 1840 and 1841. He died in 1877, at Geneva, to which city he bequeathed his property, valued at 400,000 francs. The following are among his best works :

- Glacier of Rosenthal. (*Lausanne Museum*.)  
 The Oak and the Reed. (*Geneva Museum*.)  
 The Faulhorn in Switzerland. (*Neue Pinakothek, Munich*.)  
 Mont Salève. } (*London International Exhibition*,  
 Storm in a Forest. } 1862.)

DIEGO, —, a Spanish engraver, who in 1548 executed at Saragossa the frontispiece for Zurita's 'Anales de Aragon,' printed in 1562.

DIELAI, GIOVANNI FRANCESCO. See SURCHI.

DIEN, CLAUDE MARIE FRANÇOIS, a French engraver and painter, was born in Paris in 1787. He was instructed by Reboul and by Audouin, and died in Paris in 1865. The following works by him may be mentioned :

- The Sibyls; *after Raphael*.  
 Raphael and Perugino; *after the same*.  
 The Holy Family; *after the same*.  
 The Madonna; *after Murillo*.  
 The Death of Demosthenes; *after Boisselier*.  
 St. Scolastica; *after Lesueur*.  
 The Battle of Ansterlitz; *after Gérard*.

DIENECKER. See DE NECKER.

DIEPENBEECK, ABRAHAM VAN, was born at Bois-le-Duc in 1599, but most likely went to Antwerp about 1629. With the advantage of a classical education, and the tuition of Rubens, he was nurtured in a genial soil, and, like his great instructor, he treated with equal success subjects of history and fable. His first pursuit in art was painting on glass, and he produced some works in that branch which are highly esteemed, particularly the windows in a chapel in the cathedral of Antwerp, where he represented the 'Acts of Mercy,' and some others in the church of the Dominicans, in which he depicted the 'Life of St. Paul.' He abandoned glass painting soon after his return from Italy, whither he had been for improvement, and devoted himself to oil painting and designing. His inventive genius, and his rare

facility of execution, caused him to be much employed in designs for the publications of his time, particularly for the Abbé de Marolles's 'Tableaux du Temple des Muses,' published at Paris in 1655, the plates for which were engraved by Cornelis Bloemaert. In the church of the Carmelites at Antwerp is a fine picture by this master, representing the 'Virgin in the Clouds, with St. Ely'; and at the Recollets there were some pictures by him which are said by Descamps to be equal to those of Van Dyck. This painter was in England in the reign of Charles I., and was much employed by the Duke of Newcastle, for whom he made the designs for his book on 'Horsemanship.' He died at Antwerp in 1675. The following are some of his best works :

- |            |                   |  |
|------------|-------------------|--|
| Antwerp.   | <i>Museum.</i>    | The Ecstasy of St. Bonaventura.                |
| "          | <i>Cathedral.</i> | St. Norbert.                                   |
| Berlin.    | <i>Gallery.</i>   | The Marriage of St. Catharine.                 |
| "          | "                 | The Flight of Cloelia.                         |
| Bordeaux.  | <i>Museum.</i>    | The Rape of Ganymede.                          |
| Brussels.  | <i>Museum.</i>    | St. Francis adoring the Holy Sacrament.        |
| Deurne.    | <i>Church.</i>    | St. Norbert and the first Abbot of St. Michel. |
| Dresden.   | <i>Gallery.</i>   | Neptune and Amphitrite.                        |
| Frankfort. | <i>Städel.</i>    | Portrait of a Young Man. 1665.                 |
| "          | "                 | Portrait of a Young Woman.                     |
| Munich.    | <i>Gallery.</i>   | Abraham and the three Angels.                  |
| Paris.     | <i>Louvre.</i>    | The Flight of Cloelia.                         |
| "          | "                 | Portraits of a Man and Woman.                  |
| Vienna.    | <i>Gallery.</i>   | An Allegory of Mortality.                      |
| "          | "                 | A Pietà.                                       |

There is an etching of a 'Peasant and his Ass,' by Van Diepenbeeck, which is very rare.

DIEPRAAM, ABRAHAM, a Dutch painter of the 17th century, painted drooleries and drunken frolics. He was a scholar of Hendrik Martin Rokes, called Sorgh, although he did not follow the style of that master, but imitated the works of Adriaan Brouwer, in which he was not very successful.

DIERIX, ADRIAEN, known as Broeder ADRIAEN RODRIGUEZ, of the Society of Jesus, was born at Antwerp in 1618, and died at Madrid in 1669. He went to Spain when he was about thirty, and entered the Imperial College at Madrid, where he entered the Society of Jesus, and changed his name from Dierix to Rodriguez, for the sake of euphony. He painted in the Flemish manner, for the refectory of the above-mentioned college, 'Abraham entertaining the three Angels,' the 'Marriage at Cana,' the 'Holy Family,' 'Christ at Emmaus,' and the 'Banquet at the house of the Pharisee, with the Magdalen anointing Christ.'

DIES, ALBERT CHRISTOPH, born at Hanover in 1755, acquired the rudiments of art under a painter in that town. He afterwards studied under Pigage at Mannheim and under Mechel at Basle, and then visited Rome and Naples. At Rome he executed some landscapes in water-colour for Volpato. Among his works may be mentioned the twenty-four etchings of Italy, contributed to the 'Collection de Vues pittoresques de l'Italie' (1799), of which those of Tivoli are very fine. In the Belvedere at Vienna there are by him two landscapes in oil, both views near Salzburg, dated 1796 and 1797; these, however, are of less importance than his water-colours. He died at Vienna in 1822.

DIEST, ADRIAAN VAN, was born at the Hague in 1655. He was the son of a painter of sea-pieces, by whom he was instructed in the art. When he was seventeen years of age he came to London, and was employed by Granville, Earl of Bath, for

whom he painted several views and ruins in the west of England. He also painted portraits, but did not meet with much encouragement, although his pictures, particularly his landscapes, possess considerable merit; as a proof of which Horace Walpole states that there were seven pictures by Van Diest in Sir Peter Lely's collection. He etched several landscapes from his own designs, in a slight, masterly style. Van Diest died in London in 1704. Unfortunately for his reputation, he is generally known by his worst pictures, which are frequently found in old houses, on wainscots, or over doors, and are executed in a hasty manner, with much mountainous background. His better pictures have changed their name.

DIETEL, CHRISTOPH and FRANZ AMBROS. These artists, who were brothers, resided at Vienna in the early part of the 18th century. They engraved conjointly a set of plates, representing the principal fountains at Rome. Franz Ambros Dietel died at Vienna in 1730.

DIETERLEIN. See DIETERLIN.

DIETISALVI. See DIOTISALVI.

DIETLER, JOHANN FRIEDRICH, was born at Solothurn, in Switzerland, in 1804, and was instructed in the rudiments of art by German, a drawing-master of that town. He distinguished himself as a portrait painter, and visited Paris and Italy, remaining also some time at Geneva; but he finally settled at Berne, where he died in 1874. He painted for the town of Solothurn 'The Burgomaster Wengi before the Cannon.'

DIETRICH, CHRISTIAN WILHELM ERNST, (afterwards called DIETRICH, or DIETRICY,) a German artist, was born at Weimar in 1712. He learnt the principles of art from his father, Johann Georg Dietrich, who was court-painter at Weimar, and was afterwards a scholar of Thiele, the landscape painter. He established himself at Dresden, where he was patronized by the court, and was in 1729 appointed court-painter to Augustus II., king of Poland; and in 1741 he received the same appointment with a yearly salary of 400 thalers, for which he was to produce yearly four cabinet pictures, for Augustus III., who sent him in 1742 to Italy, where he passed some time at Rome and Venice. His studies in Italy do not appear to have had much influence on his style, which remained entirely German. His chief talent consisted in a successful imitation of the works of Rembrandt, Ostade, Poelenborch, Salvator Rosa, &c., particularly as a colourist, in which he greatly excelled. In 1746 he became keeper of the Dresden Gallery, in which he is very fully represented. He was also Professor in the Academy of Arts at Dresden, and Director of the Painting School at the Meissen Porcelain Factory. Dietrich also executed, after his own compositions, a large number of etchings, in which he imitated successfully the manner of Rembrandt and of Ostade. He died at Dresden in 1774. The following are some of the best of his paintings:

Bordeaux.	<i>Museum.</i>	Holy Family.
"	"	Landscapes ( <i>five</i> ).
Brussels.	<i>Museum.</i>	His own Portrait.
Cassel.	<i>Gallery.</i>	Two Landscapes.
Darmstadt.	<i>Gallery.</i>	The Parable of the Woman and the Lost Penny.
"	"	The Parable of the Blind leading the Blind.
"	"	Evening Landscape.
Dresden.	<i>Gallery.</i>	Fifty-four Pictures (bearing dates from 1739 to 1766).

Hampton Court.	<i>Pal.</i>	Nymphs in a landscape bathing.
"	"	The Woman taken in Adultery.
"	"	The Tribute Money.
London.	<i>Nat. Gallery.</i>	The Itinerant Musicians. 1745.
Milan.	<i>Brera.</i>	Landscape.
Paris.	<i>Louvre.</i>	The Woman taken in Adultery. 1753.
Petersburg.	<i>Hermitage.</i>	Repose in Egypt. 1757.
"	"	The Entombment. 1759.
"	"	The Squirrel.
"	"	A Camera Obscura.
"	"	Views in Italy ( <i>two</i> ).
Vienna.	<i>Gallery.</i>	Angel appearing to the Shepherds.
"	"	Adoration of the Shepherds. 1760.

Dietrich's etched work extends to nearly two hundred prints, several of which are very scarce, as he frequently destroyed the plate, after having taken off a certain number of impressions. His earlier works are marked with a monogram, composed of a *C.* and a *D.*, but he afterwards signed them with his name, or with his initials, *C. W. E. D.*, or with *D.* only. The following are his principal prints:

SACRED SUBJECTS.

- Lot and his Daughters; scarce.
- Abraham going to sacrifice Isaac; scarce. 1730.
- The same subject differently composed; very scarce.
- The Nativity. 1740.
- St. Philip baptizing the Eunuch.
- The Adoration of the Shepherds; in the style of *Rembrandt*.
- The Circumcision.
- The Flight into Egypt.
- Another of the same subject, differently composed.
- The Repose in Egypt; scarce. 1732.
- Another Repose in Egypt. 1734.
- The Return from Egypt.
- Christ found disputing with the Doctors. 1731.
- Our Saviour healing the Sick.
- The Prodigal Son.
- The Resurrection of Lazarus; in the style of *Rembrandt*.
- The Descent from the Cross; in the same style; scarce. 1730.
- Another of the same subject, differently treated; also in the style of *Rembrandt*. 1742.
- The Disciples at Emmaus; extremely rare; the plate destroyed.
- Christ appearing to the Magdalen; unfinished. 1760.
- The Preaching of St. James. 1740.
- St. Jerome writing. 1731.

VARIOUS SUBJECTS.

- Famine and Pestilence; very scarce. 1731.
- Nero on his Death-bed, tormented by Furies and the Shade of his Mother; scarce.
- Jupiter and Antiope; one of his best etchings; scarce. 1735.
- The Artist in his Painting Room. 1730.
- The same subject with variations. 1732.
- The Quack Doctor; in the style of *Teniers*. 1732.
- The Hungarian Quack Doctor. 1757.
- The Itinerant Musicians; in the style of *Ostade*. The picture by Dietrich is in the National Gallery.
- The Alchemist in his Laboratory; in the style of *Rembrandt*; scarce. 1731.
- Twenty plates of Busts and Heads; chiefly in the manner of *Rembrandt*.
- About thirty-six plates of Landscapes, in the styles of *Berechem*, *Breenberg*, *Claude Lorrain*, *Ruisdael*, and *Salvator Rosa*, and in his own manner.

DIETRICH, JOHANN FRIEDRICH, a painter of historical subjects, was born at Biberach in 1789, and learned painting of Seele and Heideloff at Stuttgart. In 1820 he went to Rome, where he studied the works of the great masters, and executed several paintings, as well as copies, of considerable merit. After his return home, he was employed in the Hall of the Estates at Rosenstein, and painted in fresco for several churches. He was Professor

in the Academy at Stuttgart, where he died in 1846. His best works are :

The Resurrection of Christ (*in Stuttgart Cathedral*).  
 The Visitation, the Nativity, the Adoration of the  
 Magi, Christ on the Mount of Olives, the Crucifixion,  
 the Entombment, and the Resurrection (*in the  
 Church at Bulach, near Carlsruhe*).  
 Abraham entering the Promised Land (*in the Royal  
 Palace, Stuttgart*).  
 An Adoration of the Shepherds. } (*Stuttgart  
 Christ with the Disciples at Emmaus.* } *Gallery*.)  
 The Madonna di Foligno; *after Raphael (in the Church  
 at Dotternhausen)*.  
 Helios with the Hours. } (*in the Landhaus of Rosenstein*).  
 Luna with Herse. }  
 Christ on the Mount of Olives (*in the Church of Ravens-  
 burg*). *His last and best work*.

DIETTERLIN, BARTHOLOMÄUS, (OR DIETERLEIN,) a painter and engraver, who flourished in the early part of the 17th century, was the son of a painter named HILARIUS DIETTERLIN, of Strassburg. By him are known a very scarce plate—the 'Ascension of Christ'—and a Landscape.

DIETTERLIN, WENDEL, (DIETERLEIN, or DIT-TERLEIN,) who was born at Strassburg in 1550, was the grandfather of Bartholomäus Dietherlin. On the ceilings of the Lusthaus at Stuttgart there are paintings by him representing the 'Creation,' the 'Fall of Man,' and the 'Last Judgment,' and in the Belvedere at Vienna is the 'Calling of Matthew.' He also etched several portraits, and twelve spirited grotesques, and published a work on Architectural Design, with 209 engravings. There are 176 original designs by him in the Academy at Dresden. He died in 1599. Some of his works have the

monogram annexed :



DIETZ, FEODOR, a German historical painter, born at Neunstetten, near Krautheim, Baden, in 1813, was instructed in the principles of art by Kuntz at Carlsruhe. After studying in the Academy at Munich, and at Paris under Horace Vernet and Alaux, he returned to Germany and there commenced his career. In 1839 he became painter at the court of Baden, in 1862 professor at the Academy at Carlsruhe, and later on President of the German Artistic Society. He made several tours, and died in the course of one in 1870 at Gray, France. The following are some of his best paintings :

The Destruction of Heidelberg by Melac (*Carlsruhe Gallery*).  
 The Death of Piccolomini.  
 The Death of Pappenheim.  
 Gustavus Adolphus at Lützen.  
 The Night Review of Napoleon.  
 The Guard of Baden before Paris.  
 Napoleon at Wagram.  
 Blücher crossing the Rhine.  
 Blücher at La Rothière.  
 Blücher's March on Paris. 1814. (*Berlin Museum*.)  
 The Elector Max Emanuel of Bavaria storming Belgrade in 1688 (*Neue Pinakothek, Munich*).

DIETZSCH, JOHANN ALBERT, the younger brother of Johann Christoph Dietzsch, was born in 1720, and died in 1782. He engraved about twenty plates of views of Nuremberg and its vicinity, published in 1760. He also painted battle-pieces, landscapes, fruit, flowers, and portraits. Some of his landscapes have been engraved by Prestel.

DIETZSCH, JOHANN CHRISTOPH, a German painter in water-colours, especially of landscapes, flowers, and fruit, was born at Nuremberg in 1710. He has left some plates of landscapes etched in the style

of Waterloo, which, though more finished, are very inferior to the works of that master in picturesque simplicity. He died in his native city in 1769. There are by him the following plates :

Portrait of Correggio.  
 Portrait of Raphael.  
 Sixteen Landscapes in the manner of *Ruisdael* and *Waterloo*.

DIEU, ANTOINE, a French painter, born in Paris about 1661, was a son of Édouard Dieu, an engraver, who died in Paris in 1703. He was instructed by Lebrun, and painted historical subjects and portraits in the style of his master, and not without merit. The 'Duke of Burgundy before the King,' and the 'Marriage of the Duke of Burgundy,' are in the Museum at Versailles, but his best work is the portrait of 'Louis XIV. on his Throne,' which was engraved by Nicolas Arnould. He was received at the Academy in 1722, and died in Paris in 1727. His brothers, JEAN DIEU and JEAN BAPTISTE DIEU, were engravers; the former was born about 1658, and died in Paris in 1714.

DIEU, JEAN, called DIEU DE SAINT-JEAN, father and son, were French painters who flourished in the 17th century. Jean Dieu, the elder, was also an etcher. Jean Dieu, the younger, who was a portrait painter, was born about the year 1655, and died in Paris in 1695.

DIGHTON, DENIS, an English painter of battle scenes, the son of Dighton the caricaturist, was born in London in 1792. He studied in the Royal Academy, but obtained through the Prince of Wales a commission in the army. Resigning this, however, and marrying, he settled in London, and devoted himself to art, exhibiting at the Royal Academy from 1811 to 1825. Loss of the royal patronage, together with other causes, affected his reason, and he retired to Brittany, where he died at St. Servan in 1827. Amongst his works are :

Death of Nelson (*Bridgewater Collection*).  
 Defeat of the Turks at Klissura.  
 Cavalry skirmishing (*South Kensington Museum*).  
 Battle of Waterloo (*Her Majesty's Collection*).

His wife was Fruit and Flower Painter to Queen Adelaide, and exhibited at the Royal Academy between 1824 and 1835.

DIGHTON, ROBERT, an English portrait painter and caricaturist, was born in 1752. He exhibited occasionally at the Free Society of Artists and at the Royal Academy. In 1799 he brought out a 'Book of Heads,' and thenceforth devoted himself chiefly to caricature. He died in London in 1814.

DIGHTON, WILLIAM EDWARD, a landscape painter, was a pupil of William Müller, and afterwards of Frederick Goodall. He exhibited English landscape scenery at the British Institution and Royal Academy from 1844 to 1851, after which he visited the East, and in 1853 sent to the Royal Academy two pictures, 'The Ruins of the Temple of Luxor' and 'Bethany.' Dighton died at Hampstead in 1853, aged 31. Had he lived, he would doubtless have made a name in the world of art. He left behind him many fine works, which are for the most part in private collections in Liverpool.

DILLENS, ADOLF, a Belgian genre-painter, was born at Ghent in 1821, and received instruction from his elder brother Hendrik Dillens. His first works were of an historical nature, but he afterwards devoted himself to pictures illustrating

Zealand peasant life. He died in 1877. Amongst his best works are :

- The Gossip at the Window.
- Taking Toll at the Bridge (*of this picture he painted three versions*).
- Asking in Marriage.
- A Fair at West Capelle (*at Paris International Exhibition, 1856*).
- A Ball at Goes (*at the same*).
- The Juggler (*at London International Exhibition, 1862*).
- Skaters (*in Brussels Museum*).
- Recruiting: Austrian Soldiers halting at a Tavern (*in the same*).

DILLENS, HENDRIK, a Belgian genre painter, was born at Ghent in 1812, and died at Brussels in 1872. He executed several pleasing and spirited paintings, among the best of which are :

- The French Trooper caressing his Child.
- The Capture of the Maid of Orleans.
- An Old Man giving Counsel to Two Youths.
- Consecration of a Church (with over 200 figures).

DILLIS, IGNAZ, a brother and pupil of Johann Georg von Dillis, was born at Grüngiebing in 1772, and died at Munich in 1808. He etched some landscapes containing figures and animals, but abandoned art for the science of forestry.

DILLIS, JOHANN CANTIUS, a Bavarian landscape painter and etcher, was born at Grüngiebing in 1779. He was the youngest brother of Johann Georg von Dillis, by whom he was instructed, and with whom he went, in 1805, to Italy, where he stayed two years. His best pictures are a 'View in the Environs of Grotta Ferrata,' dated 1809, in the Schleissheim Gallery, and a 'View of the Alps near Reselau,' and 'Stone Bridges near the Mills at Audorf,' in the Leuchtenberg Gallery. He died at Munich in 1856. He etched twelve plates, among which may be mentioned, a 'View of the Castle of Harlaching,' 'A Rocky Country with Mills,' and 'A Farm Cottage hidden in Trees.'

DILLIS, JOHANN GEORG VON, a Bavarian painter, was born at Grüngiebing in 1759, and studied at the Academy of Munich and under Oefele. He afterwards paid frequent visits to Switzerland, Italy, Sicily, France, and Spain. He painted portraits and landscapes, but his engagements as director of several picture galleries in Germany occupied the greater part of his time, so that his works are not numerous. He died at Munich in 1841. In the Modern Gallery of that city there are by him a 'Landscape at Grotta Ferrata,' and a 'View of the Tegernsee,' and in the Schleissheim Gallery is an 'Autumnal Picnic.' He also etched 52 landscapes.

DINGLINGER, SOPHIE FRIEDERIKE, who was born in 1736 at Dresden, and died in the same city in 1791, practised as a miniature painter. The Dresden Gallery possesses seven portraits by her of members of the Dinglinger family—amongst them her own.

DIOLAI, GIOVANNI FRANCESCO. See SURCHI.

DIONISIO FIAMMINGO. See CALVAERT.

DIONYSIUS, of Colophon, who flourished about the middle of the 5th century B. C., was a contemporary of Polygnotus, whom he in part imitated and almost rivalled. The subjects which he chose to treat were less important; but, according to Ælian, "his works exhibited the same expressive character, the same choice of attitudes, a similar attention to propriety, and the same elegant arrangement of his draperies: but he represented the objects in a smaller proportion." By these expres-

sions Ælian has been supposed to explain more clearly a passage in the 'Poetics' of Aristotle; and it has been thought to result from his suggestion, that Polygnotus designed his figures larger than life, Dionysius the size of life, and Pausan smaller than life. Winckelmann, however, interprets this in another manner. According to that writer, Polygnotus painted his figures better, that is to say, he stamped them with grandeur above the scale and conformation of man, and as he usually chose his subjects from mythology, or from heroic history, his figures resembled heroes, and represented nature in the most perfect form of ideal beauty. Pausan gave to his figures a more common and familiar air. In the opinion of Winckelmann, Aristotle meant to say that the pictures of Polygnotus were in painting what tragedy is in poetry, and that the figures of Pausan resembled the characters in a comedy, which are represented more than ordinarily ridiculous, to render the effect more ludicrous. Dionysius, whom Pliny places amongst the most famous painters, held a sober medium between Polygnotus and Pausan, and may be said to have been, with respect to Polygnotus, what Euripides was to Sophocles; the latter represented his heroines as they ought to be, the former as they were. This characteristic procured for Dionysius the appellation of ἀνθρωπογράφος, or the 'painter of mankind.'

DIOTISALVI, (or DIETISALVI,) was a contemporary of Duccio, who from 1259 painted miniatures at Siena, some of which are still preserved in the Academy of that city. He also produced some larger pictures, among which is a 'Madonna' in the church of the Servi, dated 1281.

DIOTTI, GIUSEPPE, who was born at Casal Maggiore in 1779, was instructed in the Academy at Parma, and later by Camuccini at Rome. He painted in fresco as well as in oil, distinguishing himself as a painter of historical subjects, and became a professor in the Academy at Carrara, and also in that at Bergamo, where he died in 1846. In the Belvedere at Vienna is a picture by him representing 'The Kiss of Judas,' and in the Milan Gallery is the 'Congress of Pontida.' Other noteworthy works by him are, 'Leonardo da Vinci and Lodovico Sforza,' and 'Tobias receiving his Sight.' His own portrait, dated 1821, is in the Uffizi.

DIRCKS, AUGUST, a German painter of genre pieces and a lithographer, was born at Emden in East Friesland in 1806, and studied at the Academy of Düsseldorf. 'The Decorated Schoolmaster,' a creditable work by him, is in the Gallery of that town. He died at Düsseldorf in 1871.

DIRICKSEN, DIRICK, a German engraver, worked at Hamburg in the earlier part of the 17th century, and was still living in 1647. He was principally employed by the booksellers, and engraved some portraits in a neat style, resembling that of the Van de Passes.

DISCEPOLI, GIOVANNI BATTISTA, was born at Lugano in 1590. He was usually called 'Lo Zoppo di Lugano,' from his being a cripple. Although he was for some time a scholar of Camillo Procaccini, he did not adopt the style of that master. Lanzi states that he was one of the best and most chaste colourists of his time. Several of his works are in the churches at Milan; his picture of 'Purgatory' in San Carlo is particularly esteemed. In the Brera is an 'Adoration of the Magi' from San Marcellino in Milan. Lugano and


Como also possess some of his works; in the church of Santa Teresa, in the latter place, is a picture of that Saint, which is much admired. He died in 1660.

DISTELI, MARTIN, was born at Olten, in Switzerland, in 1802. In early life he studied art, intending to become a painter, but afterwards gained some celebrity by drawing caricatures, which were published in the 'Distelikalendar.' His Swiss battle-pieces indicate a strong patriotic feeling. He died at Solothurn in 1844.

DITMAR, HENRIK, (or DITTMARZ,) was a German portrait painter who flourished in Hamburg and in Denmark in the latter half of the seventeenth century. In the Copenhagen gallery there is by him a 'Hermit in his Cell,' dated 1665. He died in Denmark late in 1677 or early in 1678.

DITMAR, JAN, (or DITMER,) a Flemish engraver, was born in the Netherlands about 1538, and was admitted into the Guild of St. Luke at Antwerp in 1574. He engraved some plates after Martin De Vos, and other Flemish masters, among which is a print after Michiel Coxcie, representing 'Christ seated in the Clouds, surrounded by Angels holding the Instruments of the Passion and the Symbols of the Four Evangelists,' dated 1574.

DITTENBERGER, JOHANN GUSTAV, an historical and portrait painter, was born at Neuenweg, in Baden, in 1799. He was at first a pupil of Rottmann and Roux at Heidelberg, but in 1821 he entered the Munich Academy. After this he worked for a while in the studio of Baron Gros at Paris, and then removed to Rome. He returned to Vienna in 1831, and died in 1879. He executed a number of church pictures, among which we find 'The Annunciation,' 'St. Andrew converting the Russians,' 'St. Severinus blessing the Land of Austria,' 'The Angelic Salutation' (for Olmütz Cathedral), and two allegorical pictures of 'Germany' and 'Schleswig-Holstein' (1850). He also etched a number of illustrations to Schiller's poems. He frequently marked his works with the annexed

monogram: 

DITTERLEIN. See DIETTERLIN.

DITTMARZ, HENRIK. See DITMAR.

DIXON, JOHN, an English miniature, crayon, and water-colour painter, was a pupil of Lely. He excelled in nymphs, satyrs, cupids, &c. He was under William III. keeper of the King's picture closet, but in his later years he became impoverished, and retired to Bungay, where he died in 1715.

DIXON, JOHN, an engraver in mezzotint, was born at Dublin about 1740, and died in London in 1780. He studied under West in his native city, and became in 1766 a member of the Incorporated Society of Artists. There are several fine portraits engraved by him after Sir Joshua Reynolds and other masters, among which are the following:

PORTRAITS AFTER VARIOUS MASTERS.

William Beckford, Lord Mayor of London; *ad vivum del.* 1771.

Henry, Duke of Buccleuch, with Lady Mary Scott fondling a Dog; *after Gainsborough.* 1771.

Garrick in the character of Richard III.; *after N. Dance.*

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

Mary, Duchess of Ancaster.

Francis, Earl of Hertford.

William, Duke of Leinster. 1775.

Henry, Earl of Pembroke.

The Countess of Pembroke, with her son, Lord Herbert. Charles Townshend, Chancellor of the Exchequer.

DIXON, ROBERT, a landscape painter, was born in 1780. He published, in 1810-11, thirty-six views of 'Norfolk Scenery.' Some of his works appeared at the Norwich Exhibitions. At the South Kensington Museum is a 'Farm Yard' by him in water-colours. He died in 1815.

DIZIANI, GASPARO, an Italian caricaturist, was a pupil of Bastiano Ricci. He died at Venice in 1767. In the Dresden Gallery is a 'Painter painting a portrait from life,' by him.

DOBIASCHOFKY, FRANZ, was born at Vienna in 1818, and was instructed by Führich and Kuppelwieser. He excelled in painting historical subjects and portraits, which have been praised for their good design and poetic feeling. He was a professor at the Academy at Vienna, where he died in 1867. Among his best works may be mentioned two in the Belvedere at Vienna, viz., 'A young Man and Woman in a Garden,' and 'Cimburgis saved from the bear by Duke Ernest Ironside' (1850).

DOBROVOLSKY, VASILY STEFANOVITCHE, a Russian painter, was born in 1786. He was a member of the Academy of Arts, and one of the founders of the School for Painting and Sculpture at Moscow, in which city he died in 1855.

DOBSON, WILLIAM, a portrait painter, was born in London in 1610. He was placed as an apprentice to Robert Peake, a portrait painter and picture dealer, who was afterwards knighted by Charles I. From this master's instruction he was not likely to profit much, but he procured him the means of copying some pictures by Titian and Van Dyck, by which he acquired an excellent principle of colouring, and great freedom of hand. On leaving his master, Dobson appears to have lived in indigence and obscurity, until Van Dyck, passing a shop on Snow Hill, perceived a picture exposed in the window for sale, which had sufficient merit to excite his curiosity to discover the painter, whom he found at work in a miserable garret. The well-known liberality of Van Dyck soon released him from his wretched situation; he afterwards introduced him to the king, and zealously recommended him to his Majesty's protection. On the death of Van Dyck, Dobson was appointed serjeant-painter to the king, whom he accompanied to Oxford, where he painted his portrait, as well as those of Prince Rupert and several of the nobility. The melancholy fate of the king was followed by the overthrow of the arts and elegance, and Dobson, who was imprudent and extravagant, became involved in debt, and was thrown into prison. He was released by a patron, but not long afterwards he died in London in 1646. Of the painters of his time, Dobson appears to have approached nearest to the excellence of Van Dyck. His portraits are faithful transcripts of nature, and although he was not equally successful in his historical pictures, the few which he painted are not without considerable merit. One of his best works in history is 'The Decollation of St. John,' at Wilton, King Charles I. styled Dobson the 'English Tintoretto,' but very absurdly, as his manner of painting bears no resemblance to that of the Venetian master. There are in the National Portrait Gallery paintings by Dobson of Himself, Sir Harry Vane the younger, Francis Quarles the poet, and Endymion Porter; and at Hampton Court there are a

picture of Himself and his Wife, and portraits of two Gentlemen.

DOCENO. See GHERARDI, CRISTOFANO.

DOCHARTY, JAMES, a Scotch landscape painter, was born at Bonhill, near Dumbarton, in 1829. He was at first engaged with his father in calico manufacture, and did not turn to art till 1862. His works appeared at the Edinburgh Academy, the Glasgow Institution, and the Royal Academy. In 1876 failing health caused him to visit the Continent and the East, but he died on his return to Glasgow in 1878. He was elected an Associate of the Royal Scottish Academy in 1877. Amongst his best works are :

- The Haunt of the Red Deer. 1869.
- The Head of Loch Lomond. 1873.
- Glencoe. 1874.
- The River Achray. 1876.
- A Good Fishing Day. 1877.

DODD, DANIEL, was an English miniature and subject painter in the latter half of the 18th century. He was a member of the Free Society of Artists in 1763, where he exhibited. His chief works are :

- The Royal Procession to St. Paul's.
- Reproduction of the Royal Academy.

DODD, ROBERT, a marine painter, flourished in the latter part of the 18th century. His pictures are chiefly illustrative of the doings of the British navy. He also represented storms at sea very successfully. Redgrave has been unable to trace his name later than 1809 in the books of the Royal Academy. Among his works are :

- Admiral Parker's Victory. 1781.
- The Loss of the 'Centaur.' 1785.
- Lord Rodney's Victory. 1785.
- The British Fleet at Spithead escaping from the burning 'Boyle.' 1796.
- Commencement of the Battle of Trafalgar. 1806.

DODGSON, GEORGE HAYDOCK, who was born at Liverpool in 1811, was at first apprenticed to George Stephenson, the engineer. His duties in that capacity increased an innate love of art, and in 1836 was published a volume, illustrated by him, descriptive of the scenery of the Whitby and Pickering Railway. Giving up engineering, Dodgson went to London, where he was for some time employed by architects and several illustrated newspapers to make drawings. After a connection of some years with the New Society of Painters in Water-Colours, he was elected in 1848 an Associate-Exhibitor of the Society of Painters in Water-Colours, and became a full member four years later. His contributions to that society were usually landscapes. He was especially fond of painting beech trees. Dodgson died in London in 1880.

DOERBECK, FRANZ BURCHARD. See BURCHARD DOERBECK.

DOERR, OTTO ERICH FRIEDRICH AUGUST, was born at Ludwigslust in Mecklenburg-Schwerin in 1831, and died at Dresden in 1868. In the Dresden Gallery is the 'Interior of a Parisian Studio' by him.

DOES. See VAN DER DOES.

DOESBURGH, F., a Dutch engraver, flourished from about 1680 to 1714. He engraved a plate representing 'Admiral van Tromp engaging the English Fleet.' We have also by him several prints of the old Roman customs; they are etched and finished with the graver in a very indifferent style.

DOETECUM. See DUETECUM.

DOFIN. See DAUPHIN.

DOLIX, FRANÇOIS JOSEPH ALOYSE, a French landscape painter, was born in Paris in 1777. The Museum of Tours possesses some works by this artist, the date of whose death is unknown.

DOLCE, LUZIO, (or DOLCI,) of Castel Durante in the state of Urbino, who flourished in 1589, is commended for his altar-pieces and other pictures in the churches there. It is said that he was employed by the Duke of Urbino to paint at the Imperiale. He executed many works at Rome, as well as at Castel Durante, and resided in the former city for some time. There are few particulars recorded of him, though he is often mentioned with high commendation.

DOLCI, AGNESE, was the daughter of Carlo Dolci, and arrived at some degree of excellence in copying the works of her father. She also painted some pictures of her own composition, but never approached the merit of Carlo. She died in 1686. Among her own works are :

- Modena. *Gallery.* The Virgin adoring the Infant Jesus.
- Paris. *Louvre.* The Consecration of the Bread and Wine.
- Siena. *Institute.* Virgin and Child, with St. Joseph.

DOLCI, CARLO, or CARLINO, who was born at Florence in 1616, was a scholar of Jacopo Vignali. Without the possession of much genius or invention, he excited considerable interest by a number of pleasing and highly-finished pictures, chiefly confined to devout subjects, and most frequently representing heads of our Saviour, and of the Virgin. These are not so much admired for particular beauty of character, as for a soft and tranquil expression of devotion in the patient suffering of Christ, the plaintive sorrow of the Mater Dolorosa, or the compunction of a Saint in penitence. Subjects of that description he treated with great delicacy and tenderness. The general tone of his colouring is well appropriated to the character of his subjects, nothing is harsh or obtrusive, all is modest, placid, and harmonious. He generally painted in a small size, though there are at Florence some pictures by him as large as life. His small pictures of heads of the Madonna are more numerous, and are highly valued by the admirers of polished and laborious finishing. He died at Florence in 1686. There are many repetitions of his small pictures by his pupils, Loma and Mancini, and his daughter Agnese. Many of his pictures are in England. The following are some of his best works :

- Berlin. *Gallery.* St. John the Evangelist.
- Burghley House. *Marquis of Exeter.* } Christ breaking the Bread.
- Cassel. *Gallery.* St. Cecilia.
- Copenhagen. *Gallery.* Christ.
- " " The Madonna.
- Darmstadt. *Gallery.* St. Dorothea and an Angel.
- Dresden. *Gallery.* The Daughter of Herodias with the Head of St. John the Baptist.
- " " St. Cecilia (painted for the Grand-Duke Cosmo III.).
- " " Christ blessing the Bread and Wine.
- Dulwich. *College.* St. Catharine of Siena.
- Florence. *Pitti Pal.* St. Veronica.
- " " His own Portrait when young.
- " " Sleeping St. John.
- " " Madonna and Child.
- " " The Duchess Vittoria della Rovere.



Florence.	<i>Pitti Pal.</i>	Diogenes.
"	"	St. Peter weeping.
"	"	St. Rosa. 1668.
"	"	Moses.
"	"	St. John the Evangelist.
"	"	St. Margaret. 1664.
"	"	St. Andrew before the Cross. 1646.
"	"	St. Charles Borromeo.
"	"	St. Francis Xavier.
"	"	St. Nicholas of Tolentino.
"	"	Christ in the Garden.
"	"	Ecce Homo.
"	"	St. Casimir of Poland.
"	"	St. Dominic.
"	"	Vision of St. John the Evangelist.
"	<i>Corsini Pal.</i>	St. Sebastian.
"	<i>Uffizi.</i>	Madonna and Child, with St. Salome.
"	"	St. Mary Magdalen.
"	"	St. Galla Placidia. 1675.
"	"	His own Portrait. 1674.
"	"	St. Lucia.
"	"	The Saviour seated, with Saints.
"	"	St. Peter.
"	"	St. Simon.
Glasgow.	<i>Gallery.</i>	Adoration of the Magi.
"	"	Madonna and Child.
London.	<i>National Gall.</i>	Virgin and Child.
Munich.	<i>Gallery.</i>	Madonna & Child with Flowers.
"	"	Virgin with a Lamb.
"	"	Penitent Magdalen.
"	"	Infant Christ.
"	"	St. Agnes.
"	"	Ecce Homo.
Petersburg.	<i>Hermitage.</i>	Mater Dolorosa.
"	"	Magdalen.
"	"	St. Anthony.
"	"	St. Catharine.
"	"	St. Cecilia.
Rome.	<i>Corsini Pal.</i>	St. Apollonia.
Vienna.	<i>Gallery.</i>	Madonna and Child.
"	"	Sincerity.
"	"	Mater Dolorosa.

DOLENDO, BARTHOLOMEUS, a Dutch engraver, was born at Leyden about the year 1560, and is presumed to have been instructed in engraving by Hendrik Goltzius. He worked entirely with the graver, in an open, clear style. There are by him several plates, some of which are from his own designs. He occasionally marked his prints with his name, but more frequently with one of these ciphers,



Among other engravings by him are the following:

- Jonah in the Sea, swallowed by the Whale; circular.
- Jonah thrown back on the Sea-shore; the same.
- A Dutch Merry-making; after his own design.
- Adam and Eve taking the Forbidden Fruit; after C. van Mander.
- Christ appearing to the Magdalen; B. Dolendo, inv. et fec.
- The Holy Family; after M. Coxie.
- St. John preaching in the Wilderness.
- Pyramus and Thisbe; after Crispin van den Broeck.
- Jupiter and Ceres; an allegorical subject; after B. Spranger.
- The Assumption of the Virgin.

DOLENDO, ZACHARIAS, was a brother of Bartholomeus Dolendo, whom he surpassed both in style and in correctness. He was born at Leyden in 1561, and is said by Huber to have been a disciple of Jacob De Ghein. There are some portraits by this master, which are not inferior in neatness to those by J. Wierix; his plates are frequently marked with this cipher **D**. There are by him:

- William, Prince of Orange; half-length, in armour. 1581.
- Andromeda chained to the Rock; finely drawn; after his own design.
- Adam and Eve embracing, whilst Eve receives the Apple from the Serpent; after B. Spranger.
- St. Martin dividing his Cloak with two Beggars; after the same.
- The Continence of Scipio; after A. Bloemaert.
- The Virgin and Infant, with two Angels; after J. De Ghein.
- The Crucifixion; after the same.
- A Set of small Plates of the Gods and Goddesses; copied from the larger ones by H. Goltzius.

DOLIVAR, JUAN, is said by Huber to have been born at Saragossa in 1641. He studied engraving in Paris, and engraved some of the plates of ornamental and decorative subjects for Berain's 'Ornements.' He was also employed in the set of the 'Little Conquests' of Louis XIV. His works are inferior to those of Le Pautre and Chauveau.

DOLLE, WILLIAM, an English engraver, was born in London about 1600. He was chiefly employed on portraits for the booksellers. These are sought after rather on account of their scarcity than their merit as engravings. Among them are the following:

- Sir Henry Wotton, Provost of Eton.
- Mark Frank, Master of Pembroke Hall, Cambridge.
- John Cosin, Bishop of Durham.
- George Villiers, Duke of Buckingham.
- Robert Sanderson, Bishop of Lincoln.
- John Milton.
- Robert, Earl of Essex.
- Samuel Botley, Short-hand Writer.

DOLOBELLA, TOMMASO, a native of Belluno, who was born about the year 1580, and flourished about 1630, was according to Ridolfi a scholar of Antonio Vassilacchi, called Aliense. He excelled in painting portraits, and was invited to the court of Poland by Sigismund III., where he painted the royal family and several of the nobility, and was favoured with the particular protection of that monarch. He painted a few historical subjects, but is more celebrated as a portrait painter. In the Sala del Senato in the Ducal Palace, Venice, is a representation by him of 'The Doge and Procurators adoring the Host.'

DOMENCHIN DE CHAVANNE, PIERRE SALOMON, a French landscape painter, who was born in Paris, in 1672. He was received into the Academy in 1709, the picture which he painted upon the occasion, 'Les Pasteurs,' being now in the Louvre. He was an artist of moderate ability, and was employed in the Gobelins manufactory, where he died in 1744.

DOMENECH, ANTONIO, a painter of Valencia, who flourished in the latter half of the 16th century and devoted himself to Scriptural subjects, was a scholar of Nicolas Borrás, whom he assisted in several of his works, and whose manner he so closely imitated, that even at Valencia, where the productions of Borrás may be supposed to be well known, the works of Domenech are attributed to him.

DOMENICHINO. See ZAMPIERI.

DOMENICO, FRANCESCO, who was born at Treviso in 1488, studied under Giorgione. His own portrait, dated 1512, is in the Hermitage at St. Petersburg.

DOMENICO, SANO DI. See SANO DI PIETRO.

DOMENICO DI BARTOLO. See GHERZO.

DOMENICO DI MICHELINO, who lived in the 15th century, was the pupil of Fra Angelico. He painted the portrait of Dante from a design by

Baldovinetti, in the Church of Santa Maria dei Fiore at Florence. The dates of his birth and death are alike unknown.

DOMENICO DI PACE. See BECCAFUMI.

DOMENICO FIORENTINO. See DEL BARBIERE.

DOMENICO VENEZIANO. See VENEZIANO.

DOMENIQUE, JEAN, was a native of France, who resided chiefly at Rome, where he died in 1684. He was a scholar of Claude Lorrain, and was a successful copyist and imitator of the works of that master.

DOMER, JACQUES, (DOOMER, or DEMER,) a Dutch artist, was born in 1647, and flourished about 1680. He is better known by his drawings than by his pictures in oil. His manner approximates to that of Rembrandt, and it may be believed that his dark landscapes have been ascribed to the latter. His compositions are simple, but strikingly true.

DOMINGO, LUIS, a Spanish painter and sculptor, born at Valencia in 1718, was a scholar of Hipolito Robira in painting, and of Bautista Balaguer in sculpture. The Dominican convent at Valencia possessed several pictures by him, among which was one of St. Louis Bertran. Domingo died at Valencia in 1767. His works in sculpture are to be seen in several churches of that city.

DOMINICI, BERNARDO, a Neapolitan painter and writer on art, flourished about the year 1740. He studied landscape painting under Joachim Franz Beisch, a German artist, who passed some time at Naples, and attached himself to the clear and finished style of that master. He also painted what are called 'bambocciate.' In 1742 and 1743, he published at Naples, in two volumes, 'Vite de' Pittori, Scultori, ed Architetti Napolitani.'

DOMINICI, FRANCESCO, a native of Treviso, was a pupil of Paris Bordone. Ridolfi commends a work by him in the dome of the Banca della Compagnia della Madonna at Treviso, representing a 'Procession of a Bishop and several Canons,' which is dated 1572. Dominici also excelled as a portrait painter, but did not survive his thirty-fifth year.

DONADO, ADRIANO, a Spanish monk of the order of Barefooted Carmelites at Cordova, painted some excellent works for his convent. He died at a great age in 1630. The Lille Museum has a 'Flagellation of Christ' by him.

DONALDSON, ANDREW, a Scotch landscape painter in water-colours, was born at Comber, near Belfast. Taken by his father, an operative weaver, to Glasgow, he met with an accident, which eventually led to his devoting himself entirely to art, in the pursuit of which he visited many parts of the United Kingdom. He died in 1846 at Glasgow; where he had obtained a large teaching connection. In the Glasgow Corporation Galleries there are by him the 'Old Theatre Royal, Glasgow, after the fire in 1829,' and a 'Scotch Highland Village.'

DONALDSON, JOHN, was born at Edinburgh in 1737, and distinguished himself as a miniature painter, both in enamel and water-colours. In the year 1764, and again in 1768, he obtained the premium given by the Society of Arts for the best picture in enamel. He occasionally amused himself with the point, and etched several plates of beggars, after Rembrandt, which possess considerable merit. He died in London in 1801.

DONATO, of Pavia, flourished at the close of the fifteenth century, and is the author of a 'Christ crucified, between the Virgin and St. John,' in the hospital of Savona; also of a 'Virgin in Glory with Saints' (signed in 1507), in the Louvre at Paris.

DONATO VENEZIANO. See VENEZIANO.

DONAUER, LORENZ, was an obscure German engraver, by whom there is only known a work representing 'St. Anthony,' after Albrecht Dürer, which he executed about the year 1539.

DONDUCCI, GIOVANNI ANDREA, called IL MAS-TELLEITA, was born at Bologna in 1575. He was at first a scholar of the Carracci, but did not long remain under their tuition. His impetuous disposition disdaining the control of academic precision, he attempted to establish a new style, founded on a spirited and graceful design, in imitation of the works of Parmigiano and Tiarini, which he particularly admired, and a promptness of execution which was natural to him. The novel manner of Donducci was not without its admirers; and he was employed in a great number of works for the public edifices at Bologna, where are his principal works. He also painted landscapes, which were entirely in the style of the Carracci, and were much esteemed, particularly at Rome. Annibale advised him to establish himself in that city, and to devote himself to those subjects; a counsel by no means agreeable to Donducci. His most admired performance is his 'St. Irene drawing the Arrow from the Breast of St. Sebastian,' at the church of the Celestines. He died at Bologna in 1655. The following of his works are also preserved:

Bologna.	<i>S. Domenico.</i>	St. Dominic restoring to life the Man killed by the furious Horse.
"	"	The Storm.
"	<i>S. Salvatore.</i>	The Resurrection of Christ.
"	<i>S. Francesco.</i>	The Last Supper.
"	<i>I Mendicanti.</i>	The Flight into Egypt.
"	<i>S. Paolo.</i>	Christ in the Garden.
"	"	Christ bearing the Cross.
"	<i>Pinacoteca.</i>	Christ surrounded by Angels.
Florence.	<i>Uffizi.</i>	Charity.
Modena.	<i>Museum.</i>	Abraham and the Three Angels.
"	"	Elias sleeping.
"	"	Portrait of a Painter.
"	"	Finding of Moses.
"	"	St. John baptizing.
Paris.	<i>Louvre.</i>	Christ and the Virgin appearing to St. Francis of Assisi.

DONELLI, CARLO, called CARLO VIMERCATI, who was born at Milan in 1660, was a scholar of the Procaccini. He exhibited but few of his pictures at Milan; he painted more at Codogno, and in his best manner. He died in 1715.

DONGEN, DIONYS VAN, born at Dort in 1748, was a scholar of J. Xavery, at the Hague. He painted landscapes and cattle in the manner of his master for some time; but having removed with his parents to Rotterdam, he studied the works of Paul Potter, Cuyp, Wynants, and other masters, which, with a constant attention to nature, caused a sensible alteration in his style. His works found ready purchasers among the English, French, and Germans, as well as among his own countrymen. He died at Rotterdam in 1819. In the Stadel Gallery at Frankfort is a 'Cattle-piece' by him.

DONI, ADONE, (OR DONO DEI DONI,) who was born at Assisi, early in the 16th century, is said to have been a disciple of Pietro Perugino. His style retained but little of the Gothic manner of that master, and in his later years he abandoned the style of the school of Raphael, and adopted that of Michelangelo. He worked chiefly at Assisi, and after that city most at Fuligno, but all trace of his work at the latter place has disappeared. He

also painted in Perugia, and throughout Umbria. In the church of San Francesco, at Perugia, is a picture by this master of the 'Last Judgment;' and one of the 'Adoration of the Kings' is in San Pietro in the same city. There are in the Lower Church of the Franciscan Convent at Assisi frescoes by him representing the 'Preaching and Martyrdom of St. Stephen,' and in the small refectory is the 'Last Supper,' painted in 1573, which was probably his last work. Doni died at Assisi in 1575. Vasari is wrong in stating that he was a nephew of Taddeo Bartoli. In the Berlin Gallery there is by him a 'Madonna with the Infant Jesus,' who is represented as reaching after a book which is in the Virgin's hand.

**DONNE, W.**, a Dutch engraver, flourished about the year 1680. Among other prints, he engraved a plate representing 'Venus and Cupid,' in a landscape, with other figures in the distance, after A. Elsheimer. It is etched in a slight, poor style.

**DONNEKER.** See **DE NECKER.**

**DONNET, S.** This artist is mentioned by Strutt as the engraver of a very indifferent print representing a 'Man seated, reading a book.'

**DONNINI, GIROLAMO,** was born at Correggio in 1681, and studied first at Modena under Francesco Stringa, afterwards under Giovanni Giuseppe dal Sole at Bologna, and ultimately at Forli, under Carlo Cignani. He was chiefly employed in easel pictures, although he occasionally painted larger works for churches. In the Madonna di Galiera, at Bologna, is an altar-piece representing 'St. Anthony of Padua.' There are some of his works in the churches of the Romagna, and at Turin, which are not unworthy of a scholar of Cignani. In the Modena Gallery are two pictures by him of the 'Birth of Christ.'

**DONO, PAOLO DI,** called **PAOLO UCCELLO,** from his love of painting birds, was born at Florence in 1397, and in early youth was apprenticed to Lorenzo Ghiberti, the founder of the famous bronze gates of the Baptistery of that city. It is doubtful from whom he learned to paint, or from whom he acquired the laws of perspective for which he became so famous, although it is known that Manetti taught him geometry. Vasari says that he wasted so much of his time over the study of perspective "that he became more needy than famous." Four paintings of battle-scenes executed by him for the Bartolini family, at Gualfonda, near Florence, are wonderful specimens of this artist's thorough knowledge of foreshortening and perspective. Of these designs one is in the National Gallery, another is in the Uffizi, a third is in the Louvre, and the fourth is still in private hands in Florence. The Louvre also possesses a panel by this artist which contains the portraits of Giotto, Donatello, Brunelleschi, Giovanni Manetti, and himself, as the representatives of painting, sculpture, architecture, mathematics, and perspective. It is certain that he lived in Florence nearly all his life, although during some short period in it he may have been at Padua, since Morelli states that the frescoes of the palace of the Vitaliani were executed by him. About the year 1436 he painted in the cathedral at Florence the colossal equestrian portrait of Sir John Hawkwood, the adventurer and soldier. This chiaroscuro painting, which is in terra verde, displays a wonderful power of foreshortening and proportion, and is intended to imitate a stone statue seen aloft standing out from the wall of the church. His masterpieces are

the series of frescoes imitating bas-reliefs painted from about 1446 to 1448 in the cloisters of Santa Maria Novella. These paintings represent the 'Creation of Animals,' the 'Creation of Man,' the 'Temptation of Eve,' the 'Expulsion from Eden,' 'Adam and Eve labouring by the sweat of their brow,' the 'Sacrifice and Death of Abel,' the 'Building of the Ark,' the 'Entry of the Animals,' the 'Deluge,' 'Noah's Sacrifice,' and the 'Inebriety of Noah.' Genuine paintings by this master are very rare, although records prove that he executed several altar-pieces for churches in Florence and in Urbino. Paolo died at Florence in 1475. The Scolopi College, near the church of Sant' Agata, at Urbino, possesses a predella with six subjects relating to the theft of a pax, which Messrs. Crowe and Cavalcaselle consider to be a genuine production by Paolo Uccello. His principal paintings are:

- Florence. Cathedral.** Equestrian Statue of Sir John Hawkwood (Captain-General of the Florentines, known in Italy as Giovanni Acuto).—Fresco executed in terra verde.
- " **S. Maria Novella.** { Subjects from the Book of Genesis: the Creation, the Fall, the Deluge, Noah's Sacrifice, &c.—Frescoes in terra verde in the cloister; most of them in part destroyed.
- " **Uffizi.** Battle-piece.
- London. Nat. Gall.** Battle of Sant' Egidio.
- Paris. Louvre.** Bust portraits of Giotto, Donatello, Brunelleschi, Giovanni Manetti, and himself.
- " **Urbino. Scolopi College.** Legend of the Theft of a Pax.

**DONOSO, JOSEF XIMENEZ.** See **XIMENEZ DONOSO.**  
**DONVE, JEAN FRANÇOIS,** a French painter, was born at Saint-Amand in 1736. He was a pupil of Louis Watteau, and of Greuze, and so closely imitated the style of the latter that many of his pictures have been sold as those of his master. The Museum of Lille has three portraits by him, one being that of Sauvage, the enamel painter, and the other two portraits of himself. He died at Lille in 1799.

**DONZELLO, PIERO** and **IPPOLITO**, (or **DEL DONZELLO**) were two brothers, the sons by different mothers of Francesco d'Antonio di Jacopo, bailiff ('donzello') of the Signoria of Florence, and were both born in that city—Piero in 1451, and Ippolito in 1455. The teacher of Piero is unknown. Ippolito was the pupil of Neri di Bicci from 1469 to 1471, and the brothers were companions in the 'Studio' at Florence up to 1480. In 1481, or soon after, they went to Naples to decorate the palace of Poggio Reale, which was then being built for Alfonso I., from the designs of Giuliano da Majano, and it is not unlikely that Ippolito died in that city. Piero died at Florence in 1509; but the death of Ippolito is not registered. They both assisted Antonio Solario, called **Il Zingaro**, in the frescoes in the cloisters of the monastery of San Severino at Naples, and in the Museum of that city may be seen two 'Crucifixions,' a 'Virgin and Child with Saints,' and other paintings assigned to them.

**DOOMER, JACQUES.** See **DOMER.**  
**DOOMS, CASPAR,** an engraver in mezzotint, worked at Prague from 1644 to 1675, and afterwards at Vienna and Mayence. His best known plate is an 'Ecce Homo,' after Albrecht Dürer, now very rare.

**DOORNIK, JAN VAN,** a painter of Leyden, is said to have produced pictures in the manner of

Wouwerman. He also painted historical subjects and portraits. It is not known exactly at what period he lived.

DOORT, P. VAN, was a Dutch engraver, who worked entirely with the graver, and was a humble imitator of the style of Cornelis Cort. Among other prints by him, is one after Bernardino Passari, representing the 'Holy Family,' in which St. Elizabeth is presenting an apple to the Infant Christ.

DORBAY, —, a French engraver, flourished towards the end of the 17th century. He engraved, among other plates, some views of the Royal Palaces in France.

DORCY, PIERRE JOSEPH DEDREUX. See DEDREUX-DORCY.

DORÉ, LOUIS CHRISTOPHE GUSTAVE PAUL, a French historical painter and illustrator of books, was born at Strassburg in 1833. His name was originally DORER, a not unfrequent German name, which he modified into the French equivalent by which he became so widely known. In 1848, when but fifteen years of age, he began to exhibit at the Salon landscape sketches in pen and ink which showed considerable ability, and in the same year he became one of the regular contributors to the 'Journal pour rire.' He also contributed a large number of designs to the 'Journal pour tous.' His earliest exhibited works were the 'Battle of the Alma,' in the Salon of 1855, and the 'Battle of Inkermann,' in the Salon of 1857, but his best picture, and that which first brought him into notice as a painter, was 'Paolo and Francesca da Rimini,' exhibited in 1863. This was followed, among others, by 'The Titans,' a drawing heightened with white, in 1866, and 'The Neophyte' in 1868. Doré's ambition was to win fame as an historical painter, but in this he failed. Although gifted with marvellous fertility of imagination and wonderful facility of execution, he nevertheless possessed grave defects. Nowhere are his faults of composition and drawing more manifest than on the enormous canvases exhibited in the Doré Gallery in London. 'Christ leaving the Prætorium' (1867-72) and 'Christ's Entry into Jerusalem' (1876), each measuring twenty feet in height and thirty feet in length, are works to which he devoted his utmost energy, but which add nothing to his reputation. Besides these his most ambitious works were his 'Ecce Homo!' (1877), and 'Moses before Pharaoh' (1878-80). His 'Tobit and the Angel,' painted in 1865, is in the Luxembourg Gallery.

It is, however, as a designer of illustrations for books that the wonderful versatility of his genius becomes most apparent. The designs for the 'Contes drolatiques' of Balzac, published in 1856, are masterpieces of caricature, which breathe the true mediæval spirit. They were preceded by the illustrations to 'Rabelais,' issued in 1854, among which that of the 'Monks of Seville' is inimitable in its humour, and by those to the 'Legend of the Wandering Jew,' issued in 1856. The 'Contes drolatiques' and 'Rabelais' are unsurpassed even by the designs for Dante's 'Inferno,' terrible as are the latter in their weird imagination. These were published in 1861, accompanied by a blank-verse translation of the text by W. M. Rossetti, and were followed in the same year by the illustrations to the 'Contes' of Perrault, and in 1863 by a series of designs for 'Don Quixote,' which are careful studies of Spanish life. The 'Purgatorio' and 'Paradiso' of Dante, completing the 'Divina Commedia,' were not published until 1868. The designs

for the 'Bible' (1865-66), Milton's 'Paradise Lost' (1866), Tennyson's 'Idyls of the King' (1867-68), La Fontaine's 'Fables' (1867), Hood's 'Poem' (1870), Baron Davillier's 'Espagne' (1873), Colledge's 'Ancient Mariner' (1876), Louis Enault's 'Londres' (1877), the 'Orlando Furioso' of Arios (1879), and Poe's 'Raven' (1883)—the last work on which he was engaged—marked the grades in constantly descending scale of genius and of power.

Doré's reputation as an artist does not rest exclusively on his paintings and designs. He possessed also considerable ability as a sculptor, and was engaged upon the monument to the elder Dumas when death struck him down. A colossal vase decorated with groups of figures was sent by him to the Exposition Universelle at Paris in 1871.

Gustave Doré died in Paris in 1883. He left unfinished a series of illustrations to Shakespeare and unaccomplished the intention to execute a statue of the great dramatist. The following are his most important pictures:

- The Battle of the Alma. (*Salon*, 1855.)
- The Battle of Inkermann. (*Salon*, 1857.)
- Paolo and Francesca da Rimini. (*Salon*, 1863.)
- Tobit and the Angel. 1865. (*Luxembourg Gallery*.)
- The Neophyte. (*Salon*, 1868.)
- The Mountebank's Family. (*Salon*, 1868.)
- Andromeda. 1868.
- The Triumph of Christianity over Paganism. 1868.
- Christian Martyrs. 1871.
- Christ leaving the Prætorium. 1867-72.
- The Massacre of the Innocents. 1869-72.
- The Night of the Crucifixion. 1872-73.
- The Dream of Pilate's Wife. 1873-74.
- Christ's Entry into Jerusalem. 1876.
- Ecce Homo! 1877.
- The Ascension. 1879.
- Moses before Pharaoh. 1878-80.
- A Day Dream. 1882.
- The Vale of Tears. 1882.

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DORFMEISTER, JOHANN EVANGELIST, an Austrian landscape painter, was born in 1741, and died in 1765. A 'Forest Party' by him is in the Vienna Gallery.

DORIGNY, LOUIS, a French historical painter and engraver, was a son of Michel Dorigny, and was born in Paris in 1654. His father died when he was only ten years of age, and he was placed under the tuition of Charles Le Brun. On leaving that master he studied for four years at Rome visited Gubbio and Foligno, and from thence went to Venice, where he resided for ten years, and executed many decorative paintings. He then went to Verona, where he passed the rest of his life, and gave proof of his ability as a painter both in oil and in fresco. In 1704 he visited Paris and became a candidate for admission into the Academy, but was excluded through the influence of the architect Mansard. In 1711 he was summoned to Vienna by Prince Eugene, in whose palace he painted the ceilings of the grand staircase and of some other apartments. He died at Verona in 1742. His 'Susannah and the Elders' is in the Bordeaux Museum. He executed some etchings in a free, painter-like style, among which are the following:

- A set of thirty-two vignettes, with the title, from his own designs, for an Italian edition of the 'Pensées Chrétiennes' of Père Bouhours.
- Six subjects from Ovid's Metamorphoses.
- Five Emblems of Horace; the designs for three of these are in the Louvre.
- A View of the Amphitheatre at Verona.
- The Descent of the Saracens at the Port of Ostia; after Raphael.

**DORIGNY, MICHEL**, a French painter and engraver, was born at St. Quentin in 1617, and was brought up under Simon Vouet, whose daughter he married. He painted historical subjects in the style of his master; and some of his pictures are in the château of Vincennes. His 'Flora and Zephyr' is now in the Louvre, and an 'Allegory' by him is in the Madrid Gallery. He is, however, better known as the engraver of several plates etched in a bold, spirited style, but with a considerable degree of harshness in the effect which is very disagreeable. Dorigny died in Paris in 1665. The following are his principal plates, all of which are after the pictures of Simon Vouet:

- The Holy Family. 1649.
- The Nativity.
- The Adoration of the Magi; in four sheets, in the manner of a frieze.
- Jupiter giving Apollo the conduct of the Chariot of the Sun.
- Apollo killing the Python.
- Peace descending on the Earth.
- Venus at her Toilet.
- Venus, Cupid, and Hope, plucking Feathers from the Wings of Time.
- Mercury and the Graces.
- Iris cutting the hair of Dido.
- The Rape of Europa.

He also engraved from his own designs:

- A set of Six Bacchanalian subjects.
- A Caricature of the architect Mansard, entitled 'La Mansarde.'

**DORIGNY, Sir NICOLAS**, a French engraver, was the youngest son of Michel Dorigny, and was born in Paris in 1658. He was brought up to the bar, and followed that profession until he was thirty years of age, when, in consequence of deafness, he turned his thoughts to the arts, and visited Italy, where he remained twenty-eight years. His first plates were executed with the point; and if we were to judge of his talent by his early prints, his reputation would be very short of that which he acquired by a union of the point and the graver in his later productions. He took for his model the admirable works of Gérard Audran; and although he by no means equalled that celebrated artist, either in the style of his drawing, or in the picturesque effect of his light and shade, his prints will always be esteemed both for their merit as engravings and for the importance of the subjects of which he made choice. In 1711 he was invited to England by Queen Anne to engrave the Cartoons of Raphael at Hampton Court, which he finished in 1719, and in the following year he was knighted by King George I. Whilst he was in England he painted some portraits of the nobility, but with no great success. He returned to France in 1725, and was received into the Academy in the same year. He exhibited some pictures of sacred subjects at the Salon from 1739 to 1743, and died in Paris in 1746. The following are his principal prints:

- Nine plates of the Seven Planets, and the Creation of the Sun and Moon; after the paintings by Raphael in the Chigi Chapel in La Madonna del Popolo.
- The Cartoons at Hampton Court; after the same; eight plates, including the title.
- The Transfiguration; after the same.
- The History of Cupid and Psyche, and the Triumph of Galatea, twelve plates, including the title; after the paintings from the designs of Raphael, in the Farnesina.
- The Descent from the Cross; after *Danielle da Volterra*.
- St. Peter and St. John healing the Lame Man at the Gate of the Temple; after *L. Cigoli*.

- The Martyrdom of St. Sebastian; after *Domenichino*.
- The Martyrdom of St. Petronilla; after *Guercino*.
- St. Francis kneeling before the Virgin and Child; after *A. Carracci*.
- St. Catharine in Meditation; after *Carlo Cignani*.
- St. Peter walking on the Sea; after *Lanfranco*.
- The Virgin and Child, with St. Charles Borromeo and St. Liborius; after *B. Lambertini*.
- The Trinity; after *Guido Reni*.
- The Birth of the Virgin; after *Carlo Maratti*.
- The Adoration of the Magi; after the same.
- The Virgin and Child, with St. Charles Borromeo and St. Ignatius; after the same.
- Eight plates of the paintings in the Cupola of St. Agnes; after *Ciro Ferri*.

**DORN, JOSEPH**, was born at Gratz-Sambach, near Pommersfelden in 1759, and studied in the galleries of Munich, Vienna, and Düsseldorf. He copied to deception the cabinet pictures of Frans van Mieris, Gerard Dou, Terborch, Van der Werff, and others, and was particularly celebrated for his skill in restoring old paintings. He died at Bamberg in 1841. His wife, ROSALIE DORN, excelled in portrait painting; she was the daughter of the historical painter Treu.

**DORNER, JOHANN JAKOB**, the elder, who was born at Ehrenstetten, near Freiburg in Breisgau, in 1741, was at first a pupil of Rösch at Freiburg and of Ignaz Bauer at Augsburg. He afterwards visited Italy, the Netherlands, and Paris; and excelled as a painter of historical and genre subjects. He was a professor and director of the Gallery at Munich in 1770, and died in that city in 1813. In the Darmstadt Gallery is a picture of 'Two Soldiers and a Maiden' by him; and in the Pinakothek at Munich, a 'Linen Draper,' which is a portrait of his wife, dated 1775.

**DORNER, JOHANN JAKOB**, a Bavarian landscape painter, the son of Johann Jakob Dorner the elder, was born at Munich in 1775. He was instructed in art by his father and by Mannlich, but he afterwards studied the works of Claude Lorraine and Karel Du Jardin. He travelled by himself through the picturesque regions of Bavaria, Switzerland, and France. His works are distinguished for spirited composition and taste in their execution. In 1803 he became Restorer, and in 1808 Inspector of the Royal Gallery at Munich, and was subsequently elected a member of the Academies of Hanau, Vienna, Berlin, and Munich. He died at Munich in 1852. The following works by him are in public collections:

Berlin.	Gallery.	A Forest Road. 1817.
Cassel.	Gallery.	Two Waterfalls.
Munich.	Pinakothek.	View of the Walchensee, in the Mountains of Upper Bavaria.
"	"	Waterfall, with a Huntsman.
"	"	Landscape and Mill near Fasing.
"	"	Landscape in the Tyrol during a Thunderstorm.

**DORNER, JOHANN KONRAD**, an Austrian painter, was born at Egg, near Bregenz, in 1810, and studied historical painting under Cornelius. In 1835 he went to St. Petersburg, and there painted many portraits and altarpieces. He afterwards returned to Munich, and in 1860 went to Rome, where he died in 1866. He executed his best works whilst in Rome; they are mostly of a religious character. A 'Madonna and Child, with St. John,' and the 'Infant Christ' are in the Pinakothek at Munich.

**DORRELL, EDMUND**, an English water-colour landscape painter, was born at Warwick in 1778.

He exhibited at the Royal Academy from 1807 to 1828, and at the Water-Colour Society from 1809 to 1818. He died in London in 1857. There are by him at the South Kensington Museum:

On the Thames.  
Landscape, with cottage, church, figures, &c.  
Fisherman and Boats, Mount Edgcombe.  
Crowhurst, near Hastings.  
View from Box Hill.

**DORSTE, I. V.** This signature appears on a profile portrait of a Man, in the Dresden Gallery, which by Vosmaer is ascribed to Geraert Drost.

**DOSSI, BATTISTA**, was an Italian painter of landscapes and caricatures, who was a scholar of Lorenzo Costa, and worked mostly in conjunction with his brother Giovanni. In the Costabili Gallery at Ferrara are four landscapes by him; and in San Pietro at Modena are other works by him. He also executed two fantastic landscapes which are in the Palazzo Borghese at Rome, and assisted Raphael for a short time in 1520. He died in 1548. The Uffizi, Florence, has a 'Female Saint' by him.

**DOSSI, GIOVANNI**, commonly called **DOSSO DOSSI**, and sometimes **GIOVANNI DI NICOLÒ DI LUTERO**, appears to have been born about the year 1479 in the vicinity of Ferrara. His surname is supposed to have been derived from the village of Dosso, in the province of Ferrara. He was in 1512 a disciple of Lorenzo Costa in Mantua. He afterwards, with his brother Battista, visited Rome and Venice, and they there passed eleven years, studying the works of Giorgione and Titian, till they formed a style which may be called their own, and which, although not totally divested of the Gothic, is distinguished by originality of invention, and great harmony of colour. Giovanni excelled in painting figures, in which Battista was less successful; but Battista distinguished himself as a painter of landscape, in which Lomazzo considers him little inferior to Gaudenzio Ferrari, Pordenone, and even Titian. The brothers were much employed by Alfonso I., Duke of Ferrara, and by his successor, Ercole II. They painted the cartoons for the tapestries in the cathedral at Ferrara, and for those in the church of San Francesco, and in the ducal palace at Modena. Several of Dosso Dossi's frescoes are still to be seen in the ducal palace at Ferrara, but others were destroyed by fire in 1718. He excelled in portraits as well as historical subjects, and painted that of Ariosto, who employed him to make designs for his 'Orlando Furioso.' The poet has celebrated the names of the Dossi by enrolling them with those of Leonardo da Vinci, Michelangelo, Raphael, and Titian. Dosso Dossi died at Ferrara in 1542. The following paintings by him are known:

Berlin.	<i>Gallery.</i>	The Fathers of the Church in meditation on the Mystery of the Immaculate Conception of the Virgin.
Bergamo.	<i>Museum.</i>	Portrait of a Man.
Dresden.	<i>Gallery.</i>	The Virgin and God the Father in one Glory, with the Four Doctors of the Church below.
Ferrara.	<i>Certosa.</i>	The Virgin and Child, with St. John and two other Saints.
"	<i>S. Agostino.</i>	The Crucifixion, with the Virgin, St. John, and St. Augustine.
"	<i>Museum.</i>	The Virgin enthroned, crowned by Angels.
"	"	St. John at Patmos.
"	"	The Annunciation.

Ferrara.	<i>Museum.</i>	Madonna with Saints. ( <i>A very large picture in five compartments, from S. Andrea.</i> )
"	<i>Ducal Pal.</i>	Decorative paintings with three Bacchanals.
"	"	The Hours of the Day.
Florence.	<i>Uffizi.</i>	Massacre of the Innocents.
"	"	His own Portrait.
"	<i>Pitti Pal.</i>	Repose in Egypt.
London.	<i>Nat. Gal.</i>	Adoration of the Magi.
Milan.	<i>Brera.</i>	A Sainted Bishop with two Angels. 1536.
"	<i>Ambrosiana.</i>	Mary Magdalen washing Christ's feet.
Modena.	<i>Cathedral.</i>	Virgin in Glory adored by Saints. 1522.
"	<i>Carmine.</i>	A Dominican Saint and a Woman ( <i>allegorical</i> ).
"	<i>S. Pietro.</i>	Assumption of the Virgin.
"	<i>Gallery.</i>	The Nativity.
"	"	Virgin adored by SS. George and Michael.
"	"	Several Portraits, among them that of Alfonso I. of Ferrara ( <i>in the style of Titian</i> ).
Paris.	<i>Louvre.</i>	Holy Family.
"	"	St. Jerome.
Rome.	<i>Borghese Pal.</i>	Circe.
"	<i>Doria Pal.</i>	Vanossa.
Vienna.	<i>Gallery.</i>	St. Jerome.

**DOSSIER, MICHEL**, a French engraver, was born in Paris in 1684, and died in the same city in 1750. He was a pupil of Pierre Drevet, and engraved but a very few plates, the best known of which is 'Vertumnus and Pomona,' after Rigaud, the figure of Pomona being a portrait of Anne Varice de Vallière, wife of Jean Neyret de La Ravoye. The following may also be mentioned:

The Marriage of the Virgin; *after Jouvenet*  
Christ healing the two Blind Men at Jericho; *after Colombel.*  
Christ driving the Money-Changers out of the Temple; *after the same.*  
The Supper at the house of Simon the Pharisee; *after the same.*  
Jean Baptiste Colbert, Marquis of Torcy; *after Rigaud.*

**DOU, GERARD**, was born at Leyden in 1613, in the same year and the same city which had the glory of claiming Rembrandt as citizen. His father, Douwe Janszoon de Vries van Arentsveld, who was a glazier, allowed his son to follow the path to which the boy's instincts led him, and apprenticed him, in 1622, to the studio of the engraver, Bartholomeus Dolendo. Here young Gerard spent some time in mastering the art of drawing. After quitting the engraver's desk he went, in 1624, into the workshop of Pieter Kouwenhoven, a painter on glass, and in 1628 he entered the studio of the great Rembrandt van Ryn, but he borrowed little of his master's style and manner. Dou's talent was all his own; his pictures, though small, are superb specimens of the art, finished with care, and true to nature.

After setting up for himself, Dou is reported to have worked at portrait painting; but his manner was too slow and laboured to please his sitters, and he then took as subjects for his paintings the scenes of humble industry that the neighbouring market-place afforded, and interiors graced by buxom maids.

No details have been handed down to us of Dou's life. It was probably passed happily and quietly at his work. He resided—with the exception of two gaps, from 1651 to 1657, and again from 1668 to 1672—in his native city. That he was a prosperous man is to be inferred from the

large sums for which he sold his paintings. The wealthy connoisseur Van Spiring gave Dou an annual donation of a thousand florins merely to be allowed to have the first choice of the pictures that the artist had completed at the close of every year. Besides this annual grant, Van Spiring paid the ordinary price like any other purchaser for the pictures which he chose.

Gerard Dou died at Leyden in 1675, and was buried in the church of St. Peter. Among his pupils and followers were Frans van Mieris, Schalcken, Gabriel Metsu, and Van Slingeland. The following are his principal works:

Amsterdam.	Museum.	Portrait of Himself. The Night School. The Hermit. Curiosity. Portraits of Pieter van der Werf, Burgomaster of Leyden, and his Wife. ( <i>The portraits are by Dou, the landscape by Claes Pietersz Berchem.</i> )
"	"	Portrait of Himself.
"	"	The Night School.
"	"	The Hermit.
"	"	Curiosity.
"	"	Portraits of Pieter van der Werf, Burgomaster of Leyden, and his Wife. ( <i>The portraits are by Dou, the landscape by Claes Pietersz Berchem.</i> )
"	Six Coll.	The Dentist.
"	"	A Girl at a Window. 1667.
"	"	A Candle-light Effect.
"	Van der Hoop C.	A Fish-woman.
Berlin.	Gallery.	The Penitent Magdalen. 1656.
"	"	Portrait of an Old Woman.
"	"	The Store-room.
Brussels.	Gallery.	Portrait of Himself.
"	Arenberg Coll.	An Old Woman sitting at a table covered with Gold.
Cassel.	Gallery.	Bust Portrait of an Old Man, with a blue feather in his hat.
Copenhagen.	Gallery.	A Doctor.
"	"	A Maid. 1658?
"	"	Bust Portrait of a Woman.
Dresden.	Gallery.	Portrait of Himself. 1647.
"	"	A Grey Cat on a Window-sill; in the back-ground, Dou before his easel. 1657.
"	"	A Girl plucking Grapes at a Window. 1658.
"	"	Gerard Dou playing the Violin. 1665.
"	"	A School-master mending his Pen. 1671.
"	"	The Dentist, with a Boy, whose tooth he has just extracted. 1672.
"	"	A Hermit praying. <i>And nine others.</i>
Dulwich.	Gallery.	A Lady playing on the Virginal.
Florence.	Uffizi.	Portrait of Himself. 1618.
"	"	The Pan-cake Seller.
Hague.	Gallery.	The Young Tailoress (or, The Young Mother). 1658.
"	"	A Young Woman holding a Lamp.
London.	Nat. Gal.	Portrait of Himself.
"	"	Portrait of his Wife.
"	"	The Poulterer's Shop.
"	Buckingham Pal.	An Old Man.
"	"	A Kitchen-Maid. 1646.
"	Bridgewater Ho.	The Violin Player. 1637.
"	"	Portrait of Himself.
"	Northbrook Coll.	A Lady playing the Spinnet.
"	Bute Collection.	An Old Man reading.
Munich.	Gallery.	A Beggar asking Alms of an Old Woman selling Vegetables.
"	"	The Bakeress.
"	"	Portrait of Himself. 1663. <i>And eleven others.</i>
Paris.	Louvre.	The Dropsical Woman. 1663.
"	"	A Silver Ewer and Salver. ( <i>Painted on the shutter of an ebony box which formerly contained the painting of 'The Dropsical Woman.'</i> )
"	"	The Village Grocer. 1647.
"	"	The Trumpeter.
"	"	The Dutch Cook.

Paris.	Louvre.	A Woman hanging up a Cock at a Window. 1650.
"	"	The Gold-weigher. 1664.
"	"	The Dentist.
"	"	Reading the Bible. ( <i>The old man and woman represented are said to be portraits of Gerard Dou's father and mother.</i> )
"	"	Portrait of Himself, at a Window, holding his Palette and Brushes.
"	"	Portrait of an Old Woman reading at a Table.
Petersburg.	Hermitage.	A Doctor and an Old Woman.
"	"	The Herring-seller.
"	"	Portrait of Himself. 1665.
"	"	A Young Peasant Woman preparing to bathe.
"	"	A Young Soldier preparing to bathe.
"	"	A Young Woman combing her hair by the side of a river. <i>And six others.</i>
Vienna.	Gallery.	The Doctor and an Old Woman. 1653.
"	"	An Old Woman watering Flowers.
"	Czernin Coll.	Portrait of Himself.
"	"	A Party playing at Cards.
"	Liechtenstein C.	Portrait of Himself.

DOUDYNS, WILLEM, a Dutch painter, was born at the Hague in 1630. He was of a distinguished family, and followed the art rather as an amateur than a professor; but with a zeal that enabled him to reach a reputable rank among the painters of his country. After receiving some instruction from an obscure artist, named Alexander Petit, he travelled to Italy, where he passed twelve years studying the best productions of the art, and acquired a correctness of design and an elevation of taste, which distinguish his works. On his return to Holland, he executed several fresco paintings, particularly decorations for ceilings, in which, from his perfect knowledge of foreshortening, he excelled. Some of his works of that description are in the town-hall at the Hague. Two of his most admired easel pictures were in the possession of M. Van Heteren, representing 'Time discovering Truth,' and 'Wisdom triumphing over Vice and Intemperance.' Doudyns was one of the founders of the Academy at the Hague, of which he was appointed the director. He died in 1697.

DOUÉ, CLAUDE and JEAN. See DE HOEY.

DOUET, —, a French engraver on wood, flourished about the year 1530. Papillon notices a woodcut executed by him, representing the 'Virgin Mary and the Infant Christ,' after Andrea del Sarto.

DOUFFET, GERAERT, (DOUFET, or DUFFET,) was born at Liège in 1594, and studied for some time at Antwerp in the school of Rubens, and afterwards in Italy. He composed and designed with good taste, and his historical pictures are much esteemed. 'Pope Nicholas V. at the Tomb of St. Francis of Assisi' (painted in 1627), 'St. Helena and the true Cross' (painted for the Abbey of St. Lawrence, Liège), and two male portraits (one dated 1624), are in the Munich Gallery. He died at Liège in 1660.

DOUGHTY, THOMAS, one of the earliest native landscape painters of America, was born at Philadelphia in 1793. He abandoned mercantile pursuits for art in 1820, worked also in London and Paris, and died in New York in 1856. In the Edinburgh Museum is a 'View on the Schuylkill' by him.

DOUGHTY, WILLIAM, a painter and engraver, was a native of York. In 1775 he became a pupil of Sir Joshua Reynolds, and after an unsuccessful attempt

as a portrait painter in Ireland, he in 1779 settled down in London; but in the following year he set sail for Bengal, having just married a servant girl from Reynolds's house. His ship, however, was captured by the French and Spaniards, by whom he was brought to Lisbon, where he died in 1782. Two paintings which he exhibited were a 'Circe' and a portrait of Sir Joshua Reynolds; but he was more successful with his etchings and mezzotint portraits, among which are the following:

- Thomas Beckwith, the Antiquary of York.  
 Thomas Gray, the Poet.  
 Admiral Keppel; *after Sir Joshua Reynolds.*  
 William Mason, the Poet; *after the same.*  
 Mary Palmer, the niece of Sir Joshua Reynolds, afterwards Marchioness of Thomond; *after the same.*  
 Dr. Samuel Johnson; *after the same.*

DOUVEN, JOHANNES FRANCISCUS VAN, was born at Roermond, in the Duchy of Guelders, in 1656. His father dying when he was young, he was placed under the care of a painter of Liège, named Gabriel Lambertin, who had studied in Italy, and had formed a collection of studies and drawings, which were of great utility to the progress of his pupil. On leaving that master he was taken into favour by a Spanish nobleman residing at Roermond, who possessed a valuable collection of the Italian school. He was permitted to copy and study these, and they were a mine of instruction to the young artist. His first essays were in historical painting; and he would probably have distinguished himself in that branch, had not the flattering invitation he received from the Elector induced him to visit Düsseldorf, where he painted the portraits of that prince and the principal personages of his court, and was appointed principal painter to the elector. This success seems to have inclined his future course chiefly to portrait painting; and his talents were employed at almost every court in Germany, where he received many honourable marks of favour and distinction. He was also patronized at the court of Tuscany, where the Grand Duke placed his portrait in the Florentine Gallery. He occasionally painted easel pictures of historical subjects, which were correctly drawn and well composed. Douven died at Düsseldorf in 1727. The following pictures are by him:

Cassel.	<i>Gallery.</i>	Susannah and the Elders. 1725.
"	"	Bathsheba bathing.
"	"	Clement Augustus, Elector of Cologne.
Florence.	<i>Uffizi.</i>	Portrait of Elizabeth Haurey.
"	"	Portrait of Himself.
"	"	St. Anne teaching the Virgin.
"	"	Portrait of Maria Luisa de' Medici.
Munich.	<i>Gallery.</i>	Portrait of the Elector Palatine, John William.
"	"	Portrait of a young Elector Palatine.

His son, BARTHOLOMEUS VAN DOUVEN, born at Düsseldorf in 1688, painted in the manner of A. van der Werff. He was employed at the court of the Elector of Cologne, and excelled in the execution of portraits. The Cassel Gallery has a picture of the 'Three Graces' by him, and in the palace at Cassel is a 'Holy Family,' known as 'La Vierge aux cerises,' which was taken to Paris by the French, but returned in 1815. There is by him in the Uffizi Gallery at Florence a picture containing medallion portraits of the Elector Palatine John William, and his wife Maria Luisa de' Medici, copied from the original by Van der Werff in the Munich Gallery.

DOUW, SIMON VAN, flourished at Antwerp, where he was free of the Guild of St. Luke in 1653-54. In the Lille Museum is a 'Landscape with figures' by him, signed and dated 1677.

DOW, GERARD. See DOU.

DOWNES, BERNARD, an English portrait painter, flourished in the latter half of the 18th century. He exhibited at the Royal Academy from 1770 to 1775, and at the Incorporated Society of Artists, of which he was a member. He died before 1780.

DOWNMAN, JOHN, an English portrait and historical painter, was born in Devonshire in the middle of the 18th century. He studied under West, and in the schools of the Academy, of which he became an Associate in 1795. He practised his profession successively at Cambridge, London, Plymouth, Exeter, Chester, and at Wrexham, where he died in 1824. Amongst his works are:

- A Lady at work. 1770.  
 The Death of Lucretia. 1773.  
 Rosalind (*Painted for the "Shakespeare Gallery"*).  
 The Priestess of Bacchus.  
 The Return of Orestes.  
 Tobias.  
 Miss Farren and Mr. King in character.

DOYEN, GABRIEL FRANÇOIS, a French historical painter, was born in Paris in 1726. Before he had attained his twelfth year he entered the studio of Carle van Loo, and in 1746 obtained the 'grand prix de Rome.' On his return to Paris in 1755, he at once established his reputation by his 'Death of Virginia,' exhibited at the Salon of 1759, in which year he was received into the Academy upon his picture of 'Jupiter attended by Hebe.' He became a professor in 1776, and about this time he was employed to decorate the chapel of St. Grégoire at the Invalides. In 1791 he went to Russia, where he was greatly honoured by Catharine II. and Paul I., for whom he executed many ceilings and other works. He was also appointed director of the Academy at St. Petersburg, in which city he died in 1806. His best works are 'The Triumph of Amphitrite,' now in the Louvre, and 'The Descent of the Holy Spirit,' in the chapel of St. Geneviève in the church of St. Roch in Paris. The sketch for the latter is in the Louvre. The Darmstadt Gallery possesses his 'Adoration of the Kings.'

DOYEN, LE. See LE DOYEN.

DOYEN, PIERRE GABRIEL, a French painter, was born in Paris in 1723, and died there in 1799. He was a member of the Academy of St. Luke, and may therefore be presumed to have been not entirely devoid of talent.

DOYLE, JOHN, a caricaturist, well-known as 'H.B.,' was born in Dublin in 1797. At an early age he studied under an Italian landscape painter named Gabrielli, and also became a student in the Dublin Society's Drawing Academy and a pupil of Comerford. About 1822 he came to London, where, not succeeding very well as a portrait painter, he produced by lithography, and published, likenesses of the leading men of the day; among others the Duke of Wellington on a white charger, and the Duke of York. From this time he chiefly employed himself in producing caricatures of leading members of Parliament, under the initials 'H.B.' His death occurred in London in 1868. His political portraits, though caricatures, were always treated with a gentlemanly feeling, never descending to coarseness or vulgarity. The original sketches for 610 out of the 917 to which they amounted are in the British Museum. A portrait of Christopher



Moore by Doyle is in the National Gallery of Ireland.

**DRAEGER, JOSEPH ANTON**, an historical painter, was born at Trèves in 1800, and died at Rome in 1833. He studied under Kügelgen in Dresden, but went in 1823 to Italy and took up his quarters in Rome, where he followed, as a nondescript in life and art, his own peculiar style of colouring. In his desire to attain the charm of the colours of the great Venetians, a very faded picture of that school led him to the conviction that they painted their pictures entirely in grey before putting on the bright colours. Working in this way he obtained an extraordinary clearness of colour, a good example of which is seen in his 'Moses protecting the Daughters of Jethro,' in the Berlin Gallery.

**DRAGHI, GIOVANNI BATTISTA**, was born at Genoa in 1657. He was a scholar of Domenico Piola, whose promptness and facility he imitated and acquired. He resided at Parma and Piacenza, where there are several of his works. They evince something of the design of the Bolognese school, with the taste of Parmigiano. In the church of San Francesco il Grande at Piacenza, is a picture by him of the 'Martyrdom of St. James.' The dome of Sant' Agnese, in the same city, is by this master; and in the church of San Lorenzo, a picture of the titular Saint. At Genoa there are some of his easel pictures in private collections. He died at Piacenza in 1712.

**DRAKE, NATHAN**, a portrait painter, flourished at York and Lincoln in the middle of the 18th century. He occasionally painted views, and was a member of the Society of Artists, with whom he exhibited from 1760 to 1780.

**DRAPENTIÈRE, JOHN**, an engraver, was probably from his name a native of France. He was in England about the year 1691, and was employed by the publishers in some plates of portraits and frontispieces, which are executed with the graver in a neat, but tasteless style. The following portraits are by him:

William and Mary, when Prince and Princess of Orange.  
John Graham, Viscount Dundee.  
Thomas White, Bishop of Peterborough.  
Benjamin Calamy, Prebendary of St. Paul's.  
Henry Cuttes, of the Middle Temple.  
Sir James Dyer, Chief Justice of the Common Pleas.  
Peter Perkins, Mathematician.  
Daniel Burgess, Dissenting Minister. 1691.  
Benjamin Keach, Anabaptist Minister.  
Elias Keach.  
John Todd, A.M.

He also engraved a satirical print of a lady shaving a gentleman; inscribed, 'Le Beau Service.'

**DREBER, HEINRICH**, (called FRANZ-DREBER,) a German landscape painter, was born at Dresden in 1822. Living in the house of a relation whose name Franz he adopted, he frequented the Academy of his native city, and afterwards the studio of Ludwig Richter. After he had gained the gold medal, he resided for some time in Munich, and in the spring of 1843 went as exhibitor of the Dresden Academy to Rome, where he became a member of the Academy of St. Luke, and spent almost the entire remainder of his life. His study of Italian nature had the greatest influence on his works, and at the same time the impression made upon him by modern French landscape painters increased his desire to obtain a soft fusion of colours. He died in Anticoli di Campagna, near Rome, in 1875. His pictures, which were exhibited together in 1876 in the National Gallery

at Berlin, are with few exceptions in the hands of private persons; there are two in the Berlin Gallery—a 'Landscape, with the Hunting of Diana,' and 'An Autumn Morning in the Sabine Mountains.'

**DRECHSLER, JOHANN**, a painter of flowers, was born at Vienna in 1756, and became a professor at the Academy of that city. He died at Vienna in 1811. He painted fruit and flower pieces in imitation of Van Huysum. There are examples of his work in the Hermitage at St. Petersburg, and in the Vienna Gallery.

**DREVER, ADRIAAN VAN**, a Dutch landscape and marine painter, flourished about 1673, and passed the greater part of his artistic life in England. In the Vienna Gallery there is a 'Winter Landscape' by him.

**DREVET, CLAUDE**, a French engraver, the nephew of Pierre Drevet, was born probably at Lyons about 1705. He was instructed by his uncle, and engraved some portraits in a highly finished style, which renders them of considerable merit. He died in Paris in 1781. The following portraits are by him:

Henri Oswald, Cardinal d'Auvergne; *after Rigaud*.  
Charles Gaspard Guillaume de Vintimille, Archbishop of Paris; *after the same*.  
Philippe Louis, Count de Zinzendorf; *after the same*.  
Mme. Le Bret, in the character of Ceres; *after the same*.  
Pierre Calvairac, Abbot of Pontignan; *after A. Le Prieur*.

**DREVET, PIERRE**, an eminent French engraver, was born at Loire in the Lyonnais in 1663. He was first a pupil of Germain Audran at Lyons, but afterwards finished his studies in Paris under Gérard Audran. In 1696 he became court engraver, and in 1707 was made an Academician, and for his reception he engraved, although not until 1722, the portrait of Robert de Cotte. He died in Paris in 1738. His works, which are chiefly portraits, are well drawn and very highly finished. The following prints are by him:

SACRED SUBJECTS.

Abraham's Sacrifice; *after A. Coypel*.  
The Annunciation; *after the same*.  
The same subject; smaller.  
The Crucifixion; in two sheets; *after the same*.  
The Adoration of the Shepherds; *after H. Rigaud*.

PORTRAITS.

Charles II., King of Great Britain.  
James Francis Edward Stuart, called the Old Pretender.  
James Fitzjames, Duke of Berwick.  
Oliver Cromwell.  
Louis XIV., full-length; *after Rigaud*.  
Louis XV., seated on his Throne; *after the same*.  
Philip V., King of Spain; *after the same*.  
Louis, Dauphin of France; *after the same*.  
Frederick Augustus, King of Poland; *after F. de Troy*.  
François Louis, Prince of Condé; *after Rigaud*.  
Louis Alexandre, Count of Toulouse, with the Glove.  
The same Portrait, without the Glove.  
René François de Beauveau, Archbishop of Narbonne; *after Rigaud*.  
André Hercule, Cardinal de Fleury; *after the same*.  
Marie de Neufchatel, Duchess de Nemours; *after the same*.  
Louis Antoine, Duke de Noailles; *after the same*.  
Louis Hector, Duke de Villars, Marshal of France; *after the same*.  
Ernest Augustus, Duke of Brunswick-Luneburg.  
André Félibien; *after Le Brun*.  
Nicolas Boileau Despréaux; *after De Piles*.  
Hyacinthe Rigaud; *from a picture by himself*.  
Marie de Serre, mother of Rigaud; *after Rigaud*.  
Robert de Cotte, architect; *after the same*.  
Nicolas Pierre Camus de Pontcarré, first President of the Parliament of Rouen; *after Jouvenet*.  
Jean Forest, painter; *after N. de Laryillière*.

DREVET, PIERRE IMBERT, the son of Pierre Drevet, was born in Paris in 1697. He had the advantage of his father's instruction, and at a very early age was distinguished by the talent which he displayed. The works of this excellent artist may have been surpassed in boldness and freedom, but have hardly been equalled in the exquisite finish and clearness of his stroke. His celebrated portrait of Bossuet, engraved in 1723, is one of the finest line-engravings which has ever been executed, whilst that of Samuel Bernard is scarcely less admirable. About 1730 he became insane, but engraved until the year of his death, in which he executed the portrait of René Puçelle. He died in Paris in 1739. The following are his principal works:

## SACRED SUBJECTS.

- Adam and Eve after their Transgression; *after A. Coypel*. The same subject; smaller; very highly finished.  
 Rebekah receiving from Eliezer Abraham's presents; *after the same*.  
 The Presentation of the Virgin in the Temple; *after Le Brun*. The first work of the engraver.  
 The Holy Family; *after Antoine Dieu*.  
 The Presentation in the Temple; *after Louis de Boullogne*. The engraver's chef-d'œuvre.  
 Christ in the Garden of Olives, with Angels; *after J. Restout*.  
 The Resurrection; *after J. André*.  
 St. Theresa; *after J. Längre*.

## PORTRAITS.

- Louis XIV., when young, conducted by Minerva to the Temple of Glory; *after A. Coypel*.  
 Louis, Duke of Orleans; *after Charles Coypel*.  
 Mary Clementina Sobieska, wife of the Old Pretender; *after Davids*.  
 François de La Mothe Fénelon, Archbishop of Cambrai; *after Vivien*.  
 François Paul de Villory, Archbishop of Lyons; *after Santerre*.  
 Claude Le Blanc, Minister of War; *after Le Prieur*.  
 Cardinal Dubois, Archbishop of Cambrai; *after Rigaud*.  
 J. B. Bossuet, Bishop of Meaux; full-length; *after the same*.  
 Samuel Bernard; *after the same*.  
 Isaac Jacques de Vertamont, Bishop of Conferans; *after De Troy*.  
 René Puçelle, Abbé and Counsellor of the Parliament; *after Rigaud*. His last work. 1739.  
 Adrienne Lecouvreur, in the character of Cornelia; *after Charles Coypel*.

Full particulars of the works of Pierre, Pierre Imbert, and Claude Drevet, are to be found in M. A. Firmin-Didot's work 'Les Drevet,' Paris, 1876, 8vo.

DREW, J. P., a portrait and figure painter, worked in London during the first half of the 19th century. He exhibited at the Royal Academy until 1852.

DREYER, DANKVART CHRISTIAN MAGNUS, a Danish landscape painter, was born in 1816 at Assens, where he died in 1852. The Copenhagen Gallery has a 'Landscape' by him, dated 1839.

DRIELST, EGBERT VAN, born at Groningen in 1746, practised under several masters; the last were H. Meyer of Haarlem, and J. Cats of Amsterdam. He particularly studied the works of Hobbema, Ruisdael, and Wynants, and compared them with nature. By this course his pictures approached nearer to the manner and taste of the great masters of the preceding century than to those of his own time. The subjects he represented were well-wooded landscapes, with farms and cottages, which he ornamented with figures and animals, correctly designed. He was fond of the picturesque effects of ruined hovels, old broken

and uprooted trees, and barren heaths. These he depicted with a thorough knowledge of light and shade, and with a colour suited to the objects. Sometimes, however, there is a certain degree of negligence or inattention to be observed in his pictures; and here and there he appears to be a mannerist. He died in 1818. His son, JAN VUUBING VAN DRIELST, an artist of much promise, was born in 1790, and studied under his father, but died in 1813.

DRILLENBURG, WILLEM, a Dutch landscape painter, was born at Utrecht in 1625. He was for some time a scholar of Abraham Bloemaert, but abandoned the style of that painter in order to imitate the charming landscapes of Jan Both. Although he never approached the excellence of that master, his pictures are said by Houbraken, who was his scholar, to possess great merit.

DROECH SLOOT, JOOST CORNELISZ. See DROECH SLOOT.

DROESHOUT, JAN, an engraver, was perhaps, from the date at which he flourished, a relation of Marten Droeshout. There are by him a few portraits, frontispieces, and other works for the booksellers, among which are:

- The Portrait of Richard Elton; prefixed to his 'Compleat Body of the Art Military,' 1650.  
 The Portrait of John Danes; engraved for his 'Paralipomena Orthographia,' 1638.  
 Two plates for Heywood's 'Hierarchie of the blessed Angels,' 1635.

DROESHOUT, MARTEN, an engraver, who was probably a Dutchman, resided in England about the year 1623. He was chiefly employed by the booksellers, and engraved some portraits, which, if they cannot be admired for the beauty of their execution, are valued for their scarcity. His best known portrait is that prefixed to the first folio edition of 'Mr. William Shakespeares Comedies, Histories, & Tragedies,' published in 1623. The excellence of this likeness of the great dramatist is attested by the following verses of Ben Jonson, which are printed opposite to it:

## To the Reader.

This Figure, that thou here seest put,  
 It was for gentle Shakespeare cut;  
 Wherein the Grauer had a strife  
 With Nature, to out-doo the life:  
 O, could he but haue drawne his wit  
 As well in brasse, as he hath hit  
 His face; the Print would then surpass  
 All, that was euer writ in brasse.  
 But, since he cannot, Reader, looke  
 Not on his Picture, but his Booke.

B. I.

Other portraits by Droeshout are:

- James, Marquis of Hamilton.  
 Thomas, Lord Coventry.  
 John Donne, Dean of St. Paul's.  
 Hellkiah Croke, M.D.  
 John Fox, the Martyrologist.  
 John Howson, Bishop of Durham.  
 Lord Mountjoy Blount, afterwards Earl of Newport.

DROLLING, MARTIN, a native of Oberbergheim, near Colmar, was born in 1752. He received his first lessons in art from an obscure painter of Schlestadt, but afterwards went to Paris and entered the École des Beaux-Arts. He gained a momentary celebrity by his 'Interior of a Kitchen,' painted in 1815, exhibited at the Salon of 1817, and now in the Louvre. He usually painted interiors and familiar subjects of general interest. Although faulty in drawing and never above mediocrity, his

works were popular during his lifetime, and many of them were engraved and lithographed. He died in Paris in 1827. The Louvre has by him a 'Woman at a window' and a 'Violin-Player.'

**DROLLING, MICHEL MARTIN**, a French historical and portrait painter, was born in Paris in 1786. He studied under his father, Martin Drolling, and under David, and obtained the 'grand prix de Rome' in 1810. In 1833 he was elected a member of the Institute, and in 1837 became a professor of the *École des Beaux-Arts*. He died in Paris in 1851. Amongst his best works, which are all conceived in the classical spirit in which he was brought up, are:

Orpheus and Eurydice. 1817.

Ulysses carrying off Polyxena. 1827.

The Good Samaritan. 1822. *In the Lyons Museum.*

The Death of Cardinal Richelieu. 1831.

Christ disputing with the Doctors: *in the church of Notre-Dame de Lorette, Paris.*

The Communion of Marie Antoinette: *in the chapel of the Conciergerie.*

**DROOCH SLOOT, JOOST CORNELISZ**, (**DROOG-SLOOT** or **DROECH SLOOT**.) a landscape and historical painter of Utrecht, flourished from 1616 to 1660. In 1616 he was admitted into the Guild of St. Luke at Utrecht, and in 1623-24 he became its dean. He gave to the hospital of St. Job, at Utrecht, in 1628, a picture of 'Job and his Friends,' the landscape part of which is said to be very beautiful: in 1638 he was named regent of the hospital. There is a portrait of him, painted by himself, in the manner of old Teniers; he is seated at his easel, and his studio is furnished with pictures: it bears date 1630, and he appears about 50 years of age. Some of his works are signed with the annexed monogram:

As he is classed with very respectable painters of the period, by writers on whose judgment reliance may be placed, he must not be confounded with Nicolaas Drooch Sloot, whose works of a like nature are known in England, and rank among the lowest of his country. The following pictures by Joost Drooch Sloot are in public galleries:

Cassel.	<i>Gallery.</i>	View of a Village.
Dresden.	<i>Gallery.</i>	View of a Village Street.
Hague.	<i>Museum.</i>	A Kermesse. 1652.
		A Dutch Village. 1652.
Madrid.	<i>Gallery.</i>	Skaters.
Modena.	<i>Gallery.</i>	Peasants.
Paris.	<i>Louvre.</i>	Troops passing through a Village. 1645.
Petersburg.	<i>Hermitage.</i>	A frozen Canal in Holland.
Rotterdam.	<i>Museum.</i>	A Village Fête. 1649.
Vienna.	<i>Gallery.</i>	Duel between the Dutch Generals and the French Briantés, 1600. (Painted in 1630.)

**DROOCH SLOOT, NICOLAAS**, was born at Dordrecht in 1650, and is supposed to have been a scholar of Hendrik Mommers. He painted village wakes and rural assemblies, which are distinguished by a disgusting vulgarity of character, which is not compensated by the agreeable tone of his colouring, or the spirit of his pencil. He died in 1702.

**DROSSAART**, —, a Dutch painter of landscapes with ruins and stag-hunts, lived in the 17th century.

**DROST, GERAERT**, a Dutch painter, was born at Amsterdam about the year 1638. He was brought up in the school of Rembrandt, and afterwards visited Italy, where he improved his style of design, by studying the works of the great masters of the Roman school. He died in 1690. The Cassel Gallery possesses a 'Christ and the Magdalen after

the Resurrection,' by him; and the Amsterdam Museum has a 'Daughter of Herodias receiving the Head of John the Baptist.' His works have occasionally been mistaken for those of Rembrandt. In the Dresden Gallery there is a profile portrait of a man in a large hat, signed 'I. V. DORSTE,' supposed to be by Drost; there are also in the same gallery, an 'Old Man teaching a Boy to read,' and 'Argus and Mercury'—both of which are ascribed to the same master.

**DROUAIS, FRANÇOIS HUBERT**, a French portrait painter, was born in Paris in 1727. He studied at first under his father, Hubert Drouais, and then became a pupil successively of Nonotte, Carle Van Loo, Natoire, and Boucher. He was received as an Academician in 1758 upon his portraits of the sculptors Coustou and Bouchardon, the former of which is now at Versailles, and the latter in the *École des Beaux-Arts*. These led to his introduction to the court, where he painted portraits of the whole of the Royal Family, and of most of the celebrities and beauties of the period. He exhibited at the Salon from 1755 to 1775, in which year he died in Paris. The Louvre has by him a picture containing the portraits of the Comte d'Artois, afterwards Charles X., and his sister, Madame Clotilde, afterwards Queen of Sardinia, when children. The Museum of Orleans possesses his charming portrait of Madame de Pompadour.

**DROUAIS, HUBERT**, a French portrait painter, was born at La Roque, near Pont-Audemer in Normandy, in 1699. He at first studied at Rouen, but subsequently came to Paris, and entered the studio of De Troy, after whose death he was employed by J. B. Van Loo, A. S. Belle, Oudry, and Nattier. Besides painting portraits in oil, and in water-colours, he gained much celebrity by his miniatures. He was received into the Academy in 1730, and died in Paris in 1767.

**DROUAIS, JEAN GERMAIN**, the younger son of François Hubert Drouais, was born in Paris in 1763. He studied under his father and under Brenet, and then entered the school of David. In 1784 he astonished the Academy by his picture of 'Christ and the Woman of Canaan,' which gained the first prize, and is now in the Louvre. The next year he accompanied David to Rome, where he studied the works of Raphael and the antique, sending to Paris a study of a 'Wounded Gladiator,' 'Marius at Minturnae,' now in the Louvre, and 'Philoctetes breathing forth imprecations against the Gods,' which was his last work. He died of fever at Rome in 1788.

**DRUEFKEN**, —, a German engraver on wood, who usually marked his prints with a cluster of grapes, is mentioned by Evelyn in his 'Sculptura.' Among other cuts, he executed one representing the King of the Boors in Hungary eaten alive by the rebels whom he had duped.

**DRUIVESTeyN, AART JANSZE**, an amateur Dutch painter, was born at Haarlem in 1564. Van Mander speaks in very favourable terms of his talent as a painter of landscapes with figures, although, being of an opulent and distinguished family, he practised the art only for his amusement. He died in 1617.

**DRUMMOND, JAMES**, a Scotch historical and genre painter, was born in Edinburgh in 1816. He studied under Sir William Allan, and first exhibited at the Scottish Academy in 1835, of which body he became an Associate in 1846, and an Academician in 1852. He became curator of the Edinburgh

National Gallery in 1868, and died at Edinburgh in 1877. He studied archæology closely, and his works show great care for antiquarian details. Amongst the best are:

The Return of Mary, Queen of Scots, to Edinburgh after her surrender at Carberry Hill.	} (In <i>National Gallery of Scotland.</i> )
King James I. of Scotland seeing his future wife at Windsor.	
The Porteous Mob.	
Moutrose on his way to execution.	
Peace.	
War.	
Old Mortality.	
Cromwell in Edinburgh.	

DRUMMOND, SAMUEL, an English portrait and historical painter, was born in London in 1763. He studied in the Royal Academy, of which he became an Associate in 1808, and afterwards curator of the Painting School. He died in 1844. Amongst his works are:

Battle of Trafalgar.  
Death of Nelson.  
Admiral Duncan receiving the sword of Admiral De Winter (*Greenwich Hospital*).  
Charles Mathews, the elder.  
Richard Parker, leader of the Nore Mutiny.  
Sir Isambard Brunel (*National Portrait Gallery*).  
Mrs. Fry (*National Portrait Gallery*).

DUBBELS, HENDRIK and DIRK, are mentioned by Balkema, as being found in the catalogues of Hoet and Terwesten, but without any information as to their family, or the time at which they lived. He speaks of a 'River-scene' painted in the manner of Willem van de Velde, of a 'Winter-piece with Skaters,' which was sold in 1773 under the name of Pieter Dubbels, and of another, sold in Van der Linden Slingelandt's sale, by Hendrik Dubbels. This is all he could collect among his countrymen, respecting artists who may claim rank with the best of their school as marine painters. In the incidental notices that occur of Hendrik Dubbels, he is by some called the master of Bakhuisen; by others, the scholar; the probability is in favour of the former. His works bear little or no resemblance to those of Bakhuisen or Van de Velde, except in their subjects; they are more analogous to those of Van de Capelle. In the Van der Hoop Collection at Amsterdam is one of great excellence, and many others are to be found in rich collections in this country, which fact proves that his merit has been appreciated, though, unfortunately for his reputation, it has been under a different name. There is by him in the Amsterdam Museum a 'River Scene,' and in the Copenhagen Gallery is a 'Sea-piece.'

DUBBELS, JAN, a scholar of Bakhuisen, painted marine subjects in the manner of his master; he was living in 1715. A 'Sea-piece' in the Pitti Palace, Florence, and a 'Calm Sea' in the Cassel Gallery are ascribed to him. It is not unlikely that he is identical with Hendrik Dubbels.

DUBOIS, AMBROISE, was born at Antwerp in 1543. Going in 1568 to Paris, he was employed at Fontainebleau and in the Louvre, made painter in ordinary and 'varlet de chambre' to the king, and naturalized in 1601. Having been appointed painter to Mary de' Medici in 1606, he worked at the Luxembourg during her regency. Of his numerous works at Fontainebleau, only those in the chapel of St. Saturnin, the series of fifteen pictures of the 'Loves of Theagenes and Chariclea' (one of which is now in the Louvre), some of the eight subjects

of 'Tancred and Clorinda,' painted for the bed-chamber of Mary de' Medici (one of which, the 'Baptism of Clorinda,' is now in the Louvre), and a few fragments on canvas, re-painted in the time of Louis Philippe, now remain. He died at Fontainebleau in 1614. Among his pupils were his two sons, Jean and Louis.

DUBOIS, B., (or DU BOIS,) a French painter of landscapes and an etcher, was born about 1620, and from his etchings is supposed to have been a scholar of Claude Lorraine. Of his works, which are rare, may be mentioned, a 'Landscape with cattle,' another with a storm, and a third with a shepherd and a shepherdess.

DUBOIS, CHARLES, a French painter of historical landscapes, flourished in the early part of the 18th century. He was a native of Valenciennes, and executed some works for the church of St. Gery in that city. In 1734 he sent two landscapes to the 'Exposition de la Jeunesse' at Paris.

DUBOIS, EDUARD, born at Antwerp in 1622, was a scholar of an obscure artist named Groenwegen. He afterwards went to Italy, and was for some time in the employment of Charles Emmanuel, Duke of Savoy. In the reign of William III. he came to England, and painted landscapes and portraits, with little success. He died in London in 1699.

DU BOIS, ELIAS, a native of France, was chiefly employed in engraving portraits. Among others, he engraved one of the Duke of Sully, which bears the date of 1614.

DUBOIS, ÉTIENNE JEAN, a French painter of historical subjects and portraits, was a native of Paris. He was a brother of François Dubois, and like him a pupil of Regnault. He died in Paris in 1854.

DUBOIS, FRANÇOIS, a French historical painter, was born in Paris in 1790. He studied under Regnault, and at the Ecole des Beaux-Arts, and obtained in 1819 the 'grand prix de Rome.' Among his works may be noted the 'Annunciation' in the church of Notre-Dame de Lorette at Paris, and the 'Coronation of Pepin the Short,' and the 'Distribution of Colours to the National Guard, August 29th, 1830,' in the galleries of Versailles, the latter painted in conjunction with his brother, Étienne Dubois. There are also paintings by him in the Museums of Amiens and Angers. He died in Paris in 1871.

DUBOIS, GUILLAM, whose name has been erroneously given as CORNELIS, was born about 1622, and was registered in the Guild at Haarlem in 1646. In 1652-53 he visited Switzerland, accompanied by Cornelis Bega and others. He died at Haarlem in 1680. His pictures, which are landscapes, generally of the Rhine country, executed after the manner of Ruisdael, may be seen in several private galleries on the Continent. The Berlin Gallery and the Dulwich Gallery have each a 'View on the Rhine.'

DUBOIS, JEAN, born at Fontainebleau in 1604, a landscape painter and painter to the king, succeeded in 1635 to the office of keeper of the pictures at Fontainebleau before held by his uncle, Claude de Hoëy. This office he resigned to his son in 1674, and died at Fontainebleau in 1679. LOUIS DUBOIS, his brother, also was keeper of the pictures at Fontainebleau from 1644 to 1651, but resigned on receiving a grant of the pension of 2000 livres which had been enjoyed by Fréminet the younger, his half-brother. Jean Dubois had two sons, JEAN

and LOUIS DUBOIS, born respectively in 1645 and 1646, the elder of whom succeeded to the office of keeper of the pictures which his father resigned in his favour in 1674. Jean died at Fontainebleau in 1694, and Louis at the same place in 1702.

DU BOIS, JULES CHARLES THÉODORE, a French marine painter, was born in Paris in 1804, and studied under Ary Scheffer and Eugène Isabey. There are three naval battle-pieces by him at Versailles. He was attached to the manufactory of Sèvres, and painted on porcelain and on glass. He executed nearly all the windows of the chapel at Dreux, and died in Paris in 1879.

DUBOIS, LOUIS, a Belgian painter, was born in 1830. He painted both landscapes and portraits, and occasionally genre and still-life subjects. In his style he was naturalistic in the extreme, his portraits having much of the vigorous life and colour of Frans Hals. His works are, however, very defective in drawing. He died at Brussels in 1880. The Brussels Museum possesses his picture of 'The Storks.'

DU BOIS, MARTIN, a French engraver, resided in Paris towards the close of the 17th century. He executed some of the plates for the collection of prints from the works of the Italian painters, published by C. Paten, in 1691. He also engraved frontispieces for books, after Dorigny and others.

DU BOIS, PIERRE, probably a relation of Martin Du Bois, engraved, according to Florent Le Comte, some plates of funeral processions, monuments, &c.

DUBOIS, SIMON, was the younger brother of Eduard Dubois. After studying some time in Holland, under Philips Wouwerman, he came to England, where he painted a few pictures of battles and landscapes with cattle; but portrait painting being the only branch which was encouraged at that time, he was under the necessity of adopting it, though it was by no means suited to his genius or inclination. He painted the portrait of Lord Chancellor Somers, by whose recommendation he was employed by several of the nobility. He married the daughter of Van de Velde. His death occurred in 1708. A 'Corn-field' by him, with the forged signature of Ruysdael, is in the Lille Museum.

DUBOIS-D'AISSCHE, LOUIS, Count, was born at Edeghem near Antwerp in 1822. He was a pupil of Leys, and painted genre subjects, portraits, and landscapes. His chief works are, 'The Reader,' 'The Spinner,' and 'The Modern Eve.' He died in 1864.

DUBOIS DRAHONET, ALEXANDRE JEAN, a French portrait painter, was born in Paris in 1791. He also executed a great number of sketches of various national and military costumes, some of which are at Windsor. He died at Versailles in 1834. His portrait of the Duke of Bordeaux is in the Bordeaux Museum.

DUBOIS DUPERRAY, HONORÉ JEAN, a French historical painter, who also painted miniatures, was born at Chartres in 1770. He died at Grogneul (Eure-et-Loir) in 1857.

DUBORDIEU, PIERRE, who lived about 1650, painted portraits in the manner of Mireveldt, several of which have been engraved by Suyderhoef, Natalas, and Matham.

DUBOS, MARIE JEANNE, a French engraver, whose maiden name was Renard, was born in Paris in 1700. She was a pupil of C. Dupin, whose style she imitated, and she engraved several plates after Watteau, the younger Cochin, Robert de Séri, Rosalba, Mlle. Basseporte, and other artists. Her

most popular work was 'A young Girl caressing a Rabbit,' after Mlle. Basseporte. There are several plates by her in 'Versailles immortalisé,' which appeared in 1720.

DU BOSCH, CLAUDE, a French engraver, came to England about the year 1712, by the invitation of N. Dorigny, to assist him in engraving the cartoons of Raphael; but on account of some dispute, he left Dorigny, and engaged to engrave the cartoons for the printers. He also undertook the Duke of Marlborough's battles, and sent to Paris for Baron and Beauvais, to assist him in that undertaking, which occupied him two years. He published an English translation of Picart's 'Religious Ceremonies,' in which part of the plates were engraved by himself, and the others by Scotin and Gravelot. He engraved a plate of the 'Contineuse of Scipio,' after Nicolas Poussin, and others after some of the most eminent masters. His manner is coarse and heavy, and his drawing incorrect.

DU BOSCH, J., was a native of France, and flourished about the year 1749. Among other prints, he engraved some plates of flowers, which are executed with the graver in a very neat style.

DUBOST, ANTOINE, a French historical painter and lithographer, who was born at Lyons in 1769, was killed in a duel in Paris in 1825.

DU BOUCHET, LOUIS FRANÇOIS. See SOURCHES.

DUBOULEAU, JEAN AUGUSTE, called DUBOULOZ, a French historical painter, born in Paris in 1800, was a pupil of Baron Gros. He also painted some portraits, and made designs for the illustration of the novels of Sir Walter Scott, and of several other works. He died in Paris in 1870.

DUBOURG, LODEWYK FABRICIUS, an historical painter, and an engraver, was born at Amsterdam in 1693, and died there in 1745. He was a scholar of De Laresse and Jacob van Huysum. After producing several beautiful pictures, some of which may be seen at the Westerkerk, and the New Church at Amsterdam, he exchanged the brush for the graver, and executed some pretty vignettes and other small compositions, and also etched a number of plates from his own designs. His collection of pictures and drawings was sold at Amsterdam in 1776.

DU BOYS, HEINRICH, an historical painter of the school of Rubens, was working at Cologne up till his death in 1628. Several of the churches in that city possess pictures from his hand, as the 'Ascension of the Virgin,' 'St. Mary at the Capitol,' together with four smaller ones fixed to the pillars opposite the high altar; the 'Angel of the Annunciation,' and two small Saints, in the church of the Holy Virgin; and the 'Taking down from the Cross' (1623) in that of the Greater St. Martin.

DU BREUIL, TOUSSAINT, a French painter and pupil of Fréminet the elder, was born in Paris in 1561. He painted at Fontainebleau in the Pavillon des Poesles, 'Mars and Venus,' and fourteen pictures representing the 'History of Hercules,' and in the Galerie des Cerfs, thirteen bird's-eye views of royal residences. He likewise decorated the Galerie des Rois in the Louvre, but this was destroyed by fire in 1661. There are many drawings by Du Breuil in the Louvre, but all his pictures seem to have perished. He died in Paris in 1602.

DUBUFE, CLAUDE MARIE, a French historical and portrait painter, was born in Paris in 1790, and studied under David. His subjects were at first classical, and then scriptural, but his reputation rests chiefly on his portraits, of which he

produced a large number. Dubufe, who was the last representative of the school of David, died at Selle-Saint-Cloud in 1864. Amongst his chief works are :

- A Roman suffering starvation with his family rather than touch a sum of money entrusted to him. 1810.
- Christ allaying the tempest. 1819.
- Apollo and Cypris. 1822.
- The Birth of the Duke of Bordeaux. 1824. (*Orleans Museum.*)
- The Passage of the Bidassoa. 1824.
- Four frescoes representing 'Egypt,' &c. (*Conseil d'État, Paris.*)
- The Surprise. 1828. (*National Gallery, London.*)
- Portrait of Louis Philippe.
- " " General Montesquiou-Fezensac (*Versailles.*)
- " " Nicholas Koechlin. 1841.
- " " the Queen of the Belgians.

**DUBUFE, LOUIS ÉDOUARD**, a French portrait painter, the son of Claude Marie Dubufe, was born in Paris in 1820. He was a pupil of his father and of Paul Delaroche, and made his début at the Salon of 1839, with an 'Annunciation,' and a 'Huntress.' His earlier works were mostly of a religious character, the chief of them being 'Christ's Entry into Jerusalem' (1845), and two scenes from 'Clarissa Harlowe' (1847), but from 1848 he devoted himself almost exclusively to portraiture, for which he possessed a talent like that of his father. Among his best known portraits are those of the Empress Eugénie, the Princess Mathilde, Madame Rouher, the Princess Ghika, General Fleury, the Count of Nieuwerkerke, M. Gounod, Jules Janin, Alexandre Dumas the younger, Émile Augier, and Philippe Rousseau, the painter. His large picture of the 'Congress of Paris in 1856,' now at Versailles, the 'Prodigal Son,' exhibited in the Salon of 1866, and the 'Death of Adonis,' in that of 1877, are the most important of his other works. He died at Versailles in 1883.

**DUC, ANTON**, who flourished in the middle of the 17th century, would, but for two or three works by him which are known, have remained in obscurity. One signed A. Duc is in the Vienna Gallery; it represents a 'Lady and Gentleman asking mercy of some infantry officers, who are plundering their house.' Another, of a similar character, is in the Dresden Gallery; it bears the monogram *L. D.* (interlaced), and represents a 'Peasant and his Wife begging for mercy of a soldier who threatens the life of the husband.' The Marquis of Bute possesses a third: a 'Guard-Room, with ladies and officers playing tric-trac.' These works are well executed in the style of Palamedes.

**DUC, JACOB.** See **DUCK.**

**DUCCI, VIRGILIO**, a scholar of Albani, flourished about 1660; he imitated the manner of his master, and painted in the cathedral of Città di Castello two pictures of Tobias, which are said to be executed in an elegant style.

**DUCCIO**, the son of Buoninsegna, was the first of the Sieneese painters who abandoned the Byzantine manner. He is said to have been born about 1260, but the earliest mention of him is in 1282. He is also reported to have been a pupil of Segna di Buonaventura, but the works of the latter, and their dates, which are between 1305 and 1326, show him to have been, on the contrary, Duccio's scholar. In 1285 he made a contract with the Fraternity of Santa Maria in Florence to paint an altar-piece of the 'Virgin and Child, with Saints,' for their chapel in Santa Maria Novella, but this picture and the 'Annunciation,' which he painted for Santa Trinità in Florence, no longer exist.

In 1302 he painted a 'Madonna,' for the chapel of the Palazzo Pubblico of Siena which is now lost. In 1308 he commenced his famous altar-piece for the high altar of the cathedral of Siena, which was finished and carried to its place with great ceremony in 1311. For this immense painting he had agreed to be paid at the daily rate of sixteen soldi, but, owing to the enormous amount of gold and ultramarine expended on it, the cost mounted up to 2000, or as others say, 3000 golden florins. This picture was fourteen feet long, by seven feet high, and was painted on both sides—the front showing the 'Virgin and Child, surrounded by various Saints and Angels'; and the back twenty-seven subjects from the life of Christ. These latter designs were paid for by a separate contract, which is likewise preserved, at the rate of two and a half gold florins each. It has now been moved from its original position, and the two portions of which it consisted have been separated and hung in the transepts of the cathedral. It is the only undoubted work by Duccio which remains. The date of Duccio's death is unknown, but it was probably soon after 1339. His pupils were Segna, Martini, the two Lorenzetti, and perhaps Ugolino. The following paintings are also ascribed to him :

- Cologne. *Ramboux Coll.* St. John the Baptist preaching.
- " " Two panels: St. Peter and St. Paul.
- London. *National Gall.* The Madonna and Child, with Angels; and David with Six Prophets above: SS. Dominic and Catharine on the doors. (*A triptych.*)
- Siena. *Academy.* Triptych—The Virgin, Child, and Saints.
- " " Virgin and Child, with four Saints.
- " *Hospital of Santa Maria della Scala.* Triptych—The Flagellation, The Crucifixion, The Entombment (*spoiled by restoration.*)
- Windsor. *Castle.* An Altar-piece: the Virgin and Child, the Crucifixion, and other subjects.

**DUCERCEAU, JACQUES ANDROUET.** See **ANDROUET-DUCERCEAU.**

**DUCHANGE, GASPARD**, a French engraver, was born in Paris in 1662. He was a pupil first of Guillaume Vallet and afterwards of Jean Audran, and was received into the Academy in 1707. He died in Paris in 1757. Duchange may be ranked among the ablest artists of his country, particularly for the mellowness and harmony with which he has combined his etching with a tasteful management of the graver. His plates after Correggio are peculiarly expressive of the admirable style of that painter. The number of his works is considerable; the following are the most esteemed :

PORTRAITS.

- François Girardon; after *Rigaud*; presented for his reception into the Academy in 1707.
- Charles de La Fosse, painter; after the same; presented upon the same occasion.
- Antoine Coypel, with his Son; after a picture by himself.

SUBJECTS AFTER VARIOUS MASTERS.

- Jupiter and Io; after *Correggio.*
- Jupiter and Danaë; after the same.
- Jupiter and Leda; after the same.
- [The best impressions of the above fine prints are before the name of *Sornique*, who retouched the plates, and added draperies.]
- The Entombment of Christ; after *Paolo Veronese.*

Mary Magdalen washing the Feet of Christ *after Jouvenet.*  
 Christ driving the Buyers and Sellers from the Temple; *after the same.*  
 The Sacrifice of Jephtha; *after A. Coypel.*  
 Tobit recovering his Sight; *after the same.*  
 Venus sleeping, with three Loves and a Satyr; *after the same.*  
 The Death of Dido; *after the same.*  
 The Bath of Diana; *after the same.*  
 Solon explaining his Laws to the Athenians; *after N. Coypel.*  
 Trajan dispensing Justice to the People; *after the same.*  
 Diana disarming Cupid; *after Désormeaux.*  
 The Birth of Mary de' Medici; *after Rubens.*  
 The Landing of Mary de' Medici at Marseilles; *after the same.*  
 The Marriage of Henry IV. and Mary de' Medici; *after the same.*  
 The Apotheosis of Henry IV. and Regency of Mary de' Medici; *after the same.*  
 The Interview of Mary de' Medici and her son, Louis XIII.; *after the same.*  
 The five last plates were engraved for the Luxembourg Gallery.

DUCHATTEL, FRANÇOIS, (or DU CHASTEL,) a Flemish painter, born at Brussels in 1616, is said to have been a pupil of David Teniers the younger, whose style he followed in some of his pictures, representing village festivals; but he is more known for his small family portraits and conversations in the manner of Gonzales Coques, and his pictures are not unfrequently taken for those of that master. He is said to have worked also in Paris in conjunction with Van der Meulen. His most considerable work is a large picture in the Museum at Ghent, representing 'The Inauguration of Charles II., King of Spain, as Count of Flanders, in 1666, in the Marché au Vendredi at Ghent;' it is dated 1668, and has been engraved by Lucas Vorsterman. Duchattel's works are very rare: there is in the Louvre 'A Cavalier and two other persons;' in the Museum at Avignon, 'The Interior of a Guard-House;' in the Brussels Gallery, 'Portraits of two little Girls;' and in the Copenhagen Gallery, 'Tric-Trac Players.' The 'Panorama of Valenciennes,' in the Antwerp Gallery, though ascribed to Teniers, is set down by some critics to Duchattel. He died in 1694.

DUCHEMIN, CATHERINE, a French flower and fruit painter, was born in Paris in 1630, and died there in 1698. She married, in 1657, the sculptor Girardon, and in 1663 was received into the Academy, being the first lady on whom this honour had been conferred.

DUCHESNE, JEAN BAPTISTE JOSEPH, known as DUCHESNE DE GISORS, a French painter of miniatures and enamels, was born at Gisors in 1770. He was the son of Jean Baptiste Duchesne, a sculptor, and a pupil of Vincent. He exhibited at first under the name of DUCHESNE, afterwards under that of DUCHESNE DES ARGILLERS, and finally, from 1833 until his death, under that of DUCHESNE DE GISORS. He died at Gisors in 1856.

DUCHESNE, NICOLAS, who was first painter to the Queen Mother, Mary de' Medici, was a mediocre painter in all but the direction of others. He was superintendent of the decorative works at Fontainebleau, where he maltreated all the artists in his charge. He died in 1627.

DUCHINO. See LANDRIANI.

DÜCHTL, MARTIN. See DICHTL.

DUCIS, LOUIS, born in Paris in 1773, was instructed by David, whom he partly imitated in his historical pieces, besides which he devoted himself

also to genre and portrait painting. His 'Mary Stuart' and 'The Début of Talma' were formerly in the Luxembourg Gallery. He died in 1847.

DUCK, JACOB, a Dutch genre painter, entered the Guild of St. Luke at Utrecht in 1626. He gave a picture, representing a musical reunion, to the hospital of St. Job in that city. He painted military conversation pieces in the taste of Jan Le Ducq, but with less delicacy of touch and finish; they are nevertheless of great beauty. His paintings are to be met with at Vienna, at Dresden, and at Christiania, where there is also an etching by him of the 'Adoration of the Kings.' Many writers state that this artist was the father of Jan Le Ducq, but this is extremely doubtful, as well by reason of the variation in the name, as by the fact that Jan Le Ducq is known to have been born at Haarlem in 1636, whereas Jacob Duck resided constantly at Utrecht from 1626 to 1646.

DUCORNET, LOUIS CÉSAR JOSEPH, a French historical painter, was born of poor parentage at Lille, in 1806. He was deformed from his birth, having neither arms nor thighs, and only four toes to his right foot. While still a child, he used to pick up pieces of charcoal from the floor with his toes, and the rough sketches he thus made evinced so much promise that he received some local instruction. By the help of the municipality of Lille, he was sent to Paris, where he studied under Lethière and Gérard, and for a short time received a government pension. He died in Paris in 1856. Amongst his chief pictures are:

Repentance. 1828.

The Parting of Hector and Andromache. (*Lille Museum.*)

St. Louis administering Justice. (*Lille Museum.*)

Death of Mary Magdalen. 1840. (*St. André, Lille.*)

The Repose in Egypt. 1841.

Christ in the Sepulchre. 1843.

Edith finding the body of Harold. 1855.

DUCORRON, JULES, a Belgian landscape painter, was born at Ath in 1770. At the age of thirty-two, he devoted himself to the art of painting under the direction of Ommeganck, and made marvellous progress as a landscape painter, obtaining several gold medals. He was afterwards director of the Academy at Ath, where he died in 1848. The Brussels Museum has by him a 'View in the neighbourhood of Irchonwelz, near Chièvres, Hainault,' and a 'Gale of Wind at Sunset.'

DUCCQ, JAN LE. See LE DUCQ.

DUCCQ, JOSEPHUS FRANCISCUS, a Flemish historical and portrait painter, was born at Ledeghem in 1763. He studied at Bruges, and then under Suvée in Paris, where he obtained the second grand prize in 1800, and a medal in 1810. He also spent a considerable time in Italy, but returned to Bruges in 1815, and became a professor in the Academy. He died at Bruges in 1829. Amongst his chief works are:

Meleager. 1804.

Devotion of a Scythian. 1810.

Marriage of Angelica and Medora. 1812.

Venus emerging from the Sea. (*Brussels Museum.*)

William I., King of the Netherlands. (*Bruges Academy.*)

Van Gierdergom. (*Bruges Academy.*)

DUCREUX, JOSEPH, a French portrait painter, was born at Nancy in 1737. He engraved his own portrait in three different characters, which were published in London in 1791, but he died in Paris in the same year.

DUCROS, PIERRE, a Swiss landscape painter in oil and water-colours, and an engraver, was born in 1748. He lived for a considerable time at Rome,

and painted views of that city and its environs. He executed in a masterly manner twenty-four views of Sicily and Malta, besides numerous drawings made during his sojourn in Italy, some of which are of large dimensions. He died at Lausanne in 1810.

DUDERSTADT, HEINRICH VON, is said to have painted in the church of the Paulines at Göttingen, in 1424, the large altar-piece which is now in the library of that church. It represents scenes from the life of the Virgin and the Passion, and is signed, *frater Hs. Dudstadens*.

DUDLEY, THOMAS, an English engraver, was born about the year 1634. He was a pupil of Hollar, and though greatly inferior to that celebrated artist, his prints are not without considerable merit. He engraved a set of twenty-seven plates for Barlow's 'Life of Æsop,' published in 1687, as well as the following portraits:

Richard Russell, Bishop of Portalegre.  
James Sharpe, Bishop of St. Andrew's.  
Titus Oates.

DUETECUM, BAPTISTA, (or DOETECHUM,) who flourished from about 1614 to 1646, was probably a son of either Joannes or Lucas van Duetecum. He engraved a set of plates representing the various habits and manners of the Indians. They are executed entirely with the graver, in a stiff, indifferent style.

DUETECUM, JOANNES and LUCAS VAN, (or DOETECHUM,) who flourished respectively from about 1559 to 1585 and 1596, were natives of Holland, and are supposed to have been brothers. They etched conjointly, in a bold masterly manner, several large prints, representing the pompous funeral of the Emperor Charles V.

DU FAUR, CHRISTIAN WILHELM VON FABER. See FABER DU FAUR.

DUFFEIT, GERAERT. See DOUFFET.

DUFFIELD, WILLIAM, a painter of flowers, fruit, and still-life, was born at Bath in 1817. He studied under George Lance, and afterwards in the schools of the Royal Academy, and under Wappers at Antwerp. His early works were portraits, but in 1849 he sent to the Royal Academy a fruit-piece, his first exhibited work, and continued to exhibit there and at the Society of British Artists a number of pictures of a very high degree of excellence. He settled in London in 1857, and died there in 1863. He married, in 1850, MARY ELIZABETH ROSENBERG, of Bath, who is well known as a water-colour painter of flowers, birds' nests, and fish.

DUFLOS, CLAUDE, a French engraver, was born in Paris about 1662, and died in the same city in 1727. It is not known by whom he was instructed, but his style resembles that of François Poilly. We have by this artist a great number of plates, executed principally with the graver, and very neatly finished. The following are the most deserving of notice:

#### PORTRAITS.

Philip, Duke of Orleans; *after R. Tournières*.  
Jean François Paul de Goudy, Cardinal de Retz.  
Denis François de Chavigny, Bishop of Troyes.  
Nicolas Lyon, Procureur du Roi; *after Herluyson*.  
Jean Jacques Gaudart, Conseiller du Roi; *after Largillière*.  
Marc René de Voyer; *after Hyacinthe Rigaud*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Entombment of Christ; *after P. Perugino*; for the Crozat Collection.

The same subject; *after Raphael*.

St. Michael discomfiting the Evil Spirit; *after the same*;

for the Crozat Collection.

Christ with the Disciples at Emmaus; *after Paolo Veronese*; for the Crozat Collection.

The Adulterer before Christ; *after N. Colombel*.

Christ at table with the Disciples; *after Titian*.

Bust of the Virgin; *after Guido*.

The Annunciation; *after Albani*.

Christ appearing to Mary Magdalen; *after the same*.

St. Cecilia; *after P. Mignard*.

The Presentation in the Temple; *after Le Sueur*.

The Descent from the Cross; *after the same*.

The Murder of the Innocents; *after Le Brun*.

Christ on the Mount of Olives; *after the same*.

The Crucifixion; *after the same*.

The same subject; *after the same*; from the print by

*Edelmeck*.

The Dead Christ, with the Virgin and St. John; *after the same*.

The Descent of the Holy Ghost; *after the same*.

The Assumption of the Virgin; *after the same*.

The Penitent Magdalen; *after the same*.

The Annunciation; *after A. Coypel*.

The Crucifixion; *after the same*.

The Magdalen at the foot of the Cross; *after the same*.

A Concert; *after Domenichino*.

The Triumph of Galatea; *after the same*.

Cupid stung by a Bee; *after the same*.

The same subject; smaller and circular.

Bacchus and Ariadne; *after the same*.

The Triumph of Bacchus; *after C. Natoire*.

The Triumph of Amphitrite; *after the same*.

DUFLOS, CLAUDE AUGUSTIN, the son of Claude Duflos, and, like his father, an engraver, was born in 1700. He is supposed to have died in 1784 or 1785.

DUFLOS, FRANÇOIS PHILOTHÉE, a painter and engraver, was born in Paris about 1710. He studied under De Troy, gained the 'prix de Rome' in 1729, lived for some time in Italy, and in 1740 painted his own portrait for the Uffizi. He died at Lyons in 1746.

DU FOUR, N., was a native of France, who flourished about the year 1760. Among other prints, he engraved several small plates after Weirotter and other masters.

DU FRESNE, CHARLES, a French engraver, executed some copies of the works of Callot and Albrecht Dürer, besides a few other plates, among which was 'The Interview between St. Nilus and the Emperor Otho III,' after Domenichino. He flourished from about 1791 to the early years of the 19th century.

DU FRESNOY, CHARLES ALPHONSE, is perhaps more celebrated for his poem on the art, than for his merit as a painter. Born in Paris in 1611, he was destined by his father, who was an apothecary, to the practice of physic, and, with that intention, he received the best education possible. His progress in his studies was more than usually promising; he soon became well versed in the classics, and at an early period of his life showed a marked genius for poetry. His love of painting was not less conspicuous; and when he was eighteen years of age he placed himself under the tuition of François Perrier, and afterwards entered the school of Simon Vouet. After studying under these masters for about three years, he formed the project of visiting Italy, although without any other resources than what he could derive from the exercise of his talent. On his arrival at Rome, his first attempts were views of the buildings and architectural ruins in the vicinity of that city, which, though not without merit, he had great difficulty in introducing to



public notice. He languished at Rome for two years, in indigence and obscurity, when Pierre Mignard, who had been his fellow-student under Vouet, arrived there. The meeting of the young friends was most cordial, and from that moment an attachment sprang up which existed during the remainder of their lives. Mignard, who was the more successful, divided with his friend his earnings; and although he possessed greater facility than Du Fresnoy, he was frequently assisted by the counsels of his friend, and his perfect acquaintance with the theory of the art, of which he has given ample proof in his poem, 'De Arte Graphica.' The Cardinal of Lyons employed them in copying the works of Annibale Carracci, in the Farnese gallery; and they were most assiduous in their studies after Raphael and the antique. Félibien has given a particular account of his works at Rome, of which the following are the principal: 'The Ruins of Campo Vaccino;' 'A young Athenian visiting the Tomb of her Lover;' 'The filial Piety of Æneas;' 'Mars finding Lavinia sleeping on the Banks of the Tiber,' one of his best pictures; 'The Birth of Venus,' and 'The Birth of Cupid.' In 1653 he left Rome to return to France, by way of Venice, where he was so struck with the works of Titian, that he wrote to his friend to rejoin him in that city, and there he remained eighteen months, profiting greatly by his studies. In 1656 he returned to Paris, where he painted, among other works, a picture of 'St. Margaret,' for the church dedicated to that saint, a saloon in the Château Raincy, and four landscapes in the Hôtel d'Hervart, afterwards the Hôtel des Postes, in which the figures were painted by Mignard. The remainder of his life was employed in preparing for publication his poem, which, however, did not appear until three years after his death. He died at Villiers-le-Bel, near Paris, in 1665. There are in public galleries the following paintings by him:

Paris. Louvre. St. Margaret.  
Naiads.

Vienna. Czernin Coll. The Vision of Alemene.

DUGGAN, PETER PAUL, a native of Ireland, went while quite young to America. He afterwards returned to England, and resided for some years near London, but died in Paris in 1861. He painted portraits in oil, but more often worked in crayons.

DUGHET, GASPARD, (commonly called GASPARD POUSSIN, or LE GUASPRES,) was born at Rome in 1613. His parents were French subjects, who had settled in the Eternal City. They appear to have been people of a kindly disposition, for about 1629 they received into their house their fellow-countryman, Nicolas Poussin, then a lonely and friendless student in Rome, and nursed him tenderly through a dangerous illness. This friendship brought about the great painter's marriage with a daughter of his hosts. Nay more, Poussin, seeing the inclination of the young Gaspard towards art, took him as his pupil, and for three years carefully superintended his instruction. Dughet owed much to the solid foundation thus laid by his brother-in-law, and he ever proved himself a most devoted disciple. He was fond of hunting, fishing; and out-door sports, and did not fail to profit by the opportunities thus afforded him of studying nature, and enriching his knowledge of her ever-changing aspects. After leaving Poussin's studio, his independent nature led him, though scarcely yet twenty, to set up for himself; and the progress he made in his art soon brought patronage.

He spent a year at Perugia and Castiglione with the Duke della Cornia, who treated him with great consideration, and escorted him back to Rome at the conclusion of his visit. With another patron he made a trip to Milan, and after a severe illness the Duke della Cornia took him away again for the recovery of his health, and procured him many commissions. This trip was followed by visits to Florence, where he painted some decorative works at the Pitti Palace, and to Naples, before he once more settled down in Rome.

This point may be said to mark the conclusion of the first period of Dughet's art, during which the works produced by him are to be distinguished by a coldness and certain want of freedom. He now came under the influence of Claude Lorrain, at this time in the zenith of his fame at Rome. The study of his works had a most beneficial effect on Dughet, and to it is due the warmth and mastery over light and air observable in the works of his maturer period. He never married, and with the exception of time given to sport and social pleasures—he was not a hermit-bachelor, but loved the society of genial spirits—his life was devoted to the pursuit of his art. The better to enable him to study the scenery of Rome and his loved Campagna, from which the subjects of the majority of his pictures were taken, he had four houses at which he spent his time: two in elevated situations in Rome itself, one at Tivoli, and another at Frascati. The facility of execution which he acquired was marvellous, and he is said to have required only one day to finish a large picture. Hence his works are almost innumerable, and specimens are found in nearly all the public and private collections of Europe. Besides easel works, he found time also to execute in fresco subjects from the life of the prophet Elias at the Carmelite Church of San Martino ai Monti at Rome. His finest works are in the Doria Palace, and others are in the Colonna and Borghese Palaces. It should not be forgotten that he received much assistance from his brother-in-law, from Pietro da Cortona, from Filippo Lauri, and from many others, in the figures introduced into his compositions; but this consideration is in no way sufficient to remove the feeling of surprise at his wonderful fertility. Amongst his pupils, the chief names are those of Crescenzo di Onofrio, Vincentio, and Jacques De Rooster of Mechlin. During his life he had saved 30,000 Roman crowns; but his generous habits, and an illness of two years before his death, which took place at Rome in 1675, did not leave more than sufficient to provide for his honourable burial.

In a brief summary of Dughet's characteristics, his partiality for quiet lights should first be mentioned. He excels in the representation of effects before sunrise, and in the reproduction of the peaceful tones of evening. But his great strength lies in the portrayal of tempests. D'Argenville observes that no painter before him had been able to reproduce the effects of wind and storm in his pictures: the leaves seem to move, and the trees cease to be inanimate objects under his brush. His works now convey an impression of great grandeur and solemnity, and this sombreness has probably increased in the course of years by his predilection for painting on a dark ground.

The drawings which he left are very finished in execution: some are outlined with the pen, and tinted with bistre or Indian ink: others are drawn with the pencil and touched up with white, or

occasionally with black. There are also eight etchings by him, four of which are oval, inscribed with the Italian form of his name, *Gasparo Duche inv. sc. Romae*, or *G.D.s.*, or *Gasp. Dughet sculpsit*.

The following is a list of some of the pictures by which he is represented in the chief collections of Europe :

ENGLISH GALLERIES.

Belvoir Castle.	Christ and the Disciples going to Emmaus.
"	Two other Landscapes.
Blenheim Palace.	Two Landscapes.
Brocklesby Park.	St. Jerome.
"	Five other Landscapes.
Cambridge.	<i>Fitzwilliam Museum.</i> } Landscape.
Castle Howard.	Three Landscapes.
Chatsworth House.	Five Landscapes.
Clumber Park.	Three Landscapes.
Corsham House.	Landscape, Storm.
Dulwich.	<i>Gallery.</i> Destruction of Niobe.
"	Conversion of St. Paul.
"	Three other Landscapes.
Edinburgh.	<i>Nat. Gal.</i> Land Storm.
Hampton Court.	<i>Palace.</i> Christ's Agony in the Garden.
"	" The Angels appearing to the Shepherds.
Isleworth.	<i>Sion House.</i> Two Landscapes.
Knowsley Hall.	Two Landscapes.
London.	<i>National Gal.</i> Abraham and Isaac.
"	" Dido and Æneas.
"	" Four other Landscapes.
"	<i>Bridgewater House.</i> } A Storm.
"	" Three other Landscapes.
"	<i>Buckingham Palace.</i> } Landscape.
"	<i>Grosvenor House.</i> } View of Tivoli and the Temple of the Sybil.
"	" Two other Landscapes.
"	<i>Dorchester House.</i> } Four Landscapes.
"	<i>Stafford House.</i> } Landscape.
"	<i>Hertford House.</i> } View of Tivoli.
"	<i>Bath House.</i> } Landscape.
Longford Castle.	Two Landscapes.
Osterley Park.	Four Landscapes.
Panshanger House.	Two Landscapes.
Petworth House.	One Landscape.
Saltram House.	Flight into Egypt.
"	" Two other Landscapes, Views of Tivoli.
Somerley House.	Landscape.
Wardour Castle.	Two Landscapes.
Welbeck Abbey.	Landscape.
Wilton House.	Landscape.
Windsor.	<i>Castle.</i> Jonah ( <i>figures by N. Poussin</i> ).
"	" Landscape, known as "Solitude."
"	" Two other Landscapes.
Woburn Abbey.	Four Landscapes.

FOREIGN GALLERIES.

Ajaccio.	<i>Museum.</i> Two Landscapes.
Avignon.	<i>Museum.</i> Four Landscapes.
Basle.	<i>Museum.</i> Three Landscapes.
Berlin.	<i>Gallery.</i> Italian Landscape.
Bordeaux.	<i>Museum.</i> Two Landscapes.
Cassel.	<i>Gallery.</i> Three Landscapes.
Cherbourg.	<i>Museum.</i> One Landscape.
Dijon.	<i>Museum.</i> Alpheus and Arethusa.
"	" Apollo and the Cumæan Sybil.
Dresden.	<i>Gallery.</i> View on a Lake.
"	" Three other Landscapes.
Florence.	<i>Uffizi.</i> The Fishermen.
"	<i>Pitti Pal.</i> Several Landscapes.
Gotha.	<i>Gallery.</i> Landscape.
Hague.	<i>Museum.</i> Landscape.
Lausanne.	<i>Arlaud Mus.</i> Three Landscapes.
Lille.	<i>Museum.</i> One Landscape.
Lyons.	<i>Museum.</i> Hagar.

Madrid.	<i>Gallery.</i> St. Jerome.
"	" St. Mary Magdalen before the Cross.
"	" Five other Landscapes.
Milan.	<i>Pinacoteca.</i> St. John the Baptist as a child.
Montpellier.	<i>Museum.</i> Apollo and Daphne.
"	" Temple of the Sybil at Tivoli.
"	" Nine other Landscapes.
Munich.	<i>Gallery.</i> Temple of the Sybil at Tivoli.
"	" Mountainous Landscape.
"	" One other Landscape.
Nantes.	<i>Museum.</i> Three Landscapes.
Narbonne.	<i>Museum.</i> Landscape.
Nismes.	<i>Museum.</i> Landscape.
Oldenburg.	<i>Gallery.</i> Landscape.
Paris.	<i>Louvre.</i> A Landscape.
Petersburg.	<i>Hermitage.</i> Five Landscapes.
Puy.	<i>Museum.</i> Flight into Egypt.
"	" One other Landscape.
Quimper.	<i>Museum.</i> Finding of Moses.
Rome.	<i>Barberini Palace.</i> } Three Landscapes.
"	<i>Borghese Pal.</i> } Several Landscapes.
"	<i>Colonna Pal.</i> } Several Landscapes.
"	<i>Corsini Pal.</i> } Several Landscapes.
"	<i>Doria Palace.</i> } St. Mary of Egypt.
"	" Mercury.
"	" A Forest.
"	" The Flight into Egypt.
"	" St. Augustine on the sea-shore with an Angel.
"	<i>Sciarr Palace.</i> } Martyrdom of St. Erasmus.
Stockholm.	<i>Gallery.</i> } Death of Adonis.
"	" } Temple of the Sybil at Tivoli.
"	" } View of Nemi.
"	" } Seven other Landscapes.
Turin.	<i>Gallery.</i> } The Cascades of Tivoli.
Venice.	<i>Academy.</i> } Landscapes.
Vienna.	<i>Gallery.</i> } The Tomb of Cæcilia Metella.
"	" } A Landscape.
"	" } A Wooded Landscape.
"	<i>Archduke Albrecht's Gal.</i> } Landscape.
"	<i>Liechtenstein Gallery.</i> } Three Landscapes.
"	<i>Harrach Gallery.</i> } Landscape.
"	<i>Czernin Gallery.</i> } Two Landscapes.

O.J.D.

DUGHET, JEAN, a brother of Gasparo Dughet, was born at Rome in 1614, and studied under Nicolas Poussin, after whose works he engraved. He died in 1676. Of his prints the following are the most worthy of notice :

- The Seven Sacraments; from the pictures painted by *Nicolas Poussin* for the Cavaliere del Pozzo, differing from those formerly in the Orleans collection.
- Mount Parnassus; *after the same.*
- The Birth of Bacchus; *after the same.*
- The Judgment of Solomon; *after the same.*

DU GUERNIER FAMILY.

Louis (1550—ab. 1620).

Alexandre (fl. ab. 1600).

Louis (1614—1659). Alexandre (d. 1655). Pierre (1624—1674).

DU GUERNIER, ALEXANDRE, the elder, son of Louis Du Guernier the elder, and like him a painter of portraits and miniatures, flourished about the year 1600. His portraits, equal to those of his father, are rare and much sought after. Being a Protestant, he went abroad in consequence of the revocation of the Edict of Nantes, and died in exile.

DU GUERNIER, ALEXANDRE, the younger, a landscape painter, was a younger son of Alexandre Du Guernier the elder. He died in Paris in 1655, being cut short in a career of great promise.

DU GUERNIER, LOUIS, the elder, a French miniature painter, born in 1550, executed numerous drawings for books of hours and breviaries, as well as portraits of many of the most noted persons of

his time. He painted for the Duke of Guise a book of prayers, in which the ladies of the court were represented with the attributes usually given to the saints. He ordinarily worked on vellum, stippling without making use of white. He died about 1620.

**DU GUERNIER, LOUIS**, the younger, the eldest son of Alexandre Du Guernier the elder, was born in Paris in 1614. He was added to the foundation members of the Royal Academy of Painting in 1651, became professor in 1655, and died in Paris in 1659. His sister, Susanne, married the celebrated historical painter, Sébastien Bourdon.

**DU GUERNIER, LOUIS**, a French engraver, was born in Paris in 1677, and came to England in 1708. He assisted Du Bosc in engraving the battles of the Duke of Marlborough, and executed some illustrations to the works of Spenser and Gay. He died in 1716.

**DU GUERNIER, PIERRE**, who was considered the best enamel painter of his day, was a younger son of Alexandre Du Guernier the elder. He was born in Paris in 1624, became an academicien in 1663, and died in Paris in 1674. His portraits are distinguished by a freshness and brilliancy of colour, afterwards surpassed by Petitot alone.

**DUGY, —**, a French engraver, flourished about the year 1760. He engraved several slight prints, after the works of François Boucher and other masters.

**DU HAMEEL, ALART**, a goldsmith and engraver of the 15th century, is known by a plate of 'The Last Judgment,' after Jerom Bosch, and a 'Church Tabernacle.'

**DU HAMEL, A. B.**, a French engraver, flourished about 1760. He resided in Paris, and was employed chiefly by the booksellers in engraving book-plates and portraits, among the latter being those of Jolyot de Crébillon and Jean Jacques Rousseau.

**DUIVEN, JAN**, born at Gouda in 1600, was a scholar of Wouter Crabeth, and had a great reputation as a portrait painter. He died in 1640.

**DU JARDIN, KAREL**, was born probably at Amsterdam about 1625. He was a pupil of Nicolaas Berchem, and was unquestionably the ablest scholar of that celebrated master. His progress was extraordinary, and to perfect himself he travelled to Italy when he was still very young. On his arrival at Rome he was received into the Bentevogel Society, where the title of 'Barbe de Bouc' was conferred on him. His studies were assiduous and constant, and his pictures acquired estimation in Rome, where they were admired beyond those of any artist of his country. After a residence of several years at Rome he returned to Holland, where his pictures were not less admired than they had been in Italy, and he met with great success. Notwithstanding this flattering encouragement, his desire of revisiting Italy was so great that he left home for Venice, where he died in 1678. The pictures of Du Jardin are more conformable to the taste of Italy than to that of Holland, and they generally exhibit a warmth and brilliancy of atmosphere, with clear and sparkling skies. His landscapes are always pleasing in their scenery, and they are decorated with charming figures and animals, in which, to the truth and finish of Paul Potter, he unites a taste which is not found in the works of that celebrated cattle painter. As he died young,

and his pictures are highly wrought up, they are scarce, and very valuable. The following are some of the best:

Berlin.	<i>Museum.</i>	Young man tasting wine. 1664.
"	"	Morning. } Italian Landscapes.
"	"	Evening. }
Bordeaux.	<i>Museum.</i>	Landscape and Animals.
Brussels.	<i>Museum.</i>	The Advance Guard. 1652.
"	"	The Return to the shed.
Cassel.	<i>Gallery.</i>	Charlatans.
Copenhagen.	<i>Gallery.</i>	Allegory. 1663.
Dresden.	<i>Gallery.</i>	Diogenes and the Boy who drinks with his hand.
"	"	Maid milking a Goat.
"	"	Ox and Goats in a Landscape.
Dulwich.	<i>Gallery.</i>	Smith shoeing an Ox.
"	"	Peasants in a Landscape.
Edinburgh.	<i>Gallery.</i>	Halt of Horsemen.
"	"	Farrier's Shop.
Hague.	<i>Gallery.</i>	Cascade in Italy. 1673.
"	"	The Spinner.
Lille.	<i>Museum.</i>	Pasturage.
London.	<i>Bute Coll.</i>	Fording a Stream.
"	"	Tobit and the Angel.
Paris.	<i>Louvre.</i>	Calvary. 1661.
"	"	Italian Charlatans. 1657.
"	"	The Ford.
"	"	The Pasturage.
"	"	The Grove. 1646.
"	"	Landscape and Animals. 1660.
"	"	Portrait of a Man. 1657.
Petersburg.	<i>Hermitage.</i>	Seven Landscapes.
Vienna.	<i>Gallery.</i>	Herdsman and Cattle.

He left about fifty-two admirable etchings of landscapes, figures, and animals, which are executed with uncommon taste and spirit. They are sometimes signed with his name at length, at other times with his initials or with a monogram.

**DUJARDIN, LOUIS**, a French engraver on wood, was born at Rouen in 1808, and died in Paris in 1859. He executed some of the illustrations to Charles Blanc's 'Histoire des Peintres.'

**DULIN, PIERRE.** See **ULIN, PIERRE D'.**

**DULLAERT, HEINMAN**, a Dutch painter, was born at Rotterdam in 1636. He was the son of a dealer in pictures, and having shown an early inclination for art, he was placed in the school of Rembrandt. Under that able instructor his progress was such, that in a few years some of his small pictures were painted so much in the style of his master as to be mistaken for Rembrandt's own. He generally painted cabinet pictures of historical subjects and portraits, which were deservedly admired for harmony of colour, a vigorous touch, and a masterly effect of light and shade. He died at Rotterdam in 1684.

**DULONG, JEAN LOUIS**, a French historical and portrait painter, was born at Astaffort (Lot-et-Garonne) in 1800. He was a pupil of Gros and of Abel de Pujol, and died in Paris in 1868, in which year he exhibited at the Salon 'Marie Antoinette in the Conciergerie.'

**DU MESNIL, LOUIS MICHEL**, a French historical painter, became in 1750 professor at the Academy of St. Luke at Rome. He painted the 'Visitation of the Virgin' for the church of St. Jean-en-Grève at Paris, and one of the 'Beatitudes' in the chapel of M. Turgot. A picture of his, 'Belle, quel est votre dessein?' was engraved by C. Dupuis. His son, **PIERRE LOUIS DU MESNIL**, who was born in 1698, and died in Paris in 1781, was also professor at the Academy of St. Luke, of which he became rector. He usually painted subjects of every-day life, some of which have been engraved.

DU MONSTIER, DANIEL, (DU MOUSTIER, or DU MOUTIER), the best known of his family, was born in Paris in 1574. He was the son of Cosme and grandson of Geoffroy Du Monstier, and worked in crayons and pastels at the courts of Francis I., Henry IV., and Louis XIII., executing portraits of all the most distinguished personages of his time. His master is unknown, but as his style resembles that of Primaticcio, he probably studied under one of the Italians at the court of Francis I. He died in Paris in 1646. NICOLAS DU MONSTIER, a son of Daniel, followed in his father's footsteps. He was born in Paris in 1612, was received into the Academy in 1665, and died in 1667.

DU MONSTIER, GEOFFROY, a French miniature painter, born early in the 16th century, and still living in 1547, was much employed at Fontainebleau by Il Rosso. He likewise painted upon glass, and etched several plates which are described in Robert-Dumesnil's 'Peintre-Graveur Français,' vol. v. He is supposed to have painted in grisaille the following miniatures in manuscripts: 'Francis I. conversing with Julius Cæsar,' in the British Museum, and 'The Triumph of Petrarch,' in the Library of the Arsenal at Paris.

DUMONT, JACQUES, called LE ROMAIN, on account of a long sojourn which he made at Rome, was born about 1700. He was an historical and genre painter, whose best work was his picture of 'Hercules and Omphale,' which he painted for his reception at the Academy in 1728, but he had more reputation than talent. Some of his works were engraved by his contemporaries. His drawing and composition are good, but his colour is mediocre. He died in Paris in 1781.

DU MOUSTIER. See DU MONSTIER.

DUNCAN, EDWARD, a water-colour painter, was born in London in 1803. He was articled to Robert Havell, the aquatint engraver, and was thus afforded frequent opportunities of studying, and occasionally of copying, the works of William Havell. These developed his taste for drawing and the use of colour, and in 1831 he became a member of the New Society of Painters in Water-Colours, but he afterwards withdrew, and in 1849 was elected an Associate of the Society of Painters in Water-Colours, and a full member in the following year. He died in London in 1882. His drawings comprise a wide range of subjects, treated with much grace and great truthfulness to nature, but his larger and more important works are chiefly coast scenery, with shipping and craft admirably characterized. Among the best of them are the following:

The Shipwreck. 1859.  
The Life-Boat. 1860.  
Blue Lights.  
Oyster Dredgers—Swansea Bay.  
Landing Fish on the Sands at Whitby.  
Fishing Boats making for the Harbour of Boulogne—early morning.

DUNCAN, THOMAS, was born in 1807, at Kinclaven, in Perthshire, but was educated at Perth, whither his parents had removed shortly after his birth. He showed very early signs of a peculiar faculty by employing every moment in drawing such objects as struck his fancy, especially the portraits of his young companions; and while still at school he painted the whole of the scenery for a dramatic representation of 'Rob Roy,' which he and his schoolfellows performed in a stable-loft. His parents, however, considered this use of his pencil an unprofitable waste of time, and placed

him in the office of a law-writer. Released in time from the drudgery of the desk, and more than ever desirous of accomplishing his favourite object, he at length procured the consent of his father to his visiting Edinburgh, where he was placed under the able instruction of Sir William Allan, then master of the 'Trustees' Academy for the study of art, an establishment endowed by Government. Duncan's talent, fostered and directed by such a master, speedily developed itself, and he made rapid progress in the drawing of the human figure. The first picture which brought him into general notice was his 'Milkmaid'; and shortly after he exhibited his 'Old Mortality' and 'The Bra' Wooer.' He was appointed, at an unusually early age, to one of the professorships—that of colour—at the newly-established Royal Scottish Academy, and subsequently, on the death of Allan, to the well-endowed mastership of the Trustees' Academy. In 1840 he sent to the Royal Academy his fine work, 'Prince Charles Edward and the Highlanders entering Edinburgh after the Battle of Preston Pans.' This picture brought the painter at once into most favourable notice. In 1841 Duncan exhibited a most touching picture from the ballad of 'Auld Robin Gray,' termed 'The Waefu' Heart' (now in the Sheepshanks Collection in the South Kensington Museum); in the following year, 'Deer-stalking'; and in 1843, 'Charles Edward asleep after the Battle of Culloden, protected by Flora MacDonald.' In 1844 Duncan exhibited 'Cupid,' and 'The Martyrdom of John Brown of Priesthill, in 1685.' This, which is now in the Corporation Galleries at Glasgow, was the last picture by the artist exhibited in London, excepting a portrait of himself, which, to the honour of his Scottish professional brethren, was purchased by subscription, and presented by them to the Royal Scottish Academy. Duncan was elected an Academician of the Royal Scottish Academy in 1830, and an Associate of the Royal Academy in 1843, but he did not long survive the latter honour, as he died at Edinburgh in 1845. Had his life been prolonged, there is no question but that he would have achieved a lofty position in historical painting; as a colourist, indeed, he had few superiors. His portraits deserve mention as being faithfully and skilfully rendered.

The following works by him are in the National Gallery of Scotland:

Thomas Duncan.  
Anne Page inviting Slender to dinner.  
Jeannie Deans and the Robbers.  
Portrait of Lady Stuart of Allanbank.  
John M'Neill of Colonsay.  
Lord Colonsay.  
Bwan—a celebrated Scottish Deerhound.  
The two Friends, Child and Dog.

DUNKARTON, ROBERT, a mezzotint engraver, was born in London in 1744. He was a pupil of Pether, and painted a few portraits, some of which, as also some portraits in crayons, were exhibited at the Royal Academy and at Spring Gardens until 1779. But his greatest success was gained as a mezzotint engraver. His plates are dated from 1770 to 1811, after which year there is no record of him. He engraved in a clear, finished style several portraits and historical subjects, of which the following are the principal:

#### PORTRAITS.

George, Lord Lyttelton; after West.  
Jonas Hanway; after E. Edwards.

Dr. Arne; after *W. Humphrey*.  
 Miss Horneck; after *Sir Joshua Reynolds*.  
 John Elliot; after *N. Dance*.  
 Miss Bamfylde; after *W. Peters*.  
 James Brindley, engineer; after *Parsons*.  
 Miss Catley, in the character of Euphrosyne; after *Lawrenson*.

SUBJECTS AFTER VARIOUS MASTERS.

Lot and his Daughters; after *A. de Gelder*.  
 Christ and the Disciples at Emmaus; after *Guercino*.  
 Four subjects from the Life of Joseph; after *the same*.

**DUNKER, BALTHASAR ANTON**, a landscape painter and etcher, was born at Saal, near Stralsund, in 1746. He was a pupil of Jakob Philipp Hackert and of Vien, and was more distinguished as an etcher than as a painter. His works are after Roos, Van der Does, Hackert, and Schutz, and consist of costumes and manners of the French before the Revolution, illustrations of books, and other miscellaneous subjects. Among them were some excellent landscapes, as the 'Environs of Berne,' and views of Leghorn. He died at Berne in 1807.

**DUNKER, PHILIP HEINRICH**, son of Balthasar A. Dunker, was also an engraver, and a painter in water-colours. In both pursuits it seems that he was a copyist, as his drawings are after Kobell, Roos, Weenix, and others, and his engraving after a picture by Demarne is traced to one by Geisler. He died in 1836.

**DUNKER-HENNING-LÜTZOW, KARL HINDRICK**, a genre-painter, was born at Stockholm in 1829. Up to 1851 he was an officer in the Swedish Guards; he afterwards studied at the Düsseldorf Academy under K. Sohn, and visited Paris and Amsterdam. Having by an accident lost the use of his right arm, he quickly learnt to paint with his left, but he soon after succumbed to a chest disease, and died at Düsseldorf in 1866. He was Swedish court painter, and a professor and honorary member of the Royal Academy at Stockholm. The Berlin National Gallery possesses an 'Announcement of Arrest' by him.

**DUNLAP, WILLIAM**, an American painter, was born at Perth Amboy, in New Jersey, in 1766. When only seventeen he painted a portrait of Washington. A group of himself and his parents, done in 1788, is in the collection of the New York Historical Society. He published in 1834 his 'History of the Arts of Design in the United States,' and died in New York in 1839.

**DUNOUY, ALEXANDRE HYACINTHE**, a landscape painter, born in Paris in 1757, was a pupil of Briand. He exhibited at the Musée Royal in 1800 'Plusieurs études d'après la nature prises à Villers-Paul et Hyères,' and during succeeding years many landscapes and views; in 1830 at the Luxembourg he exhibited 'Études d'après nature à Montmorency: Autres prises à Jouy.' He also engraved a series of thirty landscapes from his own compositions, and some views in Italy and in the environs of Paris. He died in 1843.

**DUNSTALL, JOHN**, who lived in London about the year 1660, engraved a few portraits and other plates, which are etched and finished with the graver in imitation of the style of Hollar. In 1662 he published a book of birds, beasts, flowers, fruit, &c., from his own designs. Among other portraits we have the following by him:

Mary, Queen of James II.  
 King William and Queen Mary.  
 Samuel Clarke, prefixed to his 'Puritan Divines.'  
 James Ussher, Archbishop of Armagh.

**DUNTHORNE, JOHN**, father and son, were two painters who practised at Colchester in the latter part of the 18th century. The father painted portraits, whilst the son painted genre subjects, several of which appeared at the Royal Academy between 1783 and 1794.

**DÜNWEGE, VICTOR** and **HEINRICH**, who were brothers, and painters of the school of Westphalia, executed conjointly a large altar-piece for the parish church of Dortmund. Though painted in the year 1523, it recalls the art of the 15th century, having a gold background, and being symmetrical in composition, but somewhat crude in colouring. It represents, in the centre, 'The Crucifixion'; on the interior of the wings, 'The Adoration of the Kings,' the 'Infant Jesus,' the 'Virgin and several of her kindred;' and on the exterior 'The Donor kneeling before Christ,' who is surrounded by Saints. Similar in character to this altar-piece are a 'Holy Family' in the Antwerp Gallery (formerly in the church of Calcar), and a 'Crucifixion' in the Berlin Gallery (not now exhibited), which are ascribed to the brothers Dünwege. The 'Adoration of the Kings,' dated 1512, in the Naples Museum, is by a Westphalian master, resembling these artists in style.

**DUPÉRAC, ÉTIENNE**, (or **DU PÉRAC**), a French painter, architect, and engraver, was born at Bordeaux about 1525. He studied at Rome, and engraved the 'Last Judgment,' after Michelangelo, and the 'Judgment of Paris,' after Raphael. He etched in the manner of Fontana forty plates, entitled 'I Vestigj dell' Antichità di Roma,' and published in Rome in 1575. Henry IV. appointed Dupérac architect at Fontainebleau, where he painted the bath-room with 'Marine Deities' and the 'Loves of Jupiter and Calisto,' but these works were destroyed by fire in 1697. He died in Paris in 1604.

**DUPERREUX, ALEXANDRE LOUIS ROBERT MILLIN**. See **MILLIN DUPERREUX**.

**DUPLESSI-BERTAUX, JEAN**, a French draughtsman and engraver, was born in Paris in 1747. He engraved many plates for the 'Voyage à Naples et dans les Deux-Siciles' of the Abbé de Saint-Non, and for the 'Voyage en Grèce' of Choiseul-Gouffier, and etched some of the plates of the 'Galerie du Palais-Royal.' His best-known works, however, are those which he executed for the 'Tableaux historiques de la Révolution,' some of which are from his own designs, and the 'Campagnes d'Italie,' after the drawings of Carle Vernet. There are also plates by him in Denon's 'Voyage en Égypte,' the 'Musée Français,' and the 'Musée Fillol.' He died in 1818 or 1819.

**DUPLESSIS, JOSEPH SIFRÈDE**, a French portrait painter, was born at Carpentras, near Avignon, in 1725. He was destined for the priesthood, but at an early age he showed his inclination for the arts. He was taught by his father, Duplessis the elder, and afterwards by Frère Imbert. He visited Rome in 1745, and studied there under Subleyras; and on his return home, after a short stay at Lyons, he established himself in Paris, and was received into the Academy in 1774. Losing his fortune in the Revolution, he accepted the post of conservator of the Museum of Versailles, where he died in 1802. He possessed a high reputation for his portraits, among which are those of Gluck (now in the Vienna Gallery), Franklin, Marmontel, the Abbé Bossuet, and M. and Mme. Necker.

DUPLOMICH, VEDASTUS, a Dutch engraver, flourished about the year 1660. Among other prints, we have a few plates by him representing views in Holland, which are neatly engraved.

DUPONCHEL, CHARLES EUGÈNE, a French engraver, born at Abbeville in 1748, was a scholar of Jacques Tardieu. He resided in England about the year 1779, and among other prints engraved a view of Waterford, from a drawing by Paul Sandby, the 'Madonna della Seggiola' of Raphael, a 'Holy Family' after Andrea del Sarto, and several other historical subjects and portraits. He was living in 1804.

DUPONT, FRANÇOIS LÉONARD, called DUPONT WATTEAU, a French painter, was born at Moorsel in 1756, and studied at Lille under Louis Watteau, whose daughter he married in 1782. In 1798 he gave up art for mechanics, with the study of which he had begun life. He died at Lille in 1824. During the years devoted to art, Dupont painted in all mediums and all subjects—portraits, genre subjects, &c. In the Lille Museum is a picture by him, dated 1785, of the 'Attributes of the Fine Arts,' and in the Glasgow Corporation Galleries is 'The Vintage.'

DUPONT, GAINSBOROUGH, the nephew and pupil of Thomas Gainsborough, R.A., was born in 1767. He painted portraits and landscapes in imitation of the style of his uncle, and also landscapes with architectural ruins, in which he imitated Nicolas Poussin. His principal work is a large picture containing the portraits of the Trinity Masters, which is in their court-room on Tower Hill. He is, however, more distinguished as an engraver in mezzotint, and his engravings of some of Gainsborough's portraits are imbued with the very spirit of the painter. He died in London in 1797. The following are his best plates:

George III., full length; *after Gainsborough.*

Queen Charlotte, full length; *after the same.*

The Princess Royal, and the Princesses Augusta and Elizabeth, full length; *after the same.*

George, Lord Rodney, full length; *after the same.*

General Conway, full length; *after the same.*

Colonel St. Leger, full length; *after the same.*

Rev. Sir Henry Bate Dudley, Bart., full length; *after the same.*

Rev. Richard Graves, half-length, oval; *after the same.*

DU PONT, NICOLAS, who was born at Brussels in 1660, painted landscapes and architecture. The figures in his landscapes are attributed to Pieter Bout, the coadjutor of Bodewyns, in conjunction with whom he painted the perspective of a grand palace, now in the Museum at Ghent. He died at Brussels in 1712.

DU PONT, PAULUS (better known as PAULUS PONTIUS), an eminent Flemish engraver, was born at Antwerp in 1603, and was instructed in the art of engraving by Lucas Vorsterman; but he improved his designs by the advice and friendship of Rubens, from whose works he engraved many admirable plates. Few artists have equalled him in the correct and faithful delineation of his model; and in the character and expression of his figures he appears to have possessed himself of the mind of Rubens. He was not less successful in the fine portraits he engraved after Van Dyck, in which he seems to have adapted his style to the particular character of the person represented. His plates are executed with the graver in a clear, bold style; and, though he did not possess the facility of Bolswert, or the delicacy of Vorsterman, his plates will ever be esteemed among the ablest pro-

ductions of Flemish art. He died in 1658. The following are his principal works:

#### PORTRAITS AFTER VAN DYCK.

Paulus Du Pont, or Pontius, Engraver.

Peter Paul Rubens.

Jacob De Breuck, Architect.

Jan Wildens, Painter, of Antwerp.

Jan van Ravesteyn, Painter, of the Hague.

Palamedes Palamedesz, Dutch Painter.

Theodoor van Loo, Painter, of Louvain.

Theodoor Rombouts, Painter, of Antwerp.

Cornelis van der Geest, celebrated Connoisseur.

Gerard Honthorst, Painter, of the Hague.

Hendrik van Balen, Painter, of Antwerp.

Adriaen Stalbeut, Painter, of Antwerp.

Daniel Mytens, Painter, of Holland.

Gerard Seghers, Painter, of Antwerp.

Simon De Vos, Painter, of Antwerp.

Gaspar De Craeyer, Painter, of Ghent.

Hendrik Steenwyck, Painter, of Antwerp.

Gaspar Gevartius, Juriconsult, of Antwerp.

Nicolaas Rockox, Magistrate, of Antwerp.

Jan van den Wouwer, Counsellor of State.

Cassar Alexander Scaglia, Abbot of Stophard.

Gustavus Adolphus, King of Sweden.

Mary de' Medici, Queen of France.

Francis Thomas, of Savoy, Prince of Carignan.

John, Count of Nassau.

Don Alvarez, Marquis of Santa Cruz.

Don Carlos de Colonna, Spanish General.

Don Diego Felipe de Guzman, Marquis de Leganez.

Mary, Princess of Aremberg.

Henry, Count de Berghe, in armour.

Sir Balthasar Gerbier.

Frederick Henry, Prince of Orange.

#### PORTRAITS AFTER RUBENS.

Philip IV., King of Spain. 1632.

Elizabeth of Bourbon, his Queen.

Isabella Clara Eugenia, Infanta of Spain.

Ferdinand, Infant of Spain, on horseback.

Gasparo Guzman, Duke of Olivarez.

Cristoval, Marquis of Castel Rodrigo.

Manuel de Moura Cortereal, Marquis of Castel Rodrigo.

The Mother of Manuel, Marquis of Castel Rodrigo.

#### VARIOUS SUBJECTS AFTER RUBENS.

Susannah and the Elders. 1624.

The Adoration of the Shepherds.

The Murder of the Innocents. In two sheets. 1643.

Very fine.

The Presentation in the Temple.

Christ bearing His Cross.

The Crucifixion, with Angels, one of whom is overcoming Sin and Death.

The Dead Christ supported by the Virgin, with Mary Magdalen, St. Francis, and other figures; very fine.

The Descent of the Holy Ghost.

The Assumption of the Virgin.

The Virgin suckling the Infant Christ.

St. Roch interceding with Christ for the Plague-stricken; very fine.

Thomyris causing the Head of Cyrus to be put into a Vessel of Blood.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Flight into Egypt; *after Jordaens.*

Twelfth-Night; *after the same.*

The Adoration of the Magi; *after G. Seghers.*

The Virgin with the Infant Christ and St. Anne; *after the same.*

St. Francis Xavier kneeling before the Virgin and Child; *after the same.*

St. Sebastian, with an Angel drawing an Arrow from his breast; *after the same.*

A Dead Christ, supported by the Virgin; *after Van Dyck.*

St. Rosalia, receiving a Crown from the Infant Jesus; *after the same.*

The Holy Family; *after J. van Hoeck.*

The Entombment of Christ; *after Titian.*

DUPONT, PIERRE, a French engraver, was born in Paris in 1730. He is often confounded with Gainsborough Dupont.

DUPPA, RICHARD, was an English copyist, who flourished in the latter half of the 18th and in the beginning of the 19th century. He studied for some time in Rome, and published two works containing copies of heads by Michelangelo and Raphael; but he is chiefly known by his lives of these two painters, published in 1807 and 1816 respectively.

DUPRAT, —, a French painter of the 18th century, is known by a portrait of the Princess of Asturias, Doña Maria Barbara, wife of Ferdinand VI., in the Madrid Gallery. No dates are known in connection with his life.

DUPRÉ, LÉON VICTOR, a French landscape painter, was born at Limoges in 1816, and studied under his brother, Jules Dupré. He died in 1879, after a long and painful illness. Amongst his works are:

Meadows in Berry.  
Environ of St. Junien.  
Cows Drinking. 1855. (*South Kensington Museum.*)  
View at Argentan. 1861.  
Landscape in the Indre. 1864.

DUPRÉEL, —, was a French engraver of whom no particulars are related, but whose works are to be found in the 'Musée Français,' the 'Galerie de Florence,' and other publications of the close of the 18th and commencement of the 19th centuries.

DUPRESSOIR, JOSEPH FRANÇOIS, a French landscape painter, was born in Paris in 1800. He painted chiefly views in the south of France, but sometimes ventured on historical subjects, as the 'Battle of Réthel' in the galleries at Versailles. He died in Paris in 1859.

DUPUIS, CHARLES, (or DU PUIS,) a French engraver, was born in Paris in 1685. He was a pupil of Gaspard Duchange, and engraved several plates of portraits and historical subjects. They are etched with taste, and finished with the graver in a free, masterly style. His drawing is correct, and his heads are full of expression and character. He was a member of the French Academy, and died in Paris in 1742. The following are his plates most worthy of notice:

#### PORTRAITS.

Louis XV.; *after Ranc.*  
Henry of Lorraine, Duke of Guise; *after Du Monstier.*  
Nicolas Coustou, sculptor; *after Le Gros.*  
Nicolas de Largillière, painter; *after Gueulain.*

#### SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; *after C. Maratti.*  
The Marriage of the Virgin; *after Carle van Loo.*  
Alexander Severus giving Corn to the Romans; *after Noël Coypel.*  
Ptolemy giving Liberty to the Jews; *after the same.*  
Two of the Elements, Earth and Air; *after Louis de Boullogne.*  
Cupid triumphing over Pan; *after Antoine Coypel.*  
Diana reposing, with her Nymphs; *after the same.*  
Rinaldo and Armida; *after the same.*  
The Passage of the Rhine; *after Le Brun.*

DUPUIS, NICOLAS GABRIEL, the younger brother of Charles Dupuis, was born in Paris in 1696, and was instructed in the art of engraving by Gaspard Duchange. Although not equal to his brother, he possessed great merit, and was admitted a member of the Academy in 1754. He engraved several portraits and historical subjects, in the style of his

brother. He died in Paris in 1771. There are by him the following prints:

#### PORTRAITS.

The Equestrian Statue of Louis XV. erected at Bordeaux; *after Le Moine.*  
The same, from that erected at Rennes; *after the same.*  
C. F. Paul de Normand de Tournehem, Director General of the Arts; *after L. Tocqué.*  
Philips Wouwerman, painter; *after C. D. Visscher.*  
Gaspard Duchange; *after Van Loo.*  
Jean de Betskoy, Russian general; *after Roslin.*

#### SUBJECTS AFTER VARIOUS MASTERS.

The Guardian Angel; *after Domenico Feti;* for the Crozat Collection.  
The Adoration of the Magi; *after Paolo Veronese;* for the same.  
The Holy Family; *after Annibale Carracci;* for the Dresden Gallery.  
St. Sebastian; *after L. Carracci.*  
St. Nicholas and St. Francis; *after Pierre.*  
Amusement of a Pastoral Life; *after Giorgione;* for the Crozat Collection.  
The Death of Lucretia; *after Guido.*  
Æneas saving his Father Anchises; *after Carle van Loo.*  
Nymph and Satyrs; *after L. Chéron.*

DUPUIS, PIERRE FRANÇOIS, an etcher and engraver in mezzotint, worked in Paris in the early part of the 18th century. His best plate is the portrait of his grandfather, PIERRE DUPUIS, the flower painter, who was born in 1610, and died in 1682.

DUQUE CORNEJO, PEDRO, a Spanish sculptor and painter, was born at Seville in 1677. He was a pupil of Pedro Roldan for sculpture, but it is not known by whom he was instructed in painting. The pictures which he painted in oil for the Carthusian priory of Santa Maria de las Cuevas, representing St. Bruno and other monks of the order, and those which he painted in fresco for the monastery of San Geronimo de Buenavista, are not without merit. He had a ready invention, and produced numerous designs, which are much esteemed at Seville. He died at Cordova in 1757, and was buried with great pomp in the cathedral of that city. His works, as a sculptor and carver in wood, are to be seen in the cathedrals and churches of Seville, Cordova, Granada, and elsewhere.

DUQUEYLAR, PAUL, a French historical painter, born at Digne in 1771, was a scholar of David. Most of the subjects painted by him are taken from the classic poets and ancient historians, and are of an elevated character. The 'Judgment of Minos,' and 'Belisarius,' both painted at Rome in 1804, are described by Kotzebue in his 'Souvenirs d'Italie.' He was still living in 1831.

DURAMEAU, LOUIS JACQUES, a French historical painter, was born in Paris in 1733. He was painter to the king, and keeper of the pictures at Versailles, and was received into the Academy in 1774 upon his painting of 'Summer' on the ceiling of the Gallery of Apollo in the Louvre. He also painted the ceiling of the theatre in the palace of Versailles with the subject of 'Apollo.' There are pictures by him in the Museums of Alençon and Besançon, and some of his historical subjects have been engraved by Levasseur. He died at Versailles in 1796.

DURAND, CYRILE, a French genre painter, was born at Bordeaux in 1790, and died there in 1840. An 'Interior' by him is in the Museum of his native city.

DURAND-BRAGER, JEAN BAPTISTE HENRI, a French marine painter, was born at Dol in 1814.

He studied under Gudin and Eugène Isabey, and in 1840 accompanied the fleet which brought Napoleon's remains from St. Helena, which island afforded him subjects for various pictures. He spent much of his time in travelling; he went to Buenos Ayres with the squadron, and explored Uruguay and Brazil; he accompanied the expeditions to Tangiers and Mogador, and to Madagascar, and he was in the Crimea during the war with Russia. He painted views of the places he visited, and also naval combats and sea-pieces. He died in 1879. There are several of his works in the galleries of Versailles.

DURANT, JEAN LOUIS, a French portrait painter and engraver, was a native of Orleans. He worked at Geneva about 1670, but came to London about the year 1690. He was a very indifferent engraver, and was chiefly employed by the booksellers, for whom he engraved a variety of book ornaments and portraits. Among the latter is that of Queen Mary II., after Kneller.

DURANTE, Conte GIORGIO, an Italian painter of flowers and birds, was born at Brescia in 1683, and died in 1755. His works were eagerly sought after, no less for their exact imitation than for their tasteful composition. They are rarely met with out of Brescia, though several noble Venetian families possess a few specimens, and the best are to be seen in the royal collection at Turin.

DURELLO, SIMON, a German engraver, executed the portraits for the work entitled, 'Istoria di Leopoldo Cesare,' published at Vienna in 1674.

DÜRER, ALBRECHT, the great representative artist of Germany, was of Hungarian descent, it having been lately proved almost beyond doubt that his father belonged to a Hungarian family of the name of Ajtos, who had lived for many generations in a little village of the same name, near Gzula. This name of Ajtos, derived from 'aito' (a door), signifies the same as the German Thürer or Dürer, which was probably a translation of it, and it is significant that Dürer bore the same arms—viz., the open door under a pent-house roof—that were borne by this family, who probably ranked among the lesser nobility of Hungary, although they lived, as Dürer himself tells us, "by tending oxen and horses." Albrecht Dürer, the elder, however, deserted this patriarchal calling, and became a goldsmith, and after passing some time with the great masters of that craft in the Netherlands, he came to Nuremberg in 1455, where he engaged himself to a master goldsmith, named Hieronymus Holper, (not Haller, as has been stated erroneously,) whose young daughter Barbara he married in 1467, taking up about the same time his rights as burgher and master goldsmith in the city. Albrecht Dürer was the third of eighteen children who were born to this worthy goldsmith, most of whom died in infancy. His birth took place on May 21st, 1471, and Anton Koberger, the celebrated printer, was his godfather. "When I had learnt to write and read," says Dürer, in a brief family chronicle of his own compiling. "my father took me from school and taught me the goldsmith's work." But he continues, "my inclination carried me more towards painting." Therefore, his father, giving in to his desire, bound him apprentice in 1486 to the best Nuremberg painter of his time—Michel Wolgemut—to serve with him for three years. "During this time," writes Dürer, "God gave me diligence so that I learnt well. And

when I had served my time, my father sent me away, and I was absent four years, until my father required me back, and as I set out in 1490 after Easter, so I returned in 1494 after Whitsuntide." This is all Dürer tells us concerning his 'Lehr- und Wanderjahre,' nor have we much other record concerning them. A portrait he drew of himself in the looking-glass in his thirteenth year is, however, still preserved in the Albertina at Vienna, and a careful pen-drawing of the 'Virgin and two Angels,' dated 1485, is to be found in the Berlin Museum; but this is more probably a copy from some earlier master than an original composition. Where Dürer went during his four 'Wanderjahre' is not certain. Christoph Scheurl expressly states in one place that he made a tour through Germany, and both he and Neudörffer affirm that he was in Colmar in 1492, where he was entertained by Martin Schongauer's three brothers, as also by a fourth brother at Basle. He would also seem to have been at Strassburg in 1494, judging from an old inscription on two portraits supposed to have been executed by him. But many writers are of opinion that he crossed the Alps at this period, and passed some time in Italy, and this view has recently been supported by Prof. Thausing, though it cannot be said that the evidence he brings forward in favour of it is strong enough to establish it in face of many difficulties. Wherever Dürer went during his 'Wanderjahre,' it is certain he returned to Nuremberg in May, 1494. "And when I reached home," he writes in his usual laconic style, "Hans Frey treated with my father, and gave me his daughter Agnes, and he gave me with her two hundred florins, and the marriage was celebrated on the Monday before St. Margaret's Day, in the year 1494." This is all Dürer tells us concerning his marriage, nor does he afterwards in any of his writings mention his wife except incidentally in the briefest manner.

But Dürer's silence has not prevented his biographers from indulging in endless conjectures concerning his domestic relations. The tradition that his marriage was unhappy is a very old one, but its foundation seems to rest entirely on a letter written by Pirkheimer to Johann Tscherte of Vienna, architect to Charles V. This long letter, which deals chiefly with the politics of the time, was written, not in 1528, as has been supposed, but in 1530, two years after Dürer's death, and in it Pirkheimer accuses Dürer's wife of having worried and tormented her husband to such a degree that in the end she caused his death. The language is strong—"She so gnawed into his heart that he went from hence the quicker"—"in short, she alone is the cause of his death." This bitter accusation is, however, regarded by Prof. Thausing, and several modern critics, to be merely the result of an overflow of spite on the part of the learned writer. He had never liked his friend's wife, and had recently been annoyed by her selling some stag-horns belonging to Dürer, which he especially desired. Hence, according to Prof. Thausing, his vile misrepresentations, which have blackened the character of Frau Agnes for centuries. It is of course possible that Pirkheimer's resentment towards Agnes Frey made him take a harsher view of her conduct than was justifiable, but it is difficult in the face of this letter to believe with her modern champions that her conduct was irreproachable. The letter itself seems never to have



been sent to its destination, but a rough draft of it in Pirkheimer's own handwriting is preserved in the Stadtbibliothek at Nuremberg, and was printed in full in the 'Repertorium für Kunstwissenschaft,' vol. ii. 1879.

After his marriage Dürer lived for some years with his young wife in his father's house, 'Unter der Vesten,' and his father dying in 1502, he appears from that time to have taken charge of his mother until her death in 1514, and of his young brother Hans, whom he educated as a painter. During this period, viz., from 1494 to 1505, he executed several of his larger copper-plates, such as the magnificent 'Adam and Eve' (1504), 'The Nativity' (1504), 'The Great Horse' and 'The Little Horse' (1505), besides a good many others considered to have been copied from Wolgemut. The beautiful conception of the 'Prodigal Son' is also referred to this period. But by far the greatest work that he executed at this time was the magnificent series of fifteen large wood-engravings illustrating the 'Apocalypse,' of which editions in German and in Latin were published in Nuremberg in 1498, under the respective titles of 'Die heimliche Offenbarung Johannis,' and 'Apocalipsis cum Figuris.' The sixteenth cut, representing the 'Vision of the Virgin and Child beheld by St. John as he is writing his Revelation,' was added on the title-page to the second Latin edition published in 1511. These cuts mark an epoch in the history of wood-engraving. It is not only that in their conception and design they are grander than any that had previously appeared, but also that they are far more skilfully executed. It was long a disputed point whether Dürer did not himself cut the blocks for these surprising works, but most authorities now agree that he could not have done so. Dürer's first painting of importance, 'The Adoration of the Magi,' now in the Uffizi at Florence, was likewise executed at this period. It is dated 1504.

In the autumn of 1505 Dürer undertook a journey to Venice, a city that had a large traffic with Nuremberg. It is stated by Vasari that he went there to defend his rights against Marc Antonio, who was copying his plates and monogram. But that wholesale piracy of his works which was carried on to a great extent by Marc Antonio and others at a later period had scarcely begun at this time, though it is possible that Dürer while in Venice suffered from it, and made some complaint to the Signory. The most probable reason that has been stated for his journey is, that he had already, before starting, received a commission from the German merchants in Venice for a picture to adorn their new Hall of Exchange—the Fondaco dei Tedeschi—upon the decoration of which Titian and Giorgione were also employed. If he had not received it before, it is certain that soon after his arrival in Venice he received his commission, and began to work on the magnificent picture known as 'The Feast of the Rosary (or Rose-Garlands),' now in the monastery of Strahow near Prague. During Dürer's sojourn in Venice, which lasted from the end of 1505 to the beginning of 1507, he wrote nine letters to his friend the learned counsellor of Nuremberg, Wilibald Pirkheimer, with whom, as we see by these same letters, he was upon terms of intimacy.

On Dürer's return to Nuremberg in 1507 he painted several large altar-pieces: viz., in 1507, the two single figures of 'Adam' and 'Eve' on panels

of which the originals are generally supposed to be those in the Pitti Palace at Florence; in 1508, 'The Martyrdom of the ten thousand Christians,' now in the Vienna Gallery; in 1509, 'The Assumption of the Virgin,' painted for the merchant Jacob Heller of Frankfort, as an altar-piece in the church of the Dominicans, but removed by the Elector Maximilian of Bavaria to Munich, where it was burnt in 1674; and in 1511 the splendid painting of the 'Adoration of the Trinity,' in the Imperial Gallery at Vienna. Besides painting these works, Dürer was busily engaged at this period upon various series of wood-cuts. The year 1511, in which the great picture of the 'Trinity' was accomplished, was especially fruitful. In this year were published the first edition of the 'Life of the Virgin,' a series of twenty folio cuts; the series known as the 'Great Passion,' consisting of twelve folio cuts; and the 'Little Passion,' containing thirty-seven small cuts. This is perhaps the best known of all the series of wood-engravings. Thirty-five of the original blocks are now in the British Museum. Numerous other cuts of single subjects belong to the same period. But it is by his copper-plate engravings more than by his paintings or wood-cuts that Dürer is now known to the world. The earliest copper-plates which Dürer is known certainly to have executed are, according to Prof. Thausing, the 'Holy Family with the Locust' (Bartsch, 44), and the 'Love Offer' (Bartsch, 93); both these bear his monogram, but were probably copies from some older master. His noble original conceptions belong to a later date. Among the finest of these may be named, 'Death's Coat of Arms' (1503); 'The Prodigal Son'; 'Adam and Eve' (1504); 'The Nativity' (1504); 'The Knight, Death, and the Devil' (1513); 'Melancholia' (1514); 'St. Jerome in his chamber' (1514); 'The Great Fortune,' and the 'St. Eustace' (or 'St. Hubert'). The two last are large plates of uncertain date, but are referred by Prof. Thausing to Dürer's early time. Other writers date them later. The plates of the beautiful series known as the 'Passion in Copper,' date from 1508 to 1513.

In 1518 Dürer went to Augsburg at the time of the Imperial Diet, and there drew a portrait of the Emperor Maximilian, for whom he afterwards executed two immense works in wood-engraving, viz. 'The Triumphal Arch of the Emperor Maximilian,' composed of ninety-two blocks, and the allegory called 'The Triumphal Car of the Emperor Maximilian.'

In 1520-21 Dürer, accompanied by his wife, undertook a journey to the Netherlands, of which he has left us a detailed account in a journal he kept during his travels. This journal, with the letters written from Venice, was first published in Von Murr's 'Journal zur Kunstgeschichte' in 1779-1781. It is translated into English in Mr. W. B. Scott's and in Mrs. Heaton's lives of Dürer. After his return from this journey, which appears to have been chiefly undertaken in order to get a ratification from the Emperor Charles V. of a pension that had been granted him by Maximilian, Dürer remained quietly working in Nuremberg until his death, which took place on the 6th of April, 1528. His last great work had been the painting of the 'Four Evangelists,' grandly-conceived figures, which he presented to his native city. They are now in the Munich Gallery.

Besides his artistic works Dürer wrote several

treatises — the most important being, 'The Art of Mensuration' (1525); 'Instruction on the Fortification of Towns, Castles, and Places' (1527); and the 'Treatise on Proportion,' published after his death in 1528. He is also believed to have executed some plastic works, one of which, a carving in hone-stone of 'The Birth of St. John the Baptist,' is in the British Museum.

Dürer's art is essentially German in character, and those who only admire the Italian ideal find nothing in it to desire. It is the lament of many writers that he did not receive Italian training; but those who truly appreciate his art rejoice that, in spite of various influences that might have affected it, his style remained thoroughly individual and German. "In creative richness of fancy, in extensive power of thought, and in moral energy and earnest striving, Dürer," writes Lübke, "must be called the first of all German masters; and as regards artistic gifts, need fear no comparison with any master in the world, not even with Raphael and Michelangelo. Notwithstanding, in all that concerns the true means of expression—the clothing of the idea in the garment of exquisite form—he lies so deeply fettered within the bonds of his own limited world that he rarely rises to the same height of thought or expression."

This is no doubt true to some extent. We do not find in Dürer's art the classic ideal of the perfection of man's physical nature, nor the spiritual ideal of the early religious painters, nor the calm dignity and rich sensuous beauty of the great masters of the Italian Renaissance, but in it we find a noble expression of the German mind, with its high intellectual powers, its daring speculative philosophy, its deep-seated reverence, its patient laboriousness, and above all its strange love for the weird and grotesque. Dürer was the companion of some of the most learned and thoughtful men of his day. Luther and Melancthon were among the number of his friends, and there is no doubt but the reforming spirit of the age was powerfully at work within him, affecting his thought and art. Melancthon bears testimony to his rare worth as a man by saying, "his least merit was his art."

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## PRINCIPAL PAINTINGS.

- Adoration of the Magi. 1504. (*Uffizi, Florence.*)  
 Feast of the Rose-Garlands. 1506. (*Monastery of Strahow, near Prague.*)  
 Virgin crowned by two Angels. (*Marquis of Lothian, Scotland.*)  
 Martyrdom of the Ten Thousand. 1508. (*Vienna.*)  
 Crucifixion; small. (*Dresden.*)  
 Adoration of the Trinity. 1511. (*Vienna.*)  
 Figures of the Four Apostles. 1526. (*Munich.*)

## PORTRAITS.

- Portrait of Himself. 1498. (*Florence.*)  
 1505? (*Munich.*)  
 "Albrecht Dürer" the Elder. (*Four replicas at Augsburg, Munich, Uffizi, and Sion House.*)  
 A Young Man; probably Hans Dürer. 1500. (*Munich.*)  
 Oswald Krell. 1499. (*Munich.*)  
 Michel Wolgemut. 1516. (*Munich.*)  
 Hieronymus Holzschuher. 1526. (*Germanische Museum, Nuremberg.*) M.M.H.

DÜRER, HANS, a younger brother of the celebrated Albrecht Dürer, was born at Nuremberg in 1490. When, in 1502, they lost their father, Albrecht took the young Hans, a boy of twelve, under his protection, and gave him instruction in art. He afterwards became court painter to the King of Poland, at Cracow. His death is not recorded, though it is thought that he may have been dead in 1538, for in that year his brother Andreas went from Nuremberg to Cracow to collect debts. A few old German paintings with the initials *H. D.* are attributed to Hans Dürer, but nothing certain is known of his works.

DURET, PIERRE, a French engraver, who was living in Paris in 1767. He engraved several plates of landscapes, principally after the Dutch masters, among which are the following:

- A View in Holland; after *Ruisdael*.  
 Two Moonlight subjects; after *Van der Neer*.  
 The Country Blacksmith; after *Ph. Wouwerman*.  
 An Italian Sea-port; after *Vernet*.

DÜRINGER, DANIEL, a Swiss painter, born at Steckborn, in Thurgau, in 1720, studied at Zurich, and distinguished himself as an excellent painter and etcher of animals. He died in 1786.

DURMER, FRANZ VALENTIN, an Austrian engraver and draughtsman, was born at Vienna in 1766. He studied at the Academy of that city, and executed after Guido Reni the 'Four Seasons,' and after Poelenborch the 'Nativity,' which are two of his best plates. He was still living in 1835.

DURNO, JAMES, an historical painter, was born about the year 1752. He studied first under Andrea Casali, and afterwards under West, and painted two pictures for Boydell's Shakespeare Gallery. The early productions of this artist gave promise of great ability, which was not, however, fulfilled. He went to Italy in 1774, and died there in 1795.

DU RONCERAY, MARGUERITE LOUISE AMÉLIE DELORME. See DELORME DU RONCERAY.

DURR, JOHN, a native of Germany, flourished about the year 1625. He was an engraver of little repute, and worked chiefly for the booksellers, for whom, among other book-plates, he engraved some portraits, particularly those of H. J. Ernest and his family, and J. Zimmer.

DUSART, CORNELIS, the elder, flourished in Holland in the 17th century. In the Amsterdam Museum is a 'Fish Market' by him, signed and dated 1653.

DUSART, CORNELIS, (or DU SART,) a Dutch painter and engraver, was born at Haarlem in 1660. He entered the guild of that city in 1679, and died there in 1704. He was a pupil of Adriaan van Ostade, whose style he imitated with considerable success. His works, like those of Ostade, represent Dutch peasants regaling and merry-making. Although not equal to his master in the richness of his tones and the harmony of his effect, his colouring is clear and agreeable, his compositions are ingenious, and his touch very spirited. There is great inequality in the works of Dusart; but some of his best pictures are in the following galleries:

Amsterdam.	Museum.	Fish Market.	1683.
"	"	The Ambulant Musicians.	
"	"	A Village Fair.	
"	"	A Village Inn.	
Autwerp.	Museum.	Interior with Peasants.	
Brussels.	Museum.	A Dutch Kermesse.	
Dresden.	Gallery.	Woman and Child.	1679 ( <i>his earliest known work</i> ).
"	"	Peasants Fighting.	1697.
"	"	Nine-pins Players.	1688.
Dulwich.	Gallery.	A Peasant Family.	
Frankfort.	Städel Inst.	A Dutch Inn.	1687.
Glasgow.	Gallery.	The Musicians.	
Hague.	Museum.	Interior of an Inn.	
London.	Northbrook } Coll.	Family Scene.	
"	Bute Coll.	Boors drinking.	
Petersburg.	Hermitage. } age.	A Donkey.	1681.
"	"	Interior of a Grocer's Shop.	
"	"	A Peasant Family.	
Vienna.	Gallery.	Peasants before an Inn.	

Dusart executed some very spirited etchings, and a few plates in mezzotint, which are full of humorous character. The following are his best prints:

## PLATES IN MEZZOTINT.

An old Man playing on the Violin.  
A Girl confessing to a Monk.  
A Dutch Boor reading a Paper, and holding a Bottle.  
Monkeys regaling.  
An Indian dancing with a Girl.  
A Girl dancing with a Tea-Pot in her Hand.  
Twelve plates of the Months of the Year.  
The Five Senses.

## ETCHINGS.

The Interior of an Alehouse, with Boors regaling.  
The Great Fair. 1685.  
The Little Fair. 1685.  
The Amorous Cobbler.  
The Village Surgeon. 1695.  
The Village Physician. 1695.  
The Inside of a Dutch Alehouse.  
A Village Festival; *after himself*.

DUSCHER. See TÜSCHER.

DUSIGN, —, a portrait painter, was a son of Colonel Dusign. He was a pupil of Sir Joshua Reynolds, and practised for a few years at Bath, where his family resided. He died at Rome in 1770.

DUTILLEUX, HENRI JOSEPH CONSTANT, a French landscape painter, who painted also a few portraits, was born at Douai in 1807. He studied under Hersent and at the École des Beaux-Arts, and worked at Arras from 1830 until 1860, in which year he removed to Paris, where he died in 1865. There are Landscapes by him in the Museums of Lille and of Douai.

DUTTENHOFER, CHRISTIAN FRIEDRICH, a German engraver, was born at Gronau in Wurtemberg in 1778. He studied under Klengel at Dresden, and is chiefly known by his landscapes after Claude,

Poussin, Annibale Carracci, P. Bril, and various views in the Tyrol. He also copied Woollett's print of 'Solitude,' after Wilson, and was one of the artists employed on the 'Musée Napoléon.' He died at Heilbronn in 1846. His son, ANTON DUTTENHOFER, who was likewise an engraver, and was a pupil of his father, died at Stuttgart in 1843, at the age of 31.

DU VAL, CHARLES ALLEN, a portrait and subject painter, was born in 1808. He practised at Manchester, and exhibited at the Royal Academy from 1836 till his death in 1872. Among his works are:

The Giaour. 1842.  
Columbus in chains. 1855.  
The Dedication of Samuel. 1858.  
The Morning Walk. 1861.

DUVAL, MARC, called BERTIN, after his brother-in-law, and also 'Le Sourd de Charles IX.,' a painter and wood-engraver, was born at Le Mans, and became court painter of Charles IX. of France. Among his engravings, which are very rare, may be mentioned the Brothers Coligni and Catharine de' Medici. He died in Paris in 1581.

DUVAL, NICOLAAS. See DU VAL, ROBERT.

DUVAL, PHILIPPE, a French painter, flourished about the year 1672. He was first a scholar of Charles Le Brun, and afterwards studied at Venice. He came to England in the reign of Charles II., and painted some historical and mythological subjects, one of which, dated 1672, represented 'Venus receiving from Vulcan the Arms of Æneas.' He died in London in 1709.

DU VAL, ROBERT, a Dutch painter, who has often been called in error Nicolaas Duval, was born at the Hague in 1644. After studying under Nicolaas Wieling he went to Italy, and became an imitator of Pietro da Cortona. On his return to Holland he was employed by William, Prince of Orange, afterwards king of England. It is said that he was sent to Hampton Court to put in order the Cartoons of Raphael; but whether to repaint, or, in modern phrase, to restore them, is not stated. He was appointed director of the Academy at the Hague, and died there in 1732.

DU VAL, S. This artist is mentioned by Pappillon as an engraver on wood, who flourished about the year 1650, and was remarkable for the neatness and delicacy of his execution. There are twenty cuts by him for the 'Histoire miraculeuse de Notre-Dame de Liesse.' His other prints are chiefly from the designs of Jacques Stella and N. Cochin. S. Du Val is sometimes mentioned as SEBASTIANO, and sometimes as STEFANO DU VAL; but there is a degree of mystification about him which requires elucidation. He must not be confounded with SEBASTIANO D'VL, or D'VAL, who lived a century earlier.

DUVAL-LE-CAMUS, JULES ALEXANDRE, a French historical and scriptural painter, the son of Pierre Duval-le-Camus, was born in Paris in 1817. He studied under his father, to whose style his own has considerable affinity, and under Drolling and Delaroche. He died in 1878. Amongst his chief works are:

Tobit and the Angel.  
Petits Déjeuners de Marly.  
Rousseau writing 'Héloïse.' 1846.  
The Bear-Hunters. 1853.  
Macbeth and the Witches. 1855.  
The Flight into Egypt. 1857.  
Jacques Clément. 1861. (*Luxembourg Gallery*.)  
St. Elizabeth of Hungary. 1863.  
Martyrdom of St. Laurence. 1867.

**DUVAL-LE-CAMUS, PIERRE**, a French genre and portrait painter, was born at Lisieux in 1790. He studied under David, and became painter-in-ordinary to the Duchess of Berry. He died at St. Cloud in 1854. Amongst his works are :

- The Baptism. 1819.
- The Brothers of the Christian Doctrine. 1822.
- Interior of a Kitchen. 1824.
- Ennui. 1827.
- Labourer's Family returning from school. 1827.
- Halt of Huntsmen. 1837.
- Wolf-Hunting. 1838.
- The Blessing of Orphans. (*Louvre.*)
- The First Gatherings of Harvest. (*Louvre.*)
- Pifferaro teaching his Son. (*Louvre.*)
- An Interior. (*Bordeaux Museum.*)

**DUVEAU, LOUIS JEAN NOËL**, a French painter, who was born at St. Malo in 1818, studied history and genre painting under Léon Cogniet in Paris, and afterwards visited Italy. He was successful in representing scenes of fisher-life in his native country. He died in Paris in 1867. In the Lille Museum is his 'Perseus and Andromeda,' painted in 1865.

**DUVENEDE, MARCUS VAN**, a Flemish painter, was born at Bruges about 1674. He went to Rome when he was very young, and became a scholar of Carlo Maratti, in whose academy he studied four years. There are several of his pictures in the churches and convents of his native city, of which the most esteemed is the 'Martyrdom of St. Laurence' in the chapel of St. Christopher. He died at Bruges in 1730.

**DUVET, JEAN**, (often incorrectly called DANET,) a French engraver, was born at Langres in 1485. He is sometimes called the 'MASTER OF THE UNICORN,' from his having sometimes engraved that animal in his allegorical subjects. He flourished in Paris in the reign of Henry II. of France, and died after 1561. Bartsch enumerates forty-five prints by this artist; his plates are generally marked *I. D.* or with one of these ciphers, **D**, or



The following are among his works :

- The God Mars; *I. D.* 1530.
- The Marriage of Adam and Eve.
- Moses with the Patriarchs.
- The Manifestation of St. John the Baptist.
- The Crucifixion.
- A set of twenty-four plates of subjects from the Apocalypse (the first of them marked *Joh. Duvet aurifab. Langon. annor. 70. has historias perficit, 1555.*)

**DU VIVIER, G.** See **VIVIER, G. DE.**

**DU VIVIER, IGNAZ**, a painter born at Rians in 1758, was instructed by Casanova, and executed battle-scenes in the style of his master. He afterwards removed to Vienna and turned his attention chiefly to landscapes; a 'Waterfall' by him is in the Vienna Gallery. He also etched a large number of landscapes and genre pictures. He died in Paris in 1832.

**DUVIVIER, JEAN BERNARD**, a native of Bruges, was a painter of historical subjects and professor at the Normal School in Paris. After having been instructed by Hubert, Paul de Kock, and Suvée, he studied for six years in Italy, and his style is distinguished for beautiful composition, correct drawing, and bright colouring. He died in Paris in 1837.

**DU VIVIER, LOUISE.** See under **TARDIEU, JACQUES NICOLAS.**

**DÜWETT, GERRIT**, (often called **DE WETT, DE WET, DE WETH, or DE WHEET,**) was born at Amsterdam in 1616, and died there in 1679. He was a scholar of Rembrandt, whose manner he imitated; he also painted landscapes, and was accounted a good colourist. There is in the Copenhagen Gallery 'Jephthah's Daughter' by him.

**DÜWETT, JACOB, (or DE WET,)** was probably a son of Jan Düwett. In 1677 he entered the Guild of St. Luke at Cologne, where he flourished for many years.

**DÜWETT, JAN, (DE WET, DE WETTE, or DE WETH,)** is said to have been born at Hamburg in 1617, but the date of his birth was probably earlier. While quite young he entered the school of Rembrandt at Amsterdam, and his style partakes of that of his master and also of that of Gerard Dou. He produced a large number of biblical and mythological pictures, many of which have been sold as Rembrandt's. He afterwards settled in Hamburg, but the date of his death is not recorded. The 'Raising of Lazarus' by him, dated 1633, is in the Darmstadt Gallery, and 'Christ in the Temple' (1635) and the 'Burning of Troy' are at Brunswick: other pictures by him are at Kiel and Copenhagen. His brother, **EMANUEL DÜWETT, (or DE WETT,)** a native of Hamburg, who was likewise a pupil of Rembrandt, painted landscapes in the style of Uytendruck.

**DUYNEN, ISAAC VAN**, was a native of Antwerp, who went in 1664 to the Hague, where he became a pupil of Van Beyeren, and painted sea and river fish very successfully. He died at the Hague in 1688 or 1689. There is a picture of 'Cod-fish' by him in the Lille Museum.

**DUYSTER, W. C.**, a Netherlandish painter, was the author of a painting representing 'Soldiers playing at Tric-trac' in the Hermitage at St. Petersburg.

**DYCE, WILLIAM**, a Scottish historical painter, was born at Aberdeen in 1806, and educated at Marischal College, where he graduated at the age of sixteen. He then studied art at the Royal Academies of Edinburgh and London. After two prolonged visits to Rome, which may be said to have formed his style, he settled at Edinburgh in 1830. Here, for the next few years, he painted portraits, and was elected an Associate of the Royal Scottish Academy in 1835. The year 1837 saw the publication of his pamphlet on art education, which led to his being placed at the head of the government Schools of Design throughout the country. He entered into the Westminster Hall competitions, and produced for the decoration of the Houses of Parliament 'The Baptism of Ethelbert,' and the series of frescoes illustrating the history of King Arthur. He also painted frescoes for the church of All Saints, Margaret Street, London, and executed decorative works for the Queen at Osborne and Buckingham Palace. He was elected an Associate of the Royal Academy in 1844, and an Academician in 1848. He died in London in 1864. The following are some of the chief works exhibited by him :

- Bacchus nursed by the Nymphs. 1827.
- The Infant Hercules. 1830.
- The Judgment of Solomon. (*A cartoon.*) 1836.
- Francesca da Rimini. 1837.
- James Hamilton, M.D.
- Piety and Faith. Sir Galahad and his Companions. Mercy.

*National Gallery of Scotland.*

The Descent of Venus. 1836.  
 St. Dunstan separating Edwy and Elgiva. 1839.  
 The Christian Yoke. 1841.  
 Joash shooting the Arrow of Deliverance. 1844.  
 Jacob and Rachel. 1853.  
 Titian's First Essay in Colour. 1857.  
 St. John leading home the Virgin. 1860.  
 George Herbert at Bemerton. 1861.

DYCK, ANTHONIUS VAN, the eminent portrait painter, was born of good family at Antwerp, on the 22nd of March, 1599. He was the seventh child of a family of twelve; his father, Frans van Dyck, was a silk-merchant, and his mother, Maria Cuypers, was famous as an amateur flower painter and an embroiderer. Van Dyck was apprenticed to Hendrik van Balen when he was but ten years old, and in 1615 entered the academy of the great painter Rubens, with whom he remained as a pupil till 1620, when he was engaged as his assistant. In 1618, Van Dyck was admitted into the Guild of St. Luke at Antwerp. In the beginning of 1621, he paid a short and unimportant visit to England, and worked in the service of James I., from whom he received £100 for special services. Towards the close of 1622 he was back in Antwerp; and in 1623, by the advice of Rubens, set out for Italy. After a short visit to Brussels, occasioned by his love for a peasant girl of Saventhem—for the church of which town he painted a 'Holy Family' and a 'St. Martin'—Van Dyck arrived in Italy, where he executed many important works. He stayed chiefly at Genoa, but also visited Rome, Venice, and Palermo. On his return, through Paris, to Antwerp in 1626, Van Dyck at once became famous as a painter both of historical subjects and of portraits. The chief historical works which he then executed were a 'Crucifixion' for the church of St. Michael at Ghent, and a 'St. Augustine' for the church of the Augustines at Antwerp. He was now loaded with commissions, and the principal public edifices at Antwerp, Brussels, Mechlin, and Ghent were embellished with the productions of his pencil. It was about this time that he painted the series of inimitable portraits of the eminent artists of his time, which have perhaps never been equalled for the admirable variety of attitudes, and the characteristic expression of the heads. They were engraved by the most eminent artists of the time, Vorsterman, Bolswert, Pontius, and others, and several of them were etched by Van Dyck himself.

In 1630 Van Dyck went from the Hague—whither he had been invited by the Prince of Orange—to London, but as he did not meet with the encouragement which he had been led to believe he should receive from the English monarch, he returned to Antwerp. Charles I., on seeing a portrait of his chapel-master, Nicholas Lanier, which Van Dyck had executed on his visit to England, discovered what a treasure he had lost, and early in 1632 despatched Sir Kenelm Digby to request the painter to return. Van Dyck was most graciously received by Charles, who gave him apartments at Blackfriars, where he was often honoured with a visit from the king, who frequently sat to him. He was styled 'Principal Painter of their Majesties at St. James's,' and on the 5th of July, 1632, he received the honour of knighthood. In the same month he received £280 for "diverse pictures by him made for his Majesty," and in the following year he was granted an annual salary of £200. From this time Van Dyck became the favourite painter in England: not only the monarch,

and his wife and children, but all the court sat to him. He was wont to receive, Walpole tells us, £60 for a full-length, and £40 for a half-length portrait. "He was indefatigable," adds that author, "and, keeping a great table, often detained the persons who sat to him, for an opportunity of studying their countenances, and of retouching their pictures again in the afternoon." In the State Paper Office there is preserved a document which shows that Van Dyck charged Charles I. on an average about £50 for a portrait; but the prices were frequently reduced. He lived in a grand and almost regal manner, in the summer at Eltham, and in the winter at Blackfriars. In 1640 Van Dyck visited Antwerp, but he returned to England by way of Paris early in the following year.

Van Dyck died in Blackfriars, London, December 9, 1641. Two days afterwards he was buried in the old cathedral of St. Paul, near the tomb of John of Gaunt. He bequeathed to his wife, Mary Ruthven, a grand-daughter of William, first Earl of Gowrie, and to his daughter Justiniana, all his goods, effects, and moneys due to him in England from King Charles, the nobility, and all other persons whatever, to be equally divided between them. He also left other legacies to his executors, to his trustees, to his daughter, to his sisters, to his natural daughter Maria Theresa, to his servants, and to the poor of St. Paul's and St. Anne's, Blackfriars. Lady Van Dyck married, as her second husband, Sir Richard Pryse, Bart.

In the Museum of Antwerp the precious tables are still preserved in which the names of the Deans of the Corporation of Painters were successively inscribed from its foundation in 1454 until its extinction in 1778. Two names only in this long list are inscribed in capital letters—that of Rubens, under the date 1631, and that of Van Dyck, under the date 1634.

It is, perhaps, without example in the history of the art, that a painter, cut off in the vigour of his life, should have left such a multiplicity of works, the number of which is perhaps not exceeded by those of Rubens. If we cannot, in a general view, place him on an equality with Rubens as an historical painter, it will be allowed that he surpassed him in the correctness of his design, in the delicate expression of his heads, in the truth and purity of his colouring, and in the tender blending of his tones. If he had less boldness of conception, and less fecundity of invention, his compositions are regulated by judgment and propriety, and it may be reasonably presumed, that if, like his illustrious instructor, he had devoted himself to that branch, and had not been chiefly engaged in portrait-painting, he possessed the genius, as well as every other requisite, to have reached the highest rank among the painters of history.

In portraiture Van Dyck will not be denied the most honourable place after Titian, and it will even then be admitted that Titian is superior only in the heads of his portraits, but that in the hands and accessories he is inferior to Van Dyck, both in correctness and in elegance. Van Dyck's attitudes are easy and natural, and they captivate by an air of unaffected simplicity for which his portraits are singularly remarkable. His heads are full of life and expression, without anything of the coldness and insipidity which are frequently found in the productions of the portrait painter. The pictures which he painted in Italy have more of the Venetian colouring than those of a subsequent

period; but some of those painted at Genoa are deficient in this respect. On his return to Antwerp he recurred to the Flemish mode, although he occasionally blended the two. The earlier portraits which he painted in England are brilliantly coloured and carefully finished in all their parts; but as business increased they were executed with more despatch, and much of the subordinate portion was left to be completed by his pupils or assistants, the head and the hands only being painted by the master. Besides the many admirable pictures which he painted of the king and the royal family, there are in England many fine portraits of distinguished personages, which are among the chief ornaments of the mansions of the nobility.

There were no less than seventy-two portraits of the English nobility by Van Dyck exhibited in the National Portrait Exhibition of 1866, and Smith, in his 'Catalogue Raisonné,' gives a list of upwards of nine hundred and fifty works by this painter. There are many unnamed portraits in the public galleries of Europe as well as in private collections which are not mentioned in the following list.

PORTRAITS BY VAN DYCK

INCLUDED IN THE PRINCIPAL PICTURE GALLERIES OF EUROPE: IN THE MANCHESTER EXHIBITION OF 1857: THE LEEDS EXHIBITION OF 1868: THE EXHIBITION OF NATIONAL PORTRAITS AT SOUTH KENSINGTON IN 1866 AND 1868: THE ROYAL COLLECTIONS AT BUCKINGHAM PALACE, WINDSOR CASTLE, AND HAMPTON COURT: AND THE WINTER EXHIBITIONS OF THE WORKS OF THE OLD MASTERS, AT THE ROYAL ACADEMY, FROM 1870 TO 1884.

- Aertvelt, *the marine painter* . . . . . Augsburg Gallery.
- Arundel, Thomas Howard, Earl of . . . . . Duke of Sutherland.
- Arundel, Thomas Howard, Earl of, and his grandson Thomas (afterwards 5th Duke of Norfolk) . . . . . Duke of Norfolk.
- Arundel and Surrey, Thomas Howard, Earl of, with his Countess and their Children . . . . . Lord Stafford.
- Arundell of Wardour, Thomas, first Lord. *Half length* . . . . . Lord Arundell of Wardour.
- Balbi Children . . . . . Earl Cowper.
- Balen, Hendrik van, *the painter* . . . . . Duke of Buccleuch.
- Baltimore, Anne Arundell, Lady. *Bust* . . . . . Lord Arundell of Wardour.
- Basset, Admiral Sir Francis. *Full length* . . . . . Mr. J. F. Basset.
- Bedford, Ann Carr, Countess of . . . . . Earl Spencer.
- Bentivoglio, Cardinal . . . . . Pitti Palace, Florence.
- Berg, Count Henry de . . . . . Madrid Gallery.
- Bohlingbroke, Family of the first Earl of. *Seven half length portraits in a garden* . . . . . Earl of Morley.
- Borlace, Sir John. *Three-quarter length* . . . . . Mr. W. R. Banks.
- Borlace, Lady. *Three-quarter length* . . . . . Mr. W. R. Banks.
- Bosschaert, N. . . . . Hermitage, St. Petersburg.
- Bosschaert, N., Wife of . . . . . Hermitage, St. Petersburg.
- Brignole, La Marchesa de, and Child. *Full length* . . . . . Earl of Warwick.
- Brignoli Family . . . . . Palazzo Brignoli, Genoa.
- Bristol, George Digby, Earl of, and William Earl of Bedford. *Full length* . . . . . Earl Spencer.
- Brouwer, Adriaan, *the painter* . . . . . Duke of Buccleuch.
- Bruegel, Jan . . . . . Hermitage, St. Petersburg.
- Buckingham, Mary Fairfax, Duchess of. *Half length* . . . . . Lord Lyttelton.

- Buckingham, George Villiers, first Duke of. *Head only, after his assassination* . . . . . Marquis of Northampton.
- Buckingham, George Villiers, Duke of, and his Brother Francis, as boys. *Full length* . . . . . Windsor Castle.
- Buckingham, George Villiers, second Duke of, and his brother Francis. *Full length* . . . . . Earl of Warwick.
- Burlington, Richard Boyle, first Earl of . . . . . Duke of Devonshire.
- Cante Croix, Beatrice de, Princess de Cusance. (*A study for this is at Hampton Court.*) . . . . . Windsor Castle.
- Cante Croix, Beatrice de, Princess de Cusance . . . . . Earl of Warwick.
- Cante Croix, Beatrice de, Princess de Cusance . . . . . Munich Gallery.
- Cante Croix, Prince de . . . . . Munich Gallery.
- Carr, Mrs. . . . . . Earl Somers.
- Carew, Thomas, *the poet*, and Sir William Killigrew . . . . . Windsor Castle.
- Carignan, Thomas François de, Prince of Savoy . . . . . The Queen.
- Carignan, Thomas François de, Prince of Savoy . . . . . Berlin Gallery.
- Carignan, Prince Thomas of, *on horseback* . . . . . Pinacoteca, Turin.
- Carignan, Prince Thomas of. *Sketch* . . . . . Munich Gallery.
- Carlisle, Countess of . . . . . Windsor Castle.
- Carlisle, James Hay, Earl of. *Half length* . . . . . Earl of Kinnoull.
- Carlisle, James Hay, Earl of. *Full length* . . . . . Lord Lyttelton.
- Challoner, Sir Thomas . . . . . Hermitage, St. Petersburg.
- Charles I. *Full length, with horse and attendants* . . . . . Louvre, Paris.
- Charles I. *Full length, with horse and attendants* . . . . . Sir Charles E. Isham, Bart.
- Charles I. *Full length, wearing the collar and badge of the Order of the Garter. Dated 1636* . . . . . The Queen.
- Charles I. *Full length* . . . . . Louisa, Lady Ashburton.
- Charles I. *in armour, mounted on a dun-coloured horse, his equerry, Sir Thomas Morton, holding the king's helmet* . . . . . Blenheim Palace.
- Charles I. *in armour. Sketch for the picture at Blenheim* . . . . . Buckingham Palace.
- Charles I. *Equestrian portrait. M. St. Antoine, bearing the king's helmet, is on foot by his side* . . . . . Windsor Castle.
- Charles I. *Equestrian portrait. (A replica of the Windsor picture.)* . . . . . Hampton Court.
- Charles I. *Half length, full face with baton, helmet, and crown* . . . . . Duke of Norfolk.
- Charles I. *Three heads in different positions, painted for Bernini's bust* . . . . . Windsor Castle.
- Charles I., *on horseback* . . . . . Madrid Gallery.
- Charles I., *standing, in armour*. . . . . Sir Matthew Wilson, Bt.
- Charles I., *standing, in armour*. . . . . Hermitage, St. Petersburg.
- Charles I. . . . . Dresden Gallery.
- Charles I. and Queen Henrietta Maria . . . . . The Queen.
- Charles I. and Queen Henrietta Maria, with their sons, Charles and James . . . . . The Queen.
- Charles I. and Queen Henrietta Maria . . . . . Pitti Palace, Florence.
- Charles I. and Queen Henrietta Maria. *Full length* . . . . . Hermitage, St. Petersburg.
- Charles I., Three Children of . . . . . Dresden Gallery.

Charles I., Three Children of.	Louvre, Paris.	Dorset, Edward Sackville, fourth Earl of . . . . .	Lord Buckhurst.
Charles I., Three Children of	Turin Gallery.	Dudley, Edward Sutton, ninth Lord . . . . .	Mr. R. Almack.
Charles I., A daughter of, <i>surrounded with flowers</i> . . . . .	Lord Ashburton.	Dyck, Sir Anthonius van. <i>Bust.</i>	National Gallery.
Charles, Prince of Wales, with the Princesses Elizabeth, Mary, and Anne, and James, Duke of York. <i>Dated 1637</i>	The Queen.	Dyck, Sir Anthonius van . . . . .	Louvre, Paris.
Charles, Prince of Wales, Princess Mary, and James, Duke of York, <i>with two spaniels seated at their feet</i> . . . . .	The Queen.	Dyck, Sir Anthonius van, and the Earl of Bristol . . . . .	Madrid Gallery.
Charles II., when a boy . . . . .	The Queen.	Dyck, Sir Anthonius van . . . . .	The Queen.
The same, when a boy . . . . .	Duke of Portland.	Dyck, Sir Anthonius van, <i>when young</i> . . . . .	Munich Gallery.
Charles V., <i>on a white horse</i> . . . . .	Uffizi, Florence.	Dyck, Sir Anthonius van . . . . .	Earl Spencer.
Charles Louis, Prince (elder brother of Prince Rupert) . . . . .	Vienna Gallery.	Elizabeth, The Princess, and the Duke of Gloucester, children of Charles I. ( <i>A study of heads</i> ) . . . . .	Lord Chesham.
Charles Louis, Prince, and his brother Prince Rupert . . . . .	Louvre, Paris.	Elizabeth, The Princess, daughter of Charles I. . . . .	Earl of Craven.
Chesterfield, Catharine, Countess of. ( <i>Painted about 1636.</i> ) . . . . .	Earl of Radnor.	Falkland, Lucius Cary, second Viscount. <i>Half length, seated</i> . . . . .	Lord Arundell of Wardour.
Clanbrazil, Countess of. ( <i>Painted in 1636.</i> ) . . . . .	Earl of Denbigh.	Feria, The Comte de . . . . .	Duke of Buccleuch.
Cleveland, Thomas Wentworth, first Earl of. <i>Full length. Dated 1636</i> . . . . .	Earl of Verulam.	Fernando, Don, of Austria . . . . .	Madrid Gallery.
Cleveland, Thomas Wentworth, first Earl of, with his wife and daughter . . . . .	Earl of Strafford.	Frack, Frans, the younger, <i>historical painter</i> . . . . .	Duke of Buccleuch.
Cornelissen, Antonis . . . . .	Duke of Buccleuch.	Gerbier, Sir Balthazar, and his Family . . . . .	The Queen.
Cranfield, Lady Frances, wife of Richard, fifth Earl of Dorset . . . . .	Lord Buckhurst.	Gevaerts, Caspar, <i>jurist and historian</i> . . . . .	Duke of Buccleuch.
Craven, William, first Earl of. <i>Full length</i> . . . . .	Earl of Craven.	<i>See also under Van der Geest.</i>	Windsor Castle.
Dacre, Dorothy North, Lady. <i>Three-quarter length</i> . . . . .	Colonel North.	Gloucester, Henry, Duke of Grandison, William Villiers, Viscount. <i>Full length</i> . . . . .	Earl of Clarendon.
Danby, Henry Danvers, Earl of. <i>Full length</i> . . . . .	Mr. F. V. Wentworth.	Gustavus Adolphus, King of Sweden . . . . .	Munich Gallery.
Danby, Henry Danvers, Earl of	Hermitage, St. Petersburg.	Hamilton, Mary, Duchess of, daughter of William, first Earl of Denbigh . . . . .	Earl of Denbigh.
D'Aytone, The Marquis, Governor of the Netherlands . . . . .	Duke of Buccleuch.	Hamilton, James, first Duke of . . . . .	Earl of Carlisle.
De Jode, Pieter . . . . .	Duke of Buccleuch.	Hamilton, James, first Duke of Hamilton, James, first Duke of Henrietta Maria, Queen . . . . .	Earl of Denbigh.
Delawarr, Isabella Edmunds, Lady. <i>Full length</i> . . . . .	Countess Delawarr.	Henrietta Maria, Queen. <i>Full face</i> . . . . .	The Queen.
Dellafaille, Alexander, <i>magistrate of Antwerp</i> . . . . .	Brussels Gallery.	Henrietta Maria, Queen. <i>Three-quarter face</i> . . . . .	The Queen.
Denbigh, William Fielding, first Earl of . . . . .	Duke of Hamilton.	Henrietta Maria, Queen. <i>Profile</i> . . . . .	The Queen.
Derby, Charlotte de la Trémouille, Countess of. <i>Bust.</i>	Earl of Derby.	Henrietta Maria, Queen. <i>Full length</i> . . . . .	Earl of Clarendon.
Derby, James Stanley, seventh Earl of, his wife, Charlotte de la Trémouille, and daughter, Lady Katharine Stanley . . . . .	Earl of Clarendon.	Henrietta Maria, Queen. <i>Full length</i> . . . . .	Louisa, Lady Ashburton.
Derby, James Stanley (Lord Strange), seventh Earl of. <i>Full length</i> . . . . .	Earl of Derby.	Henrietta Maria, Queen. <i>Life size</i> . . . . .	Marquis of Lansdowne.
Derby, James Stanley, seventh Earl of. <i>Bust</i> . . . . .	Earl of Derby.	Henrietta Maria, Queen. <i>Standing by a table</i> . . . . .	Hermitage, St. Petersburg.
Devonshire, Christian, Countess of . . . . .	Duke of Northumberland.	Henrietta Maria, Queen . . . . .	Dresden Gallery.
Devonshire, Christian, Countess of. <i>Full length</i> . . . . .	Marquis of Ailesbury.	Henrietta Maria, Queen, with her dwarf, Sir Geoffrey Hudson . . . . .	Earl of Portarlington.
De Vos, Simon, <i>painter</i> . . . . .	Duke of Buccleuch.	Henrietta Maria, Queen. <i>Signed "M.R. 1632"</i> . . . . .	Earl of Radnor.
De Wael, Lucas and Cornelis . . . . .	Cassel Gallery.	Henry of Nassau, Prince of Orange . . . . .	Madrid Gallery.
De Weil, Jan, and his wife . . . . .	Munich Gallery.	Hontsum, Zeger van, <i>canon of Antwerp Cathedral</i> . . . . .	The Queen.
Digby, Lady Venetia, wife of Sir Kenelm Digby . . . . .	Windsor Castle.	Huntly, George Gordon, second Marquis of. <i>Full length</i> . . . . .	Duke of Buccleuch.
Digby, Lady Venetia, on her death-bed. <i>Bust</i> . . . . .	Dulwich Gallery.	Huygens, Constantin, and his five children . . . . .	Hague Gallery.
Digby, Lady Venetia, on her death-bed. <i>Bust</i> . . . . .	Earl Spencer.	Isabella Clara Eugenia, Infanta of Spain . . . . .	Louvre, Paris.
Digby, Sir Kenelm . . . . .	Windsor Castle.	Isabella Clara Eugenia, Infanta of Spain, <i>in her widow's dress</i> . . . . .	Duke of Buccleuch.
Digby, Sir Kenelm. <i>Half length</i> . . . . .	National Portrait Gal.	Isabella Clara Eugenia, Infanta of Spain, <i>in her widow's dress</i> . . . . .	Louvre, Paris.
Digby, Sir Kenelm, and Family. <i>Half length, figures seated</i> . . . . .	Mr. Wingfield Digby.	Isabella Clara Eugenia, Infanta of Spain . . . . .	Earl of Hopetoun.
Doria Family . . . . .	Duke of Abercorn.	Jones, Inigo . . . . .	Hermitage, St. Petersburg.
Dorset, Anne Clifford, Countess of . . . . .	The Queen.		

Jones, Inigo . . . . .  
 Jones, Inigo. *Bust* . . . . .  
 Jones, Inigo. *Miniature, half length, monochrome* . . . . .  
 Killigrew, Thomas, and Thomas Carew. *Signed, and dated 1628* . . . . .  
 Killigrew, Mrs. Cecilia Crofts. *Bust* . . . . .  
 Kirk, Madame . . . . .  
 Laniere, Nicholas, *master of the band to Charles I.* . . . .  
 Laud, William, Archbishop of Canterbury. *Half length. Dated 1633* . . . . .  
 Laud, Archbishop. (*Replica.*) . . . . .  
 Laud, Archbishop . . . . .  
 Leers, Burgomaster van, of Antwerp, his wife and their son . . . . .  
 Leganes, The Marquis de, Governor of Milan . . . . .  
 Leicester, Countess of, and Countess of Carlisle, daughters of Henry Percy, ninth Earl of Northumberland. *Half lengths, seated near a fountain* . . . . .  
 Leicester, Dorothy Percy, Countess of . . . . .  
 Lemon, Mrs. Margaret . . . . .  
 Lennox, Catharine Howard, Duchess of . . . . .  
 Le Roy, Philippe. *Inscribed "Ætatis suæ 34. 1630"* . . . . .  
 Le Roy, the wife of Philippe. *Inscribed "Æt. sua 16. 1631"* . . . . .  
 Liberti, Hendrik, *organist of Antwerp* . . . . .  
 Liberti, Hendrik . . . . .  
 Lipsius, Justus, *historian* . . . . .  
 Lisle, Philip Sidney, Lord, Algernon and Robert Sidney. *Full lengths, as children* . . . . .  
 Lommellini Family . . . . .  
 Macclesfield, Charles Gerard, first Earl of . . . . .  
 Malderus, Jan, Bishop of Antwerp . . . . .  
 Malderus, Jan, Bishop of Antwerp . . . . .  
 Mallery, Karel van, *the engraver* . . . . .  
 Mallery, Karel van . . . . .  
 Manchester, Lord Kimbolton, second Earl of. *Half length* . . . . .  
 Mary de' Medici, Queen of France . . . . .  
 Mary de' Medici . . . . .  
 Massey, General . . . . .  
 Maurice, Prince. *Full length* . . . . .  
 Merstraten Syndic . . . . .  
 Minnes, Sir John. *Half length* . . . . .  
 Moncada, Francisco de . . . . .  
 Moncada, Francisco de, *on horseback. (A study for this, a bust, is also in the Louvre.)* . . . . .  
 Monmouth, the Countess of . . . . .  
 Montfort, John . . . . .  
 Montfort, John . . . . .  
 Montrose, James Graham, Earl of. (*Ascribed also to William Dobson.*) . . . . .  
 Morton, Anne, Countess of. *Half length* . . . . .  
 Morton, Sir William, *jud e. Bust* . . . . .  
 Mowbray and Maltravers, Henry Frederick Howard, Lord . . . . .  
 Nassau, John, Count of . . . . .  
 Nassau, John, Count of . . . . .

The Queen. . . . .  
 Lieut.-Col. Inigo Jones. . . . .  
 Lieut.-Col. Inigo Jones. . . . .  
 Windsor Castle. . . . .  
 Mr. R. H. Cheney. . . . .  
 Earl Cowper. . . . .  
 The Queen. . . . .  
 Lambeth Palace. . . . .  
 Hermitage, St. Petersburg. . . . .  
 Earl Fitzwilliam. . . . .  
 Cassel Gallery. . . . .  
 Duke of Buccleuch. . . . .  
 Mr. Charles Morrison. . . . .  
 Earl Spencer. . . . .  
 Hampton Court. . . . .  
 The Queen. . . . .  
 Sir Richard Wallace, Bart. . . . .  
 Sir Richard Wallace, Bart. . . . .  
 Madrid Gallery. . . . .  
 Munich Gallery. . . . .  
 Duke of Buccleuch. . . . .  
 Lord De L'Isle and Dudley. . . . .  
 National Gallery of Scotland. . . . .  
 Marquis of Salisbury. . . . .  
 The Queen. . . . .  
 Antwerp Gallery. . . . .  
 Munich Gallery. . . . .  
 Duke of Buccleuch. . . . .  
 Duke of Manchester. . . . .  
 Lille Museum. . . . .  
 Munich Gallery. . . . .  
 Mr. G. L. Basset. . . . .  
 Earl of Craven. . . . .  
 Cassel Gallery. . . . .  
 Earl of Clarendon. . . . .  
 Vienna Gallery. . . . .  
 Louvre, Paris. . . . .  
 Earl of Radnor. . . . .  
 Uffizi, Florence. . . . .  
 Vienna Gallery. . . . .  
 Earl of Warwick. . . . .  
 Earl Spencer. . . . .  
 Mr. T. B. Bulkeley Owen. . . . .  
 Duke of Norfolk. . . . .  
 Munich Gallery. . . . .  
 Lord Ashburton. . . . .

Nassau, John, Count of, his wife, son, and three daughters. *Dated 1634* . . . . .  
 Naunton, Lady Penelope . . . . .  
 Neuberger, Duke Wolfgang Wilhelm von . . . . .  
 Newcastle, William Cavendish, Duke of. *Full length* . . . . .  
 The same. *Full length* . . . . .  
 Newport, Mountjoy Blount, Earl of. *Half length* . . . . .  
 Nole, Andreas Colyns de, sculptor . . . . .  
 Nole, Andreas Colyns de . . . . .  
 Nole, Andreas Colyns de . . . . .  
 Nole, Andreas Colyns de, wife of . . . . .  
 North, Dudley, fourth Lord. *Half length* . . . . .  
 Northampton, James Compton, third Earl of. *Half length* . . . . .  
 Northumberland, Henry Percy, ninth Earl of. *Bust* . . . . .  
 Northumberland, Henry Percy, ninth Earl of. *Full length, seated* . . . . .  
 Northumberland, Algernon Percy, tenth Earl of. *Full length* . . . . .  
 Northumberland, Algernon Percy, Earl of, his Countess, and their Child. *Half lengths* . . . . .  
 Odescalchi, Don Livio, nephew of Pope Innocent IX., *standing* . . . . .  
 Orleans, Gaston, Duke of . . . . .  
 Orleans, Gaston, Duke of. *Full length* . . . . .  
 Oxford, The Countess of . . . . .  
 Palamedes, the painter . . . . .  
 Parr, Thomas, in his 151st year . . . . .  
 Pembroke and Montgomery, Philip Herbert, fourth Earl of. *Full length, miniature* . . . . .  
 Pembroke, Philip Herbert, fifth Earl of, with his family . . . . .  
 Pembroke Family. (*Study for the picture at Wilton. Another study is in the possession of Lord Carnarvon.*) . . . . .  
 Pembroke, Philip Herbert, fifth Earl of. *Half length* . . . . .  
 Pembroke and Montgomery, Philip, fourth Earl of. *Half length* . . . . .  
 The same. *Three-quarter length* . . . . .  
 Pembroke and Montgomery, Philip, fifth Earl of. *Half length* . . . . .  
 Pennington, Admiral Sir John. *Bust* . . . . .  
 Peterborough, The first Countess of . . . . .  
 Peterborough, John, Earl of, *standing* . . . . .  
 Phalsburg, Henrietta of Lorraine, Princess of. *Full length* . . . . .  
 Pieresc, Nicolas Claude Fabri de . . . . .  
 Portland, Countess of. *Full length* . . . . .  
 Portland, Richard Weston, Earl of. *Full length* . . . . .  
 Rich, Sir Charles. *Full length, standing* . . . . .  
 Rich, Lady Isabella. *Life size, standing* . . . . .  
 Richardot, Jean Grusset, and his son . . . . .  
 Richmond, The Duchess of . . . . .  
 Richmond, The Duchess of, *represented in the character of St. Agnes* . . . . .



Richmond and Lennox, Frances Howard, Duchess of. *Full length. Dated London, 1633*

Richmond, Mary, Duchess of, daughter of George Villiers, Duke of Buckingham, with the dwarf, Mrs. Gibson

Richmond, The Duke of, *standing*

Richmond, The Earl of

Richmond and Lennox, James Stuart, Duke of

Richmond and Lennox, James Stuart, Duke of. *Half length*

Richmond and Lennox, James Stuart, Duke of, with the dog which saved his life

Richmond and Lennox, James Stuart, Duke of. *Full length, standing*

Richmond and Lennox, James Stuart, Duke of. *Life size, standing, with dog*

Rubeus, Sir Peter Paul. *Half length*

Rubeus, Sir Peter Paul

Rubeus, Sir Peter Paul, on a horse given to him by Van Dyck

Rupert, Prince, when twelve years old

Rupert, Prince

Rupert, Prince. *Half length, standing, in armour*

Russell, Lady Rachel. *Half length, seated*

Ruthven, Mary (Van Dyck's wife), as Herminia putting on Clorinda's armour

Ryckaert, David, the painter

Ryckaert, Martin, the painter

Savoy, The Duchess of

Scaglia, Cesare Alessandro

Scaglia, Cesare Alessandro

Simons, Quentyn

Snayers, Pieter, the painter

Snyders, Frans

Snyders, Frans. *Bust*

Snyders, Frans, and wife

Snyders, Frans, and family

Snyders, Frans, Wife of

Snyders, Scribani Carl

Solms, Emilie von (*wife of Prince Henry Frederick of Orange*)

Solms, Emilie von

Southampton, Elizabeth, Countess of

Southampton, Rachael, first Countess of

Spinola, Andrea, Doge of Genoa. *Full length, seated*

Spinola, The Marquis. *Full length*

Spinola, Polixena, Marchioness of Leganes

Stalbeut, Adriaen, painter

Strafford, Thomas Wentworth, first Earl of. *Full length, in half armour*

Strafford, Thomas, first Earl of, and his secretary, Sir Philip Mainwaring. *Half length, seated*

Strafford, Thomas, Earl of

Stuart, Lord John, and Lord Bernard, sons of the Duke of Lennox

Sunderland, Dorothy Sidney, Countess of. *Half length*

Sunderland, Dorothy Sidney, Countess of. *Half length*

Sunderland, Dorothy Sidney, Countess of. *Half length*

Marquis of Bath.

Earl of Denbigh.

Louvre, Paris.

Marquis of Bristol.

Duke of Buccleuch.

Mr. W. H. Pole Carew.

Earl of Denbigh.

Earl of Leicester.

Lord Methuen.

National Gallery.

Duke of Buccleuch.

Earl of Radnor.

Vienna Gallery.

Earl of Craven.

Mr. H. C. Okeover.

Marquis of Exeter.

Mr. J. C. Harford.

Madrid Gallery.

Dresden Gallery.

Duke of Abercorn.

Munich Gallery.

Antwerp Gallery.

Hague Gallery.

Munich Gallery.

Earl of Carlisle.

Munich Gallery.

Cassel Gallery.

Hermitage, St. Petersburg.

Earl of Warwick.

Vienna Gallery.

Vienna Gallery.

Madrid Gallery.

Earl Cowper.

Earl Cowper.

Sir Henry Hawley, Bart.

Earl of Hopetoun.

Madrid Gallery.

Duke of Buccleuch.

Earl of Home.

Sir H. Mainwaring, Bt.

Earl Fitzwilliam.

Earl Cowper.

Earl of Bradford.

Lord De L'Isle and Dudley.

Earl Spencer.

Tilly, General. *Sketch*

Trafford, Sir Cecil. *Head only*

Triest, Anthonius, Bishop of Ghent

Uden, Lucas van, the painter

Vandenburch, Count Henry, in armour

Van den Wouver (Waverius), Jan

Van der Borch, Jacob, *Burgomaster of Antwerp*

Van der Geest, Cornelis. *Formerly supposed to represent Gevartius*

Van der Geest, Cornelis

Vane, Lady Frances. *Half length*

Vane, Sir Henry, the elder. *Half length*

Vane, Sir Henry, the younger. *Three-quarter length*

Verney, Sir Edmund. *Half length*

The same. *A replica*

Villiers, George and Francis, sons of the Duke of Buckingham

Vranck, Sebastiaen, battle painter

Wallenstein, Count of

Waller, Edmund. *Full length, standing*

Wandesford, Lord

Warwick, Earl of, in armour

Warwick, Charles Rich, Earl of Wemmel, Engelbert Taie, Baron of

Wentworth, Lady Arabella

Wharton, Philip, Lord

Wharton, Lady

Wharton Family, Two Children of the

Wharton, Sir Thomas

Wharton, Thomas, M.D. *Bust*

White, Jeremiah, chaplain to Oliver Cromwell. *Bust*

Widdrington, William, first Lord Widdrington. *Half length*

William, Prince of Orange, as a Boy. *Half length*

William, Prince of Orange, and his fiancée, the Princess Mary, daughter of Charles I.

Wolfart, Artus, historical painter

Worcester, Edward Somerset, second Marquis of. *Half length*

Munich Gallery.

Sir H. de Trafford, Bart.

Hermitage, St. Petersburg.

Munich Gallery.

The Queen.

Hermitage, St. Petersburg.

Amsterdam Museum.

National Gallery.

Duke of Buccleuch.

Sir Henry R. Vane, Bt.

Sir Henry R. Vane, Bt.

Sir Henry R. Vane, Bt.

Sir Harry Verney, Bart.

Sir Harry Verney, Bart.

The Queen.

Duke of Buccleuch.

Munich Gallery.

Sir H. G. P. Bedingfield, Bart.

Hermitage, St. Petersburg.

Earl of Leicester.

Lady Elizabeth Pringle.

Dresden Gallery.

Earl Fitzwilliam.

Hermitage, St. Petersburg.

Hermitage, St. Petersburg.

Hermitage, St. Petersburg.

Hermitage, St. Petersburg.

Hermitage, St. Petersburg.

Royal College of Physicians.

Mr. G. J. A. Walker.

Mr. C. Towneley.

Hermitage, St. Petersburg.

Amsterdam Museum.

Duke of Buccleuch.

Duke of Beaufort.

SACRED SUBJECTS.

Betrayal of Christ

Betrayal of Christ

Christ Bound

Christ on the Cross

Christ on the Cross

Christ on the Cross

Christ on the Cross . 1629

Christ on the Cross

Christ on the Cross

Christ healing the Paralytic

Christ and the Pharisee

Christ crowned with Thorns. (*An altered copy of Titian's picture at Munich.*)

Crucifixion, The

Crucifixion, The

Crucifixion, The

Crucifixion, The. (*Study*)

Madrid Gallery.

Lord Methuen.

Vienna Gallery.

Vienna Gallery.

Munich Gallery.

Antwerp Gallery.

Antwerp Gallery.

Lille Museum.

The Queen.

Palazzo Brignoli, Genoa.

Madrid Gallery.

St. Jacques, Antwerp.

Notre-Dame, Courtray.

Cathedral, Mechlin.

Hermitage, St. Petersburg.


David with the Head of Goliath . . . Hampton Court.  
 Dead Christ. (*Small*) . . . Louvre, Paris.  
 Dead Christ . . . Mr. Alfred Elmore, R.A.  
 Descent of the Holy Ghost . . . Berlin Gallery.  
 Descent from the Cross . . . Antwerp Gallery.  
 Ecce Homo . . . Earl of Hopetoun.  
 Entombment, The . . . Antwerp Gallery.  
 Entombment, The. (*Study*) . . . Hermitage, St. Petersburg.  
 Flight into Egypt . . . Munich Gallery.  
 Flight into Egypt . . . Pitti Palace, Florence.  
 Four Repentant Sinners before Christ . . . Augsburg Gallery.  
 Incredulity of St. Thomas . . . Hermitage, St. Petersburg.  
 Infant Saviour embracing St. John . . . The Queen.  
 Infant Christ and St. John . . . Mrs. Morrison.  
 Madonna and SS. Peter, Paul, and Rosalia. 1629 . . . Vienna Gallery.  
 Madonna and Child . . . Bridgewater House.  
 Madonna and Child. (*A replica of the Bridgewater Gallery picture.*) . . . Dulwich Gallery.  
 Madonna and Child. (*Another replica of the above.*) . . . Blenheim Palace.  
 Madonna, The . . . Brunswick Gallery.  
 Madonna, as Queen of Heaven . . . Dresden Gallery.  
 Madonna and Child, with Saints . . . Louvre, Paris.  
 Madonna and Child . . . Buckingham Palace.  
 Madonna, The. *Life size* . . . The Queen.  
 Madonna, The. *Life size* . . . Uffizi, Florence.  
 Madonna and Donor . . . Vienna Gallery.  
 Madonna and Donors . . . Louvre, Paris.  
 Madonna and St. Anthony . . . Erera, Milan.  
 Madonna and Child . . . Lord Ashburton.  
 Madonna and Child . . . Munich Gallery.  
 Madonna and Child, with St. Catharine . . . Duke of Westminster.  
 St. Mary Magdalen . . . Vienna Gallery.  
 Magdalen, The Penitent . . . Amsterdam Museum.  
 Magdalen, The Penitent . . . Hague Gallery.  
 Holy Family . . . Acad. of St. Luke, Rome.  
 Holy Family . . . Vienna Gallery.  
 Holy Family, with the partridges. (*Replicas are in the Pitti Palace and in the Museums of Nantes and Tours.*) . . . Hermitage, St. Petersburg.  
 Holy Family . . . Munich Gallery.  
 Holy Family . . . Pinacoteca, Turin.  
 Holy Family . . . Lady A. de Rothschild.  
 Last Supper . . . Hermitage, St. Petersburg.  
 Marriage of St. Catharine . . . The Queen.  
 Miraculous Draught of Fishes. (*A study after Rubens.*) . . . National Gallery.  
 Mocking of Christ, The . . . Berlin Gallery.  
 Pietà . . . Berlin Gallery.  
 Pietà . . . Munich Gallery.  
 Pietà . . . Vienna Gallery.  
 Pietà . . . Louvre, Paris.  
 St. Anthony of Padua holding the Infant Saviour . . . Brussels Gallery.  
 St. Augustine in Ecstasy . . . St. Augustine's, Antwerp.  
 St. Francis in Ecstasy . . . Brussels Gallery.  
 St. Francis in Ecstasy . . . Madrid Gallery.  
 St. Jerome . . . Dresden Gallery.  
 St. Jerome . . . Madrid Gallery.  
 St. John the Evangelist and St. John the Baptist . . . Berlin Gallery.  
 A Dying Saint. (*A sketch in grisaille.*) . . . Hampton Court.  
 St. Martin dividing his Cloak. (*Copy of the picture by Rubens at Windsor.*) . . . Saventhem, Belgium.  
 St. Peter . . . Berlin Gallery.  
 St. Peter, Martyrdom of . . . Brussels Gallery.  
 St. Sebastian . . . Louvre, Paris.  
 St. Sebastian. (*A sketch for this is in the National Gallery of Scotland.*) . . . Munich Gallery.  
 St. Sebastian. (*A sketch.*) . . . Earl of Warwick.

St. Sebastian, Martyrdom of . . . National Gallery of Scotland.  
 St. Sebastian, Martyrdom of . . . Hermitage, St. Petersburg.  
 St. Stephen, Martyrdom of . . . Lord Egerton of Tatton.  
 Sanson and Delilah. (*A copy or replica is at Hampton Court.*) . . . Vienna Gallery.  
 Susannah and the Elders . . . Munich Gallery.

MISCELLANEOUS SUBJECTS.

Boys blowing Soap Bubbles . . . Hermitage, St. Petersburg.  
 Child and Dog . . . Antwerp Museum.  
 Child's Head. (*Study in crayon.*) . . . Academy of St. Luke, Rome.  
 Cupid and Psyche . . . Hampton Court.  
 Danaë and the Golden Shower . . . Dresden Gallery.  
 Dædalus and Icarus . . . Earl Spencer.  
 Diana and Endymion . . . Madrid Gallery.  
 Emperor Theodosius refused admission into the Church by St. Ambrose. (*Copy, with slight alterations, of Kubens's picture in the Vienna Gallery.*) . . . National Gallery.  
 Greenwich Palace, with figures in the foreground, among which are portraits of Charles I., Henrietta Maria, Lord Arundell, and others . . . The Queen.  
 Horses. (*A study.*) . . . National Gallery.  
 Rinaldo and Armida . . . Louvre, Paris.  
 Rinaldo and Armida . . . Duke of Newcastle.  
 Silenus . . . Dresden Gallery.  
 Silenus . . . Brussels Gallery.  
 Study of three Horses, with their Riders . . . The Queen.  
 Study of a Man on Horseback . . . Augsburg Gallery.  
 Venus and Vulcan . . . Vienna Gallery.  
 Venus and Vulcan . . . Louvre, Paris.

This distinguished painter occasionally occupied himself with the point, and has etched several plates, which are executed with a spirit and fire bordering on enthusiasm. They consist chiefly of portraits of the most eminent artists of his time, from his own designs, and are sometimes marked

with this monogram:  Little attentive to the neatness or minuteness of his execution, his point is animated with a vigour and energy which are perhaps without example. The following are his principal works:

Christ crowned with Thorns; *A. Van Dyck, inv.*  
 A Holy Family.  
 A Bust of Seneca.

PORTRAITS.

Adam van Oort, Painter.  
 Justus Suttermans, Painter, of Antwerp.  
 Pieter Brueghel, Painter.  
 Lucas Vorsterman, Engraver.  
 Jodocus De Momper, Painter.  
 Paulus Pontius, Engraver.  
 Jan Brueghel, Painter.  
 Frans Franck, Painter.  
 Jan De Wael, Painter.  
 Jan Snellinx, Painter.  
 Titian, with his Mistress, who is leaning on a casket, with a skull; *after Titian.*  
 Antonis Cornelissen, Amateur.  
 Desiderius Erasmus.  
 Sir Anthonius van Dyck.  
 Philippe Le Roy.  
 Frans Snyders, Painter.  
 Anthonius Triest, Bishop of Ghent.  
 Willem De Vos, Painter.  
 Paulus De Vos, Painter.  
 Jan van den Wauwer.

There are several other plates attributed to Van Dyck, but being doubtful they are here omitted.

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DYCK, DANIEL VAN DEN. See VAN DEN DYCK.

DYCK, HERMANN, a Bavarian painter, born at Würzburg in 1812, studied architectural and genre painting at Munich. His works are original and of great humour, and are neatly and carefully executed. The satirical designs for the 'Fliegende Blätter,' in reference to the rage for monuments, are incomparable. He was director of the Art Schools at Munich, where he died in 1874.

DYK, FLORIS VAN, (or DIJK,) a Dutch painter, was born probably in 1577. After residing some time in Italy, he entered the Guild at Haarlem in 1610, and became its dean in 1637. His death occurred probably in 1651. He executed historical pictures, but is better known as a painter of fruit and flowers, in which he excelled.

DYK, PHILIP VAN, (or DIJK,) called 'The Little Van Dyck,' a Dutch portrait painter, was born at Amsterdam in 1680. He was instructed by Arnold Boonen, and painted small portraits in the style of his master, but was more successfully employed in painting subjects similar to those of Mieris and Metsu, representing conversations, ladies at their toilets, and gallant assemblies. In 1710 he established himself at Middleburg, but was afterwards invited to the Hague, where he painted some of his best pictures. The reputation he had acquired recommended him to the notice of Prince William, afterwards Landgrave of Hesse, who not only engaged him to paint several pictures, but commissioned him to purchase the choicest works of art he could meet with in Holland and Flanders, for the rich collection he was then forming at Cassel. On his return to the Hague he painted the portraits of the Stadtholder and his family, as well as several pictures for the cabinet of that prince. He died at the Hague in 1752. The following works by him are in public galleries:

Berlin.	<i>Gallery.</i>	The Lute-player. The Drawing Lesson.
Brussels.	<i>Gallery.</i>	A Young Woman at her toilet. 1726.
Cassel.	<i>Gallery.</i>	The Landgrave Charles of Hesse and his Family. The Penitent Magdalen.
Hague.	<i>Gallery.</i>	Judith. 1726.
"	"	A Young Woman playing the lute.
"	"	A Young Woman at her toilet. The Book-keeper.
Paris.	<i>Louvre.</i>	Sarah presenting Hagar to Abra- ham.
"	"	Abraham sending away Hagar and Ishmael.

DYXHOORN, PIETER ARNOUT, a Dutch marine painter, was born at Rotterdam in 1810. He was a scholar of M. Schouman and of J. C. Schotel, and painted marine subjects and river scenes in an able manner. He died at Rotterdam in 1839.

## E

EARLE, AUGUSTUS, a painter of historical and marine subjects, who, on account of his roving disposition, was known as "the wandering artist," was the son of Ralph Earle, the American portrait painter, who married when studying in London, and left his wife and children here when he returned home. Augustus Earle was the intimate friend of Leslie and of Morse, and their fellow-student at the Royal Academy in 1813. Many years afterwards, Morse inquired of Leslie for their old companion Earle. "He had visited every part of the Mediterranean," said Leslie, "roamed in Africa—rambled in the United States—sketched in South America—attempted to go to the Cape of Good Hope in a worn-out Margate hoy, and was shipwrecked on Tristan d'Acunha, where he passed six months with some old tars who hutted there—at length a vessel touched the desolate place and released him. He then visited Van Diemen's Land, New South Wales, and New Zealand, where he drew from the naked figure, and saw the finest forms in the world addicted to cannibalism. Returning to Sydney, he, by way of variety, proceeded to the Caroline Islands—stopped at the Ladrões—looked in upon Manilla, and finally settled himself at Madras, and made money as a portrait painter. Not content, he went to Pondicherry, and there embarked for France, but stopped at the Mauritius, and after some few more calls at various places, found his way home." Besides a series of views in New South Wales, he published with illustrations in 1832, 'A Narrative of a nine months' residence in New Zealand, in 1827; together with a Journal of a residence in Tristan d'Acunha.' He exhibited at the Royal Academy between the years 1806 and 1815, and again in 1837 and 1838, after having accompanied Captain Fitzroy in the 'Beagle' to South America. The following were among his exhibited works:

- The Judgment of Midas. 1806.  
The Battle of Poitiers. 1803.  
Banditti. 1811 and 1812.  
A Man-of-war's Boats cutting out a French Barque. 1814.  
View of the Harbour and Town of Calais. 1815.  
Life on the Ocean. 1837.  
Divine Service on board a Man-of-war. 1837.  
A Bivouac of Travellers in Australia. 1838.

EARLE, JAMES, an American portrait painter, was probably a brother of Ralph Earle. He was a native of Leicester, Massachusetts, and died of yellow fever at Charleston in 1796.

EARLE, RALPH, an American portrait and historical painter, was born at Leicester, Massachusetts, in 1751. He painted in 1775 four scenes in the battle of Lexington, which are believed to be the first historical paintings ever executed by an American artist. After the peace he came over to England and studied under West, but he returned to America in 1786, and died at Bolton, Connecticut, in 1801. He was of intemperate habits, and left his wife and children in London when he returned to his native country. Among his works are a large picture of the 'Falls of Niagara,' and portraits of King George III., Dr. Dwight, President of Yale College, and Governor Strong.

EARLON, RICHARD, a mezzotint engraver, was born in London in 1743. He was a pupil of Cipriani, and was the first artist who made use of the point in mezzotint work. He first engraved for Boydell,

who in 1777 brought out the 'Liber Veritatis,' comprising two hundred plates, executed by Earlom in the style of the original drawings by Claude Lorrain, which are for the most part in the possession of the Duke of Devonshire. He is especially known for his groups of flowers after Van Huysum and Van Os. He also executed some etchings, as well as some plates in the chalk style. Earlom died in London in 1822. The following are his principal plates :

## ETCHINGS.

Portrait of Rembrandt; *after Rembrandt.*  
 Banditti and Travellers; *after Salvator Rosa.*  
 Jacob wrestling with the Angel; *after the same.*  
 David and Goliath; *after the same.*  
 Venus and Adonis; *after N. Poussin.*  
 The Death of Abel; *after A. Sacchi.*  
 Æneas saving Anchises from the Ruins of Troy; *after Tintoretto.*  
 The Holy Family; *after Guercino.*  
 Cupid bound; *after Guido.*

## PORTRAITS IN MEZZOTINT.

William Henry, Duke of Gloucester; *after Hamilton.*  
 Thomas Newton, Bishop of Bristol; *after West.*  
 Sir Edward Astley, Bart.; *after the same.*  
 George Augustus Eliott, Lord Heathfield; *after Sir J. Reynolds.*  
 James Stuart, Duke of Richmond; *after Van Dyck.*  
 The Duke of Aremberg on horseback; *after the same.*  
 Rubens's Wife; *after Rubens.*  
 Portrait of Rembrandt; *after Rembrandt.*  
 Rembrandt's Wife; *after the same.*  
 Admiral Kempenfelt; *after T. Kettle.*  
 James Mac Ardell, engraver.

## SUBJECTS AFTER VARIOUS MASTERS.

The Repose, called 'La Zingara'; *after Correggio.*  
 The Virgin and Infant; *after Guercino.*  
 The Virgin and Infant, with St. John; *after Carlo Dolci.*  
 Salvator Mundi; *after the same.*  
 The Virgin and Infant; *after Cantarini.*  
 The Infant Jesus sleeping; *after Domenichino.*  
 Simeon receiving the Infant Jesus; *after Guido.*  
 Christ curing the Blind; *after Annibale Carracci.*  
 Galatea; *after Luca Giordano.*  
 The Judgment of Paris; *after the same.*  
 The Misers; *after Quentin Massys.*  
 The Holy Family; *after Rubens.*  
 Mary Magdalen washing the Feet of Christ; *after the same.*  
 Nymphs and Satyrs; *after the same.*  
 Meleager and Atalanta; *after the same.*  
 The Death of Hippolytus; *after the same.*  
 Rubens's Son and his Nurse; *after the same.*  
 Elijah restoring to Life the Widow's Son; *after Rembrandt.*  
 The Presentation in the Temple; *after the same.*  
 Susannah and the Elders; *after the same.*  
 A Boar attacked by a Lion; *after Snyder's.*  
 The Fruit-Market; *after Snyder's and Jan van Bockhorst.*  
 The Fish-Market; *after the same.*  
 The Vegetable-Market; *after the same.*  
 A Fruit-piece, and a Flower-piece; *after Jan van Huysum; two plates; extremely fine.*  
 David and Bathsheba; *after A. van der Werff; very fine.*  
 The Enchantress; *after D. Teniers.*  
 The Singing Master; *after G. Schalken.*  
 The Interview between Augustus and Cleopatra; *after R. Mengs.*  
 The Royal Family of England; *after Zoffany.*  
 The Royal Academy; *after the same.*  
 Angelica and Medora; *after West.*  
 Cupid stung by a Bee; *after the same.*  
 Meleager and Atalanta; *after Richard Wilson.*  
 Apollo and the Nymphs; *after the same.*  
 A Blacksmith's Shop; *after Joseph Wright.*  
 An Iron Forge; *after the same.*

WILLIAM EARLOM, his son, who was evincing

decided talent as an artist, was cut off in 1789, when only seventeen years of age.

EASTLAKE, SIR CHARLES LOCK, the youngest son of George Eastlake, solicitor to the Admiralty and Judge-Advocate at Plymouth, was born in that town, November 17, 1793. He was educated at the Plympton Grammar School, where Sir Joshua Reynolds had previously studied, and he was one of the first pupils of Prout, a so native of Plymouth, whom he occasionally accompanied on his excursions into the country to study nature. When fourteen years of age, he was sent to the Charterhouse School, London, but he left in 1808 in order to study art under Haydon, his fellow-townsmen. In 1809 he became a student in the Royal Academy Schools, and in 1814 visited Paris for a few months. In 1815, while Eastlake was employed painting portraits in his native town, Napoleon arrived there on board the 'Bellerophon,' and the young artist took advantage of every glimpse he could obtain of the ex-Emperor to make studies of him, by the aid of which he painted a life-size picture of Napoleon, standing at the gangway of the ship, attended by his officers. This work, which is now the property of the Marquis of Lansdowne, attracted great attention, and was so well sold as to enable the painter to visit Italy in 1817. He then, in 1819, proceeded to Greece, on a commission from Mr. Harman, his first patron, to make sketches of the architectural remains and the scenery of that classic soil. In some of these journeys he was accompanied by Brockedon, the painter, and Sir Charles Barry, the architect. On his return, after nearly a year's absence, and having visited Malta and Sicily in the course of his tour, Eastlake painted a life-size picture of 'Mercury bringing the Golden Apple to Paris.' Shortly after the death of his father, which had brought him back to England in 1820, he returned to Rome, and became much occupied in painting subjects illustrative of the local features, inhabitants, and customs of modern Italy. He resided in Italy altogether fourteen years, chiefly in Rome and in Ferrara. He first exhibited at the Royal Academy in 1823, his earliest contributions being scenes in which public buildings, such as the Castle of St. Angelo, St. Peter's, &c., were a principal feature. These were followed by subjects taken from Italian life in the neighbourhood of Rome, subjects of banditti life, &c. Commissioned by the Duke of Devonshire, he painted, in 1827, a picture representing the story related by Plutarch of 'The Spartan Isidas,' who, appearing in battle naked, and armed with sword and spear, was mistaken for a god. This picture, consisting of numerous figures, and of medium gallery size, occupied the painter nearly two years, and produced considerable sensation amongst the artists and dilettanti at Rome. In England it was not so generally appreciated; but its merit was acknowledged by the Royal Academy, of which body he was elected an Associate in 1827, the year of its exhibition. About this time, captivated by Venetian colouring, he painted some subjects of half-figures, life-size, sometimes of chivalrous character, sometimes taken from the picturesque peasantry of Italy. He was, in 1830, elected a Royal Academician. In the same year he returned to England, and established himself in London. The subjects now treated by him were undertaken chiefly in order to turn to account his materials from the costume and scenery of modern Greece. He varied his studies at this time by portrait-

painting, and by his favourite half-figures in the Venetian style. He also occasionally treated small fancy subjects, and historic and modern Italian subjects. But henceforth his time was devoted to the service of art, by advice and by writing, rather than by any practical work. He exhibited but five pictures at the Royal Academy after his election as president.

In the year 1841 Eastlake was appointed secretary to the Royal Commission for decorating the new Houses of Parliament and for the promotion of the Fine Arts, and he conducted the business of that commission until its dissolution after the death of its president, the Prince Consort. In 1842 he was made librarian of the Royal Academy, and in the following year he became keeper of the National Gallery, which office, however, he resigned in 1847. On the death of Sir Martin Shee, in 1850, he was elected president of the Royal Academy and received the customary honour of knighthood. He also became a trustee of the National Gallery, of which he was, in 1855, made director for a period of five years. This appointment was renewed in 1860, and again in 1865, and during his tenure of office he was instrumental in obtaining for the nation many of its greatest treasures.

His literary productions were all connected with art; he edited, in 1842, a translation of Kugler's 'Italian Schools of Painting' (subsequently re-edited by his widow); but his chief works were his 'Materials for a History of Oil-Painting' (1847), and 'Contributions to the Literature of the Fine Arts' (1848).

In August, 1865, Sir Charles Eastlake left England, exceedingly unwell, for his usual annual tour on the continent, taken with a view of acquiring further examples for the National Gallery. At Milan he became seriously ill, but rallying slightly, pushed on to Pisa, where he died December 24, 1865. He was buried first in the English cemetery at Florence, but was subsequently re-interred at Kensal Green. The following are some of his principal paintings:

The Raising of Jairus's Daughter. (*British Institution*, 1813.)

Brutus exhorting the Romans to revenge the Death of Lucretia. (*British Institution*, 1815.)

An Italian Contadina and her Children. (*British Institution*, 1824: now in the *South Kensington Museum*.)

Girl of Albano leading a Blind Man to Mass. 1825.

Mercury bringing the Golden Apple to Paris. (*British Institution*, 1820.)

Lord Byron's Dream. (*Painted at Rome in 1827. Royal Academy*, 1829: now in the *National Gallery*.)

Pilgrims arriving in sight of Rome. (*Royal Academy*, 1828: repeated in 1835, and again in 1836.)

Una delivering the Red Cross Knight. 1830.

Haidee, a Greek Girl. (*Royal Academy*, 1831: now in the *National Gallery*.)

A Peasant Woman fainting from the Bite of a Serpent. (*Royal Academy*, 1831: now in the *South Kensington Museum*.)

Greek Fugitives. (*Royal Academy*, 1833.)

Escape of the Carrara Family from the pursuit of the Duke of Milan, 1389. (*Royal Academy*, 1834; a replica, of the year 1850, is in the *National Gallery*.)

An Arab selling his Captives, Monks endeavouring to ransom them. 1837.

Gaston de Foix before the Battle of Ravenna. 1838.

Christ blessing Little Children. (*Royal Academy*, 1840.)

Christ lamenting over Jerusalem. (*Royal Academy*, 1841: a replica is in the *National Gallery*.)

Hagar and Ishmael. (*Royal Academy*, 1843: his diploma picture.)

water-colours, was born in 1829. He died at Yonkers on the Hudson in 1875. Among his exhibited works were:

Landscape: View on the Hudson. 1868.

Greek Water-Carrier. 1872.

Lady Godiva. 1874.

Looking through the Kaleidoscope. 1875.

His own Portrait. 1875. (*National Academy of Design*.)

EBERHARD, KONRAD, a German historical painter, better known as a sculptor, was one of the foremost artists of the so-called Nazarene School, which at one time gathered round Overbeck in Rome. He was born in 1768 at Hindelang in Algau, where his father and grandfather were sculptors and carvers. The Elector of Trèves and Bishop of Augsburg, Clement Wenceslas, often had occasion to go to Hindelang, where he made the acquaintance of Eberhard, and induced him to visit the Academy of Munich in 1798 to work under his fellow-countryman Boos. In 1816 he was appointed professor of sculpture at the Academy. Several pictures by him exist, one of which, 'The Adoration of the Magi,' is especially beautiful. He died at Munich in 1859. In most of his works he was assisted by his elder brother, FRANZ EBERHARD, an excellent sculptor, who was born at Hindelang in 1767, and died of cholera at Munich in 1836.

EBERLE, ADAM, one of the earliest and most gifted pupils of Cornelius, was born at Aix-la-Chapelle in 1805. He studied painting at the Düsseldorf Academy, and afterwards went with Cornelius to Düsseldorf by painting 'The Entombment of Christ,' and 'St. Helena with two Angels,' he executed the large fresco-painting on the ceiling of the Odéon, representing 'Apollo among the Shepherds.' In 1829 he went to Rome, where he died in 1832.

EBERLE, ROBERT, a German animal painter, was born at Meersburg in 1815. He was first instructed by Bidermann at Constance, and afterwards went to Munich, where he studied from nature and the works of Van de Velde and Du Jardin. He especially excelled in painting sheep, and there is a 'Shepherdess' by him in the Modern Gallery at Munich. He died, through the discharge of a pistol, at Eberfing, near Munich, in 1859.

EBERLEIN, CHRISTIAN NICOLAUS, a German historical painter, was born at Rudolstadt in 1720. He worked in Göttingen, Wolfenbüttel, and Salzdahlum, and in 1775 became inspector of the gallery in the last-named town, and made good copies of many of the pictures therein. He died at Salzdahlum in 1788. His son, CHRISTIAN EBERHARD EBERLEIN, who was also a painter, was born at Wolfenbüttel in 1749, and died at Göttingen in 1804.

EBERLEIN, JOHANN CHRISTIAN, was born at Göttingen about 1770, and died there in 1815. An 'Italian Landscape' by him is in the Modern Gallery at Munich.

EBERMAYR, JOHANN EBERHARD, a German historical painter, was born at Nuremberg in 1659. He studied under Johann Murrer, and afterwards at Venice. He died in his native city in 1692.

ECCARDT, JOHANN ZEGIDIUS. See ECKHARDT.

ECHION. See AETION.

ECHTER, MICHAEL, a German historical and fresco-painter, was born in 1810. He studied under Kaulbach, whom he assisted in decorating the staircase of the New Museum at Berlin. He died at Munich in 1879.

EATON, JOSEPH O., an American painter of portraits and figure subjects, both in oil and in

ECKARD, JOHANN CHRISTOPH, an engraver, was born in 1757 at Lauffen on the Neckar, and after studying architecture for a while, placed himself under Guibat and J. G. von Müller in the line which he afterwards adopted. He engraved portraits and historical pictures, and worked for some time at Düsseldorf in the illustration of various works; but in 1809 he obtained an engagement at Munich as an engraver upon lithographic stones of crests and ornamental writing. He died at Munich after 1832.

ECKEMANN-ALESSON, LORENZ. See EKEMANN-ALESSON.

ECKERSBERG, CHRISTOFFER VILHELM, a Danish painter of historical and genre subjects, sea-pieces, and portraits, was born at Blaakrog, Varnäs, in South Jutland, in 1783. He studied first in Aabenraa and in Flensburg; and in 1803 entered the Academy at Copenhagen, where he won the gold medal in 1809 with his 'Death of Jacob.' In the following year he went to Paris and entered David's studio, and in 1813 he visited Rome. Returning to Copenhagen, he was elected in 1817 a member of the Academy, to which he presented 'The Death of Balder.' In the following year he became one of its professors, and devoted much care, with great success, to the improvement of the talents of rising artists. In 1827 he was made Director of the Academy. Between the years 1818 and 1828 he executed a series of historical pictures relating to the House of Oldenburg in the palace of Christiansborg. He died at Copenhagen in 1853. Amongst his works are:

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|---|----------------------------------|
| Loke and Sigyn. 1810. ( <i>Copenhagen Gallery.</i> )                      |                                  |
| Portrait of Thorwaldsen. 1815.  |                                  |
| The Israelites crossing the Red Sea. 1815. ( <i>Copenhagen Gallery.</i> ) |                                  |
| Axel and Walburg.   |                                  |
| Christ in Gethsemane. 1824.   |                                  |
| A Swedish Fishing Boat. 1833.   |                                  |
| The Sermon on the Mount. 1834.  |                                  |
| Portrait of the Princess Vilhelmine.                                      | } ( <i>Copenhagen Gallery.</i> ) |
| A Russian Ship. 1828.   |                                  |
| A Danish Boat. 1835.  |                                  |
| Vessels in the Sound. 1848.   |                                  |
| Sea-piece. 1848.  |                                  |

ECKERSBERG, JOHAN FREDERIK, a landscape painter, was born at Drammen in Norway in 1822. He was placed in a mercantile office in Christiania at the age of eighteen, but having previously been in Holland for several years, and visited Amsterdam, he had there imbibed a taste for art, so that after two years, against his father's wish, he relinquished his post, and entered the technical drawing-school at Christiania. Rapidly developing his talent for painting, he in 1824 obtained one of the Government stipends for young artists, and went to Düsseldorf, where he studied landscape painting under Professor Schirmer. He returned to Christiania in 1848, where his works commanded a very fair sale. He married in 1850, but two years later he was obliged to visit Madeira for his health, where, having first devoted his time to portrait painting to increase his rather slender funds, he travelled over the island, making sketches, from which he afterwards painted his magnificent series of pictures of Madeira. He returned to Christiania in 1854, and in 1859 founded in that city an Academy of Painting, which was soon after taken under Government patronage. Every summer from the date of his return to Norway he visited the most grand and picturesque spots in his native country, making sketches from which he after-

wards elaborated his pictures. Eckersberg died at Sandvigen, near Christiania, in 1870. His 'Grand Panoramic Scene from a Norwegian Plateau' was exhibited at the Paris Exhibition of 1867.

ECKERT, HEINRICH AMBROS, a German painter of battle-pieces, was born at Würzburg in 1807, and was at first instructed by Fessel. In 1825 he attended the Academy at Munich, and afterwards visited the Tyrol and France. Between 1835 and 1840, in conjunction with Monten and Schelver, he published a work upon the German federal army, with two hundred coloured lithographic plates; and another illustrating the return of the Russian troops to their homes. He died at Munich in 1840, while engaged upon a picture of the great review near that city before the Emperor of Russia. Besides genre subjects and battle-pieces he painted marine views.

ECKHARDT, GEORG LUDWIG, a German portrait painter, was born at Hamburg in 1770, and died in 1794. He was an artist of great promise, and wrote the 'Hamburgische Künstlernachrichten,' published in 1794.

ECKHARDT, JOHANN ÆGIDIUS, (or ECCARDT,) was a native of Germany, who visited England about the year 1740, and became a pupil of Jan Baptist van Loo. He was much employed as a portrait painter, about the time that Sir Joshua Reynolds returned from Italy. There is a print of Peg Woffington, the actress, engraved by Faber, and another of Dr. Conyers Middleton, engraved by the same artist, from pictures by this painter. He died at Chelsea in 1779.

ECKMAN, EDUARD, a Flemish wood-engraver, was born at Mechlin about the year 1610. He engraved some wood-cuts, which are admired for the neatness of their execution and the correct drawing of the small figures. He appears to have taken the prints of Callot for his model, and has copied some of them in wood-cuts with surprising delicacy and spirit, particularly the plate of the 'Fireworks on the River Arno.' He also engraved after Businck and Abraham Bosse. The work of Eckman consists of upwards of a hundred prints.

ECKSTEIN, JOHANN, a German modeller and painter, lived in the 18th century, and studied at the Royal Academy in London, where he spent the greater part of his life. He stayed some time at Potsdam, and was practising in Birmingham in 1792. In 1796 he painted 'The Soldier's Return,' and a 'Family Gathering.' The Berlin Museum has two beautiful reliefs, signed *J. E.*, which are said to be by this artist. He died in London in, or soon after, the year 1798.

ECKSTEYN, GEORG DAVID, a German engraver, resided at Nuremberg about the year 1721. He engraved some of the portraits for the 'Icones Bibliopolarum et Typographorum,' published by Roth-Scholtz at Nuremberg in 1726-42.

ECLECTICS. A name given to the Carracci Family.

ECMAN, JEAN, a French miniature painter, was born about 1641. He was received into the Academy in 1675, and died in Paris in 1677.

EDDELIEN, MATTHIAS HEINRICH ELIAS, was born at Greifswalde in 1803, and in 1819 went as a journeyman painter to Copenhagen, where he attended the Academy, and executed works in grisaille for Christiansborg. In 1837 he won the large gold medal for his picture of 'David amusing Saul by playing on the Harp,' and afterwards obtained a travelling allowance for a competitive painting of

'Christ making Himself known to His Disciples.' In 1839 he went to Rome, and while there painted for the church at Kronborg 'Christ blessing Little Children.' After his return he executed his *chef-d'œuvre*, consisting of the frescoes in the chapel of Christian IV., in the cathedral of Røskilde; but becoming paralysed he was unable to complete them. He died in 1852. There is in the Copenhagen Gallery a 'Faun plucking Grapes,' dated 1830.

EDELINCK, GASPARD FRANÇOIS, the youngest brother of Gérard Edelinck, was born at Antwerp in 1652. He was instructed by his brothers, Gérard and Jean, but did not long pursue the art of engraving. He died in Paris in 1722, leaving behind him no work of note, except the plate of 'The Deluge,' after Alessandro Veronese, which had been commenced by his brother Jean, and was finished by him under the direction of Gérard Edelinck.

EDELINCK, GÉRARD, a French engraver, was born at Antwerp in 1640, and received his instruction from Cornelis Galle. In 1666 he went to Paris, where he entered the studio of François de Poilly, and was taken into the service of Louis XIV., who settled a pension on him, with apartments at the Gobelins. In 1675 he received letters of naturalization, and in 1677 he was received into the Academy, and was soon after knighted by the King. He worked entirely with the graver; and his execution is at the same time both bold and finished. His style is more delicate than that of Bolswert and Pontius, without being less picturesque. His plates, though exquisitely finished, display nothing of labour or littleness. The size and the number of his prints evince the most surprising facility. The pictures of Le Brun, under the graver of Edelinck and Gérard Audran, appear to have been the works of an accomplished colourist, and assume qualities in which they were really deficient. Edelinck died in Paris in 1707. Robert-Dumesnil, in his 'Peintre-Graveur Français,' vii. 169—336, describes 339 engravings by him, of which 200 are portraits: the following are his principal works.

#### PORTRAITS.

Louis XIV., bust on a pedestal; after *J. B. Corneille*.  
 Louis XIV., an equestrian statue, with a group of the eminent men of his reign; after *Bonst*.  
 Louis XIV. on horseback, with Providence hovering over him, and his Enemies overthrown at his feet; in two sheets; very fine; after *Le Brun*.  
 Louis XIV., bust on a shield borne by Religion seated in a triumphal car drawn by the Four Evangelists, called the 'Triumph of the Church,' or the 'Extirpation of Calvinism;' in two sheets; fine and scarce; after *Le Brun*.  
 Louis XIV. giving peace to Europe; in two sheets; after *Le Brun*.  
 Louis XIV., half-length; after *J. de La Haye*.  
 Louis, Duke of Burgundy; after *F. de Troy*.  
 Esprit Fléchier, Bishop of Nîmes; after *Rigaud*.  
 Charles Perrault; after *Tortebat*.  
 Paul Fontanier de Pellisson.  
 Jean de La Fontaine; after *Rigaud*.  
 Jean Racine.  
 Blaise Pascal; after *L. Q. V.*  
 Pieter van Bouc.  
 Nathanael Dilgerus. 1683.  
 Titian.  
 Abraham Teniers; after a picture by himself.  
 Albrecht Dürer.  
 Jean Cousin.  
 Gilles Sadeler, engraver.  
 Abraham Bloemaert.  
 Jacques Blanchard; after a picture by himself.  
 François Tortebat, Painter to the King; after *De Piles*.

Israel Silvestre, engraver; after *Le Brun*.  
 Pierre Simon, engraver; after *P. Ernou*.  
 François Chauveau, engraver; after *C. Le Fèvre*.  
 Marten van den Bogaert, sculptor; after *Rigaud*.  
 Hyacinthe Rigaud, painter; after a picture by himself.  
 Jules Hardouin Mansart, architect; after *Rigaud*.  
 Charles Le Brun; after *N. de Larivière*.  
 Philippe de Champaigne; after a picture by himself; very fine.  
 Charles d'Hozier, Genealogist of France; after *Rigaud*.  
 Frédéric Léonard, Printer to the King; after the same.  
 Jean Charles Parent; after *Tortebat*.  
 Madame Helyot, with a crucifix; after *Galliot*.  
 François Michel Le Tellier, Marquis de Louvois, bust, with Mars and Minerva as supporters; after *Le Brun*.  
 André Hameau, Doctor of the Sorbonne; after *Vivien*.  
 Nicolas de Blampignon, Doctor of the Sorbonne; after the same.  
 Jean Rouillé, Count of Meslay; after *Nanteuil*.  
 Charles Mouton, Musician to Louis XIV.; after *De Troy*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. Joseph, St. Elizabeth, St. John, and two Angels; after the picture by *Raphael* in the Louvre, presented to Francis I. by Pope Leo X.; very fine. The first impressions are before the arms of Colbert, the second are with the arms, and the third have the arms effaced, while the frame in which they were inserted remains.  
 The Virgin Mary sewing, with the Infant sleeping in a Cradle, surrounded by Angels, called 'La Couseuse;' after *Guido*; fine.  
 The Holy Family, with St. Joseph presenting Flowers to the Infant Jesus; after *C. Maratti*.  
 The Holy Family, called the 'Benedicite;' after *Le Brun*.  
 A Female Saint, holding a Lily, and kneeling before the Virgin and Infant seated on a Throne, to whom she presents a Book; after *Pietro da Cortona*.  
 The Penitent Magdalen renouncing the Vanities of the World; after the picture by *Le Brun*, now in the Louvre at Paris. The portrait is that of Madame de La Vallière. The first impressions are without the inscription, and are very scarce; the next best are without the border.  
 St. Louis prostrating himself before a Crucifix; after *Le Brun*.  
 St. Charles Borromeo kneeling; after the same.  
 The Crucifixion, surrounded with Angels; on two sheets; after the same.  
 Moses holding the tables of the Law; after *Philippe de Champaigne*; commenced by Nanteuil, and finished after his death by Edelinck.  
 Christ and the Woman of Samaria; after the same.  
 The Virgin at the foot of the Cross; after the same.  
 St. Jerome; after the same.  
 St. Ambrose; half-length; after *J. B. de Champaigne*.  
 St. Basil and St. Gregory; half-length; after the same.  
 A Combat of Cavalry, four Horsemen fighting for a Standard, with three dead Figures on the ground; after the celebrated cartoon by *Leonardo da Vinci*.  
 Alexander, accompanied by Hephæstion, entering the Tent of Darius; on two sheets; after *Le Brun*. The first impressions have the name of Goyton at the bottom. This print completes the set of the 'Battles of Alexander' engraved by Gérard Audran after *Le Brun*.  
 Alexander entering the Tent of Darius; after *Mignard*.  
 Edelinck's last work, finished after his death by *P. Drevet*.

EDELINCK, JEAN, a brother of Gérard Edelinck, and probably younger than the latter, was born at Antwerp, but in what year is not known. He preceded his brother to Paris, and there engraved several plates in imitation of his style. Although very unequal to the works of his brother, his prints are not without considerable merit. He died in Paris in 1680. He engraved several of the statues in the gardens at Versailles, and there are also by him:

The Portrait of Isbrandus de Diemerbroeck, a famous anatomist; after *Romeyn De Hooghe*.  
 The Deluge; after *Alessandro Turchi*. This plate was finished after his death by his youngest brother, Gaspard François Edelinck.

EDELINCK, NICOLAS, the son of Gérard Edelinck, was born in Paris about 1680. Although he had the advantage of his father's instruction, and of studying in Italy, he never rose above mediocrity. He engraved some portraits, and a few plates for the Crozat Collection. He died in Paris in 1730. Among other prints by him are the following :

Gérard Edelinck; *after Tortebat.*  
 Cardinal Giulio de' Medici; *after Raphael.*  
 Count Baldassare Castiglione; *after the same.*  
 Philip, Duke of Orleans, Regent of France, on horseback; *after J. Ranc.*  
 Adrien Baillet.  
 John Dryden; *after Kneller.*  
 The Virgin and Infant; *after Correggio.*  
 Vertumnus and Pomona; *after J. Ranc.*

EDEMA, GERARD, was born in Friesland (or according to others, at Amsterdam), in 1652. He was a scholar of Allart van Everdingen, and, like his master, painted landscapes with rocks and waterfalls, chiefly from views in Norway. At the age of eighteen he came to England, where he met with encouragement, and made voyages to Norway and Newfoundland, to collect subjects for his pictures among those wild scenes of nature, for which he had a romantic predilection. The figures in his landscapes are generally painted by Th. Wyck. Although the pictures by Edema are painted with spirit, they possess little of the chaste and simple colouring, and the picturesque touch, which distinguish the landscapes of Van Everdingen. He died at Richmond in 1700. At Hampton Court are a 'River Scene' and a 'Landscape' by him.

EDEMA, NICOLAES, born in Friesland in 1666, went to Surinam to paint the landscapes, plants, and insects of that country. He became a good landscape painter, as his views are after nature, with a good tone of colour, and a spirited touch. He died in London in 1722.

EDENBERGER, J. N., a German miniature painter, was a native of Baden-Durlach. He possessed considerable talent, and was living in 1773 at the Hague, whence he came to England, but returned thither in 1776.

EDLINGER, JOHANN GEORG, a portrait painter, was born at Graz in 1741. He was a pupil of Desmarées, and became court painter at Munich, where he died in 1819. His portraits are well painted, and show a leaning towards the works of Rembrandt. Some of his portraits of eminent Bavarians, engraved by Friedrich John, appeared in 1821 under the title 'Sammlung von Bildnissen denkwürdiger Männer.'

EDLINGER, KARL FRANZ, a Saxon painter, was born at Dresden in 1785, and died there in 1823. He painted portraits, especially miniatures, but only one historical picture by him is known, 'Ariadne in Naxos.' His son, JOHANN MORITZ ELLINGER, who was born at Dresden in 1823, and died in 1847, was a portrait painter and etcher.

EDMONDS, JOHN W., an American painter of genre subjects, was born at Hudson, New York, in 1806. Engaged during the greater part of his life as a cashier in a bank, he devoted his mornings and evenings to painting; but this constant toil weakened his health so much that in 1840 he came to Europe for rest. He first exhibited at the New York Academy in 1836, under an assumed name, 'Sammy the Tailor.' This was followed, among other works, by 'Dominie Sampson' in 1837, the 'Penny Paper' in 1839, 'Sparking' in 1840, 'Stealing Milk' in 1843, 'Vesuvius' and

'Florence' in 1844, 'Bargaining' in 1858, and 'The New Bonnet' in 1859. In 1838 he was elected an Associate of the National Academy, and in 1840 an Academician. He died at his residence on the Bronx River in 1863.

EDMONSTONE, ROBERT, a Scottish subject painter, was born at Kelso in 1795. He pursued the study of art under many difficulties, but at last became a student in the Royal Academy, London, where he first exhibited in 1818. He then went to the continent, and studied for a few years in Italy. Returning, he practised portrait painting in London from about 1824 to 1831, when he paid a second visit to Italy. He died at his native place in 1834, from the effects of fever contracted at Rome. His forte lay in works in which he introduced children. Amongst the pictures he exhibited were:

Italian Boys playing at Cards. 1830.  
 Venetian Water-Carriers. 1833.  
 Kissing the chains of St. Peter  
 The White Mouse. (*His last work.*)

EDRIDGE, HENRY, a miniature painter, was born at Paddington in 1769. He was apprenticed to Pether, the mezzotint engraver and landscape painter, but his chief excellence lay in miniature portraits, which he executed in black lead and Indian ink, and subsequently in water-colours. In 1786 he exhibited at the Academy 'The Weary Traveller,' and in 1803 portraits of King George III. and Queen Charlotte. He was elected an Associate of the Royal Academy in 1820, and died in London in 1821. The following are among his works:

*National Portrait Gallery:*  
 Marquis of Anglesey. 1808.  
 Lord Auckland. 1809.  
 Robert Southey. 1804.

*National Gallery of Scotland:*  
 Coast Scene, with Figures.

*South Kensington Museum:*  
 Chenies House, near Brambletye.  
 Rick Yard, Ashford.  
 Farm-House, Buckinghamshire. 1814.  
 View near Bromley.  
 Brighton Beach.  
 Pont Neuf, Paris.  
 Portrait of a Military Officer.

} *Water-  
 Colour.*

EDWARDS, EDWARD, an historical painter, born in London in 1738, was employed by Boydell to make drawings from the old masters for his publications, and by the Society of Antiquaries for the same purpose. He painted for Boydell's Shakespeare a subject from the 'Two Gentlemen of Verona;' he painted also arabesques, and published 52 etchings. He never arrived at distinction, except that he was appointed teacher of perspective in the Royal Academy in 1788, which situation he held until his death. He was elected an Associate of the Royal Academy in 1773, and sent pictures to its exhibitions pretty constantly from 1771 till the end of his life. He published in 1808 the 'Anecdotes of Painters,' intended as a supplement to Walpole; but in his facts he was too accurate to please his contemporaries, and consequently the work and its author were much decried. He died in 1806. A water-colour drawing by him, entitled 'North Dean, Castle Eden, Durham,' is in the South Kensington Museum.

EDWARDS, EDWIN, a landscape painter in water-colours and an etcher, was born at Framlingham in 1823. He was originally brought up for the law and practised as a proctor for many years. He commenced water-colour painting after a journey



in the Tyrol, and through meeting the French artist Legros, in 1861, was induced to take up etching, on which his reputation chiefly rests. His works appeared at the Royal Academy, and at the Dudley Gallery. Amongst his best productions may be cited a series of etchings of English Inns. He died in London in 1879.

EDWARDS, GEORGE, a natural history draughtsman, was born at Stratford, in Essex, in 1694. From 1716 to 1731 he travelled much in Holland, Norway, Belgium, and France in pursuit of his art. In 1733 he was appointed librarian to the College of Physicians. In 1747-51 he published 'A Natural History of uncommon Birds and Animals,' and in 1758-64 'Gleanings of Natural History.' He retired to Plaistow, where he died in 1773.

EDWARDS, SYDENHAM, a draughtsman of animals and flowers, was born about 1768. He exhibited at the Royal Academy from 1792 to 1813. He published 'Cynographia Britannica,' 1800, the 'New Flora Britannica,' 1812, and founded the 'Botanical Register' in 1815. He also made drawings for Rees's 'Cyclopædia,' the 'Flora Londinensis,' the 'Botanical Magazine,' and the 'Sportsman's Magazine.' He died at Brompton in 1819.

EDWIN, DAVID, an American engraver, was born at Bath, in England, in 1776. He was the son of John Edwin, a celebrated comic actor, and was apprenticed to an engraver, but he ran away to sea, and reached America in 1797. There he was employed by Edward Savage, the portrait painter, and soon gained much reputation by his portraits. After twenty years' work his sight failed, and he was compelled to resort to various means in order to obtain a livelihood. He died at Philadelphia in 1841.

ECKHOUT, JACOB JOSEPH, was born at Antwerp in 1793, and studied first at the Academy of that city. He painted historical and genre subjects, and portraits, and in 1829 he was elected a member of the Academies of Amsterdam, Antwerp, Brussels, and Rotterdam. He settled at the Hague in 1831, and in 1839 became director of the Academy in that city, and after staying at Mechlin and Brussels he went to live in Paris in 1859. He imitated Rembrandt with some skill, and may be considered one of the most distinguished painters of the modern Dutch school. His compositions are expressive and lively, and the colouring vigorous. Eckhout died in Paris in 1861. His best works are:

The Death of William the Silent.

Peter the Great at Zaandam.

The Departure of the Recruits of Scheveningen.

Collection de Portraits d'Artistes modernes, nés dans le royaume des Pays-Bas. 1822.

ECKHOUT, VAN DEN. See VAN DEN ECKHOUT.

ECKHOUT, VICTOR, a genre painter, the son of Jacob Joseph Eckhout, was born at Antwerp in 1821. He studied under his father, and went to the East. He died in 1879.

EELKAMA, EELKE JELLES, a painter of landscapes, flowers, and fruit, was born at Leeuwarden in 1788. On account of his deafness, which was brought on by an illness at the age of seven, he was educated in the institution for the deaf and dumb at Gröningen, where he was instructed in the art of painting by G. De San. In 1804, he obtained the first prize of the Academy, and his works were highly praised. He visited Paris and London, travelled in France and Switzerland, and afterwards painted at Haarlem and Amsterdam. He

afterwards lost his sight, and died at Leeuwarden in 1839.

EERVUGHT. See DE MOMPPEL, JODOCUS.

EGAN, JAMES, an Irish mezzotint engraver, was born at Roscommon in 1799. He was employed in the lowest capacities by S. W. Reynolds, and, notwithstanding great difficulties and privations, persevered in the pursuit of his art. He died in London in 1842. His last and best plate is after Cattermole's 'English Hospitality in the Olden Time.'

EGERTON, D. T., a landscape painter, was one of the original members of the Society of British Artists, where he exhibited in the years 1824 to 1829, and in 1838 to 1840. In the latter years of his life he travelled much in America, obtaining thus the subjects for several pictures, notably one of 'Niagara.' He was murdered in Mexico in 1842.

EGG, AUGUSTUS LEOPOLD, the son of the eminent gunmaker of Piccadilly, was born in London in 1816. Though he took to the pencil and brush whilst at school, he does not appear to have thought of adopting the arts as a profession till about the year 1834, when he went to Sass's Art School, and shortly afterwards, in 1835, he was admitted a student at the Royal Academy. Even thus early he had commenced painting pictures of Italian subjects, though a stranger to Italy, as well as scenes from the pages of Scott; but his first work of importance was 'The Victim,' from 'Le Diable Boiteux' of Le Sage, which was exhibited at the Liverpool Academy of Arts. To this he afterwards, in 1844, painted a companion picture. Egg then exhibited in London, and in 1836, and the following years, we find his works on the walls of the Society of British Artists, the British Institution, and the Royal Academy; but owing to his having inherited a considerable fortune from his father, he was independent of his art for support, and accordingly did not exhibit, as a rule, more than one work each year at the Royal Academy, to the exhibitions of which he sent, in all, twenty-eight pictures. Of these, seven are taken from Shakespeare, five are founded on scenes in well-known works of fiction, and of the remainder nine are from familiar incidents in history. He was elected an Associate of the Royal Academy in 1848, and an Academician in 1860. His pictures are comparatively few for one who had won the highest honours of his profession, but he was prevented from doing more in his art by delicate health, which compelled him to resort to the mild climate of Italy and the South of France, and latterly to Algiers, where he died and was buried in 1863.

Egg's talent was exercised in a rather peculiar field of study, comprising strictly historical incidents, and passages from classic fable. In the former class of subjects he stands quite alone; in the latter, he, in some sense, occupied the same ground as that in which Newton and Leslie frequently laboured; but his treatment of the latter class of subjects is more fanciful than that of either of those artists, whilst in subjects more properly considered as inventive, a philosophic spirit, somewhat melancholy in tinge, is observable, which they do not display. His principal works are:

A Spanish Girl. 1838.

Laugh when you can. 1839.

Scene from "Henry IV." 1840.

Scene from "Le Diable Boiteux." 1844 (*National Gallery.*)

Buckingham rebuffed. 1846.  
 The Wooing of Katharina. ("Taming of the Shrew.") 1847.  
 Lucentio and Bianca. ("Taming of the Shrew.") 1847.  
 Queen Elizabeth discovers she is no longer young. 1848.  
 Henrietta Maria in distress relieved by Cardinal de Retz. 1849.  
 Peter the Great sees Catharine, his future Empress, for the first time. 1850.  
 Peppys Introduction to Nell Gwynne. 1851.  
 The Life and Death of Buckingham. (*Two pictures.*) 1855.  
 The Knighting of Esmond. 1858.  
 Past and Present. (*Three pictures.*) 1858.  
 The Night before Naseby. 1859.  
 Madame de Maintenon and Scarron. 1859.  
 The Taming of the Shrew: Dinner scene: Katharine and Petruccio. (*His last picture.*) 1860.

EGGERS, JOHANN KARL, a German historical painter, born at Neu Strelitz in 1790, was instructed by Matthäi at Dresden. He discovered the old mode of fresco-painting, and was employed in the Vatican at Rome, where he painted in the Braccio Nuovo. Subsequently he painted under the direction of Cornelius in the Museum at Berlin. Some of his oil-paintings are of considerable merit. He died in his native town in 1863.

EGGERT, FRANZ XAVER, a German painter upon glass, was born at Höchstädt on the Danube in 1802, and studied decorative painting at Augsburg and Munich; but he afterwards devoted himself entirely to glass-painting, in conjunction with Ainmüller, Hämmerl, and Kirchmair, and endeavoured to raise that art from its long decline. He especially distinguished himself by the magnificence of his ornamentation. His best works are in the new church of the suburb Au at Munich, in the cathedrals of Cologne and Ratisbon, and in several churches at Basle, Constance, &c. He died at Munich in 1876.

EGINTON, FRANCIS, an English painter upon glass, was born in 1737. He was brought up at Handsworth, near Birmingham, and from 1784 to 1805 he contributed greatly to the advancement of the art. Among his best works are to be noted the 'Resurrection' in Salisbury Cathedral and in Lichfield Cathedral; the 'Conversion of St. Paul' in St. Paul's, Birmingham; 'Christ bearing the Cross' in Wanstead Church; and 'Solomon and the Queen of Sheba' at Arundel Castle. Besides these there are windows by him in St. Asaph Cathedral, Fonthill Abbey, and Magdalen and All Souls' Colleges in Oxford. He died at Handsworth in 1805.

EGLEY, WILLIAM, a miniature painter, was born at Doncaster in 1798. His first employment was in a publisher's office in London, in the course of which occupation he found time to practise painting, of which he had been fond from an early age. After a short time he determined to follow portrait painting as a profession, and in 1824 two of his pictures were exhibited at the Royal Academy, one of them being the portrait of Yates, the actor. From this time he was a very constant exhibitor, painting a great many portraits of members of well-known English families, besides several foreigners of distinction. One of his latest works was a portrait of Foley the sculptor, which was exhibited at the Royal Academy in 1868. His death occurred in London in 1870. His miniatures were very carefully finished and pure in colour; and he was especially successful in his treatment of children.

EGLOFFSTEIN, JULIE VON, Countess, canonesse of Hildesheim, born in 1792, was an amateur artist of much ability. She was one of the most beautiful and gifted women at the court of Weimar, and many of Goethe's poems bear witness to the lively interest which he took in her artistic development. She painted several portraits, including those of the Grand-Duchess of Saxe-Weimar and of Queen Theresa of Bavaria. Among works of different character are 'Shepherds in the Roman Campagna,' painted in 1835, 'Hagar in the Wilderness,' 'The Exposure of Moses,' 'Italian Popular Life,' and others, some of which are in the possession of the Emperor of Russia and of Queen Victoria. She died in 1869.

EGMONT, JUSTUS VAN, was born at Leyden in 1602. He was in 1615 a pupil of Gaspar van den Hoek, but was afterwards sent to Antwerp to be educated in the school of Rubens, whom he assisted in several of his works, particularly those relating to the life of Mary de' Medici, which he painted for the Luxembourg Palace. On leaving the academy of Rubens he went to Paris, where he was appointed painter to Louis XIII. and afterwards to Louis XIV., and executed several considerable works in conjunction with Simon Vouet. Van Egmont was one of the twelve elders at the establishment of the French Academy of Painting and Sculpture, in 1648. He died at Antwerp in 1674. In the Vienna Gallery there is a portrait by him of the Archduke Leopold Wilhelm, and two others of Philip IV. of Spain. The Hague Gallery has a portrait of Louis XIV. by him. Portraits of Algernon Sydney by him are in the National Portrait Gallery, and at Penshurst, the latter painted at Brussels in 1663.

EGOGNI, AMBROGIO. See STEFANI DA FOSSANO.  
 EGOROV, ALEKSEYI EGOROVICH, a Russian painter, was born in the steppes of the Kalmyks about 1776, and died at St. Petersburg in 1851. A 'Holy Family' and the 'Scourging of Christ' by him are in the Hermitage at St. Petersburg.

EHEMANT, FRIEDRICH JOSEPH, a German landscape painter, was born at Frankfort in 1804, and studied under Schirmer at the Düsseldorf Academy. He died at Munich in 1842.

EHNLE, ADRIAEN JAN, a Dutch painter of historical and genre subjects, was born at the Hague in 1819, and studied under C. Kruseman. He died in 1863. Among his works are 'Cornelis de Witt at Dordrecht' and 'The Reception of a Child at the Orphan House at Haarlem.'

EHRENBERG, WILLEM SCHUBERT VAN, a Flemish architectural painter, was born at Antwerp in 1630. He was received into the Guild of St. Luke in 1662, under the name of Van Aerdenberch. It has also been written Hardenberch, Eerdenborch, Aerdenborch, Aremberch, &c. He probably died about 1675. He painted the architecture in a picture by H. van Minderhout, representing 'Caricina before the King of Ethiopia,' which was presented by Van Ehrenberg in 1666 to the Guild of St. Luke, and is now in the Antwerp Museum, and in another by Biset, of 'William Tell,' formerly in the possession of the Guild of St. Sebastian at Antwerp, but now in the Brussels Gallery. The landscape part is by Hemelraet. In the Munich Gallery is an 'Interior of an Art-Collector's Gallery,' in which the architecture is by Van Ehrenberg, the figures by Gonzales Cox and Jordaens, and in the Vienna Gallery is the 'Interior of a Church' by him, dated 1664. Van

Ehrenberg added the architecture to the large picture in the Hague Gallery of the 'Interior of a Picture Gallery,' in which Gonzales Cooc put the figures and accessories, and the paintings are by the hands of various artists.

EHRENSTRAL, DAVID KLOECKER VON. See KLOECKER.

EHRET, GEORG DIONYSIUS, a German botanical draughtsman and engraver, was born at Baden in 1710. After working for Jussieu in France, he settled in England in 1740, and supplied the illustrations for Trew's 'Plantæ Selectæ,' and Brown's 'History of Jamaica.' He also painted a large botanical collection for the Duchess of Portland. He died in 1770.

EIBNER, FRIEDRICH, a German painter of architectural subjects, was born at Hilpoltstein in 1826. He studied after the works of Heinrich Schönfeld, and travelled in Bavaria, and afterwards in Germany, France, Upper Italy, and Spain, making a large number of water-colour drawings of the places he visited. The Album for the Prince Metschersky, with whom he travelled in Spain in 1860-61, may be considered his best work. He died at Munich in 1877.

EICHENS, FRIEDRICH EDUARD, a German engraver, was born at Berlin in 1804. He studied engraving first under Buchhorn; and then went, in 1827, with a grant from the government, to Paris, where he received instruction from Forster, and later to Parma, where he studied for three years under Toschi. He subsequently visited Florence, Rome, Naples, Venice, and Milan. On his return in 1833 he became a drawing-master in a government school. He died at Berlin in 1877. Eichens engraved some of Kaulbach's frescoes in the Berlin Museum, and also his 'Shakespeare Gallery.' Among his prints are the following:

Madonna; *after Steinbrück*. 1833.  
Adoration of the Kings; *after Raphael*. 1836.  
The Magdalen; *after Domenichino*. 1837.  
Madonna; *after Raffaellino del Garbo*. 1839.  
Portrait of Mendelssohn; *after Hildebrandt*. 1840.  
The Vision of Ezechiël; *after Raphael*. 1841.  
Frederick the Great as Crown Prince; *after Pesne*. 1846.  
'Come here'; *after Begas*. 1847.  
The Woman taken in adultery; *after Pordenone*.

EICHHORN, ALBERT, an architectural and landscape painter, was born at Freienwalde-on-the-Oder in 1811, and studied under Tempeltei and Biermann at Berlin. In 1840 he visited Italy and Greece, where he made numerous sketches, which afterwards served him for the subjects of his paintings. Among his works, which are chiefly in the possession of the German Emperor, may be mentioned, 'Taygetus,' 'The Temple of Phegialia,' 'St. Peter's at Rome,' 'The Temple of Corinth,' 'The Campagna,' &c. He died by suicide at Potsdam in 1851.

EICHHORN, HANS, a printer and wood-engraver of the 16th century, was employed by the Elector Joachim II. He died at Frankfort in 1583.

EICHLER, GOTTFRIED, an historical and portrait painter, was born at Augsburg in 1677. He studied under Johann Heiss, but went afterwards to Rome to improve under Carlo Maratti. His 'Last Supper,' in the church of the Franciscans at Augsburg, gives ample proof of his talent. He died in 1759.

His son, JOHANN GOTTFRIED EICHLER, born at Augsburg in 1715, was a portrait painter and

engraver in line and mezzotint. He died in 1770, leaving a son, MATHIAS GOTTFRIED EICHLER, also an engraver, who was born at Erlangen in 1748, and died at Augsburg in 1818.

EICK, MARTIN VAN, a Dutch painter, was a native of Remerswaal in Zealand. He flourished during the first half of the 16th century, and was a contemporary of Pieter Aartsen.

EIGNER, ANDREAS, who was born at Diedldorf, Upper Palatinate, in 1801, distinguished himself as a painter and a restorer of old pictures. He successfully employed alcoholic vapours, and a varnish of his own invention, to protect paintings against the destructive influence of the atmosphere. He was chiefly employed in the Galleries of Munich, Augsburg, Stuttgart, Carlsruhe, Basle, and Solothurn. He died at Augsburg in 1870.

EMBECK, JOHANN RAPHON VON, was an early German painter, about whom we have no details. There is by him in the cathedral of Halberstadt a triptych, representing the 'Crucifixion,' dated 1508.

EIMMART, GEORG CHRISTOPH, the elder, a German painter and engraver, born at Ratisbon in 1597, painted portraits, landscapes, still-life, and historical subjects. He died at Nuremberg in 1660.

EIMMART, GEORG CHRISTOPH, the younger, a German draughtsman and engraver, was born at Ratisbon in 1638. He was instructed by his father, and resided at Nuremberg, where he died in 1705. He engraved some plates for Sandrart's 'Academia,' and some small etchings of ruins, buildings, and vases, ornamented with figures, which have considerable merit. He was also a mathematician and astronomer, and published in 1701 'Iconographia nova contemplationum de Sole.'

EIMMART, MARIA CLARA, a daughter of Georg Christoph Eimmart the younger, was a designer and engraver. She was born in 1676, and usually worked with her father. She married the astronomer, J. H. Muller, and died at Altdorf in 1707.

EINSLE, ANTON, an Austrian portrait painter, was born at Vienna in 1801. He studied at the Academy of that city, and was largely patronized by the court and nobility. He died in 1871.

EISEN, CHARLES DOMINIQUE JOSEPH, the son and pupil of Frans Eisen, was born at Valenciennes in 1720. In 1741 he went to Paris, and in the following year entered the studio of Le Bas. His talent and his sparkling wit gained him admission to the court, where he became painter and draftsman to the King, and drawing-master to Madame de Pompadour. He afterwards fell into disgrace, and in 1777 retired to Brussels, where he died in poverty in 1778. His pictures are not without merit, but it is as a designer of illustrations and vignettes for books that he is best known. The most remarkable of these are the designs for the 'Fermiers généraux' edition of the 'Contes' of La Fontaine, published at Amsterdam in 1762; Ovid's 'Metamorphoses,' 1767-71; the 'Henriade' of Voltaire, 1770; the 'Baisers' of Dorat, 1770; and the 'Vies des Peintres hollandais et flamands' of Descamps, published in 1751-63. He etched some few plates of the Virgin, a 'St. Jerome,' 'St. Ely preaching,' &c. There are pictures by him in the Museums of Bordeaux, Alençon, and Bourg.

EISEN, FRANS, an engraver, as well as a painter of historical and genre subjects, was born at Brussels about 1685. When twenty years of age he went to Valenciennes, and remained there, painting many pictures for its churches and monastic institutions, until 1745, in which year he removed

to Paris. At the age of ninety he, with his wife, was admitted into the Hospital for Incurables, where he was still living in 1778. There are two of his works in the Museum of Valenciennes, a 'Vision of St. Mary Magdalen,' and an 'Astrologer.' He etched a plate from the picture by Rubens of 'Christ giving the Keys to St. Peter,' which was in the church of St. Gudule at Brussels.

EISENHOUT, ANTONIE, a Dutch painter and engraver, flourished at Rome about 1590. He was a native of Varnbourg, and was still living in 1619. It appears that he has been miscalled 'Eisenhart' by Christ, and that some of his works have been ascribed to other masters. Brulliot refers to some attributed to Luca Ciamberlano by Bartsch, which he conjectures should be given to Eisenhout.

EISMANN, JOHANN ANTON, sometimes erroneously called LEISMANN, LISMANN, or LUISMON, a German painter of landscapes and battles, was born at Salzburg in 1634. Without the help of a master he had acquired some ability in drawing, by copying the prints and pictures to which he had access, when he resolved to visit Italy for improvement, and went to Venice, where his natural talent, assisted by the study of the works of the best masters of that school, soon asserted itself. Although he painted battle-pieces and portraits, he was more celebrated for his landscapes and seaports, which he embellished with architecture, somewhat in the style of Salvator Rosa. He died at Venice in 1698. There are in the Dresden Gallery two 'Landscapes with Ruins,' which are by him, and in the Vienna Gallery is a 'Landscape with a Combat of Cavalry.' He adopted his pupil, Carlo Briseghella, who took the name of Eismann, and painted the same class of subjects as his master. Hence there is some confusion in the accounts of both.

EISMANN BRISEGHELLA, CARLO, born at Venice in 1679, the pupil and adopted son of Johann Anton Eismann—who at Venice had formed a friendship with his father, Mattia Briseghella—painted landscapes, sea-pieces, and battles in the style of his master. The Dresden Gallery contains three cavalry fights and a battle-piece by him. After the death of Eismann he appears to have settled at Ferrara. He published in 1706 an account of the paintings in the churches of that city.

EISSNER, JOSEPH, an Austrian engraver, was born at Vienna in 1788. He studied under Schmutzer and afterwards under Leybold, and practised on his own account from 1814. From 1822 he was drawing-master at the Academy in the Neustadt at Vienna, where he died in 1861. He etched a number of plates, and engraved, along with other historical subjects and portraits, the following works:

La Madonna della Sedia; after Raphael.

The Praying Madonna; after Sassoferrato.

Rembrandt's Mother; after Rembrandt.

The Fall of the Angels; after Luca Giordano.

EKELS, JAN, the elder, born at Amsterdam in 1724, was a scholar of Dirk Dalens, the younger. He painted views of cities in the manner of Jan ten Compe. His pictures are generally of a small size, and are highly finished, with a good effect of light and shade. He died at Amsterdam in 1781.

EKELS, JAN, the younger, a Dutch painter of genre pieces and an imitator of the old masters, especially of J. Molenaer, was born at Amsterdam in 1759. Two pictures by him, one representing 'A young Man drawing,' and the other 'A Peasant lighting a Pipe,' are in the Stadel Gallery at Frankfurt. He died in 1793.

EKEMANN-ALESSON, LORENZ, (or ECKEMANN-ALESSON,) a lithographic artist, was born in Sweden in 1791. He studied and practised his art at Vienna, Munich, and Augsburg, but was afterwards appointed by the King of Würtemberg to be professor and director of the newly established Lithographic Institute at Stuttgart. He chiefly executed landscapes and architectural views after Adam, P. Hess, and Wagenbauer; but his best plates are 'A Forest Scene,' after Waterloo; a 'Landscape,' after Wynants; and 'Würtemberg Stallions,' after R. Kunz. He produced some other animal pieces, and also painted landscapes with animals. He died at Stuttgart in 1821.

EKMAN, ROBERT WILHELM, a genre painter, was born at Nystad in Finland in 1808, and died at Helsingfors in 1873. He was educated at the Stockholm Academy under Sandberg; and travelled much, especially in Italy. His pictures consist of scenes from northern life,—christenings, peasants' cottages, forest scenes, &c. Amongst them are:

An old Woman with a Bible.

A Dutch Sailor Family.

Robber Scene.

ELBURG, HANSJE VAN, (ELBURGH, ELBURCH, ELBURCHT, or ELBRUCHT,) called HÄNSKIN, or KLEYN HANSKEN ('Little John'), an historical painter, was born at Elburg, near Campen, in 1500. He represented the figures in the manner of Frans Floris, and also excelled in landscapes and storms at sea. In Antwerp cathedral is his picture of 'The Miraculous Draught of Fishes.' In 1536 he was admitted into the Guild of St. Luke at Antwerp. He died in that city in 1551.

ELDER, CHARLES, an historical painter, was born in 1821. He exhibited at the Royal Academy from 1845 till his death, which took place in London in 1851. Amongst his works are:

Sappho. 1845.

Florimel imprisoned. 1846.

The Death of Mark Anthony. 1847.

Ruth gleanng. 1848.

Rosalind. 1850.

Weary Travellers. 1851.

ELDER, WILLIAM, a Scottish engraver, resided in London about the year 1680. He was one of those who were employed by the booksellers; and we have a few portraits by him, among which are the following:

His own Portrait, with a fur cap.

The same, with a wig.

William Sancroft, Archbishop of Canterbury.

John Pearson, Bishop of Chester.

Ben Jonson, prefixed to his 'Works,' 1692.

Sir Theodore de Mayerne, Physician.

Admiral Russell.

Sir Henry Pollexfen, Chief Justice of the Common

Pleas.

John Ray, Naturalist.

Richard Morton, M.D.

George Parker, Astrologer.

Charles Snell, Writing-master.

ELFORD, Sir WILLIAM, Bart., an amateur landscape painter, was born in Devonshire in 1747. From 1784 he occasionally exhibited at the Royal Academy, contributing landscapes, often with effects of sunset and of shower. He was made a baronet in 1800, and died at Totnes in 1837. There is a landscape by him at Windsor Castle.

ELIAERTS, JEAN FRANÇOIS, a Flemish painter of animals, flowers, and fruit, was born in 1761 at Deurne-Borgerhout, near Antwerp, in the Academy

of which city he studied. He passed his life in France, but died at Antwerp in 1848. In the Antwerp Museum is a flower-piece by him.

ELIAS, MATHIEU, (ELYAS, or ELIE,) was born at Peena, near Cassel, in 1658. His parents were extremely poor, and he was employed when a boy in attending cattle, in which humble situation he was noticed by a painter of Dunkirk, named Philippe Decorbehem, tracing objects on the ground. The artist, struck with the singularity of the circumstance and the evident disposition of the boy, prevailed on his mother to intrust him to his care. After instructing him for some time he sent him to Paris for improvement, where he met with employment, and resided several years. On the death of Decorbehem, he settled at Dunkirk, and painted some altar-pieces for the churches in that town and its neighbourhood. He died at Dunkirk in 1741.

ELIZABETH, Princess, the third daughter of George III., was born in London in 1770. She married, in 1818, Frederick William Louis, Landgrave of Hesse-Homburg, and died at Frankfort in 1840. She was much attached to the arts of design, and several of the productions of her pencil were published, accompanied by the poetical effusions of the minor bards of the day, under the following titles:

The Birth and Triumph of Cupid; a poem, by Sir James Bland Burges, Bart. 1796.

Cupid turned Volunteer; with poetical illustrations by Thomas Park. 1804.

The Power and Progress of Genius. 1806.

Six Poems illustrative of engravings by H. R. H. the Princess Elizabeth. 1813.

ELKAN, DAVID LEVY, a lithographer and designer of arabesques, born at Cologne in 1808, studied at Düsseldorf, and became known by his imitations and compositions in the style of the middle ages. He died in his native city in 1866.

ELLENRIEDER, MARIE, the best German female painter of the first half of the 19th century, was born at Constance in 1791. She learned the rudiments of art from the miniature painter Einsle, and in 1813 went to Munich, and studied under Langer in the Academy there until 1820. After having twice visited Rome, she became acquainted with Overbeck, whose art-teaching she afterwards followed. Soon after her return from Rome she painted the 'Virgin and Child,' which is considered her best work. Subsequently she painted altar-pieces and portraits, and etched twenty-four plates after Langer, Overbeck, Rembrandt, and Titian. She died at Constance in 1863. A 'St. Felicitas' by her is in the possession of the Queen.

ELLIGER, ANTHONIE, the son and pupil of the younger Ottomar Elliger, was born at Amsterdam in 1701, and died at Ede in 1781. He painted historical, mythological, and allegorical pictures upon ceilings and walls. His daughter, CHRISTINA MARIA ELLIGER, was a portrait painter.

ELLIGER, OTTOMAR, the elder, born at Gothenburg in 1633, was the son of a physician, who, finding in him a strong inclination for art, sent him to Antwerp, at that time the residence of so many able artists, where he became a scholar of Daniel Seghers. He painted flowers and fruit in the highly-finished style of his master, and attained sufficient ability to be invited to the court of Berlin, where he was appointed painter to William Frederick, Elector of Brandenburg. The pictures of this artist are almost entirely confined to Germany, where they are held in considerable esti-

mation. Examples are in the Dresden Gallery and in the Städel Gallery at Frankfort. He died at Berlin in 1679.

ELLIGER, OTTOMAR, the younger, the son of Ottomar Elliger the elder, was born at Hamburg in 1666. After being instructed in the first elements of the art by his father, he was sent to Amsterdam, where he became a scholar of Michiel van Musscher, a painter of small portraits and conversations, under whom he studied a short time, but being ambitious of distinguishing himself in a higher walk of art, and the works of Gerard de Lairese being then in high reputation, he entered the school of that eminent master, whose instruction enabled him in a few years to dispense with further assistance. Elliger painted historical subjects in the style of De Lairese, which were judiciously composed and correctly drawn. Like his instructor, he was particularly attentive to propriety of costume, and style of architecture. He was employed by the Elector of Mayence, for whom he painted the 'Death of Alexander,' and the 'Marriage of Peleus and Thetis.' His principal works are at Amsterdam, where he died in 1732. In the Vienna Gallery is a 'Woman with Fruit;' in the Cassel Gallery are 'The Feast of Cleopatra,' and 'The Daughter of Herodias dancing;' and in the Bordeaux Museum is an 'Allegory,' all of which are by him.

ELLINGER, Abbot of Tegernsee (1017—1048), is stated to have illustrated a manuscript of Pliny the Elder with figures of the animals described in the text; and in like manner the writings of other authors. In the Munich Library there is an Evangelarium with paintings by him.

ELLIOT, WILLIAM, an engraver, was born at Hampton Court in 1727. He engraved several landscapes, which were admired for their taste and freedom, and of which the best are from the paintings of the brothers Smith, of Chichester. He died in London in 1766. We have by him the following plates:

A Landscape with Cattle; after Rosa de Tivoli.

A View near Maestricht, with Cattle; after A. Cuyp.

A Landscape with the Flight into Egypt; after Poelenborch.

A large Landscape; after G. Smith.

A set of four Landscapes; after G. and T. Smith.

A set of six plates of Horses; after T. Smith.

Two Landscapes, Spring and Summer; after Van Goyen.

Portrait of Helena Forman, the second wife of Rubens; after Rubens.

ELLIOT, WILLIAM, a marine painter, flourished in the latter part of the 18th century. Amongst his works are two pictures of the 'British Fleet' (one dated 1790) at Hampton Court, and 'The Loss of the Andromeda.'

ELLIOTT, CHARLES LCRING, an American portrait painter, was born at Scipio, New York, in 1812. He began life as a clerk at Syracuse, but devoted all his leisure time to drawing and painting; and about 1834 went to New York, where he became a pupil of Trumbull. After practising for about ten years in the western parts of the State he settled in New York, and is said to have painted more than seven hundred portraits of eminent people. His likenesses are remarkable for their vigour and truth; indeed, that of Fletcher Harper was sent to the Paris International Exhibition of 1867 as a typical example of American portraiture. Among his best portraits are also those of Fitz-Halleck Greene, the poet, James Fenimore Cooper,

Matthew Vassar, the painters Church and Durand, Governor Morgan, and Colonel Colt. There are among other works by him, 'Don Quixote,' 'Falstaff,' 'Andrew van Corlear the Trumpeter,' and 'The Head of Skaneateles Lake,' which is said to have been the only landscape he ever painted. Elliott died at Albany in 1868.

ELLIOTT, Captain ROBERT, R. N., an amateur marine painter, lived in the latter part of the 18th and the beginning of the 19th century. He made many sketches during his travels, from which Prout and Stanfield made drawings, and which were published in 1830. Amongst the works he exhibited at the Royal Academy between 1784 and 1789 were :

The Fleet in Port Royal Harbour. 1785.

View of the City of Quebec. 1786.

Breaking the French Line, Lord Rodney's Action. 1787.

Fire at Kingston, Jamaica. 1788.

ELLIS, JOSEPH F., a marine painter, born in Ireland about 1780, came to London about 1818, and exhibited a few pictures at the Royal Academy and the British Institution. He is, however, chiefly to be remembered by his clever imitations of Canaletto's works, which were palmed off on the public as originals by an unscrupulous picture-dealer, into whose hands, through misfortunes, he fell. He died at Richmond, in Surrey, in 1848.

ELLIS, WILLIAM, a landscape engraver, was born in London in 1747. He executed some plates in conjunction with William Woollett, whose pupil he had been; and there are several charming prints, mostly landscapes, by him from the designs of Paul Sandby and Thomas Hearne, as well as five views of the 'Battle of the Nile,' in aquatint, after William Anderson, published in 1800. The year of his death is unknown.

ELLYS, JOHN, a portrait painter, was born in 1701. He studied under Thornhill and Schmutz, and was a follower of Van der Banck, to whose house and connection he succeeded. Besides having a large practice, he held the two crown appointments of tapestry-weaver and keeper of the lions. In 1755 he was a member of the committee for the foundation of an Academy. Amongst his portraits are :

Lord Whitworth, the diplomatist. (*At Knole Park.*)  
Figge, "the mighty combatant."

ELMER, STEPHEN, a painter of dead game and objects of still-life, was elected an Associate of the Royal Academy in 1772, the year of his first exhibition, and resided principally at Farnham in Surrey, where he died in 1796. He represented subjects of still-life with great fidelity, and with a very spirited pencil. His son practised in Ireland at the close of the century.

ELMORE, ALFRED, an historical and genre painter, was born at Clonakilty, in the county of Cork, on the day of the battle of Waterloo, June 18th, 1815. His father was a retired army surgeon, who when his son was about twelve years of age removed to London, where young Elmore began his career by drawing from the antique in the British Museum. In 1832 he entered the schools of the Royal Academy, and in 1834 exhibited there his first picture, a 'Subject from an Old Play.' After this he went abroad, visiting Paris, Munich, Venice, Bologna, Florence, and ultimately Rome, where he remained for two years. He returned home in 1844, and in that year exhibited his 'Rienzi in the Forum,' which attracted much

notice, and with 'The Origin of the Guelph and Ghibeline Quarrel in Florence,' exhibited in 1845, secured his election as an Associate in the latter year. His next popular picture was 'The Invention of the Stocking Loom,' exhibited in 1847, and engraved for the Art Union of London. In 1857 Elmore was elected a Royal Academician, and painted as his diploma work a subject from the "Two Gentlemen of Verona." But the best picture which he ever painted was that which he exhibited in 1860 of 'The Tuileries, 20th June, 1792,' representing the terrible scene of Marie Antoinette assailed in her own palace by the revolutionary mob. One of the most impressive pictures which he exhibited after this was 'Within the Convent Walls,' in the Academy Exhibition of 1864. He painted chiefly pictures of romantic incident, the subjects of which were occasionally drawn from his own fancy, but oftener derived from fiction or poetry. His greatest successes, however, were won in historical painting. Elmore died at Kensington, January 24th, 1881, and was buried in Kensal Green Cemetery. Besides the pictures above mentioned, the following are his principal works :

The Martyrdom of St. Thomas à Becket. 1840. *Painted for Daniel O'Connell, and now in St. Andrew's Roman Catholic Church, Dublin.*

The Novice. 1843.

The Fainting of Hero. 1846.

The Deathbed of Robert, King of Naples. 1848.

Religious Controversy in the time of Louis XIV. 1849.

Griselda. 1850.

The Emperor Charles V. at Yuste. 1856.

An Incident in the life of Dante. 1858.

Marie Antoinette in the Temple. 1861.

The Invention of the Combing Machine. 1862.

Lucrezia Borgia. 1863.

On the Brink. 1865.

After the Expulsion. 1873.

Mary, Queen of Scots, and Darnley, at Jedburgh. 1877.

Lenore. 1871.

ELSASSER, FRIEDRICH AUGUST, a painter of landscapes and architectural views, was born at Berlin in 1810, and studied at the Academy of that city under Blechen, whose influence on art was at that time very great. In 1831 he went to Italy, and in 1834 and 1835 he visited Sicily. Among his choicest works are: 'The Forest of Calabria,' 'The Interior of a Church at Palermo,' 'A View of the Ruins at Rome,' &c. The King of Prussia sent him the Order of the Red Eagle, and granted him a pension for life, which he did not long enjoy, as he died at Rome in 1845. His brothers, HEINRICH and JULIUS ELSASSER, were also landscape painters. The latter was born at Berlin in 1815, and died at Rome in 1859.

ELSEVIER, AERNOUT, a Dutch painter of landscapes and conflagrations, was born about 1575 at Douai, but his parents removed to Leyden in 1580. He died after 1629.

His son, LOUIS ELSEVIER, who was also a painter, was born at Leyden in 1615, and died at Delft in 1675.

ELSHEIMER, ADAM, (ELSHAIMER, or ELZHEIMER,) a German painter, was probably born at Frankfort in 1574, but the dates of his career are differently reported. He was the son of a tailor, and was placed at an early age under the care of Philipp Uffenbach, who, though a reputable artist, was soon surpassed by his disciple. Finding no further means of improvement in his own country, Elsheimer went to Rome, where he studied the works of the great masters, and in a short time

his pictures, which were very distinct from the works of all of his contemporaries, were held in general estimation. He was fond of landscapes with figures of such importance that the landscape interest is subordinated to that of the incident represented. His pictures were small and finished with the greatest perfection and detail, a quality then entirely new in Italy, especially when studied with extreme fidelity to nature. His power over light and shade was nearly as great as that of Rembrandt, who, in the next generation, followed out the same characteristic of intense chiaro-scuro. Elsheimer delighted in torchlight, moonlight, and the dusk of evening, all of which effects he represented with greater excellence than had before been accomplished. He possessed so extraordinary a memory, that it was sufficient for him to have looked at an object or scene once to draw it with the most surprising precision. The extreme patience and labour with which he finished his pictures was such, that the prices he received for them never sufficiently repaid him for the time spent upon them. If the unfortunate painter had been paid for them a fourth part of what they have since produced, he might have lived in affluence instead of the state of indigence and distress in which he passed the greater part of his life. As it was, he was cast into prison, although a man of irreproachable habits, and this preyed upon his mind. His only benefactor was Count Goudt, who purchased some of his choicest pictures, and has engraved seven of them in a highly-finished manner, well adapted to their style. Elsheimer is perhaps better known by these engravings than by his own pictures. 'Ceres drinking from the Witch's Goblet,' 'Jupiter and Mercury in the home of Baucis,' 'The Flight into Egypt,' 'Tobit and the Angel going home,' are among the number. The copperplate of the last named fell into the hands of Rembrandt, and was partly erased and altered by him into another subject. The elder Teniers, as well as Rembrandt, studied carefully the works of Elsheimer. He died in Rome in 1620. The following works by him are in public galleries:

Cassel.	<i>Gallery.</i>	Meeting of Elias and Obadiah.
Dresden.	<i>Gallery.</i>	Flight into Egypt.
Dulwich.	<i>College.</i>	Susannah and the Elders.
Florence.	<i>Uffizi.</i>	His own Portrait.
"	"	Apostles.
"	"	Saints.
"	"	Two Landscapes.
Frankfort.	<i>Stüdel.</i>	Paul and Barnabas at Lystra.
"	"	Bacchus and the Nymphs of Nysa.
Hague.	<i>Museum.</i>	Two Italian Landscapes.
London.	<i>Nat. Gallery.</i>	Martyrdom of St. Lawrence.
Madrid.	<i>Gallery.</i>	Ceres in the house of Becebus.
Munich.	<i>Gallery.</i>	Martyrdom of St. Lawrence.
"	"	Triumph of Christianity.
"	"	Burning of Troy.
"	"	Flight into Egypt.
"	"	St. John the Baptist preaching.
Paris.	<i>Louvre.</i>	The Flight into Egypt.
"	"	The Good Samaritan.
Petersburg.	<i>Hermitage.</i>	St. John the Baptist in the Desert.
"	"	A Forest.
Rome.	<i>Sciarrà Pal.</i>	Return of the Prodigal Son.
Vienna.	<i>Gallery.</i>	Rest on the Flight into Egypt.

ELSHEIMER, JOHANN, a brother of Adam Elsheimer, was born at Frankfort in 1593, and died previous to 1636. About 1632 he painted 'The Story of Virginia,' now on the Imperial Staircase in the Römer at Frankfort.

ELSHOLTZ, LUDWIG, a German painter of genre subjects and battles, born at Berlin in 1805,

studied in the Academy of his native city, and afterwards in the studio of Franz Krüger, the painter of horses. His best work is 'The Battle of Leipsic,' painted in 1833, and now in the possession of the German Emperor. He died at Berlin in 1850. In the Berlin National Gallery is 'The Beginning of the Fight,' dated 1834.

ELST, PIETER VAN DER. See VAN DER ELST.

ELSTER, GOTTFRIED RUDOLF, an historical painter who worked for some time at Düsseldorf, executed a number of religious pictures, among which are a 'Holy Family,' in the possession of the Prince of Hohenzollern, and some cartoons for the Zionskirche at Berlin. He died in that city in 1872.

ELSTRACKE, REGINALD, an engraver who flourished in England about the year 1620, worked chiefly for the booksellers, and his plates are almost entirely confined to portraits. These are more sought after for their scarcity and their connection with English history, than for their merit as engravings. He also engraved the title-page and several of the portraits for Holland's 'Baziliologia. A Booke of Kings. Beeing the true and liuely Effigies of all our English Kings from the Conquest vntill this present.' The following portraits are by him:

James I.  
Queen Elizabeth.  
Mary, Queen of Scots. *One of his best prints.*  
The same, with Lord Darnley.  
Thomas Howard, Earl of Suffolk.  
Robert Devereux, Earl of Essex.  
Gervase Babington, Bishop of Worcester.  
Sir Julius Cæsar, Master of the Rolls.  
Sir Thomas More.  
Sir Philip Sidney.  
Thomas Sutton, founder of the Charter House.  
Edmund, Lord Sheffield.  
John, Lord Harrington.  
William Knollys, Viscount Wallingford.  
William Cecil, Lord Burghley.  
Gustavus Adolphus, King of Sweden.  
Richard Whittington.

ELTZ, JOHANN FRIEDRICH VON, born in 1632, was one of the first artists who worked in mezzotint. His works are now rare; examples of them are an 'Ecce Homo,' after Albrecht Dürer, and a portrait of Johann Philipp von Schönborn, Elector of Mayence, after Th. C. von Fürstenberg. He died at Mayence in 1686.

ELVEN, TETAR VAN. See TETAR VAN ELVEN.

ELYAS, MATHIEU. See ELIAS.

ELZHEIMER, ADAM. See ELSHEIMER.

EMBDE, VON DER. See VON DER EMBDE.

EMELRAET, PHILIPPUS AUGUSTUS. See HEMELRAET.

EMES, JOHN, a water-colour landscape painter, practised about the end of the 18th century, and exhibited at the Royal Academy in 1790 and 1791. He also engraved Jeffereys' 'Destruction of the Spanish Batteries before Gibraltar.'

EMLER, BONAVENTURA, an Austrian artist, was born in 1831, and studied at the Academy of Vienna. He became celebrated by his illustrations to the 'Divina Commedia' of Dante, and died in 1862.

EMMANUEL, a Greek priest and painter, is the author of a picture in the Byzantine style in the National Gallery, London. It represents 'St. Cosmo and St. Damian receiving the Divine Blessing,' and is signed *χειρ Ἐμμανουηλ ἱερωσ τοῦ τζάνε* ('the hand of Emmanuel, priest of Tzane'). It is suggested, in the catalogue, that this Emmanuel

may be identical with the Emmanuel mentioned by Lanzi, who lived at Venice in the 17th century, and executed a painting dated 1660.

EMMANUELLO DA COMO, Fra. See COMO.

EMMETT, WILLIAM, an engraver who flourished about the year 1710, among other prints engraved a large view of the interior of St. Paul's Cathedral, which is executed in a neat, clear style; as well as three exterior views of the same edifice.

EMPIS, CATHERINE EDMÉE SIMONIS. See SIMONIS-EMPIS.

EMPOLI, JACOPO DA. See CHIMENTI.

ENDER, JOHANN NEPOMUK, an Austrian historical and portrait painter, was born at Vienna in 1793. In 1829 he became a professor in the Academy of his native city, where he died in 1854. He is distinguished for his oil-paintings and water-colour drawings, and a 'Madonna and Child' by him is in the Vienna Gallery. His son, Eduard Ender, is a well-known Viennese painter of historical and genre subjects.

ENDER, THOMAS, an Austrian landscape painter, the twin brother of Johann Nepomuk Ender, was born at Vienna in 1793. From the age of twelve he studied in the Academy of Vienna, where, in 1816, he obtained the grand prize for painting. In 1836 he was appointed a tutor, and afterwards professor of landscape in the Academy. Through the patronage of the Archduke John and Prince Metternich, he accompanied, as draughtsman, the scientific expedition sent by Austria to Brazil in 1817, and made a collection of seven hundred drawings, which are now at Vienna. Three views by him are in the Vienna Gallery. He died in Vienna in 1875. In the Berlin National Gallery is his 'Italian Wood Chapel.'

ENDLICH, PHILIP, a Dutch engraver, was born at Amsterdam about the year 1700. He was a pupil of Bernard Picart, and was chiefly occupied on portraits, among which are the following:

Hendrik, Count of Moens.

John Taylor, a celebrated oculist. 1735.

Juan Felipe d'Almeria, Governor of the Isle of St. Martin.

Jan Gosewyn E. Alstein, ecclesiastic of Amsterdam. 1738.

Jan Noordbeck; the same.

Pieter Hollebeck; the same.

Leonard Beels; the same.


ENDRES, BERNHARD, was born at Owingen, in Baden, in 1805, and studied genre and historical painting at the Academy of Munich. Two of his works are in the Gallery at Carlsruhe, the portrait of Pope Julius II., after Raphael, and 'Christ bearing the Cross.' He died in 1874.

ENDTIER, SUSANNA MARIA. See SANDRART.

ENGEL, KARI, a German painter, was born in 1817 at Londorf, and died in 1870 at Rödelshelm. The Darmstadt Gallery has a 'View of the Studio of the Sculptor Scholl,' by him.

ENGELBRECHT, CHRISTIAN and MARTIN, two printsellers and engravers, who resided at Augsburg, flourished about the year 1721. Christian Engelbrecht, conjointly with J. A. Pfeffel, engraved some ornamental works for goldsmiths, after A. Morrison; and some views for the 'History of Architecture,' published in 1721 by J. Hernhard. Martin Engelbrecht engraved some plates after Rugendas and other masters, and some illustrations for Ovid's 'Metamorphoses.'

ENGELBRECHTSEN, CORNELIS, (or ENGELBERTS), the son of a wood-engraver, was born at Leyden in 1468. The pictures of Jan van Eyck,

the alleged inventor of oil-painting, being at that time the object of curiosity and admiration, Engelbrechtsen applied himself to study the works of that master, and is said by Van Mander to have been the first artist of his country that painted in oil. The paintings by this master which escaped the troubles of that country were preserved with great care in the church of Our Lady at Leyden. They represented the 'Crucifixion,' the 'Descent from the Cross,' 'Abraham sacrificing Isaac,' with some small pictures of the 'Life of the Virgin': these were well composed, and of a less Gothic style of design than was usual at the early period at which he lived. They sometimes bear the accompanying mark.  His principal work was an altar-piece, painted for the Epitaph of the family of Lockhorst, in the church of St. Peter at Leyden, and composed of a great number of figures representing the 'Adoration of the Lamb,' The National Gallery has a 'Madonna and Child' by him. The Antwerp Museum has two double pictures by him: the one, 'St. Leonard delivering prisoners,' and 'St. George;' the other, scenes from the life of St. Hubert. A 'Crucifixion' by him is in the Munich Gallery. Engelbrechtsen died at Leyden in 1533. He is thought to be identical with the "Cornelis de Hollandere" who was free of the Guild of St. Luke at Antwerp in 1492.

ENGELMANN, GOTTFRIED, a German lithographer, who also painted in water-colours, was born at Mühlhausen in 1788, and died there in 1839. He was a pupil of Sennefelder, the inventor of lithography, and of C. von Manlich, and he introduced the art into France.

ENGELRAMS, CORNELIS, (or ENGHELRAMS,) a Flemish painter, born at Mechlin in 1537, excelled in painting historical subjects in distemper. His best work, representing the 'Seven Works of Mercy,' is in the cathedral of St. Rombout at Mechlin. There are several of his pictures in Germany, where he passed some years. At Hamburg, in the church of St. Catharine, is a large altar-piece by him of the 'Conversion of St. Paul.' He died at Mechlin in 1583.

ENGERTH, ERASMUS, an Austrian artist, who was born at Vienna in 1796, studied at the Academy of his native city, and afterwards in Italy. On his return home he painted portraits and historical pictures, and also made successful copies from the great masters, but he subsequently devoted himself exclusively to the art of restoring paintings. He was keeper of the picture gallery of the Belvedere, and died at Vienna in 1871.

ENGHELSEN, CORNELIS. See VERSPRONK.

ENGLEHEART, FRANCIS, a line-engraver, born in London in 1775, was a nephew of George Engleheart, the miniature painter. He learned the art as an apprentice to Joseph Collyer, and as an assistant to James Heath. His first independent works were the illustrations to Akenside, after Stothard, whose 'Canterbury Pilgrims' he had a large share in engraving, and the illustrations to Homer after Cook. He also engraved some of Smirke's drawings for 'Don Quixote,' and several plates for the 'Literary Souvenir,' 'Amulet,' 'Gem,' and other Annuals, among which is the last portrait of Lord Byron, after W. E. West. He died in 1849. Besides the works already named, his best plates are:

Dunce Gray; after Sir David Wilkie.  
The Only Daughter; after the same.



The Castle; *after Cook.*

Sir Calepine rescuing Serena; *after Hilton.*

ENGLEHEART, GEORGE, a miniature painter, exhibited at the Royal Academy in the latter part of the 18th century, and in 1790 was appointed miniature painter to George III. The date of his death is uncertain; but he is known to have exhibited up to 1812.

ENGLEHEART, J. D., a miniature painter, flourished in the first quarter of the 19th century. He exhibited at the Royal Academy between the years 1802 and 1828.

ENGLEHEART, TIMOTHY STANSFELD, a line-engraver, a son of Francis Engleheart, was born in London in 1803, and died there in 1879. He engraved several plates for the 'Literary Souvenir,' 'Forget me not,' and other Annuals.

ENGLISH, JOSIAS, was an amateur engraver, who resided at Mortlake, where he died in 1718. He executed an etching of 'Christ with the Two Disciples at Emmaus,' after Titian, and in 1654 a set of small upright plates of the 'Gods and Demigods.' His best work is a spirited etching of a half-length of a 'Man regaling,' after F. Cleyn.

ENGSTROM, WILHELM OSCAR, a Swedish animal painter, was born in 1831, and died at Düsseldorf in 1877.

ENHUBER, KARL VON, a genre painter, was born at Hof, in Voigtland, in 1811. He was the son of a civil officer, who when his son was eighteen months old removed to Nördlingen. After studying at the Munich Academy, he was at first an animal painter; he then worked at representations of the Thirty Years' War; and only through the study of the works of Metsu and Terborch did he discover his true talent. He was admitted a member of the Munich Academy in 1858, and died at Munich in 1867. He excelled in characterizing middle-class home life, with its pleasures and troubles, and was gifted with natural humour, which was the foundation of his delicate delineation of character. To be mentioned amongst his works are:

Berlin.	<i>Gallery.</i>	Return of the Munich Guardsman. 1844.
Darmstadt.	<i>Gallery.</i>	Sessions Day in Bavaria.
Munich.	<i>Gallery.</i>	A Grandfather watching his Grandson at play with toy Soldiers.
"	"	A Carver in his Workshop.

ENNIS, W., an Irish historical and portrait painter, was born in the first half of the 18th century. He studied at Dublin under Robert West, and afterwards in Italy, and subsequently became a master in the Dublin Art School. He died, through a fall from his horse, in the county of Wicklow, in 1771.

ENS, GIOSEFFO. See HEINS.

ENSLÉN, JOHANN KARL, a German landscape painter, who was born in 1759 and died in 1849, was well known in his time for his panoramas, which were the first introduced into Germany.

ENSLÉN, KARL GEORG, an Austrian painter, born at Vienna in 1792, studied in the Academy of Berlin. He travelled in Italy, Sweden, Norway, and Denmark, and his panoramas give proof of a knowledge of excellent linear and aerial perspective. He died at Lille in 1866. There is a view of the 'Bay of Naples' by him in water-colours in the Lille Museum.

ENSO, GIOSEFFO. See HEINS.

ENSOM, WILLIAM, a line-engraver, died at

H H

Wandsworth in 1832. He engraved 'Christ blessing the Bread,' after Carlo Dolci, 'St. John in the Wilderness,' after Carlo Cignani, and several plates for the Annuals, of which the best are those in the 'Bijou' of George IV. and Lady Wallscourt, after Sir Thomas Lawrence.

EPINAT, FLEURY, a painter of historical subjects and landscapes, born at Montbrison in 1764, imitated his master David, with whom he went to Rome. He died at Pierre-Scise in 1830.

EPISCOPIUS, JOANNES. See DE BISSCHOP.

ERASMUS, DESIDERIUS, the eminent scholar, born at Rotterdam in 1467, painted in 1484 a picture representing 'Christ on the Cross, with Mary and St. John.' This work, which is little known, is in the style of the old Dutch masters, and is in the convent of Emaus, called Steyne, near Gouda. He died at Basle in 1536.

ERBETTE, FILIPPO DALL'. See MAZZUOLA.

ERCOLE DI GIULIO. See GRANDI.

ERCOLE DI ROBERTO. See GRANDI.

ERCOLINO DI GUIDO RENI, (or ERCOLE DI MARIA). See SAN GIOVANNI.

EREDI, BENEDETTO, an Italian engraver, was born at Florence in 1750. He engraved, in conjunction with J. B. Cecchi, nine plates of the Monument of Dante, with his portrait. There are also by him the following plates:

#### PORTRAITS.

Luca Cambiaso, Genoese painter; *after a picture by himself.*

Federigo Zuccherò; *after himself.*

Angelo Bronzino; Florentine painter.

Annibale Carracci.

#### SUBJECTS.

The Transfiguration; *after Raphael.*

The Adulteress before Christ; *after Angelo Bronzino.*

The Death of Lucretia; *after Luca Giordano.*

EREMITA DI MONTE SENARIO. See STEFANESCHI.

ERHARD, JOHANN CHRISTOPH, who was born at Nuremberg in 1795, was instructed by Zwinger and Gabler, and afterwards went to Vienna and Rome. Among the hundred and eighty-five plates which he etched are several landscapes and views of considerable merit. He committed suicide at Rome in 1822.

ERLINGER, GEORG, a printer and wood-engraver, was working at Augsburg in 1516, and at Bamberg from 1519 till his death in 1542. Among his woodcuts, which are very scarce, is one of 'Christ on the Cross.'

ERMELS, JOHANN FRANZ, a German painter and engraver, a pupil of Holtzman, was born near Cologne in 1641. He resided at Nuremberg, and painted for the church of St. Sebald in that city a picture of the 'Resurrection'; he was more successful, however, as a painter of landscapes, in which he imitated the style of Jan Both. He died at Nuremberg in 1699. In the Städel Gallery at Frankfurt is a 'Landscape' by him, with figures by J. H. Roos; and in the Vienna Gallery is a 'Landscape with Fishermen' by him. A 'Landscape' is also in the Milan Gallery. There are by him a few etchings of landscapes, after Waterloo, Breenbergh, &c., executed with spirit and taste.

ERRANTE, GIUSEPPE, born at Trapani, in Sicily, in 1760, studied at Palermo and Rome, and was employed in the Caserta Palace, Naples. On account of his political opinions he was obliged to remove to Milan, and afterwards established himself at Rome in 1810. Besides historical subjects,

he painted portraits, in which he was especially successful. He died at Rome in 1821.

ERRAR, (or ERRARD,) JOHAN, an artist, who flourished at Liège about 1670, etched landscapes after Waterloo.

ERRARD, CHARLES, a French painter and architect, was born at Nantes about 1601, and is better known as one of the chief founders and directors of the Academy at Paris than as a painter and engraver. He studied in Italy, where he also spent the greater part of his life. In 1635 he was admitted a member of the Academy of St. Luke, and in 1665 was made director of the French Academy at Rome, where he died in 1689.

ERRI, CAMMILLO, of Modena, is known only by a picture of 'St. John the Baptist Preaching,' with the date 1577, in the Modena Gallery.

ERSKINE, HENRY DAVID, EARL OF BUCHAN. See BUCHAN.

ERTINGER, FRANZ, a German engraver, is said by some to have been born at Colmar, by others at Wyl in Swabia, in the year 1640. He resided chiefly at Paris, where he engraved several plates, which are not without merit, and where he died in 1700. His best prints are the following:

#### PORTRAITS.

J. F. de Beughem, Bishop of Antwerp.  
Niccolò Macchiavelli.  
Gabriel du Pinau.

#### VARIOUS SUBJECTS.

The History of Achilles, in eight Plates; *after Rubens*; the same subjects have been since engraved by Baron. Twelve Prints from the Metamorphoses of Ovid; *after the miniatures of Joseph Werner*.

Ten Plates of the History of the Counts of Toulouse; *after Raymond de La Fage*.

The Marriage at Cana in Galilee; *after the same*.  
A set of Friezes of Bacchanalian subjects; *after the same*.  
Several Views of Towns; *after Van der Meulen*; some of them in the manner of Callot.

ERVEST, JAKOB, a scholar of Adam Elsheimer, painted marine subjects, and naval combats.

ES, JACOB VAN, (or ESSEN,) a Flemish painter, was born at Antwerp in 1606. He was very successful in the art of reproducing still-life, but more especially fish, which he painted with an almost deceptive similarity to nature. His masterpieces are two 'Fish Markets,' in the Vienna Gallery, with figures by Jordaens. The Madrid Gallery also has two pictures of fish and a fruit and flower piece by Van Es. The Städel Gallery at Frankfurt has a fish-piece by him. In the Antwerp Museum is a good example of his still-life subjects, formerly in the Episcopal Palace, and in the Lille Museum is a picture of 'Oysters and Fruit,' which was formerly in the Abbey of Cysoing. He died at Antwerp in 1665-66.

ESBRAT, NOËL RAYMOND, a landscape and animal painter, was born in Paris in 1809, and died there in 1856. He was a pupil of Guillon-Lethière and of Watelet, and from 1844 sent pictures to various exhibitions.

ESCALANTE, JUAN ANTONIO, a Spanish painter, born at Cordova in 1630, was a scholar of Francisco Rizi, but he adopted the style of Tintoretto, as well in colouring as in composition. Several of his works in the churches of Madrid are highly commended by Palomino. In the church of San Miguel is a graceful picture of 'St. Catharine'; and in the church of the Espíritu Santo is an altar-piece of the 'Dead Christ,' with other figures, painted in the style of Titian. A similar picture

in the Dresden Gallery is ascribed to him. The Hague Gallery has a 'Gipsy Woman telling an Officer's fortune.' In the Madrid Gallery are two works by him, 'A Holy Family,' and 'The Infant Christ and St. John,' and in the Hermitage, St. Petersburg, 'St. Joseph and the Infant Christ.' He died at Madrid in 1670.

ESCALANTE, JUAN DE SEVILLA ROMERO Y. See SEVILLA.

ESCHINI, ANGELO MARIA, a painter and engraver, flourished at Modena in the 17th century: by him more than one excellent plate representing the 'Virgin' is known.

ESCLAVO, EL. See PAREJA.

ESKILSSON, PETER, a Swedish genre painter, was born in 1820, in the Billeberga parish, Schonen. He was at first an under-officer in the Göta artillery regiment, and then a book-keeper at Göteborg; but by the assistance of a friend he was enabled in 1853 to go to Düsseldorf, where he studied under Tidemand. In 1859 he was compelled for a time to become a photographer at Stockholm, but he afterwards illustrated Bellman, depicting the Swedish popular life with great humour. He became an associate of the Academy in 1866, and died at Bremö, near Sigtuna, in 1872.

ESPAGNOLETTA. See RIBERA.

ESPAÑA, JUAN DE, or JUAN EL ESPAÑOL. See GIOVANNI DI PIETRO.

ESPINAL, JUAN DE, a Spanish historical painter, was a native of Seville. He was the son and pupil of Gregorio Espinal, who was also a painter, but he afterwards entered the school of Domingo Martinez, whose daughter he married. He was chosen director of the School of Design which Ceán Bermudez and other lovers of art established at Seville. Ceán Bermudez says that he possessed more genius than any of his contemporaries, and but for his bad training and indolence would have been the best painter whom Seville had produced since the time of Murillo. A visit to Madrid late in life made apparent his misspent time, and he returned saddened and abashed to Seville, where he died in 1783. His chief works were scenes from the life of St. Jerome, painted for the monastery of San Geronimo de Buenavista, and now in the Seville Museum, and some frescoes in the collegiate church of San Salvador.

ESPINÓS, BENITO, a Spanish flower painter, the son of Josef Espinós, was a native of Valencia. He was appointed director of the Royal Academy of San Carlos in Valencia in 1787, and died about 1817. Nine of his flower-pieces are in the Madrid Gallery, whilst others are in the Museum of Valencia, and in the Escorial.

ESPINÓS, JOSEF, a Spanish painter and engraver, born at Valencia in 1721, studied painting under Luis Martinez and Evaristo Muñoz. He painted for the convent of the Servites of the Foot of the Cross, in Valencia, pictures of 'Our Lady of Sorrows' and of the founders of that order. He engraved in line several prints of saints, and died at Valencia in 1784, leaving a choice collection of prints, drawings, and books.

ESPINOSA, ALONSO and ANDRES DE, Spanish historical painters, who dwelt at Burgos in the early part of the 16th century, were brothers, who usually worked together. In 1524, together with Cristóbal de Herrera, they gilded and decorated with paintings the Lady chapel of the cathedral at Palencia.

ESPINOSA, GERONIMO RODRIGUEZ DE, a Spanish

painter, born at Valladolid in 1562, was the father of Jacinto Geronimo de Espinosa. He married in 1596 Aldonza Lleó, at the Valencian town of Cocentayna, where he resided for many years. In 1600 he painted pictures of 'St. Lawrence' and 'St. Hippolitus,' and in the following year 'SS. Sebastian and Roch,' for the church of Cocentayna. Those works were afterwards displaced, and passed into the hands of one Andreas Cister, a scrivener. In 1604-7 he executed, in conjunction with a certain Jayme Terol, a scholar of Fray Nicolas Borrás, the pictures for the high altar of St. John the Baptist's Church, at the town of Muro. Finally taking up his abode at Valencia, he died there about 1630.

ESPINOSA, JACINTO GERONIMO DE, a son and scholar of Geronimo Rodriguez de Espinosa, was born at Cocentayna, in Valencia, in 1600. He studied also under Francisco Ribalta, and went afterwards to Italy, where he acquired a boldness of design and a vigour of colouring that resemble the style of Guercino. His best pictures are in the churches at Valencia, particularly in San Esteban, and in the chapel of San Luis Bertran in Santo Domingo. The principal altar-piece in the church of the Carmelites is by this master, representing the 'Transfiguration.' He died at Valencia in 1680. Among his works are the following :

Dresden.	Gallery.	St. Francis of Assisi.
Madrid.	Gallery.	Mary Magdalen praying.
"	"	Christ at the column.
"	"	St. John the Baptist.
Valencia.	Museum.	Christ appearing to St. Ignatius Loyola.
"	"	The Communion of St. Mary Magdalen.
"	"	St. Louis Bertrand on his bier.

ESPINOSA, JUAN DE, born at Puente de la Reyna, in Navarre, was employed in 1653 to paint twenty-four scenes from the life of St. Millan, for the monastery of St. Millan de la Cogolla. He executed twelve with some skill, and after his death the work was completed by Fray Juan Rizí.

ESPINOSA, JUAN DE, a Spanish painter of fruit pieces, flourished towards the end of the 17th and the beginning of the 18th century. Nothing is known of his life. Two examples of his art are in the Madrid Gallery.

ESPINOSA, MIGUEL DE, of Saragossa, a painter of good repute, was invited in 1654 by the Benedictine fathers, to paint for their monastery of St. Millan de la Cogolla. Amongst his works executed at the expense of the brotherhood were pictures of the 'Miracle of the Water turned into Wine,' and the 'Miracle of the Loaves and Fishes.'

ESQUARTE, PABLO, a Spanish painter of the latter part of the 16th century, who studied at Valencia, but afterwards went to Venice and became a disciple of Titian. He had a great talent for portrait painting, and perhaps excelled in other departments, as the Duke of Villa Hermosa employed him to ornament his palace and country residence.

ESSELENS, JACOB, a painter of Amsterdam in the 17th century, is said to have been a pupil of Rembrandt, but his works do not corroborate the assertion. His pictures represent villages on the banks of rivers, woody landscapes, buildings with magnificent fountains, stag-hunts, and shipping pieces, painted in a clear tone of colour, and with figures spiritedly touched. The dates of his birth

and death are not recorded. A picture of 'Figures by a River,' signed with his name, is in the Rotterdam Museum; a 'Fishing Piece' is in the Copenhagen Gallery; and in the Glasgow Corporation Galleries is a 'Rendezvous of a Hunting Party.'

ESSEN, HANS VAN. See LADENSFELDER.

ESSEN, JACOB VAN. See Es.

ESSENBECK, J. VAN, was born at Rotterdam in 1627, and died in 1678; but no further details of his life are recorded. In the Glasgow Corporation Galleries is a 'Hawking Party' attributed to him.

ESSEX, RICHARD HAMILTON, an architectural water-colour painter, was born in 1802. He became in 1823 an associate of the Water-Colour Society, where he exhibited till 1836. His works also appeared at the Royal Academy. He died at Bow in 1855.

ESSEX, WILLIAM, a clever copyist in enamel of landscape and figure subjects, both by old and modern masters, first exhibited at the Royal Academy in 1818, and for the last time in 1862, having been appointed miniature painter to the Queen in 1839. Towards the end of his life he painted a few miniature enamels from the life. His death occurred at Brighton, in 1869, at the age of 85. His son, WILLIAM B. ESSEX, who was a portrait painter, died at Birmingham in 1852, aged 29.

ESTEBAN, RODRIGO, was painter to Sancho the Brave, King of Castile. No work of his is known to exist, but an account of a payment of one hundred maravedis from the privy purse in 1291-92 is to be found in a MS. book of accounts in the Royal Library at Madrid.

ESTENSE, BALDASSARE, of Reggio, who was born about 1443, has been supposed to have been an illegitimate scion of the house of Este, since no mention of his father's name ever occurs in contemporary records, whilst he was called 'Estensis,' and received unusual promotion and rewards from the Dukes of Ferrara. He was a pupil of Cosimo Tura, and was also a medallist. In 1469 he painted the likeness of Borso I., and was ordered to present it in person to the Duke of Milan. From 1471 to 1504 he was a salaried officer at the court of Ferrara, living first in Castel Nuovo, for which he painted a canvas that has perished, and afterwards in Castel Tedaldo, of which he was the governor. In 1483 he painted the portrait of Tito Strozzi, now in the Costabili Gallery at Ferrara. His will, dated 1500, is in the archives of Ferrara, but the exact date of his death is unknown.

ESTORGES, J., a French engraver of the 17th century, who etched a plate in the style of Pietro del Po representing 'Christ on the Mount of Olives.'

ESTRADA, JOSÉ MARIA, an historical and genre painter of Valencia, who died at Madrid in 1873. He has left, among other pictures, 'Diana observing the sleeping Endymion,' 'An Eating-house,' and the portrait of Count Villalobos.

ESTRADA, JUAN and IGNACIO, were two brothers, who worked together as painters, though Ignacio was also a sculptor. They were born at Badajoz, Juan in 1717, and Ignacio in 1724, and were instructed by their father, Manuel Estrada, but Juan received three years' further tuition from Pablo Pernicharo, at Madrid. Many of their pictures are still to be seen in the churches of Valencia, Ignacio having furnished the designs, and Juan carried out the execution. Juan died at Badajoz in 1792, and Ignacio in 1790.

ETHENARD Y ABARCA, FRANCISCO ANTONIO, a painter and engraver, the son of a German father, was born at Madrid. He served in the German body-guard under Charles II., and until it was disbanded in 1701 by Philip V., upon which he devoted himself entirely to the above branches of art, which he had already pursued as an amateur. He died at Madrid in 1710. He published a 'Philosophy of War' in 1675, and 'The Italian and Spanish Fencing-Master' in 1697, and both of these he illustrated with engravings.

ETTLINGER, GEORG, was a German engraver on wood, who resided at Bamberg. There is by him a wood-cut representing Bishop Blaize, enclosed in a border ornamented with symbols of the Gospel, and executed with great spirit.

ETTY, WILLIAM, the eminent painter, was born at York, March 10, 1787. "Like Rembrandt and Constable," writes Etty, in an autobiography published in the 'Art Journal' in 1849, "my father also was a miller." In 1798 he was apprenticed to Robert Peck, a letter-press printer at Hull, as a compositor, "to which business," he says, "I served seven full years faithfully and truly, and worked at it three weeks as journeyman; but I had such a busy desire to be a painter, that the last years of my servitude dragged on most heavily. I counted the years, days, weeks, and hours, till liberty should break my chains and set my struggling spirit free." In 1806 he was invited to London by his uncle, William Etty, of the firm of Bodley, Etty, and Bodley, of Lombard Street. William Etty was himself "a beautiful draughtsman in pen and ink," and saw promise in the crude performances of his young kinsman, and besides helping him during life, left him a sufficient sum after his death to enable him to pursue his studies. Arrived in town, he tells us:—"I drew from prints or from nature, or from anything I could; I was made at home at my uncle's, I was furnished with cash by my brother. My first academy was in a plaster-cast shop, kept by Gianelli, in that lane near to Smithfield, immortalised by Dr. Johnson's visit to see 'The Ghost' there." He soon received a letter of introduction to Opie, who introduced him to Fuseli, by whom he was admitted as a probationer in Somerset House. He entered the schools of the Royal Academy in the same week as Collins; and Hilton and Haydon were amongst his fellow-students. By his uncle's generosity, who paid one hundred guineas for him, Etty, in July, 1808, became an in-door pupil of Sir Thomas Lawrence, then residing in Greek Street, Soho. Lawrence frequently employed him to make copies of his portraits, but had little leisure to give substantial assistance to his pupil in his studies. When his year of study under Lawrence was expired, Etty painted from nature, and copied the old masters in the British Gallery: this, he says, he found easy, after copying Lawrence. He was also a constant student in the Life School of the Royal Academy, where his industry was indefatigable, yet he never gained a medal. He ventured at one time to send six pictures to the Academy exhibition, but all were rejected; this happened year after year at the Academy, and at the British Gallery, but by discovering his defects, and by great industry in endeavouring to correct them, he at last conquered his bad fortune. In 1811 he was comforted by finding one of his pictures, 'Telemachus rescuing Antiope,' hung at the Royal Academy, and from that time forward he always obtained an entrance

for some of his works at the Academy or the British Institution. He painted portraits also at this time, but chiefly occupied himself on classical subjects. In 1816 he visited Paris and Florence, but returned home in less than three months. In 1822 he went to Italy, visiting Venice, Florence, Rome, and Naples, but it was in Venice that he found the greatest attractions:—"Venice, the birth-place and cradle of colour, the hope and idol of my professional life." He studied in the academy there, and was elected one of its honorary members. He returned to London early in 1824, and in the same year exhibited 'Pandora formed by Vulcan, and crowned by the Seasons,' which was bought by Lawrence, and secured his election as an Associate of the Royal Academy. He became an Academician in 1828, and it was then suggested to him that he should discontinue his practice in the Life School, where he had been accustomed for years to attend every evening during the session to paint studies in oil from the living models, as it was considered incompatible with the dignity of an Academician to continue to take his place amongst the students; but he said he would rather decline the honour of membership than give up his studies. He resided in London from 1826 till 1848, when, owing to failing health, he retired to his native city York, where he died November 13, 1849. An exhibition of Etty's works was held in the summer of 1849 at the Society of Arts, and his 'Life' by Alexander Gilchrist was published in 1855. In his autobiography Etty has himself pointed out what he considered his greatest works. "My aim in all my great pictures has been to paint some great moral on the heart: 'The Combat,' the beauty of mercy; the three 'Judith' pictures, patriotism, and self-devotion to her country, her people, and her God; 'Benaiah, David's chief captain,' valour; 'Ulysses and the Syrens,' the importance of resisting sensual delights, or an Homeric paraphrase on the 'Wages of Sin is Death'; the three pictures of 'Joan of Arc,' Religion, Valour, Loyalty and Patriotism, like the modern Judith; these, in all, make nine colossal pictures, as it was my desire to paint three times three." Besides the above-mentioned the following are his principal works:

- Sappho. 1811.
- The Coral Finders. 1820.
- Cleopatra's Arrival at Cilicia. 1821.
- The Judgment of Paris.
- Venus attired by the Graces.
- The Wise and Foolish Virgins.
- Hylas and the Nymphs.
- The Dance described in Homer's Shield.
- The Prodigal Son.
- The Bevy of Fair Women. (Milton.)
- The Bridge of Sighs, Venice.
- The Destruction of the Temple of Vico.
- The Rape of Proserpine.
- La Fleur de Lis.
- Adam and Eve at their Morning Orisons.
- The Prodigal in the depth of his Misery.
- The Prodigal's return to his Father and Mother.
- The Origin of Marriage. (Milton.) *Stafford House.*
- Pandora.
- The Parting of Hero and Leander.
- The Death of Hero and Leander.
- Diana and Endymion.
- The Graces: Psyche and Cupid.
- Amoret freed by Britomart from the power of the Enchantress.
- Zephyr and Aurora.
- Robinson Crusoe returning thanks to God for his deliverance.

*In the National Gallery.*

The Imprudence of Candaules, King of Lydia. 1830.  
 Window in Venice, during a Festa. 1831.  
 Youth on the Prow and Pleasure at the Helm. 1832.  
 The Lute-Player. 1833.  
 The Dangerous Playmate. 1833.  
 Study of a Man in Persian Costume. 1834.  
 Christ appearing to Mary Magdalen after His Resurrection. 1834.  
 Il Duetto. 1838.  
 Female Bathers surprised by a Swan. 1841.  
 The Magdalen. 1842.  
 The Bather 'at the doubtful breeze alarmed.' 1844.  
 Study for a Head of Christ.

*In the South Kensington Museum.*

Head of a Cardinal. 1844.  
 Cupid sheltering Psyche. 1823.  
 The Deluge (a nude female figure). 1815.

*In the National Gallery of Scotland.*

Series of three pictures illustrating the Deliverance of  
 Bethulia by Judith. 1827-31.  
 Benaiah, one of David's Mighty Men.  
 The Combat—Woman pleading for the Vanquished.  
 1825. Exhibited in 1844.

*In the Royal Institution, Manchester.*

Ulysses and the Sirens.

ETZDORF, CHRISTIAN FRIEDRICH, a landscape painter, and the younger brother of Johann Christian Etzdorf, was born at Pösneck, in the duchy of Saxe-Meiningen, in 1807. He was educated in art at the Munich Academy, and at first practised porcelain painting, but afterwards devoted himself to landscapes, in which he followed much the same style as his brother, producing forest scenes, rocky valleys, and winter pieces. After his brother's death he returned for a while to Pösneck, but afterwards took to the business of tanning, and settled first in Kissingen and finally in Würzburg, where he died in 1858. Besides his paintings he has left eighteen etchings of landscapes, mostly after his brother, and one lithograph.

ETZDORF, JOHANN CHRISTIAN MICHEL, a German landscape painter, was born at Pösneck, in the duchy of Saxe-Meiningen, in 1801. He studied landscape painting in Munich and its environs, and displayed an especial talent in representing gloomy forests, taking as his models the works of Ruissdael and Van Everdingen. He visited Norway, the North Cape, Sweden, Iceland, and England. One of his best paintings is in the Modern Gallery at Munich; it represents a 'Forge by the side of a Waterfall.' He died at Munich in 1851.

EUMARUS, of Athens, the foremost of the early Greek painters, flourished about B.C. 540-500. He appears to have introduced a degree of chiaro-scuro into his pictures, which would seem to have been not all monochrome. It is stated that he was also the first to distinguish the male from the female figure, and to denote age and disposition in the depicting of his characters.

EUPHRANOR, who was born on the Isthmus of Corinth, but resided at Athens, is stated to have lived from B.C. 375 to 335, and to have studied painting in the school of Aristeides. His chief works were in a porch in the Cerameicus at Athens. On the one side were the 'Twelve Gods,' and on the opposite side, 'Theseus, with Democracy and Demos,' in which picture Theseus was represented as the founder of the equal polity of Athens. In the same place was his picture of the 'Battle between the Athenian and Bœotian Cavalry at Mantinea,' containing portraits of Epaminondas and of Gryllus, the son of Xenophon. He also

excelled as a statuary, both in marble and metals. He gave a peculiar dignity to his heroes, and Pliny extols him for an exact symmetry in his proportions. His picture of Theseus so satisfied him that in comparing it with one of the same hero painted by Parrhasius, he exultingly observed, that "the Theseus of Parrhasius appeared to have been fed on roses, and his with flesh."

EUPOMPUS, who flourished about B.C. 400-380, founded the school of Sicyon upon his own principles as opposed to the softness of the Ionian school. The 'Victor in the Gymnastic Combat' is one of his best works. Pamphilus, the master of Apelles, was his pupil.

EUSEBIO DI SAN GIORGIO, a painter of Perugia in the early part of the 16th century, was a scholar of Perugino, and painted for churches. His works are imitations or copies after Raphael. A fresco of the Archangel Michael, formerly in the Palazzo Gualtieri at Orvieto, and now in the Leipsic Museum, and which has been ascribed to Signorcelli, is probably by Eusebio.

EUXENIDAS, an ancient Theban painter, who flourished about B.C. 400 or 380, was the master of Aristeides, but little else is recorded respecting him.

EVANS, GEORGE, a portrait painter, who flourished about the middle of the 18th century, was a member of the Incorporated Society of Artists, where he exhibited. He died before 1770.

EVANS, RICHARD, a copyist, was employed for some time by Sir Thomas Lawrence to fill in the background and draperies of his pictures. He for many years resided in Rome, where he copied pictures by the old masters, besides painting some original portraits, and also attempting fresco-painting. He died at Southampton in 1871, aged 87. The copies in the South Kensington Museum of the Raphael arabesques are by him; as are also the following portraits in the National Portrait Gallery:

Sir Thomas Lawrence; *after Lawrence.*

Lord Thurlow; *after the same.*

Thomas Taylor, the Platonist.

EVANS, WILLIAM, known as "Evans of Eton," a landscape painter in water-colours, was born at Eton in 1798, and succeeded his father as professor of drawing at Eton College in 1818. In 1828 he was elected an associate, and in 1830 a member, of the Water-Colour Society, where he continued to exhibit till 1875. In his later years he suffered much from a fractured jaw, and died at Eton in 1877. Amongst his best works are:

Llanberis. 1828.

Barmouth. 1828.

Ferry on the Tay.

Burnham Beeches.

Doune Castle.

The Gleam of Hope.

Mill at Droxford. (*South Kensington Museum.*)

EVANS, WILLIAM, an engraver and draughtsman, who flourished in the early years of the 19th century, assisted Benjamin Smith, and made drawings for Cadell's and Boydell's publications. He drew for Cadell's 'Gallery of Contemporary Portraits' (1822), and engraved some plates for the Dilettanti Society's 'Specimens of Antient Sculpture.' His portrait of James Barry, R.A. (drawn in chalk for the 'Gallery of Contemporary Portraits') is in the National Portrait Gallery.

EVANS, WILLIAM, a landscape painter in water-colours, known as "Evans of Bristol," was born

in 1811. He lived for many years at an isolated spot in North Wales, where he had abundant opportunity of depicting the rough mountain scenery in which he excelled. He became in 1845 an Associate of the Water-Colour Society, and after 1852 he spent much time in Italy. He died in London in 1858.

EVELYN, JOHN, who was born at Wotton, in Surrey, in 1620, was an English gentleman who claims a place among the amateur artists of his country, as the engraver of five small plates of his journey from Rome to Naples, which were etched in Paris in the year 1649. They bear the annexed monogram. He etched likewise a view of his own seat at Wotton, and another of Putney. Evelyn was the author of one of the earliest English publications on the subject of engraving, entitled 'Sculptura,' published in 1662. He died in London in 1706.

EVENOR, an eminent painter of Ephesus, who flourished about B.C. 420, was the father and instructor of Parrhasius.

EVERDINGEN, ALLART VAN, the younger brother of Cesar van Everdingen, was born at Alkmaar in 1612. He studied successively under Roeland Savery and Pieter Moly, both of whom he greatly surpassed, and excelled in painting rocky landscapes. The talents of Van Everdingen were not, however, confined to subjects of that description; he painted sea-pieces and storms with surprising effect, and represented the tempest-tossed waves with awful and terrific fidelity. In a voyage which he made to the Baltic, he was shipwrecked on the coast of Norway, where he was under the necessity of remaining some time, until the vessel was repaired. He employed this interval in making sketches of the romantic wilds of that uncultivated country, which furnished him with admirable subjects for his pictures, in which the grand forms of his rocks, and the picturesque effect of his waterfalls, are drawn with a taste, and painted with a spirit, that entitled him to the appellation of 'The Salvator Rosa of the North.' His colouring is simple and pure, his touch broad and facile, and it is evident that every object in his pictures was studied immediately from nature. The small figures with which he embellished his landscapes are correctly drawn, and very neatly touched. The admirers of etchings are indebted to this excellent artist for a number of plates executed in a free and masterly style. His prints of landscapes amount to about a hundred, of which eight of the largest and most finished are very fine. He also engraved a set of fifty-seven small prints for Gottsched's translation of 'Reynard the Fox,' published in 1752. He sometimes signed his plates with his name, sometimes with the initials *A. V.*, and at other times with the annexed monogram. He died at Amsterdam in 1675.

Amsterdam.	<i>Museum.</i>	Norwegian Landscape.
Berlin.	<i>Gallery.</i>	Landscape.
"	"	Norwegian Waterfall.
"	"	Norwegian Hilly Landscape.
"	"	A Castle by a River.
Cassel.	<i>Gallery.</i>	Woody Landscape.
Copenhagen.	<i>Gallery.</i>	Rocky Landscape. 1648.
"	"	River and Rocks. 1647.
"	"	And three others.
Darmstadt.	<i>Gallery.</i>	Waterfall.
"	"	A Rocky Valley.
Dresden.	<i>Gallery.</i>	Stag-hunt. 1643.
"	"	Four Landscapes.

Frankfort.	<i>Städel Inst.</i>	Stormy Sea.
"	"	Landscape with Mill.
"	"	Northern Landscape.
Lille.	<i>Museum.</i>	Cascade. 1660.
London.	<i>Butt Coll.</i>	View in Norway.
Munich.	<i>Gallery.</i>	Landscape with Waterfall. 1656.
"	"	Stormy Sea-coast.
Paris.	<i>Louvre.</i>	Landscape.
"	"	Landscape.
Petersburg.	<i>Hermitage.</i>	View in Norway. 1647.
"	"	View in Norway.
"	"	The Mouth of the Scheldt.
Rotterdam.	<i>Museum.</i>	Two Waterfalls.
Vienna.	<i>Gallery.</i>	Rocky Landscape.

EVERDINGEN, CESAR VAN, born at Alkmaar in 1606, was a scholar of Jan van Bronkhorst. He painted historical subjects and portraits, and was also an eminent architect. In 1632 he became a member of the Guild at his native place, and in 1651 of that at Haarlem. One of his most esteemed works was in the principal church of Alkmaar, representing the 'Triumph of David.' He gained great reputation by a picture he painted of the Portraits of the Company of Archers, for their hall of assembly. He died in 1679.

His works are signed with the initials *C. V. E.*, or with the monogram annexed. An important work by him (signed with his monogram and dated 1652) is in the Hague Gallery. It represents 'Diogenes in the market-place of Haarlem seeking an honest man,' and contains portraits of the Steyn family of Haarlem.

EVERDINGEN, JAN VAN, the youngest of the three brothers of the name, was born in 1625, and died in 1656. He was instructed by his brother Cesar, but painted only for amusement, being by profession an advocate.

EVERSDYCK, CORNELIS WILLEMSZ, was a portrait painter of Goes, who died there in 1649. In the Rotterdam Museum are three pictures by him, representing Officers and Members of the Company of Archers, called "Edele Voetboog," at Goes; two of which are dated 1616 and 1624.

EVERSDYCK, WILLEM, the son of Cornelis Eversdyck, flourished at Goes about the year 1660. He was a portrait painter, and several of his portraits were engraved by Houbraken. A picture of Officers and Members of the Company of Archers, called "Edele Voetboog," at Goes, by him, is in the Rotterdam Museum.

EVRRARD, PERPÈRE, a painter of portraits and miniatures, was born at Dinant about the middle of the 17th century, and was employed at several foreign courts. He died at the Hague in 1727.

EWBANK, JOHN WILSON, a landscape painter, was born at Darlington in 1799. Intended for the Roman Catholic priesthood, he was sent to Ushaw College, but, absconding, he apprenticed himself to a house-painter in Newcastle, whence he was taken to Edinburgh by Coulson, a decorator of considerable ability: he afterwards received instruction from Alexander Nasmyth. He became one of the foundation members of the Royal Scottish Academy in 1826, and about that time produced some works of a larger character, such as 'George IV. at Edinburgh Castle,' 'The Entry of Alexander the Great into Babylon,' 'Hannibal crossing the Alps,' 'View of Edinburgh from Inchkeith,' &c. He passed the last ten or twelve years of his life in Sunderland, where through intemperance he fell into great misery and want, and died in 1847. His sea and shore views were admirable in their simplicity, while their aerial

effect has seldom been surpassed. A 'Canal Scene with Shipping' is in the National Gallery of Scotland.

**EWOUTZOOON, JAN**, a Dutch wood-engraver, who flourished at Amsterdam in the first half of the 16th century, executed many of the designs of Cornelis Teunisse or Antoniszoon, of which 'Mucius Scaevola,' a 'Woman mounted upon an Ass,' and an 'Allegory upon the Flight of Time,' bear his signature, and the two last the dates 1536 and 1537.

**EXIMENO, JOAQUIN**, a Spanish artist, born at Valencia in 1674, painted fruit, flowers, birds, fish, and objects of still-life, which he represented with great fidelity. He died in 1754. His works are classed by Cean Bermudez with those of his father, who bore the same Christian name, and in conjunction with whom he painted. Their pictures were much esteemed by amateurs of the time, and four of large size are in the church of Our Lady of the Pillar at Valencia.

**EXSHAW, CHARLES**, an historical painter and engraver, was born at Dublin in the early part of the 18th century. He studied at Rome, Amsterdam, and probably in Paris, and engraved portraits of the Van Loo family, but about 1758 he came to London and endeavoured to start a drawing academy. He died in 1771. His prints are chiefly imitations of the works of Rembrandt, and are not without merit. Among other plates the following are by him :

A Bust of an old Man, with a round hat; *after Rembrandt*. 1758.

A Head of an old Man, with a beard; *after the same*. 1758.

Joseph and Potiphar's Wife; *after the same*.

St. Peter's Bark in the Storm; *after the same*.

A Girl carrying a Basket of Cherries, with two Boys, each having a Gun; *after Rubens*.

**EYBEL, ADOLF**, a German painter of historical and genre subjects and of portraits, was born at Berlin in 1808. He studied at the Berlin Academy, and under Professor Kolbe, as well as in Paris under Delaroche. One of his most noted pictures represents 'Richard Cœur-de-Lion with his Court listening to Blondel's Song.' He died at Berlin in 1882. The following works by him may also be mentioned:

A Gleaner.

The Battle of Fehrbellin.

Scene from Sir Walter Scott's 'Woodstock.'

Scene from 'Faust.'

A Wine Party.

**EYBL, FRANZ**, an Austrian portrait and genre painter, was born at Vienna in 1806, studied in the Academy of his native city, and became a member of it in 1843. He died in 1880. He was for some time custodian of the Belvedere Gallery, which possesses two characteristic works by him :

An old Austrian Peasant Woman leaving Church. 1847.

An old Beggar, in a mountainous landscape. 1856.

**EYCK, GASPARD VAN**, a Flemish painter of marine subjects and sea-fights, was born at Antwerp about the commencement of the 17th century, and was received into the Guild of St. Luke in 1632. He died in 1673. Three pictures by him are in the Madrid Gallery.

**EYCK, HUBERT VAN**, the elder of the two brothers Van Eyck, was born at Maaseyck, in the duchy of Limburg, according to Van Mander, about the year 1366. Very little is known of his history. It appears

probable that he and his younger brother Jan, who was his pupil and assistant, were both employed together at Ghent in the service of Philip of Burgundy, then Count of Charolais, about the year 1410, the date which Vasari assigns as that of the invention of oil-painting. Their names, however, are not recorded in the register of the Guild of St. Luke until 1421, when, on the death of Michelle de France, the wife of Philip of Burgundy, they were admitted into the Guild without payment as a tribute to her memory, they having been "her favourite painters." Hubert van Eyck appears to have lived at Ghent until his death in 1426. Only a part of one great picture, 'The Adoration of the Mystic Lamb,' in the Cathedral of St. Bavon at Ghent, is known for certain to be by his hand, but this is sufficient to testify to his powers. He received the commission for this work from Jodocus Vydt, a burgo-master of Ghent, but did not live to carry it out. He was buried in the chapel in which this great altar-piece was afterwards placed, and his arm was preserved as a relic in the cathedral of St. Bavon until the 16th century, when it disappeared.

M.M.H.

**EYCK, JAN VAN**, who was born after 1380, is believed to have been about twenty years younger than his brother Hubert, Van Mander's statement to this effect being confirmed by their two portraits on one of the wings of the altar-piece in St. Bavon. In these portraits Hubert looks almost an old man, and Jan quite young. Jan, like his brother, was born at Maaseyck, in Limburg. This district seems to have had an early repute as a seat of art, and one Pol van Limburg is referred to in the archives of France as having been in the service of Jean de Berri from 1400 to 1416. According to tradition the Van Eycks sprang from an artistic family, but nothing is known of their father. It is probable that it was while Jan was acting as assistant to his brother in Ghent that the celebrated invention of oil-painting was made by them, or rather, it should be said, that the unsatisfactory methods of oil-painting previously known were brought to perfection. It is difficult to determine exactly in what the Van Eyck discovery really consisted, for it is certain that a process of mixing oil with colour was known at an earlier date. It was even described by the monk Theophilus in the 11th century in his treatise, 'Incipit tractatus Lombardicus qualiter temperantur colores,' and bas-reliefs and statues were constantly painted with oil-colours in the Netherlands long before the 15th century. But the process invented by the Van Eycks must evidently have solved some difficulty that had hitherto prevented the successful application of oil-colour in painting, for their discovery was at once eagerly welcomed by artists, and the greatest anxiety evinced by the artists of Italy, as well as by those of the Netherlands, to learn the secret of their success. Vasari gives a graphic account of the manner of the discovery, which in his first edition he attributes solely to Jan, the name of Hubert not having then been known to him; but he just mentions Hubert in the next edition, and other early writers agree in ascribing the discovery to both brothers, Hubert being at the time about forty years of age, and Jan about twenty, working in his brother's workshop. With regard to the discovery itself, it seems to have consisted firstly in a varnish that was drying without being dark, and secondly in a liquid and colourless medium that could be mixed with the

colours, and so do away with the necessity of using the old coloured viscous varnish at all.

Soon after his admission into the Guild of Painters at Ghent, Jan van Eyck entered the service of the infamous John of Bavaria, the warlike bishop of Liège, called for his cruelties 'Jean sans Pitié,' and went with him to the Hague after his seizure of Holland. M. A. Pinchart, the learned keeper of the records at Brussels, has at least discovered that the name of "Jean the painter," described as "our gracious Lord's painter," occurs occasionally in the accounts of Hendrik Noothaft, treasurer of Holland from Sept. 23, 1422, to Sept. 11, 1424, and this "Jean the painter" is believed to have been Jan van Eyck.

In the autumn of 1424, shortly before the death of John of Bavaria, Jan van Eyck left his service and returned to that of Philip the Good, Duke of Burgundy and Count of Flanders, to whom he was appointed court painter and 'varlet de chambre,' with a salary of one hundred livres per annum, and all the "honours, prerogatives, franchises, liberties, rights, profits, and emoluments thereunto appertaining," on the 19th of May, 1425. (See Laborde's 'Les Ducs de Bourgogne,' a work which has made known many particulars of Jan van Eyck's history.) In this honourable position he was treated with great distinction by the Duke, who employed him on various secret missions and journeys, for which he had special payment. What these secret journeys and pilgrimages were about we are not told, but it is surmised that they were probably for the purpose of taking the portraits of various princesses to whom Philip, who was now a widower, thought of offering his hand.

One such journey we know he undertook openly in 1428, when he went to Portugal with the ambassador who was to negotiate the marriage between Philip and the young Infanta. His portrait of the young lady was sent off to Flanders immediately, and it may be supposed pleased the Duke, for the wedding was celebrated by proxy in July, 1429, and Jan van Eyck returned with the bride to Flanders, arriving at Sluys, after long detention by the weather, on Christmas Day, 1429.

From this time Jan van Eyck would seem to have settled in Bruges, where he bought a house in 1430, and probably married about the same time, though the first notice we have of this event is in 1434, when the Duke stood godfather for his infant daughter.

After his settlement in Bruges, Jan van Eyck took up the work which his brother Hubert had left unfinished at his death, on the great altar-piece of the 'Adoration of the Mystic Lamb.' The three upper central panels of this magnificent altar-piece, consisting of the figures of the Father, the Virgin Mary, and St. John the Baptist, and the two outer wings, figures of Adam and Eve, are all that can be ascribed with certainty to Hubert; but probably the whole conception of the subject was his, though the marvellous execution of the central portion, representing the 'Mystic Lamb adored by the Church,' and the other wings, belongs to Jan. This celebrated altar-piece, which must be regarded as one of the most magnificent productions of early Flemish art, and which marks an epoch in the history of painting, was finished by Jan in 1432, six years after his brother's death, and was set up in the presence of an admiring multitude in the Vydt family chapel in St. Bavon in Ghent, where the central portions still remain, the panels of Adam

and Eve being now at Brussels, and the other panels at Berlin. Next in importance to the altar-piece at St. Bavon stands a work, now in the Madrid Gallery, representing 'The Triumph of the Church.' The style, subject, and execution of this painting are so similar to those of the 'Adoration of the Mystic Lamb,' that Crowe and Cavalcaselle assign it unhesitatingly to Jan, though Passavant ('Die Christliche Kunst in Spanien'), who was the first to make it known, was in favour of its being by Hubert. Other pictures by Jan van Eyck are the 'Virgin and Child,' usually known as the 'Virgin and the Donor,' in the Louvre, painted for the chancellor Rollin; the 'Virgin and St. Donat,' called also the 'Pala Madonna,' in the Bruges Academy; the 'Virgin and Child,' at Ince Hall, near Liverpool; the careful drawing of 'St. Barbara,' in the Antwerp Museum; 'Salvator Mundi,' and the portrait known as the 'Man with the Pinks,' in the Berlin Gallery; the 'Virgin and St. Barbara,' in the possession of the Marquis of Exeter, known as the 'Burghley House Madonna'; a portrait of his wife, in the Bruges Academy; two portraits of men, in the Vienna Gallery; the 'Virgin, with SS. Catharine and George,' in the Dresden Gallery; and the three paintings in the National Gallery, of which the portraits of Giovanni Arnolfini of Lucca and his wife is one of the most perfect works of the master. "No other picture," says Kugler, "shows so high a development of his powers." It is in truth a marvellous work in its splendour of colour, knowledge of light and shade, and minute rendering of detail. It is signed *Johannes de Eyck fuit hic*, with the date 1434. Its remarkable history is given in the National Gallery catalogue.

The date of Jan van Eyck's death was formerly as uncertain as that of his birth, but it now seems tolerably well proved that it took place at Bruges on the 9th of July, 1440 (see Weale's 'Notes sur Jean van Eyck'). The last record of him in the ducal accounts is a payment in 1448-49, to enable Lyennie, daughter of Jan van Eyck, to enter the convent of Maaseyck.

The Van Eycks must be regarded as the founders of a new school of painting in Flanders, a school in which realism took the place of mysticism, and tradition gave way before knowledge. They introduced also a true feeling for landscape, and landscape backgrounds and minutely-rendered landscape foregrounds are among the chief charms of their pictures. They left a large number of pupils and followers, who carried on very faithfully the traditions of their art, until about the beginning of the 16th century.

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EYCK, LAMBERT VAN. The name of Lambert van Eyck occurs in the accounts of the Duke of Burgundy, and it is generally supposed that he was a brother of Hubert and Jan, and also a painter; in fact, a reference recently observed in the archives of Lille seems to confirm this supposition; but no work of his is known to remain. M.M.H.



**EYCK, MARGARET VAN.** It is known that the Van Eyck brothers had a sister named Margaret, who is said by old writers to have been an excellent painter; but no works can with any certainty be assigned to her, though her name is often to be met with in catalogues. She died before Jan, and was buried, like her brother Hubert, in St. Bavon at Ghent. M.M.H.

**EYCK, NICOLAAS VAN,** who was born at Antwerp in 1627, and died in 1677, painted cavalry encounters and camp scenes. In the Vienna Gallery is a picture by him of 'Troops quartered in a Village,' and in the Lille Museum is an equestrian portrait. He is presumed to have been a brother of Gaspar van Eyck.

**EYCKEN, JEAN BAPTISTE VAN,** a Belgian historical painter, was born at Brussels in 1809, and studied under Navez, obtaining the first prize at the Brussels Academy in 1835. He died at Schaerbeek, near Brussels, in 1853. Amongst his works are the following:

Abundance. (*In the possession of the Queen.*)

St. Sebastian.

The Crown of Thorns.

Parmegiano at the Sacking of Rome. (*Brussels Museum.*)

Descent from the Cross. (*Brussels Museum.*)

Tobit restoring his Father's Sight.

St. Cecilia.

**EYCKENS.** See YKENS.

**EYDEN, JEREMIAS VAN DER.** See VAN DER EYDEN.

**EYK, ABRAHAM VAN DER.** See VAN DER EYK.

**EYNDEN, FRANS VAN,** born at Nymegen in 1694, studied under Elias van Nymegen at Rotterdam. Aided by the counsels of Chevalier Van der Werf, he painted Arcadian scenes, which he executed in the manner of Jan van Huysum, but not with equal perfection. His skies and distances are serene and delicate, and the clouds illumined by the sun are pleasingly reflected in the waters. His scenes are skilfully varied, and the different kinds of trees characterized with a neat and masterly touch; his figures also are well painted, and disposed with judgment. He seldom signed his pictures, unless required to do so by the purchaser. He died at Nymegen in 1742.

**EYNDEN, JACOBUS VAN,** a nephew of Frans van Eynden, born at Nymegen in 1733, studied art under his father, and painted principally water-colour pictures of flowers, fruit, animals, and views of towns. He, however, devoted a large portion of his time to science. He died at Nymegen in 1824.

**EYNDEN, ROELAND VAN,** the younger brother of Jacobus van Eynden, was born at Nymegen in 1747, and died at Dordrecht in 1819. Like his brother he devoted but a portion of his time to painting, and is principally known by his works on art and artists, of which the most important is the 'Geschiedenis der Vaderlandsche Schilderkunst,' written in conjunction with Van der Willigen, and published in 1816-1842.

**EYNHOUDTS, REMOLDUS, or ROMBOUT,** a Flemish painter and engraver, was born at Antwerp in 1605, and died there in 1679. He was a pupil of Adam van Oort, and painted portraits; but he is better known as an engraver. He executed several plates after Rubens, Cornelis Schut, and other painters of the Flemish school; and some of the prints for the Teniers Gallery. They are engraved in a slight, dark style; and his drawing, though not very cor-

rect, is bold and masterly. Among other prints by him are the following:

#### SUBJECTS AFTER RUBENS.

The Adoration of the Magi.

The Resurrection.

The Virgin and Child, with St. Bonaventure and Rubens as St. George.

St. Gregory, surrounded with emblematical figures.

The Four Doctors of the Church, with St. Clara holding the Sacrament.

St. Christopher.

The Virgin with the Infant Christ, seated in a bower.

St. Peter and St. Paul.

The Judgment of Cambyses.

Peace and Prosperity.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Assumption of the Virgin; *after Cornelis Schut.*

The Trinity; *after the same.*

The Martyrdom of St. George; *after the same.*

St. Anne; *after the same.*

The Risen Saviour; *after the elder Palma.*

St John the Baptist; *after the same.*

The Dead Christ; *after the younger Palma.*

The Ascension; *after the same.*

**EYRE, JAMES,** a landscape painter, was born at Derby in 1802, and received instruction from Creswick and De Wint. He died in 1829.

**EZPELETA, —** a painter of Aragon, who excelled in miniatures and illumination, was born at Alagon, and died, aged 60, about the middle of the 16th century, at Saragossa, where he illuminated with great delicacy many choir-books for the cathedral.

**EZQUERRA, GERONIMO ANTONIO DE,** who was a scholar of Antonio Palomino, flourished in the early years of the 18th century. A specimen of his skill in landscape is in the Madrid Gallery; it represents 'Neptune with Tritons and Nereids,' on a wooded sea-shore. He produced a series of Saints for the church of San Felipe Neri at Madrid, and various works for the palace of Buenretiro.

## F

**FABER, FRÉDÉRIC THÉODORE,** a Belgian landscape and genre painter, born at Brussels in 1782, was first instructed by his father, but in 1799 he went to Antwerp, and studied under Ommeganck. He afterwards established at Brussels a china manufactory, and abandoned painting on canvas for painting on porcelain. He also etched upwards of a hundred plates of landscapes and animals, some after his own designs, and others after Ommeganck, De Roy, and Van Assche. He died in 1844.

**FABER, JOHAN,** the elder, was one of the first artists who worked in mezzotint. He was born at the Hague about the year 1660, and came to London about 1687, where he executed a considerable number of plates after his own designs. He died at Bristol in 1721. The following are his best works:

The Portraits of the Founders of Colleges at Oxford and Cambridge.

The Heads of the Philosophers; *after Rubens.*

Dr. John Wallis, the mathematician; *after Kneller.*

Humphrey Lloyd, of Denbigh, antiquary. 1717.

**FABER, JOHAN,** the younger, who was born in Holland in 1684, was instructed by his father, Johan Faber the elder, and by J. van der Banck. He greatly surpassed his father as a mezzotint

engraver, and was esteemed the ablest artist of his time in that branch of art, after John Smith. He died in London in 1756. Among his 165 plates, which are executed in a bold and free manner, there are:

The Beauties of Hampton Court; *after Kneller*.  
The Forty-eight Portraits of the Members of the Kit-Cat Club; *after the same*.  
Charles II. in his robes, seated; *after Lely*. 1750.  
Edmund Halley; *after Murray*. 1722.  
A Man playing the Guitar; *after F. Hals*. 1754.  
Ignatius Loyola; *after Titian*. 1756.  
The Children of Frederick, Prince of Wales; *after Du Pan*.  
Caroline, Queen of George II.; *after J. van der Banck*.  
Sir Isaac Newton; *after the same*. 1726.  
Michael Rysbrack, sculptor; *after the same*.  
Enoch Seeman, painter; *after the same*.  
George Lambert, landscape painter; *after the same*.

FABER, JOHANN, a landscape painter, was born at Hamburg in 1778, and died in the same city in 1846. He worked originally at historical subjects, and painted the altar-piece, 'Suffer Little Children to come unto Me,' for St. Catharine's Church at Hamburg. On his journey to Italy in company with J. A. Koch and Reinhardt, he was induced to adopt landscape painting, in which line he is best known. The Berlin Gallery contains a 'View of the Capuchin Monastery, near Naples,' by him (1830).

FABER, JOHANN THEODOR EUSEBIUS, a landscape painter, was born at Gottleube in 1772, and died at Dresden in 1852. There are two landscapes by him in the Dresden Gallery, one in the Harz mountains, and the other in the Tyrol.

FABER, PIERRE, a French engraver, who resided at Lyons about the year 1621. He was chiefly employed by the booksellers, for whom he engraved several plates, in a neat style, but without much taste.

FABER DU FAUR, CHRISTIAN WILHELM VON, a German painter, was born at Stuttgart in 1780. He first devoted himself to painting, but subsequently became a soldier, and as a lieutenant served in the Russian campaign, which he afterwards illustrated by his sketches in a work entitled, 'Blätter aus meinem Portefeuille im Laufe des Feldzugs 1812,' published in 1831-44. His most noteworthy paintings are, 'The Passage of the Beresina,' a work of great merit, and 'The Coffee-House at Wilna.' He died at Stuttgart in 1857.

FABIO, Pio, a painter of Udine, studied at Rome, and in 1678 became a member of the Academy of St. Luke. He afterwards returned to his native place, where he painted several altar-pieces.

FABIUS, called PICTOR, a Roman artist, descended from the celebrated family of the Fabii, painted principally at Rome, and in B.C. 304 decorated the Temple of Salus on the Quirinal Hill, with a representation probably of the battle gained by Bubulus over the Samnites. His paintings were preserved until the reign of the Emperor Claudius, when the above temple was destroyed by fire. They were probably held in little estimation, as Pliny, to whom they must have been known, neither acquaints us with the subjects, nor commends the execution. The art of painting in its rude and early forms was general in Italy, but was founded on the Etruscan style, which never advanced beyond a flat polychromatic treatment. In the fine arts Rome owes all to Greece, and in paint-

ing never acquired the individuality which she did in the other arts. That painting was then little respected by the Romans, and that the title of 'pictor' was not considered as an honourable distinction, but rather intended to stigmatize the illustrious character who had degraded his dignity by the practice of an art which was held in no consideration, may be inferred from a passage of Cicero, in the first book of his 'Tusculan Disputations': "An censem si Fabio nobilissimo homini laudatum esset quod pingeret, non multos etiam apud nos Polycletos et Parrhasios fuisse." No tradition of Roman painting exists earlier than the time of Fabius, nor does his example appear to have been followed by any of his contemporaries; for an interval of nearly a hundred and fifty years occurs before any mention is made of another Roman painter.

FABRE, FRANÇOIS XAVIER, a French painter of historical subjects, portraits, and landscapes, was born at Montpellier in 1766. He studied under Jean Coustou and under David, and obtained the 'grand prix' in 1787. He was at Rome in 1793, and afterwards went to Naples and to Florence, where he resided for some years, becoming a professor in the academy, and marrying secretly (it is said) the Countess of Albany, after the death of Alfieri. He returned to Montpellier in 1826, and there founded the École des Beaux-Arts, of which he became director. He was created a baron in 1830. He died in 1837 at Montpellier, bequeathing to that city the collections of pictures, engravings, cameos, and books which form the Museum which bears his name. Amongst his chief works are:

Philoctetes at Lemnos.  
Saul pursued by the Shade of Samuel.  
The Judgment of Paris.  
The Death of Milo.  
Portrait of Alfieri. (*Uffizi, Florence*.)  
Portrait of the Countess of Albany. (*Uffizi, Florence*.)  
Neoptolemus and Ulysses taking from Philoctetes the arrows of Hercules. (*Louvre*.)  
The Death of Abel. (*Musée Fabre, Montpellier*.)  
The Holy Family. (*Musée Fabre, Montpellier*.)  
The Death of Narcissus. (*Musée Fabre, Montpellier*.)  
The Family of the Kings of Etruria, Dukes of Parma. 1804. (*Madrid Gallery*.)

FABRE, PIERRE, an engraver, was a native of Lyons, where he worked about 1620. He executed the engravings for some works published at Lyons, representing the decorations erected in that city for the reception of Louis XIII. in 1622.

FABRI, ALOISIO, an engraver, was born at Rome in 1778, and died there in 1835. Amongst his many works may be mentioned four plates after Raphael's frescoes in the Vatican, in continuation of a set of engravings commenced by Volpato and Morghen, 'Constantine presenting Rome to the Pope,' 'The Oath of Leo III.,' 'The Coronation of Charlemagne,' and 'Charlemagne's Victory over the Saracens'; and eleven plates after the paintings of Michelangelo in the Sistine Chapel, in continuation of a set of engravings commenced by Cuneo: these represent 'David and Goliath,' the 'Brazen Serpent,' 'Judith and Holophernes,' the prophets Isaiah, Daniel, Jonah, and Zachariah, and the Cumæan, Delphic, Libyan, and Persian Sibyls. He also engraved 'The Magi,' after Andrea del Sarto.

FABRI, GIOVANNI, an Italian engraver, who worked at Bologna in the middle of the 18th century, and died probably about 1790, executed

some plates in a neat but formal style, among which are :

St. Mary Magdalen; *after Pasinelli*.  
Virgin and Child; *after Guido Reni*.  
St. Jerome; *after Carracci*.

FABRIANO, ALLEGRETTO (OR GRITTO) DA. See NUZI.

FABRIANO, ANTONIO DA, flourished in the 15th century, but the dates of his birth and death are alike uncertain. A 'Coronation of the Virgin' in the Casa Morichi is attributed to him; and also a 'St. Jerome,' with the date 1451, in the Fornari Gallery at Fabriano. He was a feeble assistant of Gentile da Fabriano.

FABRIANO, FRANCESCO DI GENTILE DA. It is uncertain whether this artist was the son or merely pupil of Gentile. He lived in the 15th century, and his paintings are of no very great merit. The following works by him may, however, be mentioned :

Fermo. *S. Domenico*. Ave Maria.  
Rome. *Vatican*. The Virgin and Child.

FABRIANO, GENTILE DA. See MASSI, GENTILE.

FABRIQUE, NICOLAS LA. See LA FABRIQUE.

FABRITIUS, BERNHARD, a Dutch portrait painter, who flourished from about 1650 to 1672, was a disciple of Rembrandt, whose eminence he sometimes almost reached. His paintings, however, are not all executed with the same care, some of them being faulty in drawing and colouring, whilst others are bold and broad in style. The following works may be noted :

Brunswick. *Gallery*. St. Peter in the house of Cornelius. 1659.  
Brussels. *Camberlyn Collection*. } Goliath. 1658.  
" } Joan of Arc. 1657.  
Copenhagen. *Gallery*. The Presentation in the Temple. 1668.  
Frankfort. *Stadel Inst.* Portrait of a Young Man. 1650.  
" } The Birth of St. John the Baptist. 1669.  
Vienna. *Academy*. Head of a Man.

FABRITIUS, KAREL, a Dutch painter, born at Delft about 1624, was a pupil of Rembrandt. He painted portraits and perspective views, and had acquired considerable reputation, when he was killed by the blowing up of the powder magazine at Delft in 1654. A fine 'Head of a Man,' by him, in the Rotterdam Museum, was for a long time ascribed to Rembrandt. Fabritius was the instructor of Jan ver Meer of Delft. Besides the above work by him there are :

Amsterdam. *Museum*. Herodias with the Head of St. John the Baptist. (*Ascribed in the catalogue to Drost*.)

Berlin. *Gallery*.  
Cologne. *Wallraf-Richartz Museum*. } A Portrait.

FABRITIUS, KILIAN, was a German landscape painter, who from 1633 to 1680 worked at the court of the Elector John George II. of Saxony. Many of his paintings are to be met with at Darmstadt, where there is in the Museum a Landscape by him. At Stockholm there is 'The Expulsion of Hagar,' painted in 1650; and in the Vienna Gallery is a 'Pastoral Landscape.' The following etchings, which are very rare, are also by him :

Christ at the House of Nicodemus.  
The Holy Family. 1633.  
A Hunting Scene, with the Elector John George II.

FABRIZZI, ANTONIO MARIA, was born at Perugia

in 1594. He went to Rome when he was very young; and is said by Pascoli to have commenced his studies under Annibale Carracci, of whose instruction he was deprived by the death of that great master, when he was only fifteen years of age; and it does not appear that he sought the aid of any other instructor. His works evince ingenuity in composition, and great freedom of hand. He died at Perugia in 1649.

FABULLUS. See AMULIUS.

FACCENDA, FRANCESCO, who worked at Perugia from 1760 to 1770, executed the plates of emblems for the edition of Cesare Ripa's 'Iconologia,' published at Perugia in 1764-67.

FACCHETTI, PIETRO, a painter and engraver, born at Mantua in 1535, was instructed by Girolamo and Ippolito Costa. He visited Rome in the pontificate of Gregory XIII., and died in that city in 1613. Although his first essays in historical painting were not without merit, he abandoned that line for the painting of portraits; and his portraits of some of the nobility were so much admired, that there was scarcely a person of distinction at Rome, of either sex, whose likeness he did not paint. His pictures had not only the merit of perfect resemblance, but were designed in a grand style, and admirably coloured. Facchetti was also an engraver, and there are two etchings by him, which are distinguished for their skillful and pure design; they represent a 'Holy Family' after Raphael, and 'Christ bearing the Cross.'

FACCHINETTI, GIUSEPPE, a native of Ferrara, flourished in the 18th century. He was instructed by A. F. Ferrari, and was one of the pupils who chiefly helped to build up the name of the school to which he belonged. He painted in a vigorous and yet tender style, and achieved most of his success in historical, architectural, and perspective paintings. His works are to be found in Santa Caterina da Siena at Ferrara, and in other churches in that neighbourhood.

FACCI, FRANCESCO, a painter of Verona, was a pupil of F. Ricci. He died in 1621.


FACCINI, BARTOLOMMEO, a native of Ferrara, painted portraits and architectural pieces in the style of Girolamo da Carpi. He was killed by falling from a scaffold in 1577. There is a picture attributed to this artist in the Museum at Lille: it represents the 'Martyrdom of St. Agnes.' In many of his works he was assisted by his brother, GIROLAMO FACCINI.

FACCINI, PIETRO, (OR FACINI,) was born at Bologna in 1560. He did not display any genius, or disposition for art, until he had arrived at the age of maturity; and it is told by Malvasia, that being in the habit of visiting the academy of the Carracci, though not for the purpose of study, one of the pupils drew a caricature of him, which excited the mirth and ridicule of his fellow-students. On the drawing being shown to Faccini, he took a piece of charcoal, and, without any previous instruction or practice, sketched a satirical likeness of the person who had ridiculed him, which astonished every one present, particularly Annibale Carracci, who persuaded him to study art, and took him under his particular tuition. His assiduity was so great that he practised drawing from the skeleton at night, and it is related that on one of these occasions Annibale, for a practical joke, sily pulled the cord and caused the skeleton to move, which so offended Faccini that he left their school. He met immediately with

employment and applause from the public, and even established an academy in opposition to that of the Carracci, which for a short time was respectably frequented. The delusion did not, however, last long: it was soon discovered that Faccini's design was neither correct nor tasteful, that his figures were uncouth and disproportioned, and the character of his heads without expression or beauty. His colouring was admirable, resembling the freshness of Tintoretto, and this caused Annibale to declare, on seeing his picture of the 'Martyrdom of St. Lawrence,' in San Giovanni in Monte, that in his carnations he seemed to have worked human flesh into his colours. He died in 1602.

The principal works of Faccini are:

Bologna.	<i>Pinacoteca.</i>	The Marriage of St. Catharine.
"	"	The Guardian Saints of Bologna.
"	"	The Virgin and Child.
"	<i>S. Giov. in Monte.</i>	The Martyrdom of St. Lawrence.
"	<i>S. Domenico.</i>	
"		The Virgin appearing to St. Francis.
"	<i>S. Paolo.</i>	The Crucifixion of St. Andrew.
"	<i>S. Mattia.</i>	The Adoration of the Magi.
Dresden.	<i>Gallery.</i>	The Marriage of St. Catharine.
"	"	The Virgin and Child with Saints.
Modena.	<i>Estense Gall.</i>	Study of a Man.

He etched also some plates, which are signed with the annexed monogram 

- St. Francis of Assisi.
- Two Blind Beggars; after *Annibale Carracci*.
- A Boy in a Chimney Corner.
- A Dog in a landscape.

FACHERIS, AGOSTINO, a painter of Bergamo, is noticed by Tassi in his 'Lives of the Bergamese Painters,' where he describes a picture by him in the Church of the Trinity at Borgo Sant' Antonio, representing 'St. Augustine with two Angels,' and dated 1528.

FACINI, PIETRO. See FACCINI.

FACIUS, GEORG SIGMUND and JOHANN GOTTLIEB, who were brothers and engravers, were born at Ratisbon, about 1750. Both studied at Brussels, where their father held the office of Russian consul. In the year 1776 they proceeded to London, in order to work for Alderman Boydell, and for whom they completed a great number of plates. They worked chiefly as etchers, and the impressions from their plates are either black or brown, or in colours. They were both living in 1802. Among their best works are:

- Benjamin West and his Family; after *West*. 1777.
- Apollo and the Muses; after *C. Maratti*. 1784.
- Apollo with the Muses on Parnassus; after *L. Guttenbrunn*. 1794.
- Hector and Paris; after *Angelica Kaufmann*.
- Abraham entertaining the three Angels; after *Murillo*.
- The Young Bull; after *Paulus Potter*.

FAKLER, JOSEPH, born at Salzburg in 1698, painted a picture of 'St. Rupert,' in the church of St. Peter in his native city. He died in 1745.

FACTOR, PEDRO NICOLAS, a Spanish painter, was born at Valencia in 1520. The early part of his life was devoted to study, and he is said to have distinguished himself as a poet as well as a painter. In 1537 he entered the Franciscan monastery of Santa Maria de Jesus, where he painted many of his pictures, the best of which is said to have been 'St. Michael triumphing over Lucifer.' None of his works are known to exist, but Cean Bermudez says that they displayed considerable skill in drawing, although somewhat poor

in colouring. He also painted miniatures for the choir-books of his convent. Factor died at Valencia in 1583, and in 1786 was declared by Pope Pius VI. a "beato," or saint of the second order. Spain has produced many devout artists, but to Factor alone have the honours of canonization been accorded.

FADINO, IL. See ALENI.

FAENZA, GIOVANNI BATTISTA DA, called BERTUCCI (the Monkey), who painted in the style of Perugino and Pinturicchio, flourished in the early part of the 16th century at Faenza. In the Pinacoteca of that city there are various works ascribed to him, of which the most remarkable is a 'Majesty,' signed by him and bearing the date 1506. Crowe and Cavalcaselle also claim for Bertucci an 'Adoration of the Magi' in the Berlin Gallery, there ascribed to Pinturicchio, and a 'Glorification of the Virgin' in the National Gallery, given in the catalogue to Lo Spagna, who was a pupil of Perugino.

FAENZA, JACOPONE DA. See BERTUCCI.

FAENZA, MARCO DA. See MARCHETTI.

FAENZA, MARCO ANTONIO DA, called also MARCO ANTONIO ROCCHETTI, an Italian painter of the earlier part of the 17th century, is probably the artist mentioned by Vasari with the surname Figurino, who was one of the best disciples of Giulio Romano. His early paintings are of a small size, often representing scenes in the life of St. Sebastian. The following works are also by him:

- Faenza. *Pinacoteca.* The Madonna of the Angels.
- " *S. Rocco.* St. Roch. 1634.

FAENZA, OTTAVIANO DA, an Italian painter of the 14th century, who was instructed by Giotto, spent the greater part of his life at Faenza, where he died. There are several paintings attributed to him to be found in the neighbourhood of Faenza, and at Bologna.

FAENZA, PACE DA, an Italian painter, who flourished during the 14th century, was a pupil of Giotto, and is said to have executed some decorations in fresco on the exterior of San Giovanni at Bologna. He had a particular talent for representing small figures. About the year 1574 the following works by him existed at Forli:

- The Holy Cross.
- A small picture in tempera, representing the Passion.
- Four Scenes from the Life of the Virgin.

FAENZONE, FERRAU. See FANZONE.

FAES, PIETER, a painter of flowers and fruit in the manner of Van Huysum, was born at Meir, near Hoogstraten, in the province of Antwerp, in 1750. His pictures are tastefully composed and delicately pencilled, but are somewhat deficient in vigour and chiaroscuro. Many of his works were transferred from Laeken to Vienna. He died at Antwerp in 1814.

FAES, PIETER VAN DER. See VAN DER FAES.

FAGAN, ROBERT, a portrait painter, who resided for some time in Rome, flourished towards the close of the 18th century.

FAGE, NICOLAS DE LA. See DE LA FAGE.

FAGE, RAYMOND DE LA. See DE LA FAGE.

FÄGERPLAN, AXEL JOHAN, a Swedish artist, born in West Gothland in 1788, was an historical and fruit painter of some renown. He died in 1865.

FAGIVOLI, GIROLAMO, an engraver who worked at Bologna about 1560, published several prints after Correggio, Cecchino de' Salviati, and Francesco Mazzuola.

**FAHLKRANTZ, KARL JOHANN**, a Swedish landscape painter, was born in Dalecarlia in 1774. He was instructed by P. Ljung, a sculptor and painter, and depicted Northern scenery with a masterly touch, his twilight and moonlight scenes being particularly effective. He died in 1861. The following are among his best known works:

The Legend of Frithiof.

Several Views of Stockholm, Christiania, and Sparreholm, the Fortress of Bohus, the Hills of Smedjebakken, Cape Framnäs, the Balestrand, and the Waterfall of Donare.

**FAIRAM, JOHN.** See **FAYRAM.**

**FAIRFIELD, CHARLES**, a painter who died at Brompton in 1804, at the age of about forty-five, is chiefly known by his excellent copies of Dutch paintings.

**FAIRHOLT, FREDERICK WILLIAM**, a draughtsman, was born in 1818, in London, where his father, a native of Prussia, had settled as a tobacco manufacturer. His first attempts in art were as a drawing-master and scene-painter. He was next employed by Charles Knight in making designs for the 'Pictorial History of England,' 'Pictorial Shakespeare,' and other works. From the commencement of the 'Art Journal,' in 1839, he was a constant contributor, both as author and as artist, and about the same time he seems to have begun to take an interest in antiquities. He wrote several books on the pageants and costume of mediæval England, of which the best are 'Costume in England,' 1846, 'A Dictionary of Terms in Art,' 1854, and 'Rambles of an Archæologist,' 1871, and he left to the Society of Antiquaries a collection of works on these subjects. He died in London in 1866.

**FAIRLAND, THOMAS**, an engraver and lithographic artist, was born in 1804. After having studied under Fuseli in the Academy, where he gained a silver medal for drawing from the antique, he became a pupil of Charles Heath, but he afterwards gave up line-engraving for lithographic drawing, and eventually devoted himself to portraiture, in which he was very successful. His reproductions of the works of Landseer and Hunt, as well as 'The Recruit; or, Who'll serve the King?' and 'Left Leg foremost,' obtained great popularity. He executed many private portraits for the Queen, whose personal regard he enjoyed until his death in 1852. Among other lithographs by him may be mentioned:

The Poacher's Confederate; after *Hancock*.

The Rat-catcher; after *A. Cooper*.

The Deserter.

Mrs. Chisholm; after *A. C. Hayter*.

**FAIRLESS, THOMAS KERR**, a landscape painter, was born at Hexham in 1823. He first practised wood-engraving under Nicholson of Newcastle, and then came to London, exhibiting landscapes at the Royal Academy from 1843 to 1851. He died at Hexham in 1853.

**FAIRMAN, RICHARD, DAVID, and GIDEON**, were engravers of Philadelphia, who died respectively in the years 1821, 1815, and 1827.

**FAISTENAUER, ANDREAS.** See **FEISTENAUER.**

**FAISTENBERGER.** See **FEISTENBERGER.**

**FAITHORNE, WILLIAM**, the elder, an eminent engraver, was born in London in 1616. He was a pupil of Robert Peake, a painter and print-seller, who was afterwards knighted by Charles I., and under him he worked three or four years, until the breaking out of the Civil War, when Peake took up arms for the king, and Faithorne was

persuaded by his master to accompany him into the service. At the taking of Basing House, where Peake had the rank of lieutenant-colonel, Faithorne was made a prisoner, and was for some time confined in Aldersgate, during which period he resumed his profession, and, among other plates, engraved a small head of Villiers, Duke of Buckingham. With much difficulty the solicitation of his friends procured his release, on condition that he left the country. He retired to France, where he became acquainted with Robert Nanteuil, under whose instruction he made great improvement. After the year 1650, he was permitted to return to England, and he established himself as an engraver and print-seller near Temple Bar, where he carried on a considerable trade in Italian, Dutch, and English prints. In 1680, however, he quitted his shop, and retired to a more private life in Printing-house Yard, Blackfriars, where he continued to engrave, and to draw portraits in crayons, an art which he had learned in Paris. He died in 1691.

The works of this excellent engraver consist chiefly of portraits, in which he specially excelled. Many of them are of an admirable execution, clear, brilliant, and full of colour. Previous to his journey to Paris, he had adopted the Flemish and Dutch mode of engraving; but on his return from France his style was greatly improved. In his historical prints he shows a deficiency and incorrectness of drawing; and it is not, certainly, from these that a just estimate can be formed of his great ability. His plates are extremely numerous, some of them exceedingly scarce, and very valuable. When he did not fix his name to them, he marked them with a cipher composed of two Fs. **F, F** The following are considered to be his best portraits; a more complete list of his works will be found in Horace Walpole's Catalogue of Engravers.

Sir William Paston, Bart.; 1659; extremely fine.

Lady Paston; after *Van Dyck*; 1649; very fine.

Margaret Smith, afterwards Lady Herbert; after the same.

Montagu Bertie, Earl of Lindsey; after the same.

William Sanderson; after *Zoust*. 1658.

Anne Bridges, Countess of Exeter; after *Van Dyck*.

Samuel Collins, M.D.; *W. Faithorne ad vivum del. et sculp.*

John Kersey, mathematician; after *Zoust*. 1672.

John La Motte, Citizen of London.

John, Viscount Mordaunt.

Thomas, Earl of Elgin. 1662.

Mary, Lady Langham.

Henry Cary, Earl of Monmouth.

Thomas Killigrew, with a Dog; after *W. Sheppard*.

Thomas Stanley; after *Lely*.

Robert Bayfield; æt. 25; with a large hat. 1654.

Robert Bayfield; æt. 27; without a hat.

Francis Rous, Provost of Eton. 1656.

Sir Henry Spelman.

Thomas Hobbes.

Samuel Leigh. 1661.

Queen Henrietta Maria, with a Veil; in the manner of *Mellan*.

Thomas Mace; after *Cooke*; prefixed to his 'Musicks Monument,' 1676.

Sir Orlando Bridgman.

Sir John Fortescue.

Robert Boyle; oval.

Elias Ashmole; bust, in a niche.

William Oughtred; in the style of *Hollar*.

William Harvey.

Henry Lawes.

John Milton; drawn and engraved from life in 1670, as a frontispiece to Milton's 'History of Britain.'

John Wallis, D.D., prefixed to his 'Mechanica.'  
 Sir Francis Englefield, Bart.; oval; extremely scarce.  
 Oliver Cromwell, whole length, in armour, a large  
 emblematical Print, with various devices and mottoes;  
 very scarce.

## SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Simon Vouet.*  
 The Dead Christ; *after Van Dyck.*  
 Christ praying in the Garden.  
 The Last Supper.  
 The Scourging of Christ; *after Diepenbeek*, inscribed  
*Faithorne sculp. Antwerp, 1657.*  
 The Marriage at Cana in Galilee.  
 [The four last prints were engraved for Taylor's 'Life  
 of Christ.']

FAITHORNE, WILLIAM, the younger, a son of  
 William Faithorne the elder, was born in 1656.  
 He was instructed in the elementary principles of  
 design by his father, but practised a different branch  
 of engraving, being chiefly engaged in scraping  
 portraits in mezzotint. His merit in that line would  
 have secured to him both profit and reputation; but  
 neglecting his business, he fell into distress, which  
 occasioned his father much sorrow. He died not  
 earlier than 1701. The following are esteemed his  
 best portraits:

Thomas Flatman, poet and painter.  
 Mary, Princess of Orange; *after Hanneman.*  
 Sir William Reade, oculist to Queen Mary.  
 Queen Anne, when Princess of Denmark.  
 George, Prince of Denmark.  
 Frederick, Duke of Schomberg; *after Dahl.*  
 John Dryden; *after Clostermann.*  
 Sir Richard Haddock; *after the same.*  
 John Moore, Bishop of Ely.  
 Sophia, Electress of Hanover.  
 Sophia Dorothea, Princess of Hanover.  
 Charles XII. of Sweden; *after Ehrenstrahl.*  
 Mrs. Plowden; *after Clostermann.*

FALBE, JOACHIM MARTIN, a portrait painter,  
 born at Berlin in 1739, was instructed by Harper  
 and A. Pesne. Several etchings after Rembrandt,  
 or in the style of that master, which are attributed  
 to him, and some of which are signed with Falbe's  
 monogram, are in existence. In 1764 he was  
 elected a member of the Academy at Berlin, in  
 which city he died in 1782.

FALCH, JOHANN, an animal painter, was born at  
 Augsburg in 1687, and died in 1727. In the  
 Hermitage at St. Petersburg are two pictures by  
 him of insects and reptiles.

FALCIERI, BIAGIO, was born at Brentonico in  
 1628, and studied at Verona under Locatelli, and at  
 Venice under Cavaliere Pietro Liberi. Among his  
 works there is in the church of the Dominicans at  
 Verona, a large picture of 'The Council of Trent';  
 in the upper part of which he has represented 'St.  
 Thomas vanquishing the heretics.' There exists  
 also an etching by him, executed with great spirit,  
 representing 'St. Jerome in the Wilderness.' He  
 died in 1703.

FALCINI, DOMENICO, an Italian engraver,  
 flourished at Siena in the latter part of the 16th  
 century. There are by him some woodcuts after  
 Raphael and other masters, which are executed on  
 three separate blocks, one for the outline, another  
 for the half-tint, and the third for the dark  
 shadows. He also engraved on metal.  
 He marked his prints with the annexed  
 cipher, but he has left one plate with a  
 monogram composed of the letters *D.F.F.*

FALCK, JEREMIAS, a designer and engraver, was  
 born at Dantzic about 1619. He passed some time  
 in Paris, and from the resemblance of his style

to that of Cornelis Bloemaert, would appear to  
 have studied the engravings of that master. On  
 leaving France he went in succession to Copen-  
 hagen, Stockholm, and Amsterdam, where he  
 executed several plates for the celebrated cabinet  
 of Reynst. Subsequently he worked at Hamburg,  
 and it is probable that he died there about 1663.  
 His plates are distinguished for the splendour of  
 their effect, and he engraved with equal success  
 portraits and historical subjects, both of which  
 have great merit. The following are among his  
 best works:

## PORTRAITS.

Louis XIII. of France; *after Justus van Egmont.* 1643.  
 This is considered his best work.  
 Christina, Queen of Sweden; *after D. Beck.*  
 Peter Gembichi, Bishop of Croatia; *after the same.*  
 Leonard, Count of Torstenson; *after the same.* 1649.  
 Axel, Count of Oxenstjern; *after the same.* 1653.  
 Adolphus John, Prince Palatine; *after the same.*  
 Charles Gustavus, Prince of Sweden; *after the same.*  
 Nell Gwynne; *after Lely.*  
 Karl Gustav Wrangel; *after D. Klocker.*

## SUBJECTS AFTER VARIOUS MASTERS.

The Large Crucifixion; *after Van Dyck.*  
 Christ with the Crown of Thorns; *after the same.*  
 The Concert; *after Giorgione.*  
 Esau selling his Birthright; *after Tintoretto.* 1663.  
 Hunters with Hares; *after the same.*  
 The House of Pleasure; *after Rubens.*  
 Pallas with the Shield and Lance; *after A. Bloemaert.*  
 1656.  
 St. John preaching in the Wilderness; *after the same.*  
 1661.  
 Satyr and Ceres; *after F. Snayers.*  
 The Virgin with the Infant uttering Blessings; *after*  
*Justus van Egmont.*  
 The Virgin with the Infant; *after J. Stella.*  
 Semiramis; *after Guercino.*  
 The Cyclops; *after Michelangelo da Caravaggio.*

FALCKEISEN, THEODOR, a Swiss designer and  
 engraver, born at Basle in 1765, was instructed by  
 Holzhall and Karl Guttenberg. Amongst his  
 works is an excellent plate after Benjamin West's  
 'Death of General Wolfe.'

FALCKENBURG, FRIEDRICH VON, a German  
 landscape and historical painter, etched a few por-  
 traits, and other subjects, in a slight, scratchy style;  
 they are marked *F.V.F.* He lived at Nuremberg,  
 and died in 1623.

FALCO, AGNOLO. The name of this artist is  
 affixed to a rude, coarse etching, representing a  
 landscape, into which is introduced the story of  
 Apollo and Daphne. Though it is incorrectly drawn  
 and very indifferently executed, it appears to have  
 been the work of a painter, and is from his own  
 design.

FALCO, JUAN CONCHILLOS. See CONCHILLOS  
 FALCO.

FALCONE, ANIELLO, called L'ORACOLO DELLE  
 BATTAGLIE, was born at Naples in 1600, and was  
 a scholar of Giuseppe Ribera, called Spagnoletto.  
 He spent some years in France, where may still be  
 met with several of his paintings, which are rare  
 and highly valued. He distinguished himself as  
 a painter of battles and skirmishes of cavalry,  
 which he composed and designed with great fire  
 and animation. He was equally correct in the  
 drawing of his figures and horses, and their various  
 movements are expressed with the most character-  
 istic propriety. His touch is bold and free, and  
 his colouring vigorous and effective. He was  
 not less successful in his easel pictures than in  
 those of a larger size; and his best works were

esteemed little inferior to the admirable productions of Borgognone. Aniello Falcone was the founder of a large school in his native city, and was one of the masters of Salvator Rosa. He died at Naples in 1665. Among his paintings are the following:

Madrid. *Gallery.* A Fight between Romans and Barbarians.

” ” A Fight between Turkish and Christian Cavalry. 1631.

Paris. *Louvre.* A Fight between Turks and Christians.

Falcone was also an etcher, and there are by him twenty prints, in which he shows lively imagination and bold and intelligent design; they somewhat resemble the works of Parmigiano, and are executed with a light and spirited point. Among his etchings may be mentioned:

A battle between naked Men on foot and on horseback. 1618.

Apollo and Marsyas; *after Parmeggiano.*

Four plates of Apostles: James the Less, James the Greater, John the Evangelist, and Matthew.

A young Woman sleeping and suckling a Child.

The Adoration of the Magi; *after Raphael.*

FALCONET, PIERRE ÉTIENNE, was the son of the eminent sculptor, Étienne Maurice Falconet, who executed the equestrian statue of Peter the Great at St. Petersburg. He was born in Paris in 1741, and about 1766 came to London, where he became a member of the Incorporated Society of Artists, and painted a great number of portraits until 1773, about which time he returned to Paris, where he died in 1791. Among his works may be mentioned the portraits of twelve of the foremost artists in London, the decorations in the Chinese Temple at the seat of the Baroness De Grey in Bedfordshire, and several extravagant historical pieces. Earlom and others have engraved some of his works.

FALCONETTO, GIOVANNI ANTONIO, was born at Verona in the 15th century. He was instructed by his father, Jacopo Falconetto, and excelled in painting animals and fruit. Many of his works are in Verona and its environs. He died at Roveredo.

FALCONETTO, GIOVANNI MARIA, the brother of Giovanni Antonio Falconetto, born in 1458 at Verona, was both a painter and an architect, and seems to have devoted himself more during his long life to the latter profession than to the former. He learned the elements of painting from his father, Jacopo Falconetto, and is said to have spent twelve years of his early life in Rome, measuring and studying the ancient edifices of that city. He was a follower of Liberale and an imitator of Melozzo da Forlì, and he painted largely in the churches of Verona. In 1493 he decorated, in monochrome, the cupola of the chapel of San Biagio in SS. Nazzaro e Celso, and displayed a profound knowledge of perspective effect in his arrangement of its various subjects. His finest works are the religious allegories which he executed from 1509 to 1516, in the church of San Pietro Martire at Verona. Of his panel pictures there remain a 'Virgin and Child, between SS. Augustine and Joseph,' painted in 1523, at San Giuseppe, Verona; an 'Annunciation,' above the altar of the Emiliù Chapel in San Zeno, Verona; an 'Augustus and the Sibyl,' in the Museum of that city; and an 'Assumption of the Virgin,' in the Berlin Gallery. The latter years of his life were devoted to architecture, and his death occurred at Padua in 1534.

FALDA, GIOVANNI BATTISTA, an Italian architect and etcher, was born at Valduggia, in the Milanese, in 1648. It is not said by whom he was instructed; but his style bears a great resemblance to that of Israel Silvestre. He was at Rome from 1669 to 1691, and there are by him several designs and engravings of the churches, gardens, fountains, and public buildings of that city, distinguished for their good perspective, and embellished with figures neatly drawn. The date of his death is not known. The following are among his best works:

Two Views of the Piazza Navona.

Two Views in Rome; the Basilica of St. Peter's, and the Fountain of St. Peter's.

A large plate of St. Peter's, and the Buildings round it.

A View of the Interior of St. Peter's, on the occasion of the Canonization of St. Francis of Sales.

A View of the Castle of St. Angelo; *after Bernini.*

The Fountains of Rome; 31 plates.

The Gardens of Rome; 19 plates.

FALDONI, ANTONIO, an Italian painter and engraver, born at Ascoli, in the Marca di Trevisano, about the year 1687, first studied landscape painting under Antonio Luciano; but his pictures are little known. He afterwards applied himself to engraving, and imitated first the style of Gilles Sadeler, and afterwards that of Mellan, in which he was very successful; and several of his prints are deservedly admired. He engraved a set of portraits of the Doges of Venice, and the Procurators of St. Mark; besides which, there are the following prints by him:

#### PORTRAITS.

Marco Ricci, painter; *after Rosalba Carriera.*

Antonio Maria Zanetti, engraver; *after the same.*

Luca Carlevarius, painter and engraver.

Sebastiano Ricci, painter.

#### SUBJECTS AFTER VARIOUS MASTERS.

A Holy Family, with Angels; *after Sebastiano Ricci.*

The Conception; *after the same.*

The Nativity; *after Pietro da Cortona.*

David playing on the harp before Saul; *after G. Camerata.*

David flying from the wrath of Saul; *after the same.*

Part of the Drawings by Parmigiano for the collection published by Zanetti.

FALENS, CHARLES VAN. See VALENS.

FALERI, DOMENICO, was a painter of the school of Siena, where he was born in 1595. In the church of the Hospital of Monagnese in Siena is a picture of the 'Nativity,' and other pictures are in a Benedictine priory in the neighbourhood. He died in 1640.

FALGANI, GASPARE, an Italian landscape painter, was born at Florence in the beginning of the 17th century. He was a pupil of Valerio Marucelli, and devoted himself entirely to landscape painting, of which specimens are to be found in various Italian galleries.

FALLARO, JACOPO, an Italian painter of the 16th century, was a contemporary with Titian. According to Vasari, there is in the church of the Jesuits at Venice, on the door of the organ, a painting by this artist of 'Giovanni Colombini receiving from the Pope the cloak of the Order.'

FALOCCO, NICCOLÒ, a painter and native of Ortina, who flourished about 1740, was instructed by Francesco Solimena, whose works he copied with great success.

FALOT, NICOLAS, a French historical painter, flourished between the years 1576 and 1627. The dates of his birth and death are unknown.

FALZAGALLONI. See FERRARA, STEFANO DA.

FANCELLI, PIETRO, was born at Bologna in 1764, and painted in oil and tempera in the Venetian style for churches and castles, as well as scenes for theatres. He died in 1850.

FANO, BARTOLOMMEO and POMPEO DA, father and son, who were both painters, flourished at Fano about the year 1530. According to Lanzi, they painted in conjunction for the church of San Michele, in that city, a picture of the 'Raising of Lazarus,' dated 1534, on which he remarks that it is surprising to observe how little they had attended to the reformation and improvement which had almost generally been adopted by other artists of their time. It is painted in the Gothic style of the middle of the preceding century. Pompeo, however, after the death of his father, attempted the more modern taste, and painted some pictures which gained for him considerable reputation. Pompeo da Fano was the first instructor of Taddeo Zuccherò.

FANOLI, MICHELE, an Italian lithographer and engraver, who was born at Cittadella about 1807, studied in the Venice Academy, and under Cicognara. He spent many years in Paris, whence in 1860 he was recalled by the Italian government to found a school of lithography at Milan, which he directed till his death in that city in 1876. He died poor, leaving a collection of sketches to the Venice Academy. Amongst his reproductions are:

Orpheus; after *Jalabert*.

The Holy Women at the Tomb; after *Landelle*.

Our Lord and SS. Peter and John; after *the same*.

Will of the Wisp; after *Gendron*.

The Two Foscari; after *Grigoletti*.

The Festival of the Virgin; after *Galteri*.

FANSAGA, COSIMO, (or FANZAGA,) a painter, sculptor, and architect, was born at Bergamo in 1591, and was a scholar of Pietro Bernini at Rome. Most of his works were executed at Naples, where he erected a number of edifices, and in some instances decorated them with statues and pictures of his own production. He died in 1678.

FANSHAWE, CATHARINE MARIA, an amateur etcher, was born in London about 1775, and died about 1834. She etched a few historical and figure subjects with considerable ability.

FANTETTI, CESARE, a designer and etcher, was born at Florence about the year 1660. He resided chiefly at Rome, where he engraved several plates, after his own designs and those of other masters. Conjointly with Pietro Aquila, he engraved the plates from the paintings by Raphael in the Vatican, called Raphael's Bible, thirty-seven of the series being executed by Fantetti, and the remainder by Aquila. He also engraved the following prints:

Agrippina with the Ashes of her Husband; after *Franc. Rosa*.

Christ praying in the Garden; after *L. Carracci*.

A Charity, with three Children; after *Annibale Carracci*.

Latona insulted by Niobe; after *the same*.

Flora surrounded by Cupids; after *Ciro Ferri*.

The Death of St. Anne; after *Andrea Sacchi*.

Some Friezes, and other subjects, from various Italian masters.

FANTI, ERCOLE GAETANO, born at Bologna in 1687, was a pupil of M. A. Chiarini. He first painted in Italy stage decorations, but afterwards went to Vienna, where he was made Superintendent of the Liechtenstein Gallery. He died at Vienna in 1759.

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FANTI, VINCENZO, the son of Ercole Gaetano Fanti, studied first under Altomonte, and then went to Rome and Turin, and eventually in 1744 to Vienna, where he succeeded his father as Superintendent of the Liechtenstein Gallery. The dates of his birth and death are not known. His portrait is in the Uffizi, Florence.

FANTONE, FRANCESCA, a painter of the Bolognese School, who flourished in 1760, was the niece and pupil of Gian Gioseffo dal Sole, but she afterwards studied under Cavazzoni. She died about 1772.

FANTUZZI, ANTONIO. See TRENTO, ANTONIO DA.

FANZAGA, COSIMO. See FANSAGA.

FANZONE, FERRAU, (or FAENZONE,) was born at Faenza in 1562, and, according to the Abbate Titi, studied at Rome under the Cavaliere Vanni, where he painted several frescoes in San Giovanni in Laterano, the Scala Santa, and the church of Santa Maria Maggiore. There are, however, some pictures at Ravenna, particularly a 'Deposition from the Cross,' in the church of the Dominicans, and a 'Probatica,' at the Confraternità di San Giovanni, which partake so much of the fine style of Lodovico Carracci, that Fanzone has been supposed to have been educated in his academy. His design is grand and correct, with great amenity in his colouring, and a fine impasto. He died in 1645.

FA PRESTO. See GIORDANO, LUCA.

FARELLI, GIACOMO, a Neapolitan painter, was born in 1624, and brought up under Andrea Vaccaro, whose style he at first followed, but he afterwards imitated with more success that of Guido. He died in 1706. Of his productions there remain in Santa Maria Maggiore at Naples, 'The Fall of the Angels,' and 'The Ascension'; others are in SS. Apostoli and Redenzione dei Cattivi.

FARFUSOLA, BARTOLOMMEO, a painter born at Verona, flourished in the year 1640. He has left several pictures in the churches of Verona, among others a 'St. Ursula' in the church dedicated to that saint.

FARGUE. See LA FARGUE.

FARINA, PIER FRANCESCO, an Italian painter who lived in the latter half of the 17th century, and was employed in decorating the palace of Carlsruhe and several churches of Bologna.

FARINATI, GIOVANNI BATTISTA, called by Vasari BATTISTA DA VERONA, and by others in error BATTISTA ZELOTTI and BATTISTA FONTANA, was born at Verona in 1532, and is said to have been instructed by Paolo, his uncle, or, according to others, by Antonio Badile. He was the fellow-student and friend of Paolo Veronese, with whom he co-operated in several important works in the public edifices at Venice, as well as in the Villa Soranza at Castelfranco. He is numbered by Vasari among the disciples of Titian. His picture of the 'Holy Family,' in the Lochis-Carrara Gallery at Bergamo, is painted entirely in the style of that master, and it is to his studies in that school that he was indebted for the warmth and harmony of his colouring. His style is marked by its grandeur, though inferior in grace to that of Paolo Veronese. As a fresco-painter he possessed especial ability. He died in 1592. The following paintings are by him:

Venice.	<i>Palazzo Reale.</i>	The Virtues and Study.
Vicenza.	<i>Monte d. Pieta.</i>	The Decoration of the Façade.
"	<i>Cathedral.</i>	The Conversion of St. Paul.
"	"	The Miraculous Draught of Fishes.



FARINATI, ORAZIO, the son and disciple of Paolo Farinati, was an historical painter and etcher who was living at Verona in 1607. During his short career he gave proof of uncommon ability, and promised to reach an elevated rank among the artists of his country, when he died in the prime of life. He etched a few plates from the designs of his father, which are frequently confounded with those of the latter. There exist the following paintings by him:

- Verona. *S. Paolo.* The Descent from the Cross (a copy after his father).
- " *S. Maria del Paradiso.* } St. James. 1607.
- " " } Pope Gregory. 1607.
- " *S. Stefano.* Descent of the Holy Ghost (considered his best work).

Both father and son signed their paintings with a snail, and their prints, in addition to the snail, with their initials or full names.

Orazio Farinati's best plates are:

- The Descent from the Cross; after Paolo Farinati. 1593.
- The Finding of the Cross, with St. Francis and other figures; after the same.
- The Destruction of Pharaoh's Host; after the same. 1599.
- The Holy Family, with St. John.

FARINATI, PAOLO, of the family of the Uberti, was born at Verona in 1522. He was a pupil of Niccolò Giolfino and A. Badile, but studied also the works of Parmigiano, and soon surpassed his instructors. To judge from the large style of his design, it would be thought that he had been brought up in the school of Giulio Romano; and it is certain that he studied for some time at Mantua the works of that master. His death occurred in 1606. Among his works there are:

- Berlin. *Gallery.* A Presentation in the Temple.
- Bordeaux. *Museum.* Venus seated, and two Loves.
- Mantua. *Cathedral.* St. Martin.
- Modena. *Estense Gall.* Angels playing a Trumpet (water-colour).
- Petersburg. *Hermitage.* Adoration of the Magi.
- " " Presentation in the Temple
- Venice. *SS. Cosimo e Damiano.* } The Four Evangelists.
- Verona. *S. Giorgio.* The Multiplication of the Loaves (painted in his 79th year).
- " *S. M. in Organo.* The Murder of the Innocents.
- " " The Emperor Constantine ordering a number of Children to be murdered.
- " " Christ walking on the Sea.
- " " St. Gregory feeding the Poor.
- " *S. Giovanni in Fonte.* The Baptism of Christ.
- " *Gallery.* Christ before the People.
- " *SS. Nazzaro e Celso.* Frescoes.
- Vienna. *Gallery.* A Heathen Sacrifice.

There are several etchings by Paolo Farinati executed in a free, bold, and masterly style. Like his paintings he frequently marked them with the accompanying device of a snail; but he sometimes signed them with his name, or with the initials *P. F.* or *P. V. F.* The following are from his own designs:



- St. John. 1567.
- St. Jerome kneeling, leaning on a Bank.
- Mary Magdalen seated, with a Book and a Crucifix.
- The Virgin, with the Infant Jesus and St. John.
- Angels holding the Instruments of the Passion.
- Venus and Cupid. 1566.
- A Charity, with three Children.
- Venus and Cupid at the Forge of Vulcan.

FARINGTON, GEORGE, a painter of historical subjects, was born in 1754 at Warrington, of which place his father was rector. He was educated under West, and in 1780 obtained the gold medal at the Royal Academy for his 'Macbeth.' This promising artist afterwards went to the East Indies, where he would undoubtedly have acquired both fame and fortune, had he not died in the prime of life in 1788.

FARINGTON, JOSEPH, a landscape painter, the elder brother of George Farington, was born in 1747 at Leigh, in Lancashire. He was a scholar of Richard Wilson, and from 1778 to 1813 he exhibited constantly at the Royal Academy, where he was elected an Associate in 1783, and an Academician in 1785. He was also a member of the Incorporated Society of Artists. His works are chiefly views of the scenery of Westmoreland and Cumberland, which have been engraved by Byrne, Pouncey, Medland, and others. In 1794 he published seventy-six views of the river Thames. He died in 1821. The South Kensington Museum possesses two water-colour drawings by him.

FARJAT, BENOÎT, a French engraver, was born at Lyons in 1646. He was taught the elements of the art by Guillaume Chasteau, whose manner he at first adopted; but he afterwards went to Rome, and acquired a greater command of the graver, and a better style of design, though he is not always correct. He died in Rome about 1720. There are by him some portraits, and various subjects from the Italian masters; the following are the most esteemed:

PORTRAITS.

- Cardinal Federigo Coccia; after L. David.
- Cardinal Cornaro; after the same. 1697.
- Cardinal Tommaso Ferrari; after the same. 1695.

SUBJECTS AFTER VARIOUS MASTERS.

- The Holy Family, with St. John; after Albani.
- The Holy Family, with St. John presenting a Cross; after Pietro da Cortona.
- The Marriage, or, according to others, the Coronation, of St. Catharine; after Agostino Carracci.
- The Virgin and Infant Jesus, with St. John presenting some fruit; after Annibale Carracci.
- The Temptation of St. Anthony; after the same.
- The Communion of St. Jerome; after Domenichino.
- The Death of St. Francis Xavier; after G. B. Gaulli.
- The Marriage of the Virgin; after C. Maratti.
- The Nativity of Christ; after the same.
- The Race of Atalanta; after P. Locatelli.

FARNBOROUGH, AMELIA LONG, Baroness, who was born in 1772, and died in 1837, was a very clever amateur water-colour painter. She exhibited as an honorary exhibitor many drawings at the Royal Academy. She was a daughter of Sir Abraham Hume, Bart., and in 1793 married Sir Charles Long, afterwards Lord Farnborough.

FARRER, NICHOLAS, a portrait painter, born at Sunderland in 1750, was a pupil of Pine, and a friend of Sir Joshua Reynolds and Northcote. His portraits, without being imitations, bear a strong resemblance to Sir Joshua's manner, and have sometimes been mistaken for that master's work. He painted the portraits of the Duke of Richmond and family. He died in 1805.

FARUFFINI, FEDERICO, a native of Sesto, who was distinguished as a painter and engraver, studied at Rome. His altar-pieces and other historical subjects are original in conception, but of especial merit is his 'Macchiavelli and Borgia,' which he both painted and engraved, and for which he obtained a medal in 1866. He died at Milan.

FASOLO, BERNARDINO, the son of Lorenzo Fasolo, was living in the 16th century at Pavia. He is known to have been a member of the council of the Guild of Genoa in 1520, but no dates can be given of his birth or death. The following pictures are by him:

Berlin. *Gallery.* A Holy Family.  
Dresden. *Gallery.* Portrait of a Venetian Lady.  
Paris. *Louvre.* Virgin and Child. 1518.

FASOLO, GIOVANANTONIO, who was born at Vicenza in 1528, first studied under Battista Zelotti; but the brilliant reputation of Paolo Veronese induced him to enter the school of that distinguished master, under whom he became a good historical painter. In the church of San Rocco at Vicenza is a fine picture by Fasolo, representing the 'Pool of Bethesda,' a grand composition, executed in a style that would not have disgraced Paolo Veronese; in the church of the Padri Servi is another fine picture by this master, the 'Adoration of the Magi.' In the residence of the Prefect of that town there are also by him three pictures of subjects from Roman history, representing 'Mutius Scævola before Porsena,' 'Horatius defending the Bridge,' and 'Marcus Curtius leaping into the Gulf.' He died in 1572.

FASOLO, LORENZO, called LORENZO DI PAVIA, was a Lombard painter living in the early part of the 16th century, who went from Pavia to Genoa, and was one of the artists employed by Lodovico Sforza in 1490 in the decorations of the Porta Giovia Palace at Milan. His chief work is an altar-piece representing 'The Deposition from the Cross,' which he painted in 1508, for the nuns of Santa Chiara, at Chiavari, where it still remains. The Louvre has by him 'The Family of the Virgin,' dated 1513. His death occurred before 1520.

FASSETTI, GIOVANNI BATTISTA, born at Reggio in 1684 of poor parents, entered the studio of Giuseppe Dallamano as a colour mixer, and it was not till he was eighteen years of age that he made his first attempt at art. He entered the studio of Francesco da Bibiena, and became one of the best decorative painters of his day. He died after 1772.

FASSIN, NICOLAS HENRI JOSEPH DE, a Belgian landscape painter, was born at Liège in 1728. Early in life he served in the French army, and it was not until he was thirty-four years of age that he commenced the study of art in the Academy at Antwerp. He afterwards visited Italy and Switzerland, and resided for some time at Geneva. He painted a landscape for the Empress of Russia, for which he was handsomely rewarded, and many others are to be found at Liège, and in Germany and England. He died in his native city in 1811. His biography, with a list of his pictures, was published by Van Hust in 1837.

FATIO, ANTOINE LÉON MOREL. See MOREL-FATIO.

FATTORE, IL. See PENNI.

FAUCCI, CARLO, an Italian engraver, was born at Florence in 1729. He was a pupil of Carlo Gregori, and engraved portraits and historical pieces with ability. On leaving that artist, he engraved several plates for the collection of the gallery of the Marquis Gerini, and afterwards visited England, where he engraved some plates for Boydell. He died at Florence in 1784. Amongst others, the following prints are by him:

The Birth of the Virgin; *after Pietro da Cortona.*  
The Adoration of the Shepherds; *after the same.*

The Martyrdom of St. Andrew; *after Carlo Dolci.*  
The Coronation of the Virgin; *after Rubens.*  
A Bacchanalian subject; *after the same.*  
Cupid; *after Guido.*

RAIMONDO FAUCCI, his nephew, assisted him in the execution of many of his plates.

FAUCHERY, AUGUSTIN, a French painter and engraver, was born in Paris in 1800, and was instructed by Guérin and Regnault. One of his best engravings is a plate of 'Mona Lisa,' after Leonardo da Vinci. He died in Paris in 1843.

FAUCHIER, LAURENT, a French portrait painter, was a pupil of Pierre Mignard. He flourished in the second half of the 17th century.

FAUCUS, GEORGE. See FOCUS.

FAULKNER, BENJAMIN RAWLINSON, a portrait painter, was born at Manchester in 1787, and until 1813 pursued a commercial life at Gibraltar. Then, returning to England on account of an attack of the plague, he devoted himself to art, receiving his first instruction from his brother. After some study in London, he began exhibiting at the Royal Academy in 1821; but his practice was chiefly in Manchester. He died at Fulham in 1849. Amongst his works are:

John Dalton, the chemist. 1841. (*Royal Society, London.*)  
John McCulloch, the geologist. (*Royal Society, London.*)  
Rev. Dr. Raffles. (*Lancashire Independent College.*)

FAULKNER, JOSHUA WILSON, a portrait painter, the brother of Benjamin Faulkner, was born in the latter part of the 18th century. He was a native of Manchester, where he spent the greater part of his life, but he exhibited at the Liverpool Institution, and occasionally at the Royal Academy. He died soon after 1820. There is a portrait of Sir John Ross, the Arctic discoverer, by him.

FAUR, CHRISTIAN WILHELM VON FABER DU. See FABER DU FAUR.

FAURAY, ANTOINE DE. See FAVRAY.

FAURE, EUGÈNE, a French painter of allegories, mythological subjects, and portraits, was born at Seyssinet, near Grenoble, in 1822. He studied under David d'Angers and Rude, and his first work, a landscape, now in the Grenoble Museum, appeared at the Salon in 1847. He died in Paris in 1879. The following are his chief works:

Dreams of Youth. 1857.  
First Steps in Love. 1861.  
Confidence. 1863.  
Eve. 1864.  
La Source. 1878.

FAVA, GIANGIACOMO, commonly known as MACRINO D'ALBA, was a painter of the old Lombard school, who worked from about 1496 to 1508. One of his best pictures, a 'Madonna and Child,' is in a chapel of the Certosa, near Pavia. The Städelsches Institut at Frankfurt possesses a 'Madonna' by him, with side-pictures from the history of St. Joachim and St. Anne.

FAVA, PIETRO DA, Count, a Bolognese nobleman, who distinguished himself not only as a patron of art, but also as an amateur, was born at Bologna in 1667. He studied art under L. Pasinelli, and was the protector and friend of Donato Creti and Ercole Graziani. He chiefly studied the works of the Carracci, whose style he preferred to every other. In the church of San Tommaso dal Mercato at Bologna is an altar-piece by him of the 'Virgin and Infant, with St. Albert, St. Paul, and other Saints'; and at Ancona, in the cathedral, are the 'Adoration of the Magi,' and the 'Resurrection.'

He was a member of the Clementine Academy, and died in 1744.

FAVANNE, HENRI DE, (or FAVANNES,) a painter of historical subjects, was born in London in 1668, and was instructed by René Houasse. He travelled through England, and afterwards lived ten years in Spain. He then went to Paris, where he was elected rector of the Academy, and died in 1752.

FAVANNE, JACQUES DE, (or FAVANNES,) the son of Henri de Favanne, was at first an engraver, and was instructed by H. F. Thomassin, but he afterwards took to painting, and executed principally sea-pieces. He was residing in Paris about 1760. He is mentioned by Basan as the engraver of a plate after Watteau of 'The Pleasures of Summer.'

FAVRAY, Chevalier ANTOINE DE, (or FAURAY,) born in 1706, was a pupil of Jean François de Troy, the younger, whom he accompanied to Rome when the latter was appointed Director of the Academy in that city. At Malta, in the service of the Knights of the Order, he executed several representations of Maltese manners and customs, one of which in the Louvre served for his reception into the Academy in 1762. A picture of the 'Annual Thanksgiving of the Knights of St. John, in the church of their patron saint, for their deliverance from the Turks,' was sent with the above to Paris. In 1762 he went with the French ambassador, the Chevalier de Vergennes, to Constantinople, where he remained till 1771, when, on war breaking out between Turkey and Russia, he returned to Malta. From this time all further details of his life are unknown, though he seems to have been alive in 1789, and probably in 1791. In the La Caze collection in the Louvre is a picture of 'Maltese Ladies paying a visit.' His portrait is in the Uffizi, Florence.

FAXARDO, JUAN ANTONIO, a Spanish painter, was a native of Seville, to whom Alonzo Miguel de Tobar was sent when a boy to learn painting.

FAY, JOSEPH, a German painter, born at Cologne in 1813, attended from 1833 to 1841 the Academy at Düsseldorf, and afterwards studied at Munich, and at Paris under Paul Delaroche. He first painted historical subjects, and had a happy talent in representing scenes from the life and manners of the old Germans, but not meeting with sufficient encouragement, he changed his style for genre painting, for which purpose he visited Italy. He died at Düsseldorf in 1875. The following are among his best works:

Samson and Delilah. 1839. (*Cologne Museum.*)

Cleopatra.

A large Frieze. (*Elberfeld Court-house.*) This has perished, but some cartoons of it still exist.

Thisbe listening.

Romeo and Juliet. 1846.

Gretchen in Prison. 1847.

FAYERMANN, ANNE CHARLOTTE. See BARTHOLOMEW.

FAYRAM, JOHN, a portrait and landscape painter, practised in London about the year 1740. There are by him some slight, coarse etchings of views in the neighbourhood of Chelsea and Battersea, and also one of the Hermitage in Kew Gardens.

FEARNLEY, THOMAS, a landscape painter of English parentage, was born at Fredrichshall in Norway in 1802. After spending a short time in his uncle's business, he entered the Copenhagen Academy, and was patronized by the Crown Prince Oscar, for whom he painted a 'View of

Copenhagen.' In 1828 he set out on his travels through Europe, and did not return to Norway till 1836. He afterwards spent some time in England, and exhibited at the British Institution a 'Norwegian Cascade.' He died at Munich in 1842. Amongst his most noticeable works are:

The Blue Grotto of Capri.

The Glacier of the Grindelwald (*repeated several times*).

Labrofos Waterfall. (*Christiana National Gallery.*)

FEARY, JOHN, a landscape painter, exhibited at the Royal Academy from 1772 to 1788. He obtained a premium at the Society of Arts in 1775.

FÈBRE, VALENTIN LE. See LE FÈBRE.

FEBURE, CLAUDE LE. See LEFEBURE.

FEBURE, FRANÇOIS LE. See LE FÈBRE.

FECHHELM, CHRISTIAN GOTTLIEB, a portrait and historical painter, born at Dresden in 1732, studied under Mengs, Manjocky, and Hutin, first portrait painting, and then miniature. In the Seven Years' War Maria Theresa commissioned him to paint the portraits of the generals engaged in that campaign for the Military School at Vienna. He died at Dresden in 1816. His son, KARL CHRISTIAN, who was born at Dresden in 1770, and died in 1826, was likewise a painter.

FECHHELM, KARL FRIEDRICH, who was born at Dresden about 1723, studied under Müller at Prague, and was engaged at Berlin, in the palace and other public places, in painting frescoes and architectural decorations. He died in 1785. There are some views of Berlin etched by him.

FECHNER, EDUARD CLEMENS, who was born at Gross-Särchen, near Moscow, in 1799, was a portrait painter and an etcher, who studied in 1814 at Dresden under Grassi and Retsch. In 1820 he went to Munich, where he improved his style under Stieler. He worked some time for the Duke of Leuchtenberg, and visited Paris in 1825. He excelled in painting portraits of ladies and children; he also executed eleven etchings in a spirited manner. He died in Paris in 1861.

FEDDES, PIETER, called PIETER VAN HARLINGEN, from the place of his birth, was born in 1588, and distinguished himself as a painter on glass. He also etched portraits, conversation and historical pieces, with a broad and spirited point. There are by him 119 plates, among which the most important are the following:

Johannes Bogerman, the President of the Synod at Dordrecht. 1620.

Martinus Hamconius.

Charity, or Love.

Fifty-two portraits of the Princes and Dukes of Friesland, for Hamconius's *Prisca* (Franeker, 1620).

The Portraits in Winsemius's *Cronycken van Vriesland* (Franeker, 1622).

His plates are signed *P. Harlingensis*, although not always in full. He died in 1634.

FEDERIGHETTO DI DALMATIA, II. See BENCOVICH.

FEGATELLI, GIUSEPPE MARIA, a native of Bologna, and pupil of C. Gennari, flourished in the latter half of the 17th century, and painted pictures for the churches of his native city.

FEHLING, HEINRICH CHRISTOPH, a German painter, born at Sangerhausen, in Thuringia, in 1653, was instructed by Bottschildt, to whom he was related. After having lived several years in Italy, he was appointed court-painter to the Elector John George IV., and became director of the Academy and inspector of the Art Galleries at Dresden, where he died in 1725. In the Dresden

Gallery is a portrait by him of Colonel Kaspar von Klengel, and a number of painted ceilings remain as specimens of his art in the palaces of that city.

**FÈI, ALESSANDRO DI VINCENTIO**, called **ALESSANDRO DEL BARBIERE**, an historical painter, was born at Florence in 1543, and was a pupil first of Ghirlandajo, afterwards of Piero Francia, and lastly of Maso da San Frediano. His invention was fertile and prompt, adapted to the great works which he executed in fresco, and embellished with architecture in a grand style. He was fond of introducing buildings and grotesque figures into his paintings. His works are to be found in the churches and public edifices at Florence, Pistoja, and Messina. One of his most esteemed pictures is the 'Flagellation,' in the church of Santa Croce at Florence, in which city he died in 1592.

**FEID, JOSEPH**, an Austrian landscape painter, was born at Vienna in 1807. He possessed a great talent in depicting foliage and forest life, and died at Weidling, near Vienna, in 1870. The following works by him are in the Vienna Gallery :

A Scene in a Wood, with Nymphs bathing. 1828.

A Study of the Schneeberg.

A Forest Landscape, with a large Oak. 1841.

A Landscape with an approaching Storm.

**FEIGL, JOHANN**, an engraver, who flourished at Vienna in the last quarter of the 18th century, was a pupil of Schmutzer and of Wille. His best known work is, 'An old Woman washing the Head of a Boy,' after G. Dou, 1776.

**FEISTENAUER, ANDREAS**, (or **FAISTENAUER**,) a native of Rosenheim, in Bavaria, studied at Vienna under Stoll. He afterwards went to Munich, where he painted several pictures for the churches, and in 1658 was appointed court-painter to the Elector of Bavaria. The date of his death is not known.

**FEISTENBERGER, ANTON**, was born at Innsbruck, in the Tyrol, in 1678. He had no abler instructor than an obscure artist, named Bouritzsch, who lived at Salzburg, or Passau; but he had an opportunity of studying some of the works of Gaspard Poussin, by which he formed for himself so grand a style of painting landscape, that on seeing his pictures, it would be supposed that he had visited Rome. His landscapes are embellished with architectural ruins, and refreshed with waterfalls; the forms of his trees are grand and picturesque, and his foliage is light and spirited. He was invited to Vienna by the Emperor of Germany, by whom he was employed for several years, and many of his best works are in the Imperial and Liechtenstein Galleries in that city. Other landscapes by him are in the Dresden Gallery and at Weimar. He was not successful in drawing the figure, but was assisted in that branch by Hans Graf and Van Bredael. He died at Vienna in 1736.

**FEISTENBERGER, JOSEPH**, born at Innsbruck in 1684, was the brother of Anton Feistenberger, by whom he was instructed, and whom he assisted in some of his works. There are two landscapes by this artist in the Vienna Gallery. He died at Vienna in 1735.

**FEKE, ROBERT**, one of the earliest American colonial painters, was descended from a Dutch family, who settled at Oyster Bay, Long Island. It is said that having been taken prisoner and carried to Spain, he there learned to paint, and on his return home settled at Newport, Rhode Island, where, among other portraits, he painted that of the beautiful wife of Governor Wanton, now in

the Redwood Library. He worked also at New York, and in 1746 at Philadelphia, where his portraits were considered the best after those of West. He subsequently went to Bermuda for his health, and died there at the age of about forty-four.

**FELICE, SIMONE**, was an Italian engraver of the 17th century, who, in conjunction with Giovanni Battista Falda, engraved a collection of prints, entitled 'Le Giardini di Roma.' Felice's plates are very neatly executed, with small figures, spiritedly designed, and are in no way inferior to the productions of Falda.

**FELICIATI, LORENZO**, an Italian painter, was born at Siena in 1732, and died in 1779. Several pictures by this artist are to be found in the churches of Siena and its neighbourhood.

**FELIPE, Fray**, was a Spanish miniature painter of the early part of the 16th century, who, in conjunction with Bernardino Canderron and Alonso Vazquez, between 1514 and 1518 decorated a missal for the cathedral of Toledo.

**FELLINI, GIULIO CESARE**, born about 1600, was a pupil of Gabriele Ferrantini and of Annibale Carracci. He excelled in painting horses and figures, and was assisted by his son Marcantonio Fellini.

**FELLNER, FERDINAND**, a designer and painter, was born at Frankfort in 1799. After receiving a high-class education he went to Munich to study art, and remained there from 1825 to 1831, but later on he established himself at Stuttgart and published a number of illustrations. As a painter his works are less meritorious. He died at Stuttgart in 1859. Some of the most remarkable of his designs for books are :

The Illustrations of the 'Seven Swabians.'

Sixteen Illustrations of 'Don Quixote.'

The Illustrations of 'Faust.'

Five Illustrations of 'Wilhelm Tell.'

Illustrations of 'Wallenstein,' 'The Maid of Orleans,'

'Macbeth,' 'Romeo and Juliet,' 'Bürger's 'Lenore,'

'Oberon,' 'Robert,' 'Gudrun,' &c.

His paintings bear the accompanying monogram, and among them are the following :



Burgberg. Church. The Holy Family (*partly painted by Pilgram*).

Frankfort. *Emperor's Saloon.* Conrad I.

Frederic the Beautiful.

**FELLOWES, JAMES**, a portrait painter, practised in the first half of the 18th century. He was reputed to be the painter of a picture, once well known, of 'The Last Supper,' at St. Mary's, Whitechapel.

**FELSENTHAL, WOLFGANG**, Edler von. See **KÖPP**.

**FELSING, GEORG JAKOB**, a German line-engraver, was born at Darmstadt in 1802. He was first instructed by his father, Johann Konrad Felsing, but he afterwards visited Italy and studied at Milan under Longhi, and at Florence the style of Raffaello Morghen. After residing some time at Naples he revisited Florence, and became a professor in the Academy of that city, and a member of the Academy of Milan. He returned to Darmstadt in 1832, when he was elected professor, and appointed engraver to the Court. During a stay in Paris he was influenced by the style of Desnoyers, and at Munich by the principles of the artists there. Felsing's plates show the talent of a great artist, and he worked with the graver in a clear and vigorous manner. He was also a member of the

Academies of St. Petersburg, Berlin, and Vienna, and of the Institute of France. He died at Darmstadt in 1883. His most important works are:

Christ on the Mount of Olives; *after Carlo Dolci*. 1828.

The Madonna enthroned; *after Andrea del Sarto*. 1830.

The Marriage of St. Catharine; *after Correggio*. 1831.

The Violinist; *after Raphael*. 1833.

Girl at the Fountain; *after Bendemann*. 1835.

The Virgin with the Infant, St. Elizabeth, and St. John; *after Overbeck*. 1839.

St. Geneviève in the Forest; *after Steinbrück*.

The Saviour; *after Leonardo da Vinci*. 1844.

Christ with the Doctors; *after the same*. 1847.

Hagar and Ishmael; *after Köhler*. 1848.

Moses in the Bulrushes; *after the same*. 1849-52.

The Lorelei; *after Köhler the younger*. 1854.

The Betrayal of Christ; *after Hofmann*. 1861.

St. Cecilia; *after the same*.

Christ with the Cross; *after Crespi*.

FELSING, JOHANN KONRAD, a German engraver, was born at Giessen in 1766, and learned the elements of his art in Darmstadt. He engraved many portraits in the dotted manner, but was more particularly distinguished by his topographical works, of which the last and best was the military plan of Mayence. He died at Darmstadt in 1819. He was the father of JOHANN HEINRICH FELSING, a celebrated copper-plate printer, who died in 1875, and of GEORG JAKOB FELSING, the eminent engraver.

FELTRE, MORTO DA. See LUZZI.

FELTRINI, ANDREA, called also ANDREA DI COSIMO, was a Florentine painter who excelled in grotesques. He was born about 1490, and died about 1554. His works are to be met with at Florence on the fronts of houses, on walls, and on ceilings. He is called by the first name, from his having been a scholar of Morto da Feltre, and by the second from his having studied art under Cosimo Rosselli.

FEMINIA, GABRIEL, a Spanish painter, who flourished at the commencement of the 18th century. He had the reputation of being the best landscape painter of his time in Spain.

FENDI, PETER, a German genre and water-colour painter, engraver, lithographer, and designer, was born in 1796 at Vienna, in the academy of which city he studied. In 1818 he became draughtsman to the Cabinet of Antiquities, and in 1821 he went to Venice, and obtained a gold medal for his picture of 'The Grotto.' He produced pictures on various subjects of German history and poetry, and also designed illustrations for Dibdin's 'Bibliographical Tour in France and Germany,' and for Hormayr's 'History of Vienna.' He died in 1842. His 'Young Girl watching a Lottery' is in the Vienna Gallery, and his 'Bride' appeared at the London International Exhibition of 1862.

FENIS, BARTHELEMI, was an engraver who worked at Modena from 1653 to 1669, and etched several plates in the style of Callot.

FENNITZER, GEORG, who worked at Nuremberg towards the end of the 17th century, was an engraver in chiaroscuro, especially of portraits. His plates are signed *G. F.*, *G. Fenn.*, *G. Feni.*, or *G. Fenitz*. Among his portraits are:

Matthäus Müller.

Johann Conrad Götz. 1690.

Petrus Ihselburg.

Andreas Bergmann. 1693.

FENNITZER, MICHAEL, who was evidently a relation of Georg Fennitzer, was born at Nurem-

berg in 1641, and died there at the close of the century. He also was an engraver in mezzotint, and his best plates are 'The Last Supper,' after Adam Kraft's relief in the Church of St. Sebaldus at Nuremberg, and two or three portraits of local celebrities. He marked his productions with either his entire name or his initials.

FENOLLO, PAOLO, an Italian painter, is known by a 'Bacchic Scene' in the Madrid Gallery.

FENTZEL, GREGOR, an engraver, was a native of Nuremberg, who worked in that city about 1650. He engraved the 'Battle of King Alphonso and the Moors,' after Antonio Tempesta, and the portrait of General Don Balthasar Marradas, after F. Cleyn, as well as portraits and other illustrations in the style of Jan Sadeler, mostly for the books of Paulus Fürst of Nuremberg.

FERA, BERNARDINO, who flourished about 1700, was a pupil of Solimena, and was known for his frescoes and distempers.

FERABOSCO, GIROLAMO. See FERRABOSCO.

FERABOSCO, MARTINO, a native of Italy, who resided at Rome, engraved the plates for the work entitled 'Architettura della Basilica di San Pietro in Vaticano,' published at Rome in 1620.

FERABOSCO, PIETRO, an Italian painter, who flourished about 1616, spent the greater part of his life in Portugal, where his works are mostly to be found.

FERDINAND, LOUIS ELLE, the elder, a French painter of portraits, and an engraver, was born in Paris about 1612. He was the son and pupil of the painter Ferdinand Elle, a native of Mechlin, who settled in France, and was one of the instructors of Nicolas Poussin. Ferdinand Elle was known best by his baptismal name alone, and for this reason his sons, Louis and Pierre, appear to have adopted it as a surname. Independently of his talent as a painter, he etched several plates, in a spirited and tasteful style, and the prints for a book, entitled 'Le Livre original de la Portraiture,' printed at Paris in 1644. He was one of the foundation members of the Academy in 1648, and died in Paris in 1682. There are also by him the following plates:

Portrait of a Lady; *after Van Dyck*.

Nicolas Poussin; *V. E. pinxit.*

A set of six Friezes; *after L. Testelin*.


A set of six groups of Children; *after the same*.

Several allegorical and mythological subjects; *after Primaticcio*.

FERDINAND, LOUIS ELLE, the younger, the son and pupil of Louis Elle Ferdinand the elder, was born in Paris in 1648. He painted portraits with great reputation, and became a member of the French Academy, his reception pictures being a portrait of Samuel Bernard, the miniature painter, now in the Louvre, and a portrait of Regnaudin, now in the École des Beaux-Arts. In the National Portrait Gallery is a likeness by him of Dr. Thomas Burnet, dated 1675. He died at Reims in 1717. His brother, PIERRE ELLE FERDINAND, etched a few plates, including 'St. Potentiana,' after Correggio, and died in Paris in 1665.

FERDINANDI, FRANCESCO, (or FERNANDI,) called IMPERIALI, an Italian painter, worked at Rome in 1730. There are two works by him at Rome, one is the 'Martyrdom of St. Eustache,' in the church dedicated to that saint, and the other is the 'Death of St. Romuald.'

FERG, FRANZ DE PAULA, a painter and etcher, was born at Vienna in 1689. He was instructed first

by his father, Pancrazius Ferg, and afterwards by J. Orient in landscape painting, and by Hans Graf in the drawing of figures. His reputation soon spread through Germany, and he was invited to the court of Dresden, where he passed some years. In 1718 he went from Brunswick to London, where he passed twenty years, and might have lived in affluence and respectability, had not an imprudent marriage involved him in difficulties, and kept him in continual indigence. He is reported to have been found dead in the street, near the door of his lodging, in 1740. The landscapes of Ferg are of very agreeable scenery, enriched with architectural ruins in a very picturesque style, and bear some resemblance to the works of Poelenborch: his scenes from common life resemble those of Ostade. His compositions, which are happily arranged, show great diligence in the execution, and bear the annexed monogram . The following are among his paintings:

Brunswick.	<i>Gallery.</i>	The Four Seasons.
"	"	A Market Scene.
"	"	A Rural Feast.
Cassel.	<i>Gallery.</i>	Sea View.
Dresden.	<i>Gallery.</i>	Six Landscapes with ruins and figures.
Florence.	<i>Uffizi.</i>	Two small Landscapes.
Hampton Ct.	<i>Palace.</i>	Small Landscape.
Vienna.	<i>Gallery.</i>	A Fair.

There is a set of eight neat and spirited etchings by Ferg of ruins and figures, called 'Capricci fatti per F. P. F.'

FERGIONE, BERNARDINO, a painter of marine views and sea-ports, is stated by Lanzi to have flourished at Rome about the year 1718. Claude Joseph Vernet studied in Fergione's atelier on his arrival in Rome in 1732.

FERGUSON, JAMES, the Scottish astronomer, born near Keith, in Banffshire, in 1710, was a self-taught man. Though better known as an astronomer, he gained a living in Edinburgh and in England, for several years, by drawing miniature portraits in black lead. He died in 1776.

FERGUSON, WILLIAM GOW, was a native of Scotland, who after learning the first rudiments of art in his own country, passed some years on the continent. On his return to his native country, he acquired some reputation in painting dead game and still-life. He died in London about the year 1695. Some of his smaller pictures are so excellent that they are frequently attributed to Weenix, to whose works they bear strong resemblance. In the Berlin Gallery is a picture of still-life, a dead partridge, and in the National Gallery of Scotland is one of 'Sculptured Ruins and Figures.'

FERNANDEZ, ALEJO, (or HERNANDEZ,) was a Spanish artist of considerable skill, who at the beginning of the 16th century painted for the convent of St. Jerome at Cordova several altarpieces from the lives of Christ and the patron Saint, which were considered equal in execution to any contemporary productions. In 1508 he was employed to paint and gild the noble retables of the high-altar of Seville Cathedral, designed at the close of the previous century by the Flemish architect Dancart. Fernandez remained at Seville until 1525. A 'Madonna with Angels,' in the church of Santa Ana in Seville, is by his hand.

FERNANDEZ, ANTONIO ARIAS. See ARIAS FERNANDEZ.

FERNANDEZ, FRANCISCO, who was born at Madrid in 1605, and brought up in the school of

Vincenzo Carducho, was one of the most ingenious artists of his time, and his talent gained great reputation for him at an early age. He was employed by Philip IV. in the palaces at Madrid, and in the convent of La Victoria are pictures by him of the 'Death of St. Francis of Paola,' and 'St. Joachim and St. Anne.' He also etched five spirited plates of allegories for Carducho's 'Dialogos de la Pintura,' 1633. He was killed in a quarrel by Francisco de Baras in 1646.

FERNANDEZ, JUAN ANTONIO RIBERA Y. See RIBERA.

FERNANDEZ, LUIS, (the elder of the name,) was a painter in tempera of Seville, who about the year 1580 was the instructor of the elder Herrera, Juan and Augustin del Castillo, and Francisco Pacheco.

FERNANDEZ, LUIS, a Spanish historical painter, both in oil and in fresco, born at Madrid in 1594, was a pupil of Eugenio Caxes. There are by him in the cross-walk of the convent of La Merced Calzada scenes from the life of St. Ramon, painted in 1625, and in Santa Cruz were several frescoes and oil paintings, which perished, however, by fire in the 17th century. His works, executed in the style of his master, are distinguished for correctness of design and beauty of colouring. He died at Madrid in 1654.

FERNANDEZ, VASCO, commonly known as GRAN VASCO, or GRÃO VASCO, ('Vasco the Great,') was a Portuguese painter, who has been variously cited as 'Ferdinand de Vizeu,' 'Gran Vasco de Vizeu,' 'Fernandez Vasco de Casal,' or simply 'Vasco Pereira,' or 'Vasco Fernandez.' If reliance can be placed on Portuguese testimony, or rather assertion, he was the greatest painter that ever lived; not only are his pictures the most excellent, but the most numerous. All in Portugal that have not secured a name are by Gran Vasco. Zani notices Vasco Pereira, a Portuguese painter, who worked in 1594; and Cean Bermudez has given an account of him among the Spanish artists. Count Raczynski, who was desirous of identifying Vasco Pereira with Gran Vasco, and who examined a small picture by the former, with the date 1575, abandoned that idea, and left the elucidation of the subject to his friend M. J. Berardo. The conclusions at which the latter arrived in 1844, and which do not appear to have been subsequently shaken, were that Gran Vasco is identical with a certain Vasco Fernandez, whose baptismal register shows him to have been the son of a painter named Francisco Fernandez, and to have been born in 1552, and baptized in the church of Vizeu, though it is uncertain whether he was born within that town or in a mill in its vicinity. He flourished during the reign of Dom Sebastian. One of his paintings probably is the 'Christ on the Cross' in the Misericordia at Oporto, which is ascribed to Holbein.

FERNANDEZ DE CASTRO, ANTONIO, was a canon of Cordova, who painted two pictures of 'St. Ferdinand,' and the 'Virgin of the Immaculate Conception,' for the chapter-room of his cathedral. He died in 1739.

FERNANDEZ DE GUADALUPE, PEDRO, a Spanish artist, painted in 1509-12 a number of wooden figures for Seville Cathedral, and in 1527 executed for the same edifice a 'Descent from the Cross,' with the body of the Saviour lying upon the knees of Mary, as well as some other pictures, one of which represented the 'Repentance of St. Peter.'

FERNANDEZ DE LAREDO, JUAN, one of the best fresco painters of his time, was born at Madrid in 1632, and studied under Francisco Rizi, whom he assisted in his works at the Retiro. He painted many pictures for the churches at Madrid, where he was killed by a fall in his own studio in 1692.

FERNANDEZ NAVARRETE, JUAN, commonly called EL MUDO, from having been deaf and dumb, was born at Logroño about 1526. An acute malady at the age of three years deprived him of the sense of hearing, and consequently of the power of learning to speak. He received his first instruction in art from Fray Vicente de Santo Domingo, a monk of the order of St. Jerome, but subsequently went to Italy and studied at Venice under Titian. His sojourn in Italy lasted for at least twenty years, and whilst there he availed himself of the opportunity of visiting the studios of the most renowned masters. Although there is no account of any production of importance by him during his stay in that country, yet it is certain that he obtained a great reputation among the artists, which no doubt was augmented by the circumstance of his infirmity. The fame of El Mudo, by which name he was known in Italy, reached Philip II., who was commencing the decorations of the Escorial, and he was commanded to attend at Madrid for the purpose of being employed on that work. He arrived there in 1568, and was appointed painter to the king, with an annual pension of 200 ducats, in addition to the price of his works. He had scarcely commenced his labours, when a serious malady compelled him to retire to the country for the benefit of air, and he remained for three years in his native place, Logroño, on leave of absence, but receiving his pension as painter to the king. In 1571 he returned to the Escorial, bringing with him four large pictures which had been commanded, and for which he received 500 ducats. These were an 'Assumption,' the 'Martyrdom of St. James the Great,' a 'St. Philip,' and a 'St. Jerome.' It is believed that in the first the face of the Virgin was the portrait of his mother, Catalina Ximenes, who in her youth had been very beautiful. In addition to these four pictures he painted for the Escorial 'The Nativity,' 'Christ at the Pillar,' a 'Holy Family,' and 'St. John writing the Apocalypse': these he finished in 1575, and for them he received 800 ducats. These eight pictures were Navarrete's principal works: unhappily three of them, the 'Assumption,' 'St. Philip,' and 'St. John,' were destroyed by fire; the other five were saved and placed in the principal cloister of the monastery. Besides their unquestionable merit, each picture is remarkable for some peculiar circumstance. Thus the 'Martyrdom of St. James' and the 'St. Jerome' are most minutely finished; a manner which he did not continue in his other compositions. The 'Christ at the Pillar,' seen in front, is an admirable head, which, by its meekness and beauty, contrasts marvellously with the ignoble features of the flagellators. In the 'Holy Family' the heads are equally beautiful and expressive; but, by a strange caprice, the painter has placed on one side of the fore-ground of the picture a partridge, and on the other, a dog and cat contending for a bone, with such comical contortions that it is impossible to regard them without laughing. In 'The Nativity,' El Mudo essayed to vanquish a formidable difficulty in painting. He has introduced three lights in the picture: the effluence from the holy Infant; that

which proceeds from the glory above, and which extends over the whole composition; and that emitted from the torch which Joseph holds in his hand. The group of shepherds is the best part of the picture. It is related that Pellegrino Tibaldi, on seeing it, cried out in raptures, "Oh! gli belli pastori!" This exclamation gave its name to the picture, and it continues to be known as 'The Beautiful Shepherds.' In 1576 El Mudo painted his famous picture of 'Abraham and the three Angels,' for which he received 500 ducats, and about this time he entered into a contract with the prior, inspector, and treasurer of the Escorial, to paint thirty-two pictures, which he engaged to deliver within four years. Twenty-seven of these pictures were to be seven feet and a half in height and seven feet and a quarter in breadth, and the other five thirteen feet high and nine feet broad. In the contract, which is preserved in the archives of the monastery, all the details are specified: for example, the canvas of each is to be of one piece without seam; the work is to be entirely by the hand of Juan Fernandez Navarrete, and to be done either at the convent, at Madrid, or at Logroño; the figures are to be just six feet and a quarter in height; if the same Saint is repeated several times in the pictures he is always to have the same visage and the same vestments; the painter is not to put in the pictures either cat, or dog, or any immodest figure. He did not, however, live to complete this vast undertaking; he painted in 1577 and 1578 the eight which represent the Apostles, the Evangelists, St. Paul, and St. Barnabas; the rest were finished in the following years by Alonso Sanchez Coello and Luis de Caravajal. El Mudo's health had always been delicate, and he died at Toledo in 1579. In the Madrid Gallery there are by him a 'Baptism of Christ,' 'St. Peter,' and 'St. Paul.'

FERNANDEZ, FRANCESCO. See FERDINANDI.

FERNELEY, J. E., an English animal painter, was born in 1781, and died in 1860. He exhibited hunting pictures at the Royal Academy from 1818 to 1849.

FERRABOSCO, GIROLAMO, (FERABOSCO, or FORABOSCO,) a native of Padua, painted at Venice from 1631 to 1659. He was a contemporary of Boschini, who gives to this master, and to the Cavaliere Liberi, the first rank among the Venetian painters of the time. He was more employed for private collections than for the churches, and was much engaged in portrait painting, in which he particularly excelled. Ferrabosco possessed a noble and penetrating genius, and united suavity with finish, and elegance with force; his works were studied in every part, particularly in the heads. He was still living in 1660. In the Dresden Gallery is a picture of 'A Young Woman snatched from the hand of Death.'

FERRACUTI, GIOVANNI DOMENICO, who, according to Lanzi, was a native of Macerata, flourished about the middle of the 17th century. He chiefly painted landscapes, particularly winter-pieces, which were much esteemed in his time.

FERRADO, CRISTOBAL, a Spanish painter, was born at Anieva, in the principality of the Asturias, in 1620. He had acquired some ability from the instruction of an unknown artist, and afterwards developed into an accomplished painter from his own unaided practice. In 1640 he became a monk of the order of Santa Maria de las Cuevas, near Seville. He continued, however, to exercise his art, and painted some pictures for the altars of his

monastery. Several of his productions are in the cloister of San Miguel at Seville, and others have been removed to the Alcazar. Towards the end of his life he was made rector of the Carthusian Monastery of Cazaller. He died at Seville in 1673.

FERRAJUOLI, NUNZIO, called NUNZIO DEGLI AFFLITTI, was born at Nocera de' Pagani, in the Neapolitan territory, in 1660. After studying some time under Luca Giordano, he went to Bologna, where he became a scholar of Giuseppe dal Sole. His first efforts were in historical painting; but his genius decidedly led him to landscape in oil and fresco. He died at Bologna in 1735.

FERRAMOLA, FLORIANO, or FIORAVANTE, a native of Brescia, born at the end of the 15th century, painted both in oil and fresco, and was influenced by Foppa, Costa, and Francia. Rossi relates of him that when Brescia was sacked by Gaston de Foix in 1512, he remained calmly working at his easel, and being there found by a gang of plunderers who demanded ransom, he, without discontinuing his labours, told them to help themselves, which they quickly did, and left his studio an empty wreck. Happily for the artist his talents gained for him the protection of Gaston de Foix, who ordered him to paint his portrait, and indemnified him for his losses. He was much employed as a fresco painter at Brescia, though very little by him now remains there. The church of Santa Maria at Lovere still preserves in its nave frescoes of the Twelve Apostles and Saints by him, as also parts of an organ screen executed in 1518. He is known to have contracted in 1516 to paint the organ shutters, and in 1527 to decorate the chapel of the Cross in the cathedral of Brescia, and to have died before its completion in 1528. Of the last-named work only one fresco remains in its place. The following paintings by him still exist:

Brescia.	<i>Casa Borgondio.</i>	The Birth of Adonis.
		The Death of Iphigenia.
"	<i>S. Giov. Evangelista.</i>	The Trinity, with Saints.
	<i>Tosi Collection.</i>	Christ on the Cross.
Lucca.	<i>S. Frediano.</i>	Altar-piece.

FERRAND, JACQUES PHILIPPE, who was born at Joigny in Burgundy in 1653, was a miniaturist and painter in enamel. He was the son of a physician to Louis XIII., and studied under Mignard and Samuel Bernard. In 1690 he was received into the Academy, on which occasion he painted a portrait of Louis XIV. He excelled in his art, and published in 1721 a work entitled, 'L'Art du feu, ou manière de peindre en émail.' He travelled in Italy, England, and Germany, and died in Paris in 1732.

FERRANDINI, CLAUDIO, an engraver, worked in Paris and Toulon in the latter part of the 18th century. He engraved landscapes, sea-pieces, and views after Claude, Fontaine, J. Vernet, S. R. Vialy, Teniers, &c. He died about 1790.

FERRANTE, GIOVANNI FRANCESCO, who was born at Bologna about 1600, was a pupil of Gessi. He executed several works in oil and fresco at Bologna and at Piacenza, where he died in 1652.

FERRANTI, DECIO and AGOSTO, father and son, were painters who flourished about 1500. Both of them painted miniatures exquisitely, and in the cathedral of Vigevano is an Evangelium and a Missal richly embellished by them.

FERRANTINI, GABRIELE, called GABRIELE DAGLI OCCHIALI, from his wearing spectacles, was born at Bologna about 1550, and was instructed

in the school of Dionysius Calvaert. He painted historical subjects, both in oil and fresco, in a pleasing and tasteful manner. Several of his works are in the churches at Bologna, of which the following are the most esteemed: in San Benedetto, 'St. Francis of Paola'; in San Mattia, a fine picture of 'St. Jerome'; in La Carità, 'St. Francis receiving the Stigmata'; and in the church of the Servites, the 'Descent from the Cross' and the 'Birth of the Virgin.'

FERRANTINI, IPPOLITO, a brother of Gabriele Ferrantini, was instructed by the Carracci, whom he imitated with success. He was a member of the Accademia degli Incamminati. In the church of San Mattia in Bologna is a picture representing 'St. Michael.'

FERRARA, BONO DA, (or BONO FERRARESE,) lived in the 15th century, and seems to have been the pupil of both Pisano and Squarcione. He was employed by the Dukes of Ferrara to decorate their castles at Migliaro and Belfiore, in 1450 and 1452. He also painted a 'St. Christopher' in the chapel of the Eremitani at Padua, and he is said to have assisted in the decorations of the Cathedral of Siena in 1461. The National Gallery possesses a 'St. Jerome in the Desert,' by him, and in the Galleries of Dresden and Munich are also paintings assigned to this artist. His style partakes of that of his master Squarcione, and also of that of his fellow-pupil Mantegna. Of his birth or death no dates can be given.

FERRARA, COSME DA. See TURA.

FERRARA, ERCOLE DA. See GRANDI.

FERRARA, STEFANO DA, called FALZAGALLONI, was a Ferrarese, who lived in the latter half of the 15th century, and is described by Vasari as having been the friend of Mantegna. He filled the chapel of the Santo at Padua with frescoes, which were destroyed in 1500, in consequence of the renovation of the edifice by Andrea Briosco. In the Brera, Milan, are two Madonnas with Saints, that are assigned to him; and in San Giovanni in Monte, Bologna, is a 'Madonna and Child, with two Angels,' considered to be by this artist. The dates of his birth and death are uncertain.

FERRARESINO, IL. See BERLINGHIERI, CAMILLO.

FERRARI, ANTONIO FELICE, the son of Francesco Ferrari, was born at Ferrara in 1668. He was a painter of architecture, and distinguished himself by the grandeur of his style in the paintings for the palaces at Ferrara, Venice, Padua, and Ravenna. He died in 1720.

FERRARI, BERNARDINO, who was born at Vigevano about 1540, painted at that place the chapels of San Jacopo and San Filippo. He imitated the style of Gaudenzio Ferrari.

FERRARI, DIFENDENTE, a contemporary of Macrino, was a painter of numerous pictures, chief of which are a 'Pietà' in the cathedral of Chivasso, altar-pieces in the cathedral of Ivrea (1519-1521), and a 'Nativity, with Saints' (1531) in the church of Ranverso.

FERRARI, FRANCESCO, born at Castello della Fratta, near Rovigo, in 1634, was a painter of historical subjects, architecture, and landscapes. He was first employed in figure-painting, but afterwards studied decoration and scenery under Gabriele Rossi. He painted for the Marchese degli Obizzi, among other works, the theatre at San Lorenzo in 1650. Subsequently he was engaged upon theatre-decorations at Vienna, and painted in



San Francesco, the Gesù, San Giorgio, and the Bucci Mansion at Ferrara, and San Petronio at Bologna, where he executed 'The Martyrdom of St. Sebastian.' He died in 1708.

FERRARI, FRANCESCO BIANCHI, called IL FRARI, an excellent artist, born in 1447, executed many paintings at Modena, but a great number of his productions have perished. A fine picture by him in the Louvre at Paris, representing 'The Madonna enthroned, with Saints and Angels,' bears so striking a resemblance to Correggio's 'St. Francis' in the Dresden Gallery, that it has much strengthened the supposition that Correggio was Ferrari's pupil. He died in 1510.

FERRARI, GAUDENZIO, called by Vasari GAUDENZIO MILANESE, a painter and sculptor of the Lombard school, was born at Valduggia, near Novara, most probably in the year 1484. Nothing is known of his early years, or as to who was his first master, though he seems at one time to have been a pupil of Luini. That he was instructed in the principles of art by Girolamo Giovenone at Vercelli is a supposition devoid of foundation, but he studied under Stefano Scotto, a painter of arabesques, at Milan. His greatest advance was, however, derived from an attentive study of the works of Leonardo da Vinci. There is no proof that he was acquainted with Perugino or Raphael, or that he was at Rome, and painted in conjunction with the latter in the Farnesina and in the Vatican in 1519 and 1520. This devotion to the study of such models developed his great talent so rapidly as to cause him so early as in 1504 to be appointed for the execution of a considerable work in the Cappella del Sacro Monte at Varallo, representing the 'Sacrifice of Christ.' In 1508 he was at Vercelli. In 1510 he painted for the commune of Arona a picture in six compartments, the subject of the principal one being 'The Virgin adoring the Infant.' This, and others of his early works, was signed 'Gaudenzio di Vincio.' At Varallo he displayed great activity, and executed a considerable number of paintings and sculptures. He was also the instructor of many artists, as, Andrea Solario, Bernardino Lanini, Firmo Stello, Cesare Luini, and Antonio Zanotti. From 1527 until his death at Milan, where he left unfinished a 'Last Supper' in Santa Maria della Passione, he painted in oil and fresco in several churches in that city and its neighbourhood. There exists a great number of frescoes by Gaudenzio, which are scarcely inferior to those of his pupil Luini, with whom he painted from 1532 to 1535 in San Cristoforo at Vercelli. The latest mention of him is in 1545, and it is probable that he died at Milan in 1549 or 1550. The different styles of the great masters after whom he studied are very discernible in his works, while here and there he becomes fantastical and odd. He undoubtedly possessed an extraordinary fertility of invention, together with an elevation of style, and these characteristics have caused him to be considered one of the first painters of his time. His works are not so distinguishable for a correct delineation of muscular anatomy as for a choice of difficult and uncommon attitudes, which are bold and striking where the subject admits. The following is a list of several of his works :

Arona.	Church.	Madonna and Child.
Berlin.	Gallery.	The Annunciation.
Busto Arsizio, } near Milan. }	Church.	Several frescoes.

Cannobbio, Lago Maggiore.	Church.	Christ bearing the Cross.
Como.	Cathedral.	Marriage of Mary and Joseph.
"	"	The Flight into Egypt ( <i>in tempera</i> ).
Dresden.	Gallery.	The Holy Family.
London.	Mr. Holford.	The Virgin and Angels adoring the Infant.
Milan.	Mr. Solly.	Visitation of the Virgin.
"	Breva.	Martyrdom of St. Catharine. Scenes in the Life of the Virgin; <i>in fresco</i> . (Formerly in Santa Maria della Pace.)
"	"	Adoration of the Magi.
"	"	An Angel with a Harp.
"	"	An Angel with a Lute.
"	"	Presentation in the Temple.
"	S. Ambrogio.	The Dead Christ.
"	S. M. delle Grazie.	The Flagellation of Christ.
"	"	The Crucifixion. 1542.
"	S. M. della Passione.	The Last Supper. <i>Unfinished</i> . 1543.
"	S. M. presso S. Celso.	Baptism of Christ.
Novara.	Cathedral.	An Altar-piece. 1524.
"	S. Gaudenzio.	The Virgin enthroned, surrounded by Saints.
Paris.	Louvre.	The Apostle Paul. 1543. (Formerly in Santa Maria delle Grazie, Milan.)
Rome.	Sciarras Pal.	The Old and New Testaments.
Saronno, near Milan.	Pilgrimage Church.	A Glory of Angels; <i>in the cupola</i> . 1535.
Turin.	Gallery.	Christ bewailed.
"	"	St. Peter.
"	"	St. Joachim driven from the Temple.
"	"	Meeting of the Virgin and St. Elizabeth.
Varallo.	Cappella del Sacro Monte.	The Sacrifice of Christ. 1504.
"	Collegiata.	Marriage of St. Catharine.
"	"	The Procession of the Magi.
"	S. M. delle Grazie.	Pietà. 1504.
"	"	Scenes in the Life of Christ.
"	S. M. di Loretto.	Adoration of the Infant; <i>in the style of Raphael</i> .
Vercelli.	S. Cristoforo.	The Birth of Mary, The Annunciation, The Visitation, The Adoration of the Magi and the Shepherds, The Crucifixion, The Ascension of the Virgin, Madonna with Angels and Saints. 1532-1544.
"	S. Paolo.	The Last Supper.

FERRARI, GIOVANNI ANDREA, GREGORIO, LORENZO, and ORAZIO DEL. See DEI FERRARI.

FERRARI, LEONARDO, called LONARDINO, was a native of Bologna, and a scholar of Lucio Massari. Although he is chiefly noticed by Malvasia as a painter of drolleries and carnival festivals, he acquired no little reputation by his historical works, of which there are several in the churches at Bologna. In SS. Gervasio e Protasio is a picture of the 'Virgin of the Rosary, with Mary Magdalen, and other Saints'; in San Francesco, the 'Death of St. Joseph'; and in La Madonna della Neve, 'St. Anthony of Padua.'

FERRARI, LUCA, called LUCA DA REGGIO, was born at Reggio in 1603. He had the advantage of studying under Guido Reni; and in the airs of his heads, and the elegant movement of his figures, he approaches the graceful style of his instructor. One of his most esteemed works is a 'Pietà,' in the church of Sant' Antonio at Padua; it is full of character and expression, and admirably coloured. In compositions which require a multiplicity of figures he is less successful, as appears in his

picture of 'The Plague,' at the Dominicans, painted in 1630. He was the instructor of Minorello and Cirello, the former of whom is often confounded with Luca, from the great resemblance of his works to those of his master. Luca da Reggio died at Padua in 1652. In the Estense Gallery at Modena are a 'Magdalen,' 'The Death of Cleopatra,' and 'Tomiris, Queen of the Massagetæ, placing the head of Cyrus, King of the Persians, in a bottle filled with blood,' and in the Bordeaux Museum is 'Painting crowned by Fame.'

FERRARI, PIETRO, a native of Parma, was instructed by Giuseppe Baldrighi. He was a professor of the Academy of his native city, and imitated the old masters of that school rather than his instructor. He died in 1787.

FERRARO, FRANCESCO DEL BIANCO. See BIANCHI.

FERRER, GARCIA, the Licentiate, an ecclesiastic and painter of some reputation at Valencia, executed some pictures for the altar of San Vicente Ferrer in the convent of San Domingo, and practised his art at Madrid. Cean Bermudez mentions a 'Crucifixion' by him, dated 1632, then in the possession of Don Mariano Ferrer, secretary of the Academy of San Carlos.

FERRERS, BENJAMIN, a portrait painter, flourished about the middle of the 18th century. He was deaf and dumb. Amongst his works are portraits of Bishop Hoadly and Bishop Beveridge; the latter is in the Bodleian Library, Oxford.

FERRETTI, GIOVANNI DOMENICO, called GIOVANNI DOMENICO DA IMOLA, was born at Florence in 1692. He was a scholar of Giovanni Gioseffo dal Sole, and painted historical subjects, both in oil and fresco, with considerable success. His works are principally in the palaces and churches of Imola, Leghorn, Siena, Florence, and Pisa. He also painted the cupola of the Filippini, at Pistoja. One of his best pictures is 'The Martyrdom of St. Bartholomew,' in the church dedicated to that apostle at Pisa.

FERRI, CIRO, an Italian historical painter, was born at Rome in 1634. He was the most distinguished scholar of Pietro da Cortona, with whom he executed many paintings, and whose style he imitated with a servility that renders it sometimes difficult to distinguish his works from those of his instructor, from which they only differ in their inferiority. He was patronized and employed by Prince Borghese and Pope Alexander VII., for whom he executed several works. The Grand-Duke Cosmo III. invited him to Florence to finish the great fresco works which were left imperfect by Pietro da Cortona, and in this he was so successful, that they appeared to be the production of one hand. Ferri died in 1689. The following are his most important paintings:

- Amsterdam. *Museum.* Marriage of the Virgin.
- Bergamo. *S. Maria Maggiore.* Scenes from the Bible. *His largest work.*
- Copenhagen. *Gallery.* David refusing the Armour.
- Darmstadt. *Gallery.* The Rape of Helen.
- Dresden. *Gallery.* Dido and Æneas.
- " " " Dido dying on the funeral pile.
- Florence. *Pitti Pal.* Frescoes (commenced by Pietro da Cortona).
- " " " Christ on the Cross.
- " " " Alexander on his couch reading Homer.
- Hampton Court. *Pal.* Triumph of Bacchus.
- Modena. *Estense Gall.* Coriolanus besought by his family not to besiege Rome.
- " " " A Roman Warrior.

- Munich. *Gallery.* The Rest on the Flight to Egypt. Madonna and Child.
- Nuremberg. *Landauer Bröderhaus.* The Holy Family.
- " " " Rebekah and Elieser at the Well.
- Petersburg. *Hermitage.* Vision of St. Catharine of Siena.
- Rome. *S. Ambrogio della Massima.* St. Ambrose healing a sick person. *His best work.*
- " " *S. Agnese.* The Cupola (finished by Corbellini).
- " " *Vatican.* Designs for the mosaics in the cupola of the right nave in St. Peter's.
- Vienna. *Gallery.* Christ appearing to Mary Magdalen.

FERRI, GESUALDO, born at San Miniato in 1728, was still living in 1776. He was a pupil of Pompeo Batoni, and his works are to be found in Florence and other places. Among them is an 'Exaltation' in the Carmine Church in Florence.

FERRIÈRE, F. and L., father and son, of Swiss extraction, were miniature painters, who practised in London. The former exhibited at the Royal Academy from 1793 to 1822, and the latter from 1817 to 1828.

FERRONI, GIROLAMO, a painter and etcher, was born at Milan in 1687. It is not stated who was his first instructor in art; but at an early period of his life he painted the 'Death of St. Joseph,' for the church of Sant' Eustorgio, at Milan; and afterwards visited Rome, where he entered the school of Carlo Maratti. He died about 1730. There are some spirited and tasteful etchings by this artist, after C. Maratti, including the following:

- Joshua stopping the course of the Sun.
- Deborah celebrating the Victory over Sisera.
- Jael slaying Sisera.
- The Chastity of Joseph.
- Judith with the Head of Holofernes.
- St. Charles Borromeo; after S. Cantarini.

FERRUCCI, NICODEMO, was a native of Fiesole, and the favourite disciple and friend of Domenico Passignano, whose spirited style and facility of execution he emulated. He accompanied that master to Rome, and assisted him in his most important undertakings. He chiefly excelled as a fresco painter; and many of his works are in the public edifices at Florence and Fiesole, as well as in the neighbourhood of Rome. He died in 1650.

FERTÉ, M. DE LA. See DE LA FERTÉ.

FESEL, CHRISTOPH, born at Ochsenfurt in 1737, distinguished himself as a painter of historical subjects and portraits. After having studied some time under Mengs and Battoni at Rome, he returned to Germany, and painted a number of easel-pictures for churches, besides frescoes. All his works are of a bright colouring. He was professor at the Academy of St. Luke at Rome, and died at Würzburg, where he was court-painter and inspector of the Gallery, in 1805.

FESELEN, MELCHIOR, an historical painter, of Passau, lived at the same time as Altdorfer, whose works he imitated with assiduity. Though he was inferior to that artist, his paintings are rich in composition, with a great number of figures highly finished, and in a style quite peculiar to himself. He died at Ingolstadt in 1538. Among his paintings (marked with the annexed monogram) **MF.** there are:

- Darmstadt. *Gallery.* The Crucifixion.
- Munich. *Gallery.* The Siege of Rome by Porsena. 1529.

Munich. *Gallery.* Cæsar conquering the town  
Alesia in Gaul. 1533.  
Nuremberg. *Museum.* The Adoration of the Magi.  
1531.  
Ratisbon. *Hist. Soc.* St. Mary of Egypt.

FESSARD, ETIENNE, a French engraver, was born in Paris in 1714. He was a pupil of Edme Jeauret, and proved an artist of sufficient merit to be appointed one of the engravers to the king. He died in Paris in 1774. He executed a considerable number of plates, among which are the following :

## PORTRAITS.

Hortensia Mancini, Duchess of Mazarin; *after Ferdinand.*  
Marie Madeleine de Lavergne, Countess de La Fayette; *after the same.*  
J. P. de Bougainville, of the French Academy; *after C. N. Cochin.*  
The Marquis de Mirabeau; *after Van Loo.*  
The Duke de Choiseul; *after the same.*

## SUBJECTS AFTER VARIOUS MASTERS.

Diana and Actæon; *after Giacomo Bassano*; for the Crozat Collection.  
The Virgin enthroned, with SS. Francis, John, and Catharine; *after Correggio.*  
The Holy Family, with St. Charles Borromeo; *after Scarsellino.*  
The Four Liberal Arts, personified by Children; four plates; *after C. van Loo.*  
Jupiter and Antiope; *after the same.* 1758.  
Herminia armed as Clorinda; *after J. B. Pierre.*  
The Birth of Venus; *after F. de Troy.*  
Jupiter and Leda; *after the same.*  
The Triumph of Galatea; *after Bouchardon*; etched by *Count de Caylus*, and finished by *Fessard.*  
The Triumph of Bacchus; *after the same*; etched by *Count de Caylus*, and finished by *Fessard.*  
The Nativity; *after Boucher.*  
A Flemish Festival; *after Rubens.* 1762.  
Psyche abandoned by Cupid; *after Le Moine.*

FETTI, DOMENICO, born at Rome in 1589, was a scholar of Lodovico Cardi, called Cigoli. While still very young he went to Mantua with Cardinal Ferdinando Gonzaga, afterwards Duke of Mantua, by whom he was much patronized, and who subsequently appointed him his principal painter. In this city he studied the works of Giulio Romano, and at Venice, to which city he went afterwards, the masters of the Venetian school. He represented scenes from the Bible and from mythology, as well as from life; but his oil paintings are superior to his frescoes. This able artist was unfortunately addicted to intemperance and excess, to which he fell a victim, at Venice, in 1624. The following are among his principal works :

Berlin. *Gallery.* Elijah in the Wilderness.  
Brunswick. *Museum.* The Expulsion of Hagar.  
" " The Return of the Prodigal.  
Dresden. *Gallery.* The Martyrdom of St. Agnes.  
" " David with the Head of Goliath.  
" " The Return of the Prodigal.  
" " Young Tobias pulling the Fish out of the Water.  
" " Several Parables.  
Edinburgh. *Nat. Gall.* The Beheading of St. John the Baptist.  
Florence. *Corsini Pal.* Christ praying in the Garden.  
" " Christ presented to the People by Pontius Pilate.  
" " The Crowning with Thorns.  
" " The Entombment.  
" *Pitti Pal.* The Labourers in the Vineyard.  
" " The Lost Coin.  
" *Uffizi.* Artemisia.  
Frankfort. *Städcl.* The Visitation.  
" " The Flight into Egypt.

Hampton Court. *Palace.* David with the Head of Goliath.  
Mantua. *Academy.* The Miracle of the Loaves.  
" *Cathedral.* Frescoes.  
Modena. *Estense Gall.* The Virgin enthroned.  
Munich. *Gallery.* Herminia.  
" " St. Peter.  
" " Tancred lying wounded in the arms of his Esquire.  
Paris. *Louvre.* Nero.  
" " Rural Life.  
" " Melancholy.  
" " The Guardian Angel.  
Petersburg. *Hermitage.* The Adoration of the Shepherds.  
" " Portrait of a Comedian.  
" " David.  
" " The Conception.  
" " The Young Tobias healing his Father.  
" " Dædalus and Icarus.  
Venice. *Academy.* Melancholy.  
Vienna. *Gallery.* A Market-place.  
" " The Flight into Egypt.  
" " The dead Leander.  
" " Moses and the burning Bush.  
" " The Marriage of St. Catharine.  
" " The Triumph of Galatea.  
" " St. Margaret.

FEUERBACH, ANSELM, a German historical painter, the son of a well-known archæologist, was born at Spire in 1829, and after his father's removal to Freiburg, he went, when seventeen years of age, to Düsseldorf, and there first studied art under the tuition of Schadow. But the religious sentiment of that school being little to his taste, he left Düsseldorf in 1848, and went to Munich, where, as a pupil of Genelli, he first disclosed that classical taste which afterwards gave him his high position in the ranks of art. In 1850 he betook himself to the Antwerp Academy, and in the following year to Paris, where he first worked under Couture, but afterwards quite independently. He did not, however, remain long in that city, for in 1853 we find him removing to Carlsruhe, in 1854 to Venice, and in 1855 to Rome.

The earliest of Feuerbach's productions of which we find mention is his 'Sea Nymph,' painted while studying under Genelli at Munich. Then in 1852, at Paris, he executed his graceful and natural 'Hafis at the Fountain'; at Carlsruhe, in 1853, his 'Death of Pietro Aretino,' which proved a most striking picture through the strong individualities of the characters, and the grandeur and comprehensiveness of the design. At Venice he copied Titian's 'Ascension,' and also painted poetical subjects, in which he developed a further advance in the direction of his previous picture. At Rome, in 1857, appeared his 'Dante with the noble Ladies of Ravenna,' now in the Carlsruhe Gallery, a production characterized by loftiness of conception together with depth of thought; in 1861, his 'Iphigenia in Tauris,' and 'Francesca da Rimini'; and in 1862, a magnificent and solemn 'Pietà.' At Vienna he painted upon the ceiling of the Museum of Modelling a powerful original design of 'The Titans.' His death occurred at Venice in 1880. Among his other works are the following :

Medea.  
Orpheus and Eurydice.  
Petraarch and Laura.  
Ariosto in the Park of Ferrara.  
The Boy Musicians. 1865.  
The Banquet of Plato. 1869.  
Medea going into Exile. 1870.  
The Judgment of Paris. 1871.  
The Battle of the Amazons. 1872.

Iphigenia. (*Stuttgart Gallery.*)  
Romeo and Juliet.  
Melancholy.  
The Fall of the Titans.


FEURLEIN, JOHANN PETER, who was born at Boxberg in 1668, was instructed in painting by Oswald Onghers, and visited Vienna and Venice. He died at Anspach in 1728. He was an excellent painter of portraits and historical pieces, among which may be mentioned :

The portrait of the Emperor Joseph I.  
The paintings in the Castles of the Duke of Saxe-Hildburghausen and the Margrave of Anspach.

FÈVRE, ROBERT LE. See LEFÈVRE.  
FÈVRE, CLAUDE LE. See LEFÈVRE.  
FÈVRE, FRANÇOIS LE. See LE FÈVRE.  
FÈVRE, ROLAND LE. See LEFÈVRE.

FÈVRE, VALENTIN LE. See LE FÈBRE.  
FEYERABEND, SIGMUND, born in 1527 or 1528, was a bookseller at Frankfort. To him are attributed the woodcuts from the designs of Virgil Solis in a German Bible printed at Frankfort in 1561, and the portraits of the Doges of Venice in Kellner's 'Chronica,' also printed at Frankfort in 1574. He died after the year 1585. He signed his cuts with *SF* or a monogram. Several of his relations also were wood-engravers, and one of them, M. FEYERABEND, who worked about 1578, executed several figures after Melchior Lorch.

FIACCO, ORLANDO, (or FLACCO,) a native of Verona, who flourished about 1560, was instructed by Francesco Torbido, called Il Moro. His style much resembles that of Badile. Vasari praises his portraits, and Lanzi says that his forms resemble those of Caravaggio. There are by him at Verona, in San Nazario, a 'Crucifixion' and an 'Ecce Homo.'  
FIALETTI, ODOARDO, was born at Bologna in 1573. After studying for some time under Giovanni Battista Cremonini, at Bologna, he went to Rome, and afterwards to Venice, where he entered the school of Tintoretto. He died at Venice in 1638. His principal paintings are in San Marco and Sant' Andrea at Murano. Boschini mentions thirty-eight pictures by this painter, in the different churches at Venice. At Hampton Court Palace are 'Senators of Venice in the Senate House,' and 'Four Doges of Venice,' both of which were brought direct from Venice by Sir Henry Wotton, and by him bequeathed to Charles I. He also etched 243 plates from his own designs, and after other masters. These are usually marked with

the cipher , and among them are the following :

A long frieze, with Tritons, Sirens, &c.  
Venus and Cupid, Diana hunting, the god Pan, and a Man holding a Vase ; *after Pordenone.*  
The Pastimes of Love, twenty plates, entitled 'Scherzi d'Amore.' 1617.  
A set of plates of the Costumes of different Nations, and of the different Religious Orders. 1626.  
The Marriage at Cana ; *after Tintoretto.*  
St. Sebastian ; *after the same.*  
Designs of all the parts of the Human Body.  
Designs for Sieges.  
A Book on Fortification and Instructions for Fighting, in forty-three plates. 1623.

FIAMMINGHINO, GIAMBATTISTA, GIOVANNI MAURO, and MARCO. See ROVERE.

FIAMMINGO (FIAMINGO, FIAMMINGHO, or FLAMMINGO). This is a general name given by the Italians to Flemish artists, but they are so numerous

that it is difficult to distinguish the Fiamminghi in the Italian writers. Zani names no less than sixty-four.

FIAMMINGO, ANSELMO, who flourished about 1680, was instructed by Luca Giordano. He was a most successful copyist of his master.

FIAMMINGO, ARRIGO, probably a native of Mechlin, was born about 1523. His family name is not known ; but he is called by the Italians Fiammingo (Fleming), on account of his nationality. He visited Rome in the time of Gregory XIII., and was employed by that pontiff in the Vatican. In the Sistine Chapel of the basilica of Santa Maria Maggiore there is a 'Resurrection of Christ' restored by him from the original of Domenico Ghirlandajo, but it has lost all trace of the style of that master. In La Madonna degli Angeli is a picture by this master of 'Christ and Mary Magdalen in the house of the Pharisee,' a grand composition, of many figures ; and in the same church is a fine picture of 'St. Michael discomfiting the rebel Angels,' designed in a grand and noble style. Many other works of this painter, in oil and fresco, are in the public edifices at Rome, where he died in 1601.

FIAMMINGO, CORNELIO. See CORT.

FIAMMINGO, DIONISIO. See CALVAERT.

FIAMMINGO, ENRICO, first studied under Giuseppe Ribera, called Spagnoletto, but was afterwards a scholar of Guido. There are some works by this artist, in the style of Guido, in the church of San Barbaziano, at Bologna.

FIAMMINGO, GIOVANNI MAURO. See ROVERE.

FIAMMINGO, GUALTIERI and GIORGIO. These two artists painted for the churches of Florence a great number of windows after the designs of Vasari. It is supposed that these glass-painters, mentioned by Vasari, are identical with Dirk and Wouter Crabeth of Gouda.

FIAMMINGO, GUGLIELMO, a scholar of Francesco Albani, painted in the style of that master at Bologna about 1660. His productions are remarkable for the landscapes.

FIAMMINGO, PAOLO. See FRANCESCHI.

FIAMMINGO, ROBERTO. See ROBERT LE LONGE.

FIASELLA, DOMENICO, called IL SARZANA (or SARAZANA), was born at Sarzana, in the Genoese state, about 1589. After passing some time in the school of Giovanni Battista Paggi, he went to Rome, where he studied attentively the works of Raphael. During a residence of ten years at Rome he was employed in several works conjointly with Passignano and the Cavaliere d'Arpino. On his return to Genoa he painted a great number of pictures for the churches in that city. His powers were best adapted to the depicting of tragic scenes. As a colourist he is superior to the generality of the Genoese painters. He distinguished himself also as a portrait painter, and died in 1669. His principal works are :

Genoa. *S. Sebastiano.* St. Anthony finding the dead body of St. Paul the Hermit.  
" *S. Agostino.* St. Thomas of Villanuova.  
Piacenza. *S. Vincenzo.* St. Bernard (*in the manner of Raphael*).  
Sarzana. *Cathedral.* The Murder of the Innocents.

FICAROLO, IL MUTO DI. See SARTI.

FICATELLI, STEFANO, who was born at Cento about 1630, and died at the beginning of the 18th century, was a pupil of Guercino. He executed some pictures for the churches in Ferrara, but his chief works are his copies after Guercino.

**FICHERELLI, FELICE**, called **FELICE RIPOSO**, born at San Gimignano in 1605, was a pupil of Jacopo da Empoli. He acquired the name of Felice Riposo from his singular taciturnity, for which he was not more remarkable than for his uncommon indolence. This inertness is more to be regretted, as the few works he has left are distinguished by an elegance of design, a 'morbidezza,' a truth to nature, and a harmony of colour that charm. Such is his picture of 'Adam and Eve driven from Paradise,' in the Rinuccini Palace, and his 'St. Anthony,' in the church of Santa Maria Nuova, at Florence. His copies after Perugino, Andrea del Sarto, and others, have been mistaken for the works of those masters. He died in 1660. In the Dresden Gallery is a 'Lucretia and Tarquinius' by him.

**FICQUET, ETIENNE**, a French engraver, was born in Paris in 1719, and was instructed by G. F. Schmidt and Le Bas. He acquired great reputation by a set of small portraits which he engraved of distinguished literary characters of France. They are executed with extraordinary neatness and delicacy, and are very correctly drawn. One of his best plates is a portrait of Madame de Maintenon, after Mignard, now become very scarce. He engraved also several of the plates for Descamps' 'Vie des Peintres Flamands et Hollandais,' of which those of Rubens and Van Dyck are very highly finished. He died in Paris in 1794. The following are among his best prints:

- Françoise d'Aubigné; after P. Mignard.*  
*J. de La Fontaine; after Rigaud.*  
*J. F. Regnard; after the same.*  
*J. J. Rousseau; after De La Tour. 1763.*  
*F. M. Arouet de Voltaire; after the same. 1762.*  
*Pierre Corneille; after Le Brun.*  
*J. de Crébillon; after Aved.*  
*J. B. P. de Molière; after Coypel.*  
*René Descartes; after F. Hals.*  
*M. Montaigne; after Dumonstier. 1772.*  
*De La Mothe Le Vayer; after Nanteuil.*  
*F. de La Mothe Fénelon; after Vivien.*  
*J. J. Vadé; after Richard.*  
*P. P. Rubens; after Van Dyck.*  
*Antoon Van Dyck; after the same.*

**FICTOORS, JAN.** See **VICTOORS.**

**FIDANI, ORAZIO**, a native of Florence, was born about 1610, and died shortly after 1642. He was a pupil of Giovanni Biliverti, whose style he imitated. Several of his pictures are to be found in Florence, among which may be named 'The Four Doctors' and 'The Four Evangelists' in the church of the Chartreuse. The Corsini Gallery possesses two portraits.

**FIDANZA, FILIPPO**, born at Sabina in 1720, was instructed in painting by Marco Benefal at Rome. Subsequently he studied and imitated the great masters, and many works by him of that description are still to be met with at Rome. He died in 1790.

**FIDANZA, FRANCESCO**, the son of Filippo Fidanza, was born at Milan in 1749. He studied under Vernet and Lacroix, and excelled in landscape painting. For Eugène Beauharnais he painted the Italian Harbours, two of which, Ancona and Malamocco, with a landscape, are in the Brera at Milan. He died at Milan in 1819.

**FIDANZA, GREGORIO**, brother of Francesco Fidanza, was a disciple of Claude Lorrain and Salvator Rosa, whom he imitated with success in his landscapes. He died in 1820.

**FIDANZA, PAOLO**, an Italian painter and engraver, of Rome, was born at Camerino in 1731,

and studied after the great masters at Rome, from whose paintings he executed a series of heads. There are by him several plates after Raphael, Annibale Carracci, and Guido Reni, but very indifferently executed; among them are the following:

- Mount Parnassus; after Raphael.*  
*The Mass of Bolsena; after the same.*  
*The Descent from the Cross; after Annibale Carracci.*  
*St. Peter and St. Paul appearing to St. Francis; after the same.*

**FIEBIGER, JULIUS**, a Saxon landscape painter, was born at Bautzen in 1813, and died at Dresden in 1885. There is a landscape by this painter in the Dresden Gallery.

**FIEDLER, JOHANN CHRISTIAN**, born at Pirna in 1697, was a painter of portraits, who studied in Paris under Rigaud and Largillière. As court-painter at Darmstadt, where he died in 1768, he executed the portraits of a number of distinguished personages. Among his productions in the Gallery of that town are 'The Burial of Christ,' 'The Seasons,' some portraits, among which is the artist himself, and some fruit and fish pieces.

**FIELDING, ANTHONY VANDYKE COPLEY**, an eminent water-colour landscape painter, was born in 1787. He was the second son of Theodore Nathan Fielding, and studied under John Varley. In 1810 he became an Associate of the Water-Colour Society, to the exhibitions of which he was a very large contributor. He became a full member of the Society in 1813, treasurer in 1817, secretary in 1818, and was president from 1831 until his death. He was awarded a gold medal at the Paris Salon of 1824. The public appreciation of his art, and a large teaching connection, enabled him to amass a considerable fortune, and in his later years he retired to Brighton. He died at Worthing in 1855. His works are clever, although the rapidity with which they were executed—he frequently exhibited more than forty in one year at the Water-Colour Society—renders them slight. He is seen at his best in his sea-pieces and aerial effects. He occasionally painted in oil, and some of his works in this medium appeared at the Royal Academy. There is a large collection of his water-colour drawings in the South Kensington Museum.

**FIELDING, JOHN**, an engraver, was born about 1758. He studied under Bartolozzi and Ryland, for the latter of whom he worked much, so that few plates bear his own name; of these are 'Jacob and Rachael,' after Stothard, and 'Moses saved by Pharaoh's Daughter.'

**FIELDING, NEWTON**, a water-colour painter and an engraver, was the youngest son of Theodore Nathan Fielding. He painted animals, but he is chiefly known as an engraver and lithographer. His practice was large in France, where he had a considerable reputation. He died in 1856.

**FIELDING, THALES**, a water-colour painter, born in 1793, was a younger son of Theodore Nathan Fielding. He painted landscapes, with cattle and figures, and became drawing-master at the Woolwich Military Academy. He died in London in 1837. At the South Kensington Museum is a water-colour drawing, 'Greenwich Hill,' by him.

**FIELDING, THEODORE HENRY ADOLPHUS**, a water-colour painter, the eldest son of Theodore Nathan Fielding, was born in 1781. He exhibited occasionally at the Royal Academy, and became drawing master at Addiscombe Military College.

He also wrote several works on the theory and practice of painting, engraving, and perspective. He died at Croydon in 1851. At the South Kensington Museum is a water-colour drawing of 'Manorbeer Castle' by him. His wife was a member of the Water-Colour Society, and from 1821 till 1835 exhibited drawings of flowers, birds, insects, &c. at its exhibitions.

FIELDING, THEODORE NATHAN, a portrait painter, had considerable practice in the latter half of the 18th century in Yorkshire and Lancashire. He was the father of the four water-colour painters, Theodore, Copley, Thales, and Newton Fielding.

FIELIUS, JAN. See FILICUS.

FIESOLE, FRA BENEDETTO DA, called also BENEDETTO DA MUGELLO, who was born at the village of Vicchio, in the province of Mugello, was a brother—probably younger—of the celebrated Fra Angelico, and with him entered the convent of San Domenico at Fiesole, in 1407, taking the name of 'Frater Benedictus,' by which he is usually known. For three years previous to his death, which occurred in 1448, he held the post of superior of that convent. Fra Benedetto was a miniaturist of talent. He illuminated the choral books of San Marco, Florence, and also books in the convent of San Domenico, Fiesole. He is supposed also to have assisted Fra Angelico in his frescoes in San Marco.

FIESOLE, FRATE GIOVANNI DA, commonly, from the piety of his life and works, called FRA ANGELICO, was born at Vicchio, in the province of Mugello, in 1387. His father's Christian name was Pietro, his surname is unrecorded. He was christened Guido, and both he and his brother Benedetto entered the Dominican convent of Fiesole, near Florence, in 1407, when Guido took the name of Giovanni. His earliest works were illuminations for manuscripts. The first years of his monastic life were spent—owing to the brotherhood being driven from Florence by the Archbishop for their allegiance to Gregory XII.—at Foligno and at Cortona, where many of his works still remain, notably in the church of the Jesuits. He probably returned with the Dominicans to Fiesole in 1418, and remained there eighteen years, during which he executed many paintings and frescoes for the convent and churches. Amongst them can be mentioned a 'Tabernacle' representing a life-size 'Virgin and Child enthroned,' with twelve angels in the cornice, painted in 1433, and now in the Uffizi Gallery; also the thirty-five panels which formerly adorned the plate cupboards of the SS. Annunziata, and now in the Academy of Arts at Florence. About 1436 he went to the monastery of San Marco, at Florence, which owed so much of its splendour to the liberality of Cosmo de' Medici; and in 1438 he painted the altar-piece for the choir. This has since been pulled down, but portions of it are in the Academy of Arts. The numerous frescoes with which Fra Angelico has adorned the church and convent have rendered it for ever famous, and have so often been described and illustrated that it is unnecessary here to enlarge on them. He was engaged on the work about nine years. About 1445 he went, at the invitation of Pope Eugenius IV., to Rome, and shortly afterwards he was offered the Archbishopric of Florence, which through modesty he declined. In 1447 he visited Orvieto, where he painted the 'Last Judgment' in the Cappella Nuova of the cathedral. The subjects are 'The Saviour in the midst of a glory of Angels,' the 'Virgin amongst the Apostles,'

and sixteen figures of Saints and Prophets. He did not complete the chapel, but it was subsequently finished by Signorelli in 1499. On his return to Rome, he was employed by Nicholas V. to decorate with frescoes the chapel in the Vatican which bears his name; these illustrate the lives of St. Stephen and St. Lawrence. Fra Angelico died at Rome in 1455, and was buried in the church of Santa Maria sopra Minerva in that city. The following are his principal works:

Antwerp.	Museum.	St. Romuald reproaching Otho III. with the murder of Crescentius.
Berlin.	Gallery.	Madonna and Child enthroned, with St. Dominic and St. Peter Martyr.
"	"	St. Dominic and St. Francis.
"	"	Glorification of St. Francis.
Brescia.	S. Alessandro.	The Annunciation.
Cortona.	San Domenico.	Virgin and Child with St. Dominic and St. Peter ( <i>lunette</i> ).
"	"	The Four Evangelists ( <i>fresco, much damaged</i> ).
"	"	Virgin and Child, with Saints ( <i>altar-piece: the predella is in the Baptistery, Cortona</i> ).
"	Baptistery (formerly the Jesuit Church).	Annunciation, with scenes from the Life of the Virgin ( <i>the predella of the altar-piece in San Domenico, Cortona</i> ).
Florence.	Academy.	Descent from the Cross ( <i>from Santa Trinità, Florence</i> ).
"	"	The Virgin and Child with Saints; and, on the predella, a Pietà and Six Saints ( <i>from the Convent of Bosco ai Frati, near Florence</i> ).
"	"	The Virgin and Child, with Saints ( <i>from the Convent of San Marco</i> ).
"	"	The Virgin and Child, with Saints ( <i>from the Monastery of Annalena, Florence</i> ).
"	"	Thirty-five scenes from the Life of Christ ( <i>from the Convent of the SS. Annunziata—originally panels to ornament the plate cupboards</i> ).
"	"	The History of Five Martyrs.
"	"	St. Cosmo and St. Damian.
"	"	Predella, with six scenes from the lives of St. Cosmo and St. Damian ( <i>from the Chapel of St. Luke, in the cloister of the SS. Annunziata, Florence</i> ).
"	"	The Coronation of the Virgin.
"	"	The Crucifixion.
"	"	The Entombment ( <i>formerly in the Monastery of La Croce al Tempio</i> ).
"	"	The Last Judgment ( <i>formerly in the Monastery degli Angeli, Florence</i> ).
"	Uffizi.	Virgin and Child, with Saints ( <i>Painted in 1433 for the Corporation of the Linajuoli</i> ).
"	"	The Coronation of the Virgin ( <i>from S. Maria Nuova, Florence</i> ).
"	"	The Naming of John the Baptist.
"	"	The Marriage of the Virgin.
"	"	An Altar-piece representing the Preaching of St. Peter, the Adoration of the Magi, and the Martyrdom of St. Mark.
"	"	The Assumption of the Virgin.
"	S. Matteo.	The Virgin and Child adored by Four Angels.
"	Convent of San Marco. (Cloisters.)	The Crucifixion, with St. Dominic.
"	"	St. Peter Martyr enjoining silence.

Florence.	<i>Convent of San Marco.</i>	} St. Dominic with the scourge of nine thongs.	Paris.	<i>Louvre.</i>	The Martyrdom of St. Cosmo and St. Damian ( <i>one of the pictures of the predella of the 'Madonna' in the Florence Academy, formerly in the Convent of San Marco.</i> )
"	"		Christ coming from the Sepulchre.	Perugia.	<i>Pinacoteca.</i>
"	"	St. Thomas Aquinas.	"	"	Madonna and Saints.
"	"	Christ as a Pilgrim welcomed by two Dominican Monks.	"	"	Miracles of St. Nicholas of Bari.
"	"	Christ with the Wound-prints.	Rome.	<i>Vatican.</i>	} Six scenes from the Life of St. Stephen.
"	"	The Crucifixion. Christ between the thieves, surrounded by a group of twenty Saints; with bust portraits of seventeen Dominicans below.	"	<i>(Cappella di Niccolò V.)</i>	
"	"	The Annunciation.	"	"	Six scenes from the Life of St. Lawrence.
"	"	Christ on the Cross, with St. Dominic.	"	"	The Four Evangelists.
"	"	Madonna enthroned, with Saints.	"	"	The Teachers of the Church.
"	"	Coronation of the Virgin.	"	"	St. Nicholas of Bari ( <i>part of a predella.</i> )
"	"	The Marys at the Sepulchre.	"	"	Madonna and Angels.
"	"	Christ opening the Gates of Hell.	"	<i>Corsini Palace.</i>	The Last Judgment.
"	"	The Transfiguration.	Turin.	<i>Gallery.</i>	Two Angels kneeling on Clouds.
"	"	The Entombment.	<p>FIGESSINGER, FRANZ GABRIEL, a Jesuit, born at Offenburg in Breisgau in 1752, studied without any master the art of engraving. He visited Munich, Vienna, Friburg (1786), Switzerland, France, and lastly London, where he died in 1807. Among his plates may be mentioned:</p> <p>Prudence; after <i>M. A. Franceschini</i>. 1777.          Ecce Homo; after <i>Giuseppe Cesari</i>. 1781.          The portrait of Thaddäus Kosciuszko; after <i>J. Grassi</i>.</p>		
"	"	Madonna.	<p>FIGINO, AMBROGIO, a native of Milan, was born about 1550, and was alive in the year 1595. He was a pupil of Giovanni Paolo Lomazzo, and not only distinguished himself in portrait painting sufficiently to be celebrated in the poetry of Marino, but was eminent for his historical works. He has left in his native city a 'St. Ambrose' in Sant' Eustorgio, a 'St. Matthew' in San Raffaello, an 'Assumption' in San Fedele, a 'Conception' in Sant' Antonio, and (in the Brera) the portrait of Lucio Foppa, and a 'Virgin and Child.'</p>		
"	"	The Adoration of the Magi.	<p>FIGUEROA, JUAN FONSECA Y. See FONSECA.</p>		
"	"	Coronation of the Virgin.	<p>FIL, JAN. See FILICUS.</p>		
"	"	Three Reliquaries. One adorned with 'The Virgin and Child,' another with the 'Annunciation' and 'Adoration of the Magi'; and the third with a 'Coronation of the Virgin and Saints.' ( <i>From the Sacristy of Santa Maria Novella.</i> )	<p>FILHOL, ANTOINE MICHEL, a French engraver, born in Paris in 1759, was instructed by F. D. Née. He was very successful in depicting landscapes, and published several works on art, among which the most noted is the 'Musée Français,' 1804-15. He died in Paris in 1812.</p>		
Fiesole.	<i>S. Domenico.</i>	Madonna and Saints. ( <i>The predella is in the National Gallery.</i> )	<p>FILICUS, JAN, (FILIUS, FIL, or FIELIUS), a Dutch painter, was born at Bois-le-Duc in 1660. He was a scholar of Pieter van Slingelandt, and painted in the very highly-finished manner of his master. His pictures, like those of Slingelandt, represent conversations, or subjects taken from private life, and small portraits. His works, without possessing the extreme polish of those of his instructor, have great merit, and are found in the best collections in Holland. He died in 1719.</p>		
"	"	Madonna and Saints.	<p>FILIFEPI, ALESSANDRO, better known as SANDRO BOTTICELLI, the youngest son of Mariano Filipepi, was born at Florence in 1447. He was apprenticed to a goldsmith in his youth, but left that art and studied that of painting, choosing Fra Filippo Lippi as his first model. The galleries of the Uffizi, Florence, and of the Louvre, Paris, both possess circular Madonnas, with Angels, painted by him soon after the death of Lippi, in 1469. In 1478, Sandro, by order of the Signori Otto, and according to a custom then prevalent in that city, painted the effigy of the traitor Pazzi on the front of the Public Palace of Florence. In 1480, Sandro painted the fresco of 'St. Augustine,' at the church</p>		
Frankfort.	<i>Städcl Inst.</i>	Virgin and Child, with twelve Angels.	<p>495</p>		
Lille.	<i>Museum.</i>	Christ in Heaven, surrounded by the Apostles.			
London.	<i>National Gall.</i>	Adoration of the Magi ( <i>from the Lombardi-Baldi Collection, Florence.</i> )			
"	"	Christ, with the Banner of the Resurrection in His left hand, in the midst of a choir of Angels, and crowds of the Blessed. In five compartments. ( <i>Formerly the predella to the altar-piece in San Domenico at Fiesole.</i> )			
"	<i>Dudley House.</i>	The Last Judgment ( <i>from the Fesch Collection.</i> )			
"	"	Virgin and Child, with Saints ( <i>from the Bisenzo Collection, Rome.</i> )			
Madrid.	<i>Gallery.</i>	The Annunciation.			
Munich.	<i>Gallery.</i>	Three scenes from the Lives of St. Cosmo and St. Damian ( <i>part of a predella of the altar-piece, painted in 1458 for San Marco, Florence.</i> )			
Orvieto.	<i>Cathedral.</i>	Christ, in a glory of Angels, as Judge—with sixteen Saints and Prophets to the right, and the Virgin and the Apostles to the left. ( <i>All more or less damaged; finished by Signorelli in 1499.</i> )			
Paris.	<i>Louvre.</i>	Coronation of the Virgin: on the predella, seven subjects—six scenes from the Life of St. Dominic, and in the centre Christ risen from the Tomb ( <i>formerly in San Domenico, Fiesole.</i> )			
"	"	Beheading of St. John the Baptist.			
"	"	The Crucifixion ( <i>from the Convent of San Domenico, Fiesole.</i> )			

of the Ognissanti, Florence. In the Uffizi Gallery is an allegorical painting of 'Fortitude,' which was formerly in the Mercatanzia; and an 'Allegory of Spring,' formerly belonging to Cosmo de' Medici, is in the Academy of Arts, Florence. In the church of Santa Maria Novella, Florence, is an 'Adoration of the Magi,' executed by this artist to perpetuate the memory of Cosmo, who, as one of the kings, kneels to adore the Infant, while the other two kings are said by Vasari to be portraits of Giuliano and Giovanni de' Medici. In 1481 Botticelli executed a series of designs for Landino's edition of Dante, printed at Florence in that year, which display wonderful power of fancy and execution. The original drawings of these in a manuscript of Dante were formerly in the collection of the Duke of Hamilton, and are now in the Royal Library at Berlin. Of this same year is the large painting in the Academy of Florence, originally executed for San Marco, which represents the 'Coronation of the Virgin,' surrounded by angels and a choir of cherubs, with figures of SS. Augustine, John the Evangelist, Ely, and Jerome; its predella contains four scenes from the lives of the preceding saints.

Botticelli also practised engraving to a limited extent, as appears from the evidence of Vasari. He executed a set of twelve plates of Sibyls, and seven of the Planets; a 'St. Jerome kneeling before a Crucifix,' and a 'St. Sebastian, with the Virgin,' inscribed *O mater Dei, memento mei, &c.* Between the years 1481 and 1484 Botticelli was called to Rome by Sixtus IV. to compete in the decorations of the Sixtine Chapel with Perugino, Rosselli, Signorelli, and Ghirlandajo. He there executed two designs drawn from the Old Testament, viz., 'The Destruction of Korah, Dathan, and Abiram,' and 'Moses smiting the Egyptians at the Well,' and one from the New Testament, of 'The Temptation of Christ in the Wilderness.' Of about this period is the allegorical painting representing 'The Slander upon Apelles,' which was painted for Fabio Segni. In 1483 he, with Ghirlandajo, was commissioned to decorate the Sala dell' Udienza, in the Public Palace of Florence. In 1487 Sandro executed four panels illustrating Boccaccio's fable of 'Nastagio degli Onesti,' for the marriage of Pierfranco di Giovanni Bini with Lucrezia Pucci. Through the influence of Lorenzo de' Medici, Botticelli, in conjunction with Domenico and Davide Ghirlandajo, executed in 1491 the mosaics formerly in the Cappella San Zanobi in the church of Santa Maria del Fiore, Florence. His death occurred at Florence in 1510, he having in his old age become reduced in circumstances and a pensioner of the Medici family.

The following works by Botticelli are in the public and private galleries of Europe:

Florence.	<i>Academy.</i>	The Virgin and Child ( <i>from the Convent of Sant' Ambrosio; by some ascribed to Del Castagno</i> ).
"	"	The Coronation of the Virgin ( <i>from the Convent of San Marco, Florence</i> ).
"	"	An altar-piece in five compartments.
"	"	Virgin and Child, with Saints ( <i>from Santa Barbara, Florence</i> ).
"	"	Allegory of Spring.
"	"	Herodias bearing the Head of St. John the Baptist.
"	"	Our Lord crowned with Thorns coming forth from the Tomb ( <i>from Santa Barbara, Florence</i> ).
"	"	St. Andrew.
"	<i>Pitti Pal.</i>	La Bella Simonetta.
"	"	Holy Family, with Angels.
"	"	The Virgin, Infant Christ, and St. John.
"	<i>Uffizi.</i>	The Birth of Venus.
"	"	Venus with the Graces.
"	"	Virgin and Child.
"	"	Judith with the Head of Holofernes.
"	"	The Body of Holofernes.
"	"	The false Accusation against Apelles.
"	"	The Virgin and Child, with Angels ( <i>the Magnificat</i> ).
"	"	The Adoration of the Magi.
"	"	Virgin and Child.
"	"	Fortitude.
"	"	The Madonna.
"	"	The Annunciation.
"	<i>Casa Alessandri.</i>	Madonna and Child, with Angels.
"	<i>Corcini Gallery.</i>	Madonna and Angels.
"	<i>San Jacopo di Ripoli.</i>	Coronation of the Virgin.
"	<i>Ognissanti.</i>	St. Augustine ( <i>fresco</i> ). 1480.
Frankfort.	<i>Stüdel Inst.</i>	Colossal Head of a Woman.
"	"	Virgin and Child with St. John the Baptist.
Glasgow.	<i>Gallery.</i>	The Annunciation.
Lille.	<i>Museum.</i>	Virgin and Child.
Liverpool.	<i>Gallery.</i>	Adventures of Ulysses with Circe and the Sirens.
London.	<i>Nat. Gall.</i>	Virgin and Child, with St. John the Baptist and two Angels ( <i>doubtful</i> ).
"	"	Virgin and Child, with St. John the Baptist and one Angel ( <i>doubtful</i> ).
"	"	The Madonna and Child.
"	"	Mars and Venus.
"	"	Venus reclining with Cupids ( <i>doubtful</i> ).
"	"	A Nativity. 1500.
"	"	Assumption of the Virgin ( <i>from the Hamilton Collection</i> ).
"	<i>Bath House.</i>	A Madonna and Angels.
"	"	A life-size Venus.
Milan.	<i>Ambrosiana.</i>	The Virgin suckling the Infant.
Modena.	<i>Estense Gall.</i>	Virgin and Child.
Munich.	<i>Gallery.</i>	Weeping over Christ.
Paris.	<i>Louvre.</i>	Magnificat.
"	"	Virgin, Child, and St. John.
"	"	Portrait of Lucrezia Tornabuoni.
"	"	Bust Portrait, inscribed <i>Simonetta Januensis Vespuciana</i> .
"	"	Allegorical colossal Female Figure, with Children.
Petersburg.	<i>Hermitage.</i>	The Adoration of the Magi.
Rome.	<i>Borghese Coll.</i>	Madonna and Angels.
"	<i>Sistine Chapel.</i>	The Miracles of Moses ( <i>fresco</i> ).
"	"	The Fall of Korah, Dathan, and Abiram.
"	"	The Temptation of our Lord ( <i>fresco</i> ).
Turin.	<i>Gallery.</i>	Tobit and the Angel.
"	"	Madonna, with St. John and an Angel.
"	"	The Triumph of Chastity.
Berlin.	<i>Gallery.</i>	Virgin enthroned, with Angels.
"	"	Virgin enthroned, with St. John the Baptist and St. John the Evangelist.
"	"	Portrait of a young Lady ( <i>La bella Simonetta</i> ).
"	"	Portrait of Giuliano de' Medici.
"	"	The Annunciation.
"	"	Venus. ( <i>A study for the painting in the Uffizi.</i> )
"	"	St. Sebastian.
Bordeaux.	<i>Museum.</i>	The Saviour.
Dresden.	<i>Gallery.</i>	St. John the Evangelist.
"	"	St. John the Baptist.
"	"	A Miracle of St. Zenobius.
"	"	Virgin and Child.
"	"	Galatea on a Dolphin.



FILIPPI, CAMILLO, was a native of Ferrara, who flourished about the middle of the 16th century. He was a disciple of Dosso Dossi, and painted historical works with some success. In the church of Santa Maria del Vado, at Ferrara, is a picture by this master representing the 'Annunciation'; and in that of Il Gesù is another of the 'Trinity.' His death took place in 1574.

FILIPPI, CESARE, the younger son and pupil of Camillo Filippi, was born at Ferrara in 1536. He assisted his father and brother Sebastiano in their works, and excelled in painting heads and grotesques in the ornamental style, although he sometimes attempted historical subjects, which are very feeble imitations of the style of his brother. Such is his picture of the 'Crucifixion' in the church of La Morte. He died after 1602.

FILIPPI, GIACOMO, a native of Ferrara, studied painting under Francesco Ferrari. His views and architectural paintings are deservedly esteemed. He died in 1743.

FILIPPI, SEBASTIANO, called BASTIANINO, and sometimes GRATELLA, born at Ferrara in 1532, was the son of Camillo Filippi. He was first instructed in art by his father, and when he was eighteen years of age he went to Rome, where he had the advantage of being admitted into the school of Michelangelo, but on account of the unhealthy climate of Rome he was obliged to leave that city and return to Ferrara. He was a fertile painter, but negligent in the execution of his works, which are very unequal in value and possess little originality. Though his drawing is correct, his figures are clumsy. His principal work is 'The Last Judgment' (1577-84), in the cathedral at Ferrara, a prodigious performance in which he imitated the style of Michelangelo. It has been spoiled by restoration. A 'Holy Family' and an 'Adoration of the Magi' are in the Costabili Gallery in the same city, in the churches of which there are no fewer than seven pictures of the 'Annunciation,' differing little from each other in composition. Among his best works may also be noticed his 'Martyrdom of St. Catharine,' in the church dedicated to that saint; in Santa Maria de' Servi, the 'Adoration of the Magi'; in the Certosa, a grand picture of St. Christopher, entirely in the lofty style of Michelangelo; in San Benedetto, a 'Dead Christ supported by Angels'; and at the Cappuccini, the 'Virgin and Infant, with St. John.' In the cathedral is a picture of the 'Circumcision,' which is supposed to have been painted before he went to Rome. Filippi died at Ferrara in 1602.

FILIPPINO (or FILIPPO DI FILIPPO). See LIPPI, FILIPPINO.

FILIPPO, Fra. See LIPPI, FILIPPO.

FILLEUL, GILBERT, was a French engraver, who is mentioned by Basan. He flourished about the end of the 17th century, and executed some plates after Le Brun, Simpol, &c.

FILLEUL, PIERRE, was the son of Gilbert Filleul. He engraved some plates for the 'Fables' of La Fontaine; as well as the 'Carriers,' after Wouwerman.

FILLIAN, JOHN, an engraver, flourished from about 1676 to 1680, in which year he died at an early age. He was a pupil of the elder Faithorne, and worked in the style of his instructor. The following are by him:

Thomas Cromwell, Earl of Essex.  
William Faithorne; *after a print by Faithorne.*  
The Head of Paracelsus.  
The Frontispiece to Heylyn's 'Cosmography.'

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FILOCAMO, ANTONIO and PAOLO, two brothers, were natives of Messina, and are noticed by Hackert in his 'Memorie de' Pittori Messinesi.' They were educated in the school of Carlo Maratti, at Rome; and on their return to Messina, established an academy, which was much frequented. They executed conjointly several works, both in oil and in fresco, in the former of which Antonio was very superior to Paolo. Their principal works are in the churches of Santa Caterina di Valverde and San Gregorio, at Messina, where they both died of the plague in 1743.

FILOTESIO, NICCOLA, (FILOTTESCHI, or FILATICHI,) usually called COLA DELL' AMATRICE, and sometimes COLA DALLA MATRICE, is mentioned by Vasari in his life of Calabrese. He painted from about 1513 to 1543, in Ascoli, Calavria, and Norcia, and was distinguished throughout all that province. His manner was hard in his earlier pictures, but in his subsequent works he exhibited a fulness of design, and an accomplished modern style. His 'Last Supper,' formerly in the oratory of the Corpus Domini, and now in the Foundling Hospital, is a work of merit. Ascoli possesses, in addition to this, several of his best works. A few are in Rome—an 'Ascension' is in the Museum of the Lateran, and a 'Madonna' in the Capitol. Cola died at Amatrice, but in what year is not known.

FINCH, FRANCIS OLIVER, a landscape painter in water-colours, was born in 1802. In early life he studied under John Varley, and painted portraits. He exhibited regularly at the Water-Colour Society, of which he was elected an associate in 1822, and a full member in 1827. His works were generally poetic compositions, and he excelled in twilight and moonlight scenes. He died in 1862. Several of his landscapes are at the South Kensington Museum. His 'Memorials' were printed in 1865.

FINCKE, HANS, a landscape and architectural engraver, was born at Berlin in 1800. He studied under Buchhorn, and in London under Finden, and died in 1859. His best plates are a view of the Cathedral at Meissen, after Schirmer, and a view of Salzburg, after Biermann. He commenced also a view of the Convent of San Miniato near Florence, after Biermann, which was finished after his death by Dröhmer.

FINDEN, EDWARD FRANCIS, a line-engraver, was the younger brother of William Finden, and like him a pupil of James Mitan. He was born in London in 1792, and died in the same city in 1857. He worked chiefly upon the various publications issued by himself and his brother, but executed also a few plates for the 'Literary Souvenir,' as well as the following:

The Princess Victoria; *after Westall.*  
The Harvest Waggon; *after Gainsborough.*  
Happy as a King; *after Collins.*  
Othello telling his exploits to Brabantio and Desdemona; *after Douglas Cowper.*

FINDEN, WILLIAM, a line-engraver, was born in 1787. He was a pupil of James Mitan, and in conjunction with his brother Edward, and a number of assistants and pupils, he published several ably executed series of prints and book-illustrations. The principal of these were as follow:

Landscape Illustrations to the Life and Works of Lord Byron. 1831—1834.  
The Gallery of the Graces; *after Chalon, Landseer, and others.* 1832—1834.

Landscape Illustrations of the Bible; *after Turner, Calcott, Stanfield, and others.* 1834.  
 Byron Beauties. 1834.  
 Landscape Illustrations to the Life and Poetical Works of George Crabbe. 1834.  
 Portraits of the Female Aristocracy of the Court of Queen Victoria; *after Chalon, Hayter, and others.* 1838-39.  
 The Royal Gallery of British Art.  
 The Beauties of Thomas Moore.

Besides these independent works, the Findens produced the illustrations to the 'Arctic Voyages,' published by Murray; to Brockedon's 'Illustrations of the Passes of the Alps,' 1827-29; to Campbell's 'Poetical Works,' 1828; and some of the plates for Lodge's 'Portraits of Illustrious Personages of Great Britain,' 1821-34. The 'Royal Gallery of British Art' and the 'Beauties of Thomas Moore' involved the Findens in a great loss from which they never recovered. William Finden died in London in 1852. The most important plates by his own hand are:

George IV., full-length, seated on a sofa; *after Sir Thomas Lawrence.*  
 The Highlander's Return; *after Sir Edwin Landseer.*  
 The Naughty Boy; *after the same.*  
 Deer-Stalkers; *after the same.*  
 The Interior of a Highlander's House; *after the same.*  
 The Fisherman's Daughter; *after the same.*  
 The Village Festival; *after Sir David Wilkie.*  
 The Crucifixion; *after Hilton.*  
 Returning from Market; *after Sir A. W. Calcott.*  
 Sickness and Health; *after Webster.*  
 Lord Byron at the age of nineteen; *after G. Saunders.*  
 The Rivals; *after Leslie.* ('Literary Souvenir,' 1826.)  
 The Blackberry Boy; *after Hamilton.* ('Anniversary,' 1829.)

FINI, TOMMASO DI CRISTOFORO, also called MASOLINO DA PANICALE, was the son of Cristoforo Fini, of the quarter of Santa Croce, at Florence, and was born at Panicale in 1383. He probably received his artistic education from Lorenzo Ghiberti, and afterwards from Gherardo Starnina, and was admitted into the Guild of the Medici and Speziale, at Florence, in 1423; shortly afterwards he entered the service of Philippo Scolari, Obergespann of Temeswar, in Hungary, who is better known as Pippo Spanno, and with whom he went to Hungary in 1427. At his death Masolino returned to Italy, and accepted from Cardinal Branda Castiglione the commission to paint the choir of the church, which that prelate had just finished in Castiglione di Olona, in 1428, and in which can still be seen the remains of a double course of frescoes representing scenes from the lives of the Virgin and SS. Stephen and Lawrence. He also decorated the whole of the Baptistery at Castiglione with scenes drawn from the life of St. John the Baptist, which still remain, and although much injured by time, are worthy of notice. Very little else that is really authentic remains of Masolino's work. The date of his death, though somewhat doubtful, is now set down as 1447. The famous Masaccio was one of his pupils.

FINIGUERRA, TOMMASO, or MASO. The invention of taking off impressions on paper from engraved plates has long been the subject of dispute between archæologists and critics, influenced unhappily sometimes by national predilections. Vasari attributes this discovery to Maso Finiguerra, a Florentine goldsmith and niello worker, who flourished about the year 1460, and the story, as recounted by him with all its interesting details, has been constantly reproduced until lately, and will, most probably, be still reproduced, by un-

learned writers, because there is no record whatever of the commencement of printing by pressure from engraved metal plates, a process which seems to have quickly followed, in both Upper and Lower Germany, that of surface-printing from wood-cuts. Finiguerra, being an engraver on silver for the decorative purpose of niello work, *i. e.* filling the incision with a preparation of carbon fused by extreme heat, the result being an ornamental one, lines of black metal on the white surface of the silver, was in the habit of taking a mould of his work as he proceeded, which he cast from in sulphur, then filled the incisions, now receptive like the original silver, with a black ink, thus at last seeing a representation of what the finished niello would be. Instead of this elaborate process an accident showed him that if he rubbed the black ink into his metal plate, by pressing upon it wet paper such as printers use he could get a representation direct, only it would be a reversed one.

Unhappily for this story of the great historian of the masters of Italian art, there have been from time to time impressions from engraved plates brought to light with dates earlier than that assigned to this almost self-evident plan to save himself trouble by Finiguerra. These exist in several national collections; in the British Museum, for instance, is a set of twenty-eight compositions from the 'Passion,' on one of which is the date *l'viii<sup>o</sup> for*, meaning the 57th year of the 15th century, while no windfall of early Italian engravings has ever taken place. The number, besides, of skilful artist-engravers living by their art in various parts of Germany during the second half of the same century, hundreds of whose elaborately beautiful productions are now carefully preserved and catalogued, particularly the Master of 1466, Martin Schongauer, who died at an advanced age, probably in 1486, and his contemporary, Van Meckenen, &c., none of whose works indicate the infancy of the 'mechanique' in the art, make it certain that pressure-printing from engraved plates is to be added to the correlative inventions of German origin.

Notwithstanding this reduction of his honours, Finiguerra's name is still important in Florentine history. It has hitherto been stated that about 1450, being then about twenty-five years of age, he was employed by the Corporation of Merchants to provide a Pax in silver-gilt niello for the Baptistery, Ghiberti being then employed on the celebrated gates. This Pax, representing the 'Coronation of the Virgin,' still exists in the cabinet of the Gallery at Florence, and two sulphur casts and two impressions of it are still preserved. One of these casts is now in the British Museum, and both the paper proofs are in the public collections in Paris. Recent investigations, however, prove that this celebrated Pax was the work of Matteo Dei, one of the most eminent of the Florentine goldsmiths of the 15th century.

It is to be observed that Vasari was profoundly ignorant of people and things north of the Alps, calling Dürer, and every other northern artist he had occasion to mention, Flemings, because the inventor of oil-painting, Van Eyck, was a Fleming; yet he was not aware that Van Eyck was actually in Rome, and his pupil, Roger van der Weyden, was actually in Florence in the very year when Finiguerra is supposed to have produced his first impression on paper from the engraved Pax. Passavant, observing

this fact in the history of Roger, ingeniously and acutely supposed that he went to see Finiguerra's work, and made the niellist acquainted with the practice then already established in his native country. That writer concludes by saying he is "confirmed in this opinion by certain very old proofs of nielli of Netherlands origin in the collection at Dresden, and which are of the period of Master Roger." Such is probably the true foundation of the celebrated Vasari narrative. W.B.S.

FINK, FREDERICK, an American genre painter, was born at Little Falls, New York, in 1817. He commenced life as a student of medicine, but impelled by an irresistible love of art, he went to New York and studied under Morse. In 1840 he visited Europe, and made copies of the works of Titian and Murillo. Among his pictures are 'An Artist's Studio,' 'The Shipwrecked Mariner,' 'The Young Thieves,' and 'A Negro Wood-Sawyer.' He died in 1849.

FINKE, HEINRICH JONATHAN, was born at Nuremberg in 1816. He was instructed in the principles of art in that city, and afterwards visited Belgium and Holland, and settled in Altenburg, where he was mostly employed by the court. He excelled in portraiture, and his productions, which are entirely in the Dutch style, are executed in a clear and bold manner. He was professor at Altenburg, and died in 1868.

FINLAYSON, JOHN, an engraver, was born about the year 1730, and worked in London. In 1773 he received a premium from the Society of Arts, and about three years after this he died. He engraved in mezzotint several portraits, and a few plates of historical subjects, among which are the following :

#### PORTRAITS.

The Duchess of Gloucester; *after Sir Joshua Reynolds.*  
 Lady Charles Spencer; *after the same.*  
 Lady Elizabeth Melbourne; *after the same.*  
 The Earl of Buchan; *after the same.*  
 Miss Wynyard; *after the same.*  
 Lady Broughton; *after Cotes.*  
 The Duke of Northumberland; *after Hamilton.*  
 Miss Metcalfe; *after Hone.*  
 Signora Zamperini, in 'La Buona Figliuola'; *after the same.*  
 William Drummond, Scotch historian; *after C. Janssens.*  
 Shooter, Beard, and Dunstall, in 'Love in a Village'; *after Zoffany.*

#### SUBJECTS.

Candaules, King of Lydia, showing his Queen coming out of the Bath to his favourite Gyges; *after his own design.*  
 A Collier, with his Pipe; *after J. Weenix.*

FINNEY, SAMUEL, a miniature painter, was born in Cheshire in 1721. He was a member of the Society of Artists, where he exhibited from 1761 to 1766. He became portrait painter to Queen Charlotte, and died in 1807.

FINOGLIA, PAOLO DOMENICO, a native of Orta, in the kingdom of Naples, flourished about the year 1640. He was brought up in the academy of Cavaliere Massimo Stanzioni, but painted more in the style of Spagnoletto. He was a correct and expressive designer, and possessed great fecundity of invention. His principal works were the vault in the convent of San Martino at Naples, with scenes from the life of St. Martin (his best work), and ten oil paintings in the Capitol. He died in 1656.

FINSON, LOUIS, or ALOIS, (or FINSONIUS,) was born at Bruges about 1580. He went to Rome

about 1600, where he became a disciple of Caravaggio. He travelled in Germany and settled at Aix, but subsequently visited Naples, and returned to Aix, whence he removed in 1614 to Arles, where he was drowned in the Rhone about 1632. The following are among his works, which are excellent in colour but wanting in dignity :

Aix.	Museum.	The Incredulity of St. Thomas. The Resurrection. 1613.
Andenne.	Church.	Massacre of the Innocents.
Arles.	Museum.	The Martyrdom of St. Stephen. The Adoration of the Magi. 1614.
Marseilles.	Museum.	A dying Magdalen.
Naples.	Museum.	The Annunciation. 1612.
Rome.	San Giovanni.	The Resurrection. 1610.


FIORAVANTI, was an Italian painter of still-life and inanimate objects, who excelled in painting vases, fruit and flowers, and musical instruments, which he represented with great exactness and fidelity.

FIORE, COLANTONIO DEL. See TOMASI, NICCOLA.

FIORE, FEDERIGO. See BAROCCI.

FIORE, JACOBELLO DEL. See DEL FIORE.

FIorentino, DOMENICO. See DEL BARBIERE.

FIorentino, LUCA, a Florentine engraver, who flourished in the early part of the 16th century, followed the manner of  Robetta. He used the annexed monogram :  
 The following are some of his best works :

Herodias with the Head of St. John the Baptist.  
 A richly-dressed Woman seated on the Ground, with two Children.  
 A Man with a Bow.  
 The Virgin and Child, St. Anthony, and St. Francis.  
 St. Catharine and St. Lucia.

FIorentino, STEFANO, called STEFANO DA PONTE VECCHIO, and LO SCIMMIA (the ape), is questionably stated to have been the grandson and the disciple of Giotto. He was born at Florence in 1301, and, according to Vasari, greatly excelled his instructor in every department of the art. The rules of perspective were little known at the early period at which he lived, and he has the credit of establishing them on more regular principles. If he was less successful in his endeavours to overcome the difficulty of foreshortening, he has at least the credit of being the first artist who attempted it. He succeeded, better than any of his contemporaries, in giving expression to the airs of his heads, and a less Gothic turn to the attitudes of his figures. His works in the churches at Rome and Florence have perished, and the picture of the 'Virgin and Infant Christ,' in the Campo Santo at Pisa, which Lanzi mentions as the only vestige remaining of his productions, is clearly a work of the Sieneese school. He died in 1350.

FIorenzo DI LORENZO. Little is known of this painter, excepting that a contract was made by him to paint a double altar-piece in the church of Santa Maria Nuova, now belonging to the Servites, in Perugia, in 1472; and that in 1521 he assisted Tiberio d'Assisi in the valuation of a picture by Giannicolo of Perugia. Parts of the above-mentioned altar-piece can be still seen at the Academy of Arts at Perugia, as also eight half-lengths of saints, a 'St. Sebastian,' and other paintings of less value. There are also by him :

Berlin.	Gallery.	Virgin and Child, on a gold ground. 1481.
Diruta.	S. Francisco.	An Eternal in a circular glory, between SS. Roman and Roch. 1475.
Madrid.	Trinidad Mus.	The Saviour, with four Saints.

Perugia. *Palazzo Com-* } Two panels, with half-lengths of  
*munale.* } Saints in prayer.  
 " *S. Agostino.* } A half-length Virgin and Child.  
 " *S. Giorgio.* } A Nativity. 1490.  
 " *S. Maria Nuova.* } The Adoration of the Magi. (*This*  
*has been attributed to Perugino.*)  
 " *S. Francesco.* } Eight paintings of the Life of  
 St. Bernard (*probably by this*  
*artist, and not by Pisanello and*  
*Mantegna*). 1483.  
 " " } St. Peter and St. Paul. 1487.

FIORI, GASPARO DEI. See LOPEZ.

FIORI, MARIO DEI. See NUZZI.

FIORILLO, JOHANN DOMINIK, born at Hamburg in 1748, was a painter and literary man. In 1759 he began to study at the Academy at Baireuth, and in 1761 went to Rome and became a scholar of P. Battoni. From 1765 to 1769 he studied at Bologna under Vittorio Bigari, but at the end of this term he returned to Hamburg, and was employed at the court at Brunswick, where he brought himself into notice. He became superintendent of the collections of engravings at Göttingen in 1784, and in 1799 professor at the University. He died at Göttingen in 1821.

FIORINI, GIOVANNI BATTISTA, was a native of Bologna. He flourished at the close of the 16th century, and died subsequently to 1595. He is chiefly known as a coadjutor of Cesare Aretusi, in conjunction with whom he painted several pictures at Bologna and Brescia, and distinguished himself especially as a good designer and a happy inventor. By him there are the following works :

Bologna. *Cathedral.* } Christ giving the Keys to St.  
 Peter.  
 " *San Giovanni* } Birth of the Virgin.  
*in Monte.* }  
 " *San Benedetto.* } The Descent from the Cross.  
 " *Padri Servi.* } The Mass of St. Gregory.  
 Brescia. *S. Afra.* } The Birth of the Virgin.  
 Rome. *Sala Regia,* } A small painting by Fiorini alone.  
*Vatican.* }

FIORINO, JEREMIAS ALEXANDER, born at Cassel in 1793, painted several portraits now in the Dresden Gallery. He died at Dresden in 1847.

FIORONI, ADAMO, an Italian engraver, was born about 1800. He was a scholar of Longhi, and engraved several excellent plates at Milan, amongst which were :

The Virgin and Child, with St. John; *after Raphael.* 1829.

The Virgin and Child, called 'La Madonna del Adjuto'; *after B. Luini.* 1822.

FIRENS, PIERRE, was an indifferent French engraver, who, according to Basan, resided in Paris about the year 1640. He copied, in a stiff, clumsy manner, the 'Hermits,' after Sadeler, and engraved some portraits, among others that of Henry IV. of France.

FIRENZE, ANDREA DA (who is distinct from Andrea de Florentia), was an artist living in the 15th century, and known as the author of a large altar-piece, signed and dated 1437, in a chapel of the church of Santa Margareta, at Cortona, which represents the 'Virgin taken to Paradise by six Angels, with Saints.' There is also, in the Casa Kamelli, at Gubbio, a 'Conversion of Constantine,' signed by him. The dates of his birth and death are not known.

FISCHBACH, JOHANN, born at Gravenegg, in Lower Austria, in 1797, was a painter of landscapes and genre-pieces. He studied at the Academy at Vienna, and his twenty-eight crayon-designs, representing forest trees in Germany, brought him

into much notice. He died at Munich in 1871. The following are by him :

Munich. *Gallery.* } A landscape in Salzburg.  
 Vienna. *Gallery.* } A Farmer's Boy disputing with a  
 Girl for a Bird.  
 " " } A Widow in a Churchyard.

" FISCHBACH, KARL. See VITTINGHOFF.

FISCHER, A., is the name of an engraver who executed a print of the 'Carriers,' after Wouwerman. The same subject is engraved by Filleul.

FISCHER, ANNA CATHARINA, a German lady, excelled in painting flowers in distemper and in oil. She was married to Benjamin Blok in 1664.

FISCHER, GEORG JOHANN PAUL, a miniature painter, was born in 1786 at Hanover, where he studied under Ramberg. He came to England in 1810, and exhibited at the Royal Academy from 1811 to 1871. He became miniature painter to George IV., and died in 1875.

FISCHER, HERMANN. See SWANEVELT.

FISCHER, ISAAC, a portrait and historical painter of Augsburg, died in 1705.

FISCHER, JOHANN, was an engraver on wood, to whom are attributed the cuts for the Bible printed at Strassburg in 1606.

FISCHER, JOHANN GEORG, an historical painter, was born at Augsburg in 1580. He travelled in Italy, but became an imitator of Albrecht Dürer. He died at Munich in 1643. The following are by him :

Munich. *Gallery.* } Christ carrying the Cross.  
 " " } The Apprehension of Christ.  
 Nuremberg. *Landauer-* } The Apostles John, Peter, Mark,  
*Brüderhaus.* } and Paul; *after Albrecht Dürer.*  
 " *Moritz-* } Ecce Homo (*supposed to be by*  
*Chapel.* } *him, but by some attributed to*  
*Albrecht Dürer*).  
 Pommersfelden. *Gall.* } The Trinity; *after Albrecht*  
*Dürer.*

FISCHER, JOSEPH, who was born at Vienna in 1769, studied painting and engraving under Brand and Schmutzer at the Academy of that city. After having travelled some time he returned to Vienna, and became a professor in the Academy. He died at Vienna in 1822. Among his paintings in the Gallery of that city are a view of Vienna and a landscape. His best engraved works are the following :

The Entombment; *after Schidone.*

Christ in the Temple; *after Ribera.* 1793.

The Adulteress before Christ; *after Füger.*

The Emperor Francis, led by Minerva and Justice, receiving the homage of his people; in aquatint.

The Portrait of Correggio.

His sister, MARIA ANNA FISCHER, who was born at Vienna in 1785, was also an engraver, chiefly of landscapes and battle-pieces.

FISCHER, JOSEPH ANTON, born at Oberstorf, Algäu, in 1814, was at first a cow-herd, but being assisted by Ch. Schraudolph, he studied at the Academy at Munich under Schlotthauer, and visited Italy in 1832 and 1843. During this time he executed cartoons under H. Hess for the glass-paintings of the Auerkirche, representing 'The Flight into Egypt,' 'Death of the Virgin,' 'Burial of the Virgin,' 'Christ in the Temple,' 'The Three Kings,' 'The Angel's Salutation,' 'The Marriage of the Virgin,' and 'The Prophecy of Simeon in the Temple.' He was a follower of Fra Angelico, and painted from 1844 to 1848 the cartoons for eight glass-paintings for the cathedral at Cologne, representing 'St. John the Baptist preaching,' 'The Adoration of the Magi,' 'The Taking down from the Cross,' 'The Stoning of St. Stephen,' 'The

Descent of the Holy Ghost,' 'The Four Great Prophets,' 'The Four Evangelists,' and 'The Four Western Fathers'; for these he obtained the gold medal of Prussia. Several beautiful pen-and-ink drawings by this artist are in different collections, especially in Munich, where he died in 1859. Among his oil paintings are the following:

Munich.	Gallery.	The Flight into Egypt.	1841.
"	"	The Adoration of the Magi.	1844.
"	"	The Visitation.	1845.
"	"	The Entombment.	1848.
"	Princess Narischkin's. }	The Ascension of the Virgin.	

FISCHER, VINCENZ, an historical painter and professor of architecture at the Academy of Vienna, was born at Schmidham, in Bavaria, in 1729, and died at Vienna in 1810. In addition to some pen-and-ink drawings, the following works by him are worthy of mention:

The Restoring of the Young Man of Nain to life. 1763.  
The Raising of Lazarus. 1763.  
Moses when a Boy treading on Pharaoh's Crown (in the Academy at Vienna).

FISEN, ENGELBERT, a Flemish painter, born at Liège in 1655, was a pupil of Bertholet Flemalle. When still very young he went to Italy, where he studied under Carlo Maratti, whose style he imitated. After eight years he returned to his native city, where his principal pictures are a 'Crucifixion,' painted for the chapel of the Hôtel-de-Ville; and a 'Martyrdom of St. Bartholomew,' and a 'Christ on the Cross,' painted for the church of St. Bartholomew. He died at Liège in 1733.

FISHER, ALVAN, an American portrait painter, who was a native of Needham, Connecticut, visited Europe in 1825, and studied for some time in Paris. He died at Dedham, Massachusetts, in 1863, having produced many satisfactory and refined likenesses, especially that of Spurzheim.

FISHER, EDWARD, a mezzotint engraver, was born in 1730 in Ireland, but resided in London during the time he was known as an artist, and died there about the year 1785. He engraved a number of portraits, chiefly after Sir Joshua Reynolds, which possess great merit. Among others are the following:

#### PORTRAITS AFTER SIR JOSHUA REYNOLDS.

John, Earl of Bute, when Lord Cardiff.  
The Marchioness of Tavistock (Lady Elizabeth Keppel); full length.  
Garrick between Tragedy and Comedy. 1769.  
Kitty Fisher as Cleopatra.  
Sir Thomas Harrison.  
Lady Sarah Bunbury; whole length.  
The Marquis of Rockingham.  
Hugh, Earl of Northumberland.  
Elizabeth, Countess of Northumberland.  
Granville, Earl Gower. 1765.  
George, Lord Edgcumbe, Vice-Admiral. 1773.  
Viscount Downe.  
Lady Elizabeth Lee; full length.  
John, Viscount Ligonier, on horseback.  
Augustus, Lord Keppel. 1759.  
Augustus Hervey, afterwards Earl of Bristol.  
Ladies Amabel and Jemima Yorke, daughters of the Earl of Hardwicke.  
Hon. George Seymour Conway. 1771.  
Lawrence Sterne, Prebendary of York.  
John Armstrong, M.D.

#### PORTRAITS AFTER OTHER PAINTERS.

George III.; after Benjamin West.  
Hon. Frederick Cornwallis, Archbishop of Canterbury; after Sir N. Dance.

Richard Terrick, Bishop of London; after the same.  
William, Earl of Chatham; after Brompton.  
Benjamin Franklin; after Chamberlin.  
Paul Sandby, R.A.; after F. Cotes.  
Mark Akenside; after Pond.  
Eliza Farren, actress, afterwards Countess of Derby; whole length; after Zoffany.  
Colley Cibber; after Vanloo.

FISHER, JONATHAN, an Irish landscape painter, was born at Dublin about the middle of the 18th century. He held a post in the Stamp Office, but his art was poor. He died in 1812.


FISHER, THOMAS, who was born at Rochester in 1782, was a clerk in the India Office. He practised art as an amateur, and made many drawings of antiquarian subjects, which he etched himself. He died at Stoke-Newington in 1836.

FISK, WILLIAM HENRY, a portrait and historical painter, was born in 1797 at Thorpe-le-Soken, Essex. He did not take up art as a profession till he was thirty-one years of age, having been for the ten previous years engaged in mercantile employment. His first picture exhibited at the Royal Academy was a portrait in 1831, and he continued painting in the same branch of art till 1835; from this date his pictures were chiefly historical. Among these we may mention 'Leonardo da Vinci dying in the arms of Francis I,' exhibited at the Royal Academy in 1838; 'Attempted Assassination of Lorenzo de' Medici in Florence in 1478,' exhibited in 1839, and which was awarded the gold medal of the Manchester Institution in 1840; and 'The Trial of Charles I,' exhibited in 1842, and afterwards engraved. His historical pictures are well composed, and accurate as to costume. He retired a few years later to a property he had purchased in the country, and from this time almost entirely relinquished painting. He died at Danbury, near Chelmsford, in 1872.

FITTLER, JAMES, a line-engraver, was born in London in 1758. He entered the schools of the Royal Academy in 1778, and was elected an Associate Engraver in 1800. He distinguished himself by numerous works after English and foreign masters, of different subjects and character; and book illustrations by him abound. His best engravings are considered to be 'Lord Howe's Victory,' and 'The Battle of the Nile,' both after De Louthembourg; the portrait of Benjamin West; the plates in Forster's 'British Gallery,' others in Bell's 'British Theatre,' and the portraits in Dibdin's 'Aedes Althorpianae,' published in 1822, after which time he does not appear to have produced anything of importance. He died at Turnham Green in 1835.

FLACCO, ORLANDO. See FIACCO.

FLAMAEL, BERTHOLET. See FLEMALLE.

FLAMEN, AALBERT, (or FLAMAND,) a Flemish painter and etcher, resided in Paris from 1648 to 1664. He painted landscapes, birds, and fish, and particularly excelled in representing the last of these, to which he gave a surprising appearance of reality. He succeeded less in landscape painting, and the forms of the trees, as well as the modification in light and shadow, are defective. There are by this artist some neat etchings of the above-mentioned subjects, executed with the dry point and graver in the style of Hollar. He sometimes marked his plates with his name, and sometimes with the annexed cipher. 

There are by him 601 plates, among which may be mentioned:

- 36 plates of Sea Fish.  
 24 " Fresh-water Fish.  
 12 " Livre d'Oyseaux.  
 13 " Diuersæ Auium Species. 1659.  
 The Militia of Paris. 1660 and 1662.

There exist also several portraits by Aalbert Flamen, which have been engraved by Poilly and Boulanger.

FLAMEN, F., probably of the same family as Aalbert Flamen, was a native of Flanders, who resided in Paris about the year 1660. Among other prints, he etched a set of four plates of 'Views on the River Seine,' after the designs of Israel Silvestre.

FLAMENCO, JUAN, (that is, 'John the Fleming,') supposed to be identical with JUAN DE FLANDES, is mentioned under the former name by Cean Bermudez as a painter who resided in the Certosa di Miraflores from 1496 to 1499, and painted the altarpieces there, for which he was paid the sum of 53,545 maravedis, besides his maintenance. On the right-hand, or gospel side of the altar, he represented various passages in the life of St. John the Baptist, which were well treated, with good colouring and much expression, in the style of Lucas van Leyden; the painting on the left, or epistle side, is much deteriorated, and it can only be seen that it represented 'The Adoration of the Kings.'

Under the name of Juan de Flandes, the same writer notices an artist who painted eleven pictures in the cathedral of Palencia, which he began in the year 1509, under an engagement to complete them in three years, for the sum of 500 gold ducats. Some have supposed that Hans Memlinc is the painter intended by these two appellations.

FLAMENGO, MIGUEL EL. See AMBÈRES.

FLAMINGO. See FIAMMINGO.

FLANDES, JUAN DE. See FLAMENCO.

FLANDIN, EUGÈNE NAPOLÉON, a French landscape painter, was born at Naples in 1809. After producing various pictures, which obtained considerable success, he was present in 1838 throughout the campaign in Algeria, and reproduced several of the scenes with his brush. In 1839 he was selected to pursue antiquarian investigations in Persia, and on the completion of this work he prosecuted further researches in the East, and published several works containing the fruits of his labours. The most important of these is his 'Voyage en Perse,' published in conjunction with Pascal Coste, the architect, in six folio volumes, Paris, 1843-54; and 'L'Orient,' published at Paris in folio, 1853-74. He did not return to painting till about 1850; and he died in 1876. Amongst his chief works are:

The Piazzetta and Ducal Palace at Venice. 1836.

The Bridge of Sighs. 1836.

A View of the Coast at Algiers. 1837.

The Breach at Constantine. 1839.

View of Stamboul. 1853.

View of the Royal Mosque at Ispahan. 1853.

General View of Constantinople. 1855.

The Entrance of the Bosphorus. 1855.

View of Bagdad. (*Marseilles Museum.*)

FLANDRIN, AUGUSTE RENÉ, a French painter, brother of Jean Hippolyte Flandrin, was born at Lyons in 1804. He was at first employed in book illustration, but in 1832 he went to Paris, where he worked for two years under Ingres. He painted several portraits, and after visiting Italy, became director of the Academy at Lyons, where he died in 1843. Amongst his works are:

Savonarola preaching at Florence.

Reposing at the Bath.

Interior of San Miniato, Florence.

FLANDRIN, JEAN HIPPOLYTE, a French historical and portrait painter, was born in 1809 at Lyons, where his father fought a hard battle against poverty as a miniature painter. He was the fourth son, and his mother, who had seen much of the cares and necessities which follow the pursuit of art, was resolutely opposed to his becoming a painter. She at length relented, and in 1821 he entered the studio of the sculptor Legendre, and afterwards studied under Revoil in the Lyons Academy. By dint of the strictest economy a little hoard was scraped together sufficient to enable him and his younger brother Paul to set out for Paris in 1829. To economize their slender means, the two brothers were obliged to travel thither from Lyons on foot. Arrived in the capital, they became pupils of Ingres, in preference to Hersent, to whom they had letters of introduction. The choice was most fortunate, for Ingres proved most kind to his pupils, and Flandrin to the end of his life ever showed himself loyal and devoted to his old master. The next three years was a period of great trial and privation. Besides suffering from cold and scanty food, he had what was no doubt a slight attack of cholera, then raging grievously in Paris. He was also laid low by rheumatism, from which he subsequently became a great sufferer. In 1832 he obtained the long-wished-for 'grand prix de Rome' with his 'Theseus recognizing his Father.' Early in the following year he arrived at Rome, and though not overburdened with means, he now managed to send frequent remittances to help the home at Lyons. While studying here, he formed a friendship with Ambrose Thomas, the French musical composer, which lasted through life. He returned to Paris in 1838, and soon obtained ample employment in the mural decorations of churches. His first great work in the church of St. Séverin was completed in 1841, in which year he received the cross of the Legion of Honour. Two years later he married Aimée Ancelet, and their eldest son was born in 1845. The history of the remainder of Flandrin's life may be summarized in the decorative works which he executed. The chief of these were: St. Germain-des-Prés—sanctuary 1842-4, choir 1846-8, and nave 1855-61; St. Paul, Nîmes, 1847-9; St. Vincent-de-Paul, Paris, 1850-4; the Conservatoire des Arts et Metiers, 1854; and the church of Ainay, at Lyons, in 1855. He did not lack appreciation of his works, for he was promoted to the rank of officer of the Legion of Honour in 1853, and in the same year was elected to the Academy, becoming Professor of Painting in 1857. The popularity of his art drew to him a large connection as a portrait painter, and he had many eminent sitters. His health during the last few years had been anything but good; his sufferings from rheumatism, aggravated by his work in cold, damp churches, had been great; and in 1863 he undertook a long-looked-for journey to Italy, in hopes of a restoration of strength. But he was not destined to return, for he succumbed to an attack of small-pox at Rome, March 21st, 1864. Besides the decorative works already enumerated, the following are amongst the chief of his easel productions:

Dante and Virgil. 1835. (*Lyons Museum.*)

Euripides. 1855. (*Lyons Museum.*)

St. Clara healing the Blind. 1836. (*Nantes Cathedral.*)

Christ blessing little Children. 1837. (*Lisieux Museum.*)  
 The Reverie. (*Nantes Museum.*)  
 Mater Dolorosa. 1844.  
 The Tower of Babel. 1861. (*Lille Museum.*)  
 Portrait of Cherubini; *after Ingres.*  
 Marie Anne de Bourbon, Duchess of Bourbon.  
 Marie Françoise de Noailles, Marchioness of Lavardin. } *Versailles Museum.*  
 Cardinal de Tournon.  
 Diana of Poitiers.  
 Figure Study. 1855.  
 Portrait of a Young Girl. 1863. } *Louvre, Paris.*  
 Portrait of Napoleon III.  
 " Prince Jerome Napoleon.  
 " Comte Duchâtel.  
 " Comtesse Duchâtel.  
 " Comte Walewski.  
 " Mlle. Maison (*Jeune fille à l'aigle*).  
 " M. Say.

Flandrin's 'Lettres et Pensées,' accompanied by a biographical notice and a catalogue of his works, were published by the Count Delaborde in 1865.

O.J.D.  
 FLATMAN, THOMAS, was born in London in 1633, and was educated at Winchester school. From thence he went to New College, Oxford; but leaving the university without a degree, he removed to the Inner Temple, where, in due time, he became a barrister. It does not appear that he ever followed the profession of the law, but having a turn for the fine arts, he indulged his inclination, and gained some reputation as a poet and a painter in miniature. Horace Walpole mentions in his 'Anecdotes,' that Mr. Tooke, Master of the Charterhouse, had a head of his father by Flatman, which was so well painted that Vertue took it for Cooper's; and Lord Oxford had another portrait by him, which was so masterly that Vertue pronounced Flatman to be equal to Hoskins and next to Cooper. It is certain that he excelled more as a painter than a poet, and Granger asserts that one of his heads is worth a ream of his Pindarics. He died in 1688.

FLAVITSKY, KONSTANTIN DMITRIEVICH, a Russian historical painter, was born in 1829 or 1830, and studied at the Academy of St. Petersburg, of which he afterwards became a professor. He earned considerable praise in his country for his painting of 'The Death of the Princess Tarakanoff.' He died at St. Petersburg in 1866.

FLAXMAN, MARY ANN, a sister of John Flaxman, the celebrated sculptor, with whom she resided for some time, was an occasional exhibitor at the Royal Academy of portraits and subjects taken from poems, as well as domestic scenes, from 1786 till 1819. She died in 1833, in her 65th year. Blake engraved her designs for Hayley's 'Triumphs of Temper,' and her illustrations to 'Robin Goodfellow' were also engraved. Redgrave mentions the following, amongst others, of her works:

Turkish Ladies. 1786.  
 Ferdinand and Miranda playing Chess. 1789.  
 Portrait of Mrs. Billington. 1802.  
 Sappho. 1810.  
 Maternal Piety. 1819.

FLEGEL, GEORG, a painter of subjects of still-life, was born at Olmütz in Moravia in 1563, and resided at Frankfurt, where he died in 1638. He painted fruit, flowers, fish, vases, glasses, and other inanimate objects. The flowers and fruit in the paintings of Martin van Valckenborch are by him. There are fruit-pieces by this artist in the Gallery at Cassel and the Museum at Darmstadt, and in the latter is a portrait of himself.

FLEISCHBERGER, JOHANN FRIEDRICH, was a German engraver, who worked for the booksellers. He engraved an ornamental frontispiece, and a portrait of the author, for Horst's 'Opera Medica,' printed at Nuremberg in 1660.

FLEISCHMANN, AUGUSTIN CHRISTIAN, was an obscure German engraver, who was employed by the booksellers at Nuremberg. He engraved some of the portraits for Roth-Scholtz's 'Icones Bibliopolarum et Typographorum,' published in 1726-42.

FLEISCHMANN, FRIEDRICH, a painter and engraver, was born at Nuremberg in 1791, and was instructed by Ambrosius Gabler. He executed many miniatures and portraits in oil, and engraved more than 1900 plates with the point. He died at Munich in 1834. His best works are:

His own Portrait.

The Four Apostles; *after Albrecht Dürer.*

Ecce Homo; *said to be after Leonardo da Vinci.*

The Portrait of Van Dyck.

FLEMALLE, BERTHOLET, (more commonly FLEMAEL, and sometimes FLAMAE), a son of Renier Flemalle, a glass painter, was born at Liège in 1614. He was first instructed in painting by Hendrik Trippez, but afterwards by Geraert Douffet, an historical painter, who had studied at Rome. Under this master he acquired sufficient ability to venture on visiting Italy. On his arrival at Rome in 1638, he was unremitting in his studies after the works of the best masters, and it was not long before he was noticed for the readiness of his invention and the freedom of his hand. The Grand-Duke of Tuscany invited him to Florence, and employed him in ornamenting one of the galleries of his palace. After passing some years in the service of that prince, he visited Paris, where he was patronized by the Chancellor Séguier, who employed him in some of the apartments at Versailles. In the sacristy of the Augustinian church in Paris he painted the 'Adoration of the Magi.' Notwithstanding this flattering encouragement, he quitted Paris and returned to his native country in 1647, after an absence of nine years. His first work after his return was a grand composition of the 'Crucifixion,' which he is said to have painted for one of the chapels of the collegiate church of St. John, as well as for the King of Sweden. This performance gained him great reputation, and he was employed in several considerable works for the churches at Liège. In 1670 he was invited to return to Paris, where he painted the ceiling of the king's chamber of audience, in the palace of the Tuileries, representing an emblematical subject of religion. He was made a member, and afterwards a professor, of the Royal Academy in Paris, and was high in the estimation of Louis XIV. and the public. The love of his native country induced him, however, to return to Liège, where he was elected canon of the collegiate church of St. Paul, and continued to exercise his talents, under the protection of Henry Maximilian, Prince Bishop of Liège. A few years before his death, which took place at Liège in 1675, he fell into an extreme melancholy and gave up entirely all work. Bertholet Flemalle possessed an inventive genius, and had acquired by his studies in Italy a great style of composition, and a correctness of design that partake of the grandeur of the Roman school, but more especially the style of Nicolas Poussin. His forms are, however, too artificial, and his colouring is weak. The following is a list of his most important paintings:

Brussels.	<i>Museum.</i>	The Chastisement of Heliodorus.
Cassel.	<i>Gallery.</i>	The Death of Lucretia. Alexander leaving for Asia.
Dresden.	<i>Gallery.</i>	Pelopidas.
"	"	Aeneas leaving Troy with his wife Creusa, his father Anchises, and his son Ascanius.
Florence.	<i>Ducal Pal.</i>	Several paintings.
Liège.	<i>Dominican Church.</i>	The Elevation of the Cross.
"	"	The Assumption of the Virgin.
"	<i>Cathedral.</i>	The Raising of Lazarus.
Liège.	<i>St. Paul.</i>	The Conversion of St. Paul.
"	<i>St. John.</i>	A Crucifixion.
Paris.	<i>Louvre.</i>	Mysteries of the Old and New Testament.

FLEMALLE, RENIER, (or FLEMAEL,) was a painter on glass, to whom is attributed 'The Adoration of the Magi,' in St. Paul's at Liège. He was the father of Bertholet and Willem Flemalle; and of a third son, Hendrik, who was a goldsmith.

FLEMALLE, WILLEM, (or FLEMAEL,) who was instructed by his father, painted several excellent glass-paintings for the Magdalen Church at Liège.

FLEMING, JOHN, a Scottish landscape painter, lived in the early part of the present century. He is best known from the series of views he painted for Swan's 'Lakes of Scotland,' published at Glasgow in 1834. In the Glasgow Corporation Galleries is a 'View of Greenock,' painted by him in 1827.

FLERS, CAMILLE, born in Paris in 1802, was a painter of landscapes and a scholar of Pâris. His 'Views of Normandy' and 'The Banks of the Marne and Eure' display a great amount of study and power or feeling in the colouring. He died at Annet (Seine-et-Marne) Paris in 1868. He was the instructor of Cabats. In the Louvre is a landscape by this artist of the 'Environs of Paris.'

FLESSHIER, B., is an artist mentioned by Walpole as a painter of sea-pieces, landscapes, and fruit. His pictures may be supposed to have possessed considerable merit, as some of them were thought worthy of being placed in the collection of King Charles the First, and in that of Sir Peter Lely.

FLETCHER, HENRY, was an English engraver who flourished about the year 1729. He engraved a print of 'Bathsheba and her Attendants at the Bath,' after Sebastiano Conca, and some portraits, among which is that of Ebenezer Pemberton, minister of Boston, prefixed to a volume of his sermons.

FLETCHER, NICOLAS, is mentioned by Basan as having engraved, about 1750, some views of Rome, after Canaletto.

FLEUNER, PETER. There is a woodcut executed in a very bold, spirited style, representing an emblematical subject, apparently 'The Procession of Gluttony,' with the name of this artist at length, and dated 1549.

FLEUR, NICOLAS GUILLAUME DE LA. See DE LA FLEUR.

FLEURY, ANTOINE CLAUDE, a French historical and portrait painter, was born about the middle of the 18th century. He studied under Regnault, and exhibited at the Salon from 1795 to 1822. Amongst his works are:

The Abduction of Helen from the Temple of Diana.	1800.
Theseus going to fight the Minotaur.	1804.
The Doom of Orestes.	1806.
Venus and Adonis.	
The Origin of Painting.	1808.

Cornelia and her Sons.	1810.
The Flight into Egypt.	1819.
The Widow's Mite.	1819.
Portrait of Louis XVIII.	1819.

FLEURY, FRANÇOIS ANTOINE LÉON, a French landscape painter, was born in Paris in 1804. He was the son of Antoine Claude Fleury, under whom he at first studied, and then under Bertin and Hersent. Between 1827 and 1830 he made a sketching tour in France and the neighbouring countries. He occasionally painted figure subjects, such as 'The Baptism of Christ,' at the church of St. Marguerite, and 'St. Geneviève,' at St. Etienne-du-Mont, Paris. He died in 1858. Amongst his works are:

A View of the Ponte Ratto, Rome.	1831.
Wood in Normandy.	(Bar-le-Duc Museum.)
View on the Road to Genoa, near Nice.	(Amiens Museum.)
Pasturage in Normandy, near Trouville.	
Water and Mill at Coutivert.	
View on the Coast of Genoa.	(Orleans Museum.)

FLICIUS, GERBARUS, is only known by his portrait of Archbishop Cranmer, painted in 1546, now in the National Portrait Gallery. It has been engraved in Thoroton's 'Antiquities of Nottinghamshire,' and in Lodge's 'Portraits.'

FLINCH, ANDREAS CHRISTIAN FERDINAND, a wood-engraver, was born at Copenhagen in 1813, and studied at the Academy there from 1832 to 1838. He had previously worked as a goldsmith, but he afterwards took to wood-engraving from self-tuition, and introduced a special method of his own into Denmark, consisting in drawing the outline upon the block and working out the details with a free hand. In 1840 he settled down as a lithographer, and published the popular 'Flinchs Almanak' with woodcut illustrations. He died at Copenhagen in 1872.

FLINCK, GOVERT, was born at Cleves in 1615. It was the wish of his parents to bring him up to mercantile pursuits; but his desire of becoming a painter induced him to seek every opportunity of becoming acquainted with artists, and his father was at length persuaded to allow him to follow a profession for which he had shown so decided a propensity. He was first a scholar of Lambert Jacobsz, at Leeuwarden, and under him he remained some time; but he afterwards entered the school of Rembrandt, and made such progress that after a year his works were scarcely discernible from those of that master.

From 1640 to 1650 he executed his best productions of historical subjects and portraits, and in both he was one of the most successful and most employed artists of his country. The magistrates of Amsterdam engaged him in many considerable works for the town-hall, and he painted the portraits of some of the most illustrious personages of his time. In 1652 he became a burgher of Amsterdam. The Elector of Brandenburg and Prince Maurice of Nassau favoured him with their protection, and employed him in many important works. The burgomaster of Amsterdam had commissioned him to paint twelve pictures for the town-hall, of which he had finished the sketches when he died in 1660. In the latter part of his life he began to study after the works of the Italian masters. The following is a list of his best paintings:

Aix-la-Chapelle.	<i>Hôtel de Ville.</i>	The Regents.	1642.
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Amsterdam.	<i>Museum.</i>	* Fête of the Civic Guard of Amsterdam, in celebration of the Peace of Munster. 1648.
"	"	Isaac blessing Jacob. 1638.
"	<i>Palace.</i>	Marcus Curius Dentatus as a Husbandman.
"	"	Solomon praying for the gift of Wisdom.
"	<i>Town-hall.</i>	The Archers of 1642.
"	<i>Curios. Cab.</i>	The Archers of 1645.
Antwerp.	<i>Museum.</i>	The Portraits of a Man and Woman.
Berlin.	<i>Gallery.</i>	A Female Portrait. 1641.
"	"	The Expulsion of Hagar.
Bordeaux.	<i>Museum.</i>	A Landscape.
Brunswick.	<i>Gallery.</i>	A Female Portrait. 1636.
"	"	Pyrrhus and Fabricius.
"	"	The Crowning of a Conqueror.
Brussels.	<i>Museum.</i>	Portrait of a Woman.
Cologne.	<i>Museum.</i>	Portrait of an old Man reading.
Copenhagen.	<i>Gallery.</i>	A Portrait.
"	"	A Portrait Group.
Darmstadt.	<i>Museum.</i>	A Woman and Child.
Dresden.	<i>Gallery.</i>	David and Uriah.
"	"	Three Portraits.
Dublin.	<i>Nat. Gall.</i>	Bathsheba's Appeal to David.
Frankfort.	<i>Stüdel Inst.</i>	A Female Portrait.
Lille.	<i>Museum.</i>	Solomon and the Queen of Sheba. ( <i>A joint picture with Dirck van Deelen.</i> )
London.	<i>Bute Coll.</i>	Portrait of a Lady. 1648.
Munich.	<i>Gallery.</i>	Isaac blessing Jacob.
"	"	A Dutch Guard-Room.
Paris.	<i>Lowvre.</i>	An Angel announcing the Birth of Christ to the Shepherds.
"	"	Portrait of a Girl. 1641.
Petersburg.	<i>Hermitage.</i>	Jacob Cats, the poet, and William of Orange.
"	"	Portrait of a Jewess.
"	"	Portrait of a Soldier.
Pommersfelden.	<i>Gall.</i>	A Polish Jew.
Rotterdam.	<i>Museum.</i>	A Landscape with Figures. 1646.
"	"	Portraits of Dirck Graswinckel and of his Sister. 1646.
Vienna.	<i>Gallery.</i>	Portrait of an old Man.

FLINDT, PAUL, born at Nuremberg about 1570, was a goldsmith and engraver on metals, and one of the first artists who worked with the stamp or swage. He died after 1644.

FLIPART, CHARLES JOSEPH, the brother of Jean Jacques Flipart, was born in Paris in 1721, and was instructed in the rudiments of art by his father. He visited Venice, and studied painting under Tiepolo and Amiconi, and engraving under Wagner. After staying some time at Rome he was appointed court painter and engraver by King Ferdinand VI. of Spain in 1770. His best plates are the portraits of the King and the Queen of Spain. Some of his paintings are in two of the churches at Madrid. He died in that city in 1797.

FLIPART, JACQUES NICOLAS, who was born in Paris in 1724, was a painter of no repute.

FLIPART, JEAN CHARLES, a French engraver, was born in Paris about the year 1683. He engraved some plates, which are executed entirely with the graver, in a neat, finished style, but without much effect. He died in Paris in 1751. Amongst his works are:

- The Portrait of René Choppin; *after Janet.*
- The Virgin and Infant; *after Raphael*; for the Crozat Collection.
- Christ praying on the Mount of Olives; *after the same*; for the Crozat Collection.
- The Penitent Magdalen; *after Le Brun.*
- Apollo and Daphne; *after R. Houasse.*

FLIPART, JEAN JACQUES, the son of Jean Charles Flipart, born in Paris in 1719, was instructed in the art of engraving by his father, whom he soon

surpassed. He afterwards studied under L. Cars. His plates are partly etched, and finished with the graver, and possess great merit. He died in Paris in 1782, leaving a considerable number of plates, many of which were after the best masters of his time. They include the following:

- Portrait of J. B. Greuze; *after Greuze.*
- A Sick Man surrounded by his Children; *after the same.* 1767.
- Twelfth Night; *after the same.*
- Portrait of Jacques Dumont le Romain; *after De La Tour.*
- The Holy Family; *after Giulio Romano.*
- Adam and Eve; *after C. Natoire.*
- Venus presenting the Arms to Aeneas; *after the same.*
- A Sea-storm at Night; *after Vernet.*
- A Sea-storm by Day; *after the same.*
- Christ curing the Paralytic; *after Dietrich.*
- A Bear-hunt; *after C. van Loo.*
- A Tiger-hunt; *after F. Boucher.*
- The Battle of the Centaurs and Lapithæ.

CHARLES FRANÇOIS FLIPART, the brother of Jean Jacques Flipart, who died in 1773, executed several plates after Fragonard.

FLODING, PEHR, a Swedish designer and engraver, was born at Stockholm in 1721. He was instructed by Charpentier, and resided chiefly in Paris, but finally returned to his native city, where he died in 1791. He engraved several plates, both in line and in aquatint, among which are the following:

- The Portrait of Alexander Roslin, painter; *after Roslin.*
- Apollo and Daphne; *after F. Boucher.*
- Soldiers guarding a Prison; *after the same.*
- A Girl sleeping, with a Dog by her; *after J. B. Deshaies.*
- Gustavus III., King of Sweden; *after L. Pasch.*
- A Battle; *after Casanova.*

FLORENCE, WILLIAM OF, was a monk who, in the 13th century, painted in Westminster Abbey, in the old castle at Windsor, and in Guildford.

FLORENTIA, ANDREA DA, was an artist who lived in the 14th century, and painted the frescoes inside the east gate of the Campo Santo of Pisa, which represent incidents in the life of St. Ranieri. Records exist to prove that they were executed by order of Piero Gambacorta, and that Andrea received payment for them in 1377. These frescoes were afterwards completed by Antonio Veneziano in 1386. Crowe and Cavalcaselle have assigned to this artist an immense series of frescoes painted between 1339 and 1346 in the Cappellone dei Spagnuoli, in the convent of San Spiritù, Florence. These frescoes contain between three and four hundred life-size figures, and present an allegorical representation of 'The Triumph and Power of the Church Militant through the efforts of St. Dominic and the members of his Order.' On the north wall of this same chapel is a fresco representing 'Christ going to Calvary,' and 'The Crucifixion.' No dates are known as to this artist's birth or death.

FLORENTIA, BERNARDUS DE, is a name found on a few pictures, as a triptych in the Academy, and a 'Virgin and Saints' in the convent of the Ognissanti at Florence. It was at one time thought that the author might possibly be identical with Leonardo di Cione, the brother of Orcagna.

FLORENTIA, RAFFAELLINO DI. See CAPPONI.

FLOREZ, FRANCISCO, a painter of illuminations in the service of Isabella of Spain, whose missal embellished by this artist is now in the Cathedral of Granada.

**FLORI DELLA FRATTA.** See DELLA FRATTA.

**FLORIANI, FRANCESCO**, a native of Udine, who flourished in the 16th century, was instructed by Pellegrino, and displayed a great talent for portraiture. Many of his paintings were in the possession of the Emperor Maximilian II., by whom he was employed. His 'Judith' has great merit.

**FLORIANO, FLAMINIO**, was a Venetian painter, who imitated the style and copied the works of Tintoretto with success, from which fact he is supposed to have been a disciple of that master. One of his best works is a picture of 'St. Lawrence,' in the church of that saint.

**FLORIGERIO, SEBASTIANO**, who lived in the 16th century, was probably born about the year 1500 at Udine. He was a pupil of Pellegrino, and is thought to have married his daughter Aurelia. His first altar-piece was painted in 1525 for the church of Santa Maria di Villanuova, and in 1529 he painted, by commission, the altar-piece of 'St. George and the Dragon' for the church of San Giorgio of Udine. Soon after this he went to Padua, where he painted the portal of the Palazzo del Capitaneo, and seems to have remained in that city until 1533. On his return to Udine he unhappily killed a man in a duel, and was obliged to flee for refuge to Cividale, which he was unable to leave until 1543. His death is believed to have occurred at Udine soon afterwards. The following are among his extant paintings:

Padua.	<i>S. Bovo.</i>	Deposition from the Cross, with Saints. A Pietà.
Venice.	<i>Academy.</i>	The Conception, between SS. Roch and Sebastian.
"	"	Madonna and Child, with St. Augustine and St. Monica ( <i>painted for the Shoemakers' Guild at Udine</i> ).
"	"	St. Francis, St. Anthony, and St. John the Baptist ( <i>painted for San Bovo at Padua</i> ).
"	"	Madonna and Child enthroned, with St. John, St. Anthony, and St. Monica ( <i>formerly in the Servi at Venice</i> ).

**FLORIMI, GIOVANNI**, (or **FLORINI**), an engraver, who was a pupil of Cornelis Galle, worked at Siena in 1630. His works consist principally of portraits, and among them is that of Francesco Piccolomini, after F. Vanni.

**FLORIS, FRANS.** See DE VRIENT.

**FLOS, DU.** See DUFLOS.

**FLÜGGEN, GISBERT**, a German painter, was born at Cologne in 1811, and having there learned the rudiments of painting, visited in 1833 the Academy at Düsseldorf, but went soon afterwards to Munich, where he became known for his genre paintings. The characters, the expression of the faces, and the excellent arrangement of his pictures have a very pleasing effect. He was elected a member of the Academy at Munich in 1853, and died there in 1859. The following are some of his works:

Hanover.	<i>Museum.</i>	Jacob deceiving Isaac. 1848. ( <i>His best work</i> .)
Leuchtenberg.	<i>Ducal Gall.</i>	The Chess-players.
Madrid.	<i>Gallery.</i>	The unlucky Player. 1841.
Munich.	<i>Gallery.</i>	The Ante-chamber of a Prince. ( <i>His last unfinished work</i> .)

**FO, G. R.**, was a native of Switzerland, who flourished about the year 1551. Papillon speaks of him as an excellent engraver on wood, and a contemporary of Hans Holbein. He executed the

cuts for the 'History of Animals,' by Conrad Gesner, published at Zurich in 1551, and also engraved the coins and medals of the 'Roman Emperors,' for another work by the same author, published in 1559.

**FOCK, HERMANUS**, who was born at Amsterdam in 1766, and died there in 1822, was a landscape painter as well as an etcher, of whose works there remain sixty-five plates of landscapes, caricatures of Napoleon, &c.

**FOCOSI, ALESSANDRO**, who was born in 1839, painted historical subjects at Milan. His best works are 'Catharine de' Medici and Charles IX.' (1867), and 'Charles Emmanuel throwing the Insignia of the Golden Fleece to the Ambassador of Spain,' painted for the Government of Italy. He died in 1869.

**FOCUS, GEORGE**, born at Chateaudun about 1641, was a painter of landscapes and an etcher. His best plates are six 'Italian Views,' after Nicolas Poussin. He died in Paris in 1708. He is called *Faucus* by Felibien and Mariette.

**FOGGO, GEORGE**, who was born in 1793, worked with his elder brother James Foggo. He lithographed the cartoons of Raphael, and he was the author of several essays written for the advancement of art. He died in 1869.

**FOGGO, JAMES**, was born in London in 1790. His father, who was a zealous friend of civil and religious liberty, having given offence to the Tory government at the time when they had suspended the Habeas Corpus Act, proceeded with his family to Paris, where his sons were educated in the Imperial Academy. In 1815, on the return of Napoleon from Elba, James Foggo hastened to England, full of hope and ambition; but after his long exile he sought in vain the friends of his childhood. Nevertheless, without the encouragement of patronage, he set to work in a humble second-floor room, and painted his 'Hagar and Ishmael,' which was exhibited at the British Institution, where it was favourably noticed by West and other artists, yet did not find a purchaser. In 1819 he was joined by his brother George, and during the next forty years the brothers, working together, produced various historical pictures, generally of a large size, which, however, were doomed to remain on their hands unsold, their slender means of living being chiefly derived from teaching. In 1821 and 1822 they painted their large picture representing the 'Christian Inhabitants of Parga preparing to emigrate in presence of the invading force of Ali Pasha.' This and subsequent works obtained the approbation of Sir Thomas Lawrence, Fuseli, Hilton, Flaxman, and other artists of eminence. An 'Entombment of the Saviour,' by them, forms the altar-piece of the French Protestant church in St. Martin's-le-Grand. Amongst their other works may be mentioned 'Napoleon signing the Death-warrant of the Duke d'Enghien, in spite of the entreaties of his mother,' 'General Williams amongst the inhabitants of Kars,' and 'Christ at the Pool of Bethesda' (1824). The Foggos contributed also to each of the cartoon and fresco exhibitions held in Westminster Hall in the years 1840 to 1843. James Foggo died in London in 1860.

**FOGOLINO, MARCELLO**, was probably born in the Friulan Provinces at the beginning of the 16th century. He learned his art in Vicenza, and one of his earliest paintings is a small 'Adoration of the Magi,' in tempera, formerly in San

Bartolommeo, and now in the Public Gallery of that city. In 1523 he contracted with the Scuola di San Biagio, at Pordenone, for a 'Virgin and Child between SS. Blaise and Apollonia,' and a little later he executed the 'Glory of St. Francis between Daniel and St. John the Baptist,' both of which pictures are now in the cathedral of Pordenone. On his return to Vicenza he painted a 'Madonna surrounded by Angels,' now in Santa Corona; and a 'Nativity' that is in the possession of Signor Bernasconi of Verona. According to a letter in his own hand, still in existence, he was at Trent in 1536, having been appointed to aid in the decorations of that city for the visit of King Ferdinand. In the Santissima Trinità, Trent, is an altar-piece that may be assigned to him, as also other paintings and frescoes in the churches and cathedral of that city. The dates of his birth and death are uncertain. Among his extant paintings are the following:

Berlin.	Gallery.	Madonna and Child with Saints. ( <i>Early work: formerly in San Francesco, Vicenza.</i> )
Pordenone.	S. Biagio. Cathedral.	Madonna with Saints. St. Francis between Daniel and St. John the Baptist. ( <i>Much in the style of Raphael.</i> )
Vicenza.	Council-house.	The Adoration of the Magi.

His engravings, which are executed with the graver in a free and light manner, include:

- A Virgin and Child, in a landscape with architectural ruins, and Joseph drawing water from a well.
- A naked Woman and a Child.
- A Statue of Marcus Aurelius on horseback.
- The Fragment of a Female Statue.
- A Nativity.
- Mary going to the Temple.

FOHR, DANIEL, born at Heidelberg in 1801, first studied science, which he afterwards abandoned for the art of painting. After studying some time by himself, he went to Munich in 1829, and then to the Tyrol. He was court painter to the Grand-Duke of Baden, and died at Baden-Baden in 1862. There are by him in the Gallery at Karlsruhe:

- Mazeppa. 1836.
- A View of the Königsee, near Berchtesgaden. 1836.
- The Steinberg, near Berchtesgaden. 1837.
- The Four Seasons, representing four Epochs of German History.

FOHR, KARL PHILIPP, a brother of Daniel Fohr, was born at Heidelberg in 1795, and studied at Munich, chiefly by himself from nature and the great masters. His paintings, which are to be met with at Karlsruhe, Darmstadt, and Frankfort, display genius and grandeur of style. In the Städels Institute at Frankfort are views of Tivoli and Heidelberg. His death occurred in 1818 at Rome, from bathing in the Tiber.

FOKKE, SIMON, a Dutch designer, etcher, and engraver, was born at Amsterdam in 1712. He was a pupil of J. C. Philips, and was chiefly employed for the booksellers on small portraits and vignettes, which he executed with spirit, but for the most part superficially. The same must be said of the numerous drawings which he has left. He died at Amsterdam in 1784. There are by him, among others, the following plates:

- His own Portrait; *after himself.*
- A View of the Port of Leghorn; *after Vernet.*
- A View near Narni, in Lombardy; *after the same.*

Six plates of Dutch Views, with Rivers, Ships, and Skaters; *after Avercamp.*

Several Portraits for Tycho Hofman's 'Portraits historiques des hommes illustres de Danemark,' 1745.

Several plates of his own design for Wagenaar's 'Vaderlandse Historie,' 1749-59.

The Treaty of Peace at Münster; *after Terborch.*

The Prodigal Son; *after Spagnoletto*; in the Dresden Gallery.

Jacob keeping the Flocks of Laban; *after the same*; in the Dresden Gallery.

The Death of Dido, a burlesque; *after C. Troost.*

FOLDSONE, JOHN, a portrait painter, was born about the middle of the 18th century. He exhibited at the Academy up to 1783, soon after which year he died. He was the father of Mrs. Mee, the miniature painter.

FOLEB, ANTONIO, was born at Venice in 1528. He was a contemporary and friend of Paolo Veronese, whose splendid style he followed with some success in his colouring, though very deficient in his design, particularly in his large works. In his easel pictures this inferiority is less discernible, and they possess considerable merit. Among other works by this master, Ridolfi notices the following: in the church of the Abbey of San Gregorio, three pictures of the 'Assumption of the Virgin,' 'The Scourging of Christ,' and 'The Crucifixion'; in Santa Barnaba, 'The Birth of the Virgin'; and in Santa Caterina, 'Christ praying in the Garden,' and 'The Resurrection.' He died in 1616.

FOLIGNO, PIETRO ANTONIO DA, a native of Foligno, studied under Benozzo Gozzoli. He lived in the 15th century, but the exact dates of his birth and death are unknown. Remains of frescoes by him may be seen in the convent of Sant' Anna, the monastery of Santa Lucia, the monastery of San Francesco, where is a 'Virgin and Child,' dated 1499, and in other churches in Foligno. At SS. Antonio e Jacopo at Assisi is a series of scenes from the life of St. James, probably painted by him about 1468.

FOLKEMA, JAKOB, a Dutch designer and engraver, was born at Dokkum, in Friesland, in 1692. He was first instructed by his father, Johann Jakob Folkema, a goldsmith, and studied afterwards under B. Picart at Amsterdam. During that time he worked for Royaumont's Bible, 1712, and Ruysch's Anatomy, 1737. Folkema was also an excellent engraver in mezzotint. He died at Dokkum in 1767. He had a sister, ANNA FOLKEMA, who painted miniatures, assisted her brother, and engraved some few plates. She was born in 1695, and died in 1768. By Jakob Folkema there are, among others, the following plates:

An Emblematical Print on the Death of the Prince of Orange.

Time discovering the Bust of F. Rabelais, with figures and satirical and emblematical attributes.

The Martyrdom of St. Peter and St. Paul; *after Niccolò dell' Abbate.*

Several plates for the Dresden Gallery; *after Le Brun and Niccolò dell' Abbate.*

#### PORTRAITS.

Miguel Cervantes de Saavedra; *after C. Kort.*

Johannes Ens, Professor of Theology at Utrecht; *after Colla.*

Petrus de Maestricht, Professor of Theology at Frankfort; *after the same.*

Humphrey Prideaux, Dean of Norwich; *after Seeman.*

Suethlagius, Pastor at Amsterdam; *after Anna Folkema.*

FOLLI, SEBASTIANO, who is stated by Baldinucci to have been a native of Siena, was born in

1568. He was a scholar of Alessandro Casolano, and distinguished himself by several frescoes in the churches at Siena, particularly the cupola of Santa Marta, and some subjects from the 'Life of St. Sebastian,' in the church of that saint, painted in competition with Rutilio Manetti, to whose pictures they are in no way inferior. He visited Rome, and was employed in some considerable works for the Cardinal de' Medici, afterwards Leo XI. He died in 1621.

FOLO, GIOVANNI, an Italian engraver, was born at Bassano in 1764. He was first instructed by Mengardi and Zanotti, two painters at Bassano, and studied next in Volpato's school at Rome, but subsequently he chose Raffaello Morghen as his model. In his earlier productions there appears something of hardness and dryness of style, from which even his beautiful engraving of the 'Madonna de' Candelabri,' after Raphael, is not altogether free; but this defect is wholly avoided in the 'Mater dolorosa,' after Sassoferrato. Here the engraver has succeeded in expressing the character of the original picture, and diffused over the copy the same harmony of light and shade, and delicate colouring, which are the pleasing characteristics of the master. Folo merits the name of a great artist; he seeks rather to preserve grandeur of character than to produce a work that is merely pleasing to the eye by elaborate execution. His strokes throughout are powerful and firm; yet in subjects requiring amenity of treatment he varies his manner so as to give a corresponding delicacy, as may be instanced in his 'Adam and Eve,' after Titian. 'Christ raising the Widow's Son at Nain,' after Annibale Carracci, is considered his best work. Folo's style was not suitable for small subjects, as may be conjectured from the medallion of Pius VII.; his productions are for the most part of a large size. He was a member of the Academy of St. Luke at Rome, and received in 1807 the gold medal of the Academy at Milan for 'Time protecting Innocence against Evil and Envy,' after Nicolas Poussin. He died at Rome in 1836. Besides those above-mentioned, his most important works are:

The Last Supper; after *Leonardo da Vinci*.  
 The Virgin and Child; after *Raphael*.  
 The Marriage of the Virgin; after the same.  
 Mater amabilis; after *Sassoferrato*.  
 Danaë; after *Titian*.  
 The Marriage of St. Catharine; after *Correggio*.  
 The Archangel Michael; after *Guido Reni*.  
 The Massacre of the Innocents; after *Nicolas Poussin*.  
 Diana, resting from hunting, found by the Nymphs; after *B. Nocchi*.  
 The Death of Virginia; after *Camuccini*.  
 The Triumph of Scipio; after *Pierino del Vaga*.  
 St. Andrew; after *Domenichino*. 1799.  
 Christ on the Cross; after *Michelangelo*.  
 Hercules with Lichas; after *Canova*.

FOLTZ, PHILIPP, born at Bingen in 1805, was first instructed in art by his father, the architect, Ludwig Foltz. In 1825 he went to Munich, and became a scholar of Cornelius, under whose direction he executed several considerable works in the royal palace. 'The Founding of the Academy of Sciences by the Elector Maximilian III.,' in the arcades of the royal court garden at Munich, is one of his chief works. With Lindenschmit he decorated a saloon of the palace with scenes from Schiller's poems. After having finished his great work, 'Otho, King of Greece, taking leave of his paternal Castle,' containing forty-two portraits, and the nineteen scenes

from Bürger's poems for the Queen's apartment in the new palace, he went in 1835 to Italy, where he considerably improved his style. In 1838 he returned to Munich, became in 1865 director of the Gallery, and died in that city in 1877. In many of his works he was assisted by Dietz and Wendling. Among his numerous paintings are:

Armansperg. *Castle* } The Madonna.  
                   *Chapel.* }  
 Cologne. *Museum.* } The Singer's Curse; from *Uhland's*  
   *ballad.*  
 Darmstadt. *Gallery.* A Scene on the Iser near Munich.  
 Frankfort. *Römersaal.* The Emperor Sigmund.

FONBONNE, QUIRIN, a Dutch engraver, worked at Paris from 1720 to 1734. Among other subjects he engraved some of the plates for De Monicart's 'Versailles immortalisé,' 1720-21.

FONSECA Y FIGUEROA, JUAN, a Spaniard of high descent in the 17th century, who was canon and chancellor of the cathedral at Seville, and upper chamberlain to the court at Madrid, was known in art by the production of some excellent portraits, but more especially by his patronage of other artists, in particular Velazquez.

FONTAINE, E., a French engraver on wood, flourished about the year 1681. Among other cuts by him there is a print representing the figure of Christ, standing upon a pillar. It is a very indifferent performance.

FONTAINE, JACQUES FRANÇOIS JOSEPH SWEBACH DE. See SWEBACH.

FONTAINE, PIERRE JOSEPH LA. See LA FONTAINE.

FONTANA, ALBERTO, was born at Modena about the year 1537. He was a fellow-student with Niccolò dell' Abbate, under Antonio Begarelli, and in conjunction with his co-disciple, painted the panels of the Butchers' Hall at Modena; a work which is mostly executed in the style of Niccolò dell' Abbate. There is certainly a great similarity in their styles, but although Alberto Fontana resembles Niccolò in the airs of his heads, he is always unequal to him in his design, and there is something red and heavy in his colouring. He died in 1558. In the Estense Gallery at Modena are four figures in fresco representing Vigilance, Prudence, Hope, and Faith.

FONTANA, BATTISTA. See FARINATI.

FONTANA, CESARE, was a native of Italy, who flourished about the year 1620. He engraved several plates representing funeral processions and cavalcades. Zani says he was living in 1660.

FONTANA, DOMENICO MARIA, is stated to have been born at Parma about the year 1540, to have learned the art of engraving at Bologna, and to have engraved several plates from his own designs, as well as after other masters. The following plates have been attributed to him:

The Flight into Egypt, with a mountainous Landscape.  
 The Sabine Women making Peace between the Romans and the Sabines.  
 St. John preaching in the Wilderness.  
 Mount Calvary, with a Latin inscription.  
 Christ going to Calvary. 1584.

There appear to have been two artists at Parma of this name, the second of whom was living in 1644, and has left one plate, after Parmigiano, of 'Moses with the Tables of the Law.'

FONTANA, FRANCESCO, born in 1843, was a sculptor and painter. His water-colour drawings representing scenes from the Bible are highly valued. He died at Milan in 1876.

FONTANA, GIAMBATTISTA, born at Ala, in the Tyrol, in 1525, was a painter, etcher, and engraver. He learned under Giovanni Carotto, and subsequently became court painter of the Archduke Ferdinand at Vienna. He worked also at Venice and at Rome. Though the design of his figures is meagre, his extremities and expressions of the heads deficient, and his drapery mannered, he composed his productions in a rich and masterly style, and handled the point with lightness and carefulness, and the graver mostly with neatness. He died after 1584. Among his sixty-eight plates, partly of his own composition and partly after other masters, the most important are :

Christ bearing the Cross.  
The Crucifixion.  
St. Martin.  
The Prophet Ezekiel. 1579.  
The Martyrdom of St. Peter; *after Titian.*  
St. Agatha in Prison; *after Benedetto Calvari.*

FONTANA, GIULIO, was a native of Verona. Only one plate by him is known; it represents 'The Fight of the Venetians with the Imperial Troops at Cadore,' 1569, after Titian.

FONTANA, LAVINIA, the daughter of Prospero Fontana, was born at Bologna in 1552, and was instructed in art by her father. She painted historical pieces, which are considerably esteemed. Her greatest merit was, however, in portrait painting, which she practised at Rome with much success. She first visited that capital during the pontificate of Gregory XIII., whose portrait she painted, as well as those of many persons of distinction; and she was considered one of the ablest artists of her time. She married Paolo Zappi of Imola, who painted the drapery of her works, and she died at Rome in 1602. Her most important paintings are the following :

Bologna. *S. Trinità.* The Birth of the Virgin.  
" *Madonna del Baraccano.* } The Holy Family and St. Joachim.  
" *Medicanti.* } The Miracle of the Loaves.  
" *S. Lucia.* } The Crucifixion.  
" *Pieve di Cento.* } The Madonna, with SS. Cosmo and Damian.  
" *"* } The Ascension. 1593.  
" *Pinacoteca.* Louisa of France before St. Francis of Paola. 1590.  
" *Gall. Hercolani.* } Virgin with Saints and Angels in glory.  
" *Gall. Zambecari.* } The Queen of Sheba.  
Bordeaux. *Museum.* Portrait of the Senator Orsini.  
Dresden. *Gallery.* The Holy Trinity.  
Dublin. *Nat. Gall.* Visit of the Queen of Sheba to Solomon.  
Florence. *Pitti Pal.* Her own Portrait.  
" *"* } A Female Portrait.  
" *Uffizi.* } Portrait of Friar Panigarola.  
" *"* } Christ appearing to the Magdalen. 1581.  
Imola. *Signor Zappi.* Her own and her Father's Portraits.  
Madrid. *Escorial.* The Holy Family with St. John.  
Milan. *Brera.* Seven Portraits.  
Modena. *Estense Gall.* Portrait of a Franciscan.  
Petersburg. *Hermitage.* Venus and Cupid.  
Rome. *S. Paolo fuori le Mura.* } The Stoning of St. Stephen.

FONTANA, PIETRO, an Italian engraver, born at Bassano in 1762, was first instructed in painting by Mingardi at Venice. He went in 1785 to Rome, where he devoted himself entirely to the art of engraving, and became a scholar of Volpato and Morghen. He engraved in a tender and clear manner, and his style is a mixture of the Italian

and English principles. He was a member of the Academies of St. Luke at Rome and at Venice. He died at Rome in 1837. His best plates are the following :

The Sibyls; *after Domenichino.*  
Judith, Jupiter, Semele, and the Entombment; *all after Correggio.*  
Christ before Pilate; *after Lodovico Carracci.*  
Christ healing the Blind; *after the same.*  
The Four Evangelists; *after Guercino.*  
Ecce Homo; *after the same.*  
Christ and the Pharisee; *after Guido Reni.*  
Herodias; *after the same.*  
Aurora; *after the same.*  
Portrait of De Marchi; *after the same.*  
The Death of Cæsar; *after Camuccini.*  
Lucretia; *after the same.*  
Pompey; *after the same.*  
The Feast of the Gods; *after the same.*  
Hercules, Ajax, and the Wrestlers; *after Canova.*  
The Apostles; *after Thorvaldsen.*

FONTANA, PROSPERO, was born at Bologna in 1512, and was a scholar of Innocenzio da Imola. He attached himself, however, more to the style of Giorgio Vasari, preferring his expedition and facility to the diligent and careful finishing of his master. He is more incorrect and negligent than Vasari, and to him Lanzi attributes the principal cause of the decadence that took place in the Bolognese school at his time, until it was reformed by the Carracci, who were, notwithstanding, educated in his academy. Prospero did not study long, but soon commenced the practice of his art. He went to Rome, and, with the recommendation of Michelangelo, he was employed by Pope Julius III. Being after this engaged by Primaticcio, who was painting at that time at Fontainebleau, he went there, but being taken ill he returned to Italy, and stayed some time at Genoa, where he painted for the Doria Gallery and the Palace of the Signoria. After his return to Bologna he executed a considerable number of paintings for the palaces, churches, and fronts of houses, and became the instructor of a number of pupils, as Lodovico, Annibale, and Agostino Carracci, Dionysius Calvaert, Tiarini, and Achille Calici. He was several times administrator of the Guild at Bologna, where he died in 1597. The following is a list of his most important productions :

Bologna. *S. Silvestro.* The Adoration of the Magi. (*His best work.*)  
" *Madonna del Baraccano.* } The Disputa of St. Catharine.  
" *S. Giacomo.* } The Baptism of Christ.  
" *"* } The Beneficence of St. Alexius.  
" *Mad. delle Grazie.* } The Ascension of Mary.  
" *Pinacoteca.* } The Entombment.  
" *Gal. Hercolani.* } Judith and Holofernes.  
Città di Castello. } *Pal. Vitelli.* } The principal Achievements of the Vitelli Family.  
Dresden. *Gallery.* } The Holy Family with SS. Cecilia and Catharine.  
Milan. *Brera.* } The Annunciation.  
Modena. *Estense Gall.* } The Visit of St. Anne (*in water-colour*).

Fontana was also eminent as a portrait painter, doing better in this branch than in his historical productions, and distinguished himself at Rome in the pontificates of Julius III. and his three next successors. The most important of his portraits are :

Pope Julius III.  
Ulisse Aldrovandi.  
Achille Bocchi.

**FONTANA, VERONICA**, born in 1596, was the daughter of the elder Domenico Maria Fontana, and was instructed in design by her father and Elizabetta Sirani. She etched some plates, representing scenes in the life of Mary, and the portrait of Andreini, the poet, and executed some woodcuts for a Latin Bible, and the portraits for Malvasia's *Felsina pittrice*, 1678. Some writers attribute also to her the 'Office of the Virgin,' published at Venice in 1661, and some neat woodcuts, principally small portraits.

**FONTANIEU, M. DE**, was a French amateur engraver, who etched for his amusement a few small plates of animals, &c., some of them dated 1760.

**FONTANUS, E.**, a wood engraver, was a native of Flanders, who flourished about 1625. His name appears on some engravings in a book, published at Breda, entitled 'Kleynen gulden Gebedenboeck met de figuren des Levens Jesu Christi ende Gebeden toegevoegt aen ceremonien der H. Misse,' published in 1678.

**FONTEBASSO, FRANCESCO**, was a painter and engraver who was born at Venice in 1709. He received his first instruction in art at Rome, but afterwards studied at Venice, under Sebastiano Ricci. He died in 1769. His works as a painter are little known, but as an engraver he has left the following:

The Virgin appearing to St. Gregory, who is praying for the Delivery of the Souls in Purgatory; after *Sebastiano Ricci*.

A set of seven fantastical subjects; from his own designs.

**FONTEBUONI, ANASTASIO**, a native of Florence, was educated in the school of Domenico Passignano. He visited Rome in the pontificate of Paul V. (1605-21), and there he painted some pictures for the churches. In San Giovanni de' Fiorentini are 'The Birth of the Virgin' and 'The Death of the Virgin,' which are considered his best works; and in Santa Maria in Selci is 'The Annunciation.' The vault of San Giacomo de' Spagnuoli is painted by him, and there is a figure of 'St. John the Baptist' in the Uffizi. This promising artist died young in 1626.

**FONTENAY, JEAN BAPTISTE BELIN DE**. See **BELIN**.

**FONTYN, PIETER**, was born at Dordrecht in 1773, and was instructed in art by Pieter Hofman and Willem van Leen. He painted portraits, interiors with figures, and scenes of joviality and domestic enjoyment. He died at Dordrecht in 1839.

**FOOTITT, HARRISON**, was a miniature painter, who practised in England towards the close of the 18th century.

**FOPPA, VINCENZO**, the elder, was born at Foppa, in the province of Pavia, in the early part of the 15th century, and was probably one of Squarcione's pupils, who afterwards became a disciple of Mantegna. He lived at Brescia in his youth and again in his old age. About 1456 Foppa went to Milan, where he adorned the Medici Palace, then newly rebuilt by Michelozzo for Cosmo de' Medici, with scenes from the life of Trajan, busts of the emperors and empresses, &c. He was also employed by Francesco Sforza to embellish with mural paintings the great hospital at Milan, as also the Palazzo dell' Arengo. In 1461 he was married at Pavia, and in 1462 he worked at the Carmine of that city, but his frescoes have now been obliterated. In 1465 he was employed at the Certosa, and between the years 1480 and 1489, Giuliano della Rovere, then

Bishop of Savona, commissioned Foppa to paint an altar-piece for his cathedral, which is now to be seen in the church of Santa Maria di Castello at Savona. It consists of an immense monumental composition in three courses. The centre panel contains the Virgin and Child, guarded by angels, blessing the Bishop, between St. John the Baptist and St. John the Evangelist; the second and third courses contain the Doctors of the Church and the Evangelists. The predella represents Salome dancing before Herod, the Decollation of St. John the Baptist, the Epiphany, the Vision at Patmos, and St. John the Evangelist rising from the cauldron of boiling oil. In 1489 Foppa returned to Brescia, and made a petition to be again received as a citizen, which was granted to him, as well as a yearly income of 100 livres, on the condition that if he went away on leave he should not practise outside of the city. The frescoes painted by him at the Carmine of Brescia are still visible, though much faded, and consist of the 'Evangelists,' the 'Four Doctors of the Church,' and a 'Crucifixion.' Many of the churches in Brescia contain altar-pieces and frescoes by this artist. He died in that city in 1492. Of his pictures may be mentioned:

Bergamo.	<i>Lochis-Car-rara Gallery.</i>	} St. Jerome penitent before a Cross. Crucifixion, with a view of Golgotha. 1456.
Brescia.	<i>St. Barnabas Chapter House.</i>	
London.	<i>Nat. Gallery.</i>	Adoration of the Kings (formerly assigned to Bramantino).
Milan.	<i>Brera Gall.</i>	S. Sebastian.
"	" "	Virgin and Child, with two kneeling Prophets. 1485.
"	<i>Medici Pal.</i>	Scenes from the Life of Trajan. About 1456.

**FOPPA, VINCENZO**, the younger, who lived in the 16th century, is supposed to have been a relative of the elder Foppa, and to have received his instruction either from him or from Ferramola. No dates are known of his life or death. Frescoes and pictures by him may be found in the churches of Santa Giulia, San Salvatore, Santa Maria in Solario, Santa Barbara, and others in Brescia. The Tosi Gallery in the same city possesses a 'Christ going to Calvary' by this artist.

**FORABOSCO, GIROLAMO**. See **FERRABOSCO**.

**FORBICINI, ELIODORO**, who flourished from 1550 to 1570, was a native of Verona, who excelled in grotesques. He decorated two rooms in the Palazzo Canova, which have been much admired.

**FORBIN, LOUIS NICOLAS PHILIPPE AUGUSTE**, Comte de, born at La Roque d'Antheron (Bouches-du-Rhône) in 1777, was instructed in the rudiments of the art by De Boissieu. Whilst a soldier in the Garde Nationale at Nice and Toulon, he became acquainted with the painter Granet, who exercised great influence over him. After quitting the service he studied at Paris under David, but in 1799 was again obliged to change the artist's for the soldier's life, and went through the campaigns in Portugal and Germany. In 1809 Forbin, who was then a lieutenant-colonel, took leave of the army and went to Italy to study. He stayed there five years, and then returned to Paris, where he was elected a member of the Institute, and appointed director of the Royal Museums, and subsequently superintendent of the collections in the Louvre, the Luxembourg, and at Versailles. In 1817 he visited Syria, Greece, and Egypt, and published in

1819 his 'Voyage dans le Levant,' an excellent work, with eighty lithographic plates. Later on he went to Sicily, from whence he brought back a great number of sketches. He wrote also several other works. He died in Paris in 1841. Among his best paintings are:

The Death of Pliny at the Eruption of Vesuvius.

The Death of King Andrew of Hungary.

A Nun in the Vaults of the Inquisition.

A Monk accused of having helped a Nun to escape.

Interior of the Peristyle of a Monastery. 1830. (*Louvre, Paris.*)

A Chapel in the Colosseum at Rome. 1834. (*Louvre.*)

FORD, MICHAEL, an Irish engraver in mezzotint, was probably a pupil of John Brooks, to whose business as a printseller in Dublin he succeeded about 1747. He is supposed to have been lost at sea in 1758. There are several portraits by him, some of which are after his own paintings. They include the following:

William III.; after *Kneller.*

George II.; after *Hudson.*

William, Duke of Cumberland; after the same.

William Stanhope, Earl of Harrington; after *Du Pin.*

Henry Singleton, Chief Justice of the Common Pleas in Ireland; after himself.

FORD, RICHARD, the author of the 'Handbook for Travellers in Spain,' who was born in London in 1796, practised art as an amateur. He illustrated Lockhart's 'Spanish Ballads,' and etched several plates. He died at Heavitree, near Exeter, in 1858.

FORD, SAMUEL, an Irish historical painter, was born at Cork in 1805. Although brought up in great poverty, he managed to study at the Cork School, and in 1828 became master of the Cork Mechanics' Institute, but he died of consumption in the same year. Amongst his works were:

The Genius of Tragedy. 1827.

The Fall of the Angels.

FORE, LE. See LE FORE.

FOREST, JEAN BAPTISTE, a French landscape painter, was born in Paris in 1636. He was instructed in the first rudiments of art by his father, Pierre Forest, an artist little known. He went afterwards to Italy, and at Rome became the scholar of Pietro Francesco Mola. After studying the works of that master for some time, he applied himself to an imitation of the grand landscapes of Titian and Giorgione. On his return to France he was esteemed one of the ablest landscape painters of his country, and was received into the Academy in Paris in 1674. From an unfortunate process he made use of in the preparation of his colours, some of his pictures have since become dark. He died in Paris in 1712.

FORESTIER, HENRI JOSEPH DE, born at San Domingo in 1790, was a pupil of Vincent and David, and obtained in 1813 the first prize, which enabled him to go to Rome. There he became very favourably known through his paintings of 'Anacreon' and 'Cupid.' He died in 1872. Among his historical and genre paintings may be mentioned:

Christ healing the Demoniac. 1817. (*Louvre, Paris.*)

The Funeral of William the Conqueror.

FORGUE, APOLLONIE DE. See SEYDELMANN.

FORLI, ANSUINO DA, was the painter of the 'Adoration of St. Christopher' in the Eremitani Chapel, Padua. In the Correr Gallery at Venice is a tempera profile 'Portrait of a Man,' which is

assigned to Ansuino. No dates of his birth or death can be given.

FORLI, FRANCESCO DA. See MINZOCCHI, and MODIGLIANI.

FORLI, GUGLIELMO DA, called GUGLIELMO DEGLI ORGANI, who was the earliest painter of Forli, flourished in the 14th century. He was a pupil of Giotto, and painted frescoes in the churches of San Domenico and the Franciscans in his native city, but none of his works are extant.

FORLI, MARCO DA. See PALMEZZANO.

FORLI, MELOZZO DA. See DEGLI AMBROSI.

FORMELLO, DONATO DA, was a native of Formello, in the duchy of Bracciano. He was a disciple of Giorgio Vasari, and, according to Baghione, visited Rome early in the pontificate of Gregory XIII. He greatly surpassed the style of his instructor, as is evident in his fresco works on a staircase in the Vatican, representing subjects from the life of St. Peter. He died about 1580.

FORNARO, IL. See CIVERCHIO.

FORNAVERT, J. P., was an obscure engraver, chiefly employed by the booksellers. Strutt mentions a frontispiece to a book of devotion by this artist, representing 'Moses and Aaron, with the Four Evangelists.' It is neatly executed with the graver, but in a stiff, formal style.

FORNAZERIS, JACQUES DE, (probably the same as FORNAZORI,) was a French engraver, who flourished from 1594 to 1622. He resided at Lyons, and appears to have been principally employed for the booksellers, though his plates are executed in a style very superior to that of the generality of artists of that class. He engraved portraits of historical personages, and also several frontispieces, which he generally embellished with small historical figures, correctly drawn. His plates are executed with the graver. Among his fifty-six engravings may be noticed:

#### PORTRAITS.

Henry IV. (*Five plates.*)

Mary de' Medici. (*Two plates.*)

Pope Leo XI.

Pope Paul V.

Charles Emmanuel, Duke of Savoy.

James I., King of Great Britain.

Gabrielle d'Estrées.

Louis XI.

#### FRONTISPIECES.

To the 'Biblia Sacra,' Lyons. 1606; in quarto.

To the 'Biblia Sacra,' Lyons. 1618; in folio.

To the 'Tabula Chronographica,' Lyons. 1616.

To the 'Praxis Fori Penitentialis,' Lyons. 1616.

To the 'Commentaries of J. Fernandus.' 1622.

FORRESTER, ALFRED HENRY, a caricaturist, known by the pseudonym of 'Alfred Crowquill,' was born in London in 1805. His family was connected with the Stock Exchange, on which he was himself more or less engaged till 1839. His works were generally in illustration of his own letterpress. He also contributed to 'Bentley's Miscellany,' 'The Illustrated London News,' 'The Humourist,' &c. He died in 1872. Amongst his productions were:

Leaves from my Memorandum Book.

Eccentric Tales.

The Wanderings of a Pen and Pencil.

The Comic English Grammar.

Comic Arithmetic.

A Bundle of Crowquills.

FORRESTER, JAMES, an engraver, flourished about the year 1760. He resided some years in

Italy, where he etched several plates of landscapes, which are executed in a neat, pleasing style.

FORSELL, CHRISTIAN, born in 1777, studied first at the Academy at Copenhagen, and afterwards improved his talent for art by travelling. He was court engraver and professor at the Academy at Stockholm. The following are some of his best works:

The Coronation of the Virgin; *engraved after a design by Ternite.*

The Poet Camoëns; *after Gérard.*

Charles John, King of Sweden; *after the same.*

Louis XVIII; *after Augustin.*

'Une Année en Suède,' in forty-eight plates; *partly from his own drawing, partly after those of Sandberg.* 1837.

FORSTER, FRANÇOIS, a Swiss engraver, born at Locle in 1790, was instructed by P. G. Langlois in Paris. In 1814 he obtained the first prize, by which he was sent to Rome, and after his return he soon gained a reputation, his numerous plates being remarkable for the skill with which he represented the original. He handled the graver with great ability, and his faculty of imparting both vigour and tenderness in the execution gives the whole a beautiful and harmonious effect. In 1844 Forster was elected a member of the Institute of France and the Academies of Brussels and Berlin. He died in Paris in 1872. The following were his most important plates:

The Disciples at Emmaus; *after Paolo Veronese.* 1812.

The Portrait of a Woman; *after the same.* 1818.

Aurora and Cephalus; *after Guérin.* 1821.

Dido and Æneas; *after the same.* 1828.

The Portrait of Albrecht Dürer; *after Dürer.* 1823.

Arthur, Duke of Wellington; *after Gérard.*

La Vierge au Basrelief; *after Leonardo da Vinci.* 1835.

Titian's Mistress; *after Titian.*

La Vierge de la Maison d'Orléans; *after Raphael.* 1838.

La Vierge à la Légende; *after the same.* 1846.

The Holy Family; *after the same.* 1854.

The Three Graces; *after the same.*

The Portrait of Raphael; *after the same.* 1835.

Christ on the Cross; *after Sebastiano del Piombo.* 1850.

Louis I. of Bavaria; *after Stieler.*

Alexander von Humboldt; *after Steuben.*

St. Cecilia; *after Delaroché.*

FORSTER, THOMAS, an artist who lived in the early years of the 18th century, drew miniature portraits on vellum with lead pencil.

FORSTMAN, GREGORIO. See FOSMAN.

FORTI, GIACOMO, a painter of the Bolognese school, who flourished in 1483, was a pupil of Zoppo. He executed his master in his frescoes, but in the church of San Tommaso al Mercato in Bologna, is a fresco of the Virgin, which is attributed to him.

FORTIER, CLAUDE FRANÇOIS, a French engraver, was born in Paris in 1775, and died in the same city in 1835. His best plates are 'The Entry of the French into Milan,' after Gérard; 'A Virgin Forest in Brazil,' after Clarac; and 'Morning,' after Moucheron.

FORTIN, AUGUSTIN FÉLIX, a French painter of landscapes, and of genre and historical subjects, was born in Paris in 1763, and studied under his uncle, the sculptor Lecomte. He was, however, chiefly noted for his sculpture, for which he obtained the grand prize in 1783. He became a member of the Academy in 1789, and died in Paris in 1832. Amongst his paintings are:

Invocation to Nature.

A Satyr.

Lesbia.

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FORTIN, CHARLES, a French genre and landscape painter, the son of Augustin Félix Fortin, was born in Paris in 1815. He studied under Beaume and Roqueplan, and first exhibited in 1835. He died in Paris in 1865. Amongst his works are:

The Rag-seller.

The Return to the Cottage.

The Chimney Corner.

The Butcher's Shop.

The Village Barber.

Chouans. 1853. (*Lille Museum.*)

The Blessing. (*Luxembourg Gallery.*)

The Music Lesson.

The Smoker. 1855.

During Vespers, Morbihan. (*Paris Exhibition, 1855.*)

Rustic Interior. 1859.

The Country Tailor. 1861.

Between two Halts. 1864.

FORTNER, GEORG, who was born at Munich in 1814, studied under Schlotthauer and Heinrich Hess. He executed frescoes for the Bavarian National Museum; but he is better known for his designs for church windows. He died at Munich in 1879.

FORTUNY Y CARBÓ, MARIANO, a Spanish painter in oil and water-colours, was born of humble parentage at Reuss, near Barcelona, in 1841. Showing great artistic promise in his childhood, he was enabled by a local magnate to study at Barcelona and Madrid, and he further pursued his studies at Rome and Paris. He soon became known, and worked with great assiduity on the commissions he received, many of which were from Goupil of Paris. With the exception of the time during which he was on the staff of General Prim in Morocco, the rest of his life was passed chiefly at Rome and Paris. His death, which occurred at Rome in 1874, was occasioned by an attack of fever, contracted while sketching in damp weather in the vicinity of Naples. The pictures remaining in his studio were sold in Paris, and realized 800,000 francs. He married the daughter of Señor Madrazo, the director of the Madrid Academy. The following are amongst his chief works:

A Marriage in the Cathedral of Madrid.

Rehearsal at the Opera Buffa.

Snake-charmers.

Fantasy of Morocco. 1866.

A Book-lover in the Library of Richelieu. 1869.

The Fencing Lesson.

The Tribunal of a Cadi.

The Academy of the Arcadians. 1874.

Baron Davillier published at Paris in 1875, with illustrations, 'Fortuny, sa vie, son œuvre, sa correspondance.'

FOSCHI, FERDINANDO, was a landscape painter who flourished at Bologna in the 18th century. There is a landscape by him in the Lille Museum, and a winter scene in the Darmstadt Museum.

FOSCHI, SIGISMONDO, a son of Antonio Foschi, was born at Faenza, and flourished about 1530. There is a 'Madonna and Child' by this artist in the Brera at Milan, which came from the church of San Bartolommeo in Faenza.

FOSMAN, GREGORIO, (or FORSTMAN,) is considered the best of the Spanish engravers of title-pages during the reign of Charles II. Amongst his works are the following:

Portrait of Archbishop Manso de Zuñiga.

Title-page to a 'Life of St Domingo de Silos.' 1653.

Title-page to Ximena's 'Catalogue of the Bishops of Jaen.' 1654.



Title-page to Gandara's 'Glory of the Church in Galicia.' 1677.

The Auto-da-fé held in the Plaza-Mayor of Madrid, 30th June, 1680.

One of the plates of Vera Tassis's 'Obsequies of Queen Maria Louisa.' 1690.

St. Francis Xavier.

Portrait of Cardinal Errico Noris.

FOSSANO, AMBROGIO DA. See STEFANI.

FOSSATI, DAVIDE ANTONIO, a painter and etcher, was born at Morco, near Lugano, in 1708, and studied drawing under Mariotti at Venice, and painting under Daniel Gran, with whom in 1723 he went to Vienna. In 1728 he painted the dining-hall in the monastery of St. Martinsberg at Pressburg; but in 1730 he returned to Venice, and in the next year executed the wall-paintings in the villa at Torre, near Este, as also in the nunnery of Santa Margareta, near Lavis. He afterwards took to etching, but did not succeed at first. His death occurred at Vienna about 1780. His works as a painter are little known, but he has left among his later and happier efforts several etchings of landscapes and historical subjects after various masters. The following are his plates most worthy of notice:

they are sometimes marked with the cipher **AD**

Diana and Calisto; *after Solimena.*

The Family of Darius before Alexander; *after Paolo Veronese.*

Jupiter destroying the Vices; *after the same.*

Rebekah and the Servant of Abraham; *after A. Bellucci.*

The Calling of St. Peter to the Apostleship; *after the same.*

A set of twenty-four Views of Venice, and Landscapes; *after Marco Ricci.*

FOSSATI, DOMENICO, was born at Venice in 1743, and studied painting at the Academy of that city. He distinguished himself as a painter of architecture and a decorator, and his works are to be met with in the theatres and palaces of Venice, Padua, Vicenza, Verona, Udine, Monza, and Gratz, and in the Scala at Milan. He died at Venice in 1784.

FOSSATI, GIORGIO, an engraver and architect, who was born at the commencement of the 18th century, and died about 1770, executed the plates to the 'Raccolta di varie Favole' (Venice, 1744), and also made the designs for the carving in the Scuola di San Rocco at Venice.

FOSSE, DE LA. See DE LA FOSSE.

FOSSEYEU, JEAN BAPTISTE, who was born in Paris in 1782, and died there in 1824, studied under Delaunay and Moreau the younger. He engraved after Velazquez, Domenichino, &c.

FOSTER, THOMAS, an Irish portrait painter, was born in 1798. He came to England early, and entered the schools of the Royal Academy, where he exhibited from 1819 to 1825. He died by his own hand in 1826. Amongst his portraits are:

Miss Tree.

Right Hon. John Wilson Croker.

Sir Henry Bishop, the composer.

FOUCEEL, —, a Dutch landscape painter and engraver, flourished in the early part of the 17th century. Three very tenderly executed plates, now very rare, are known by him: 'The Group of Trees,' 'The Avenue,' and 'The Terrace.'

FOUCHER, NICOLAS, born in Paris in 1650, was instructed by Mignard, and painted portraits and historical subjects. He also etched in a spirited manner the portrait of 'Jaque Roland, sieur de Belebat, maistre chirurgien.' Foucher died about 1700.

FOUCHIER, BARTRAM DE, a Dutch painter, was born at Bergen-op-Zoom in 1609. He was sent to Antwerp when very young, and there became a scholar of Van Dyck, but when that master left Antwerp to visit England, Fouchier returned to Holland, where he studied under Jan Bylert, at Utrecht. He afterwards went to Rome, where he remained three years, and would probably have acquired a distinguished reputation if he had not been implicated in a quarrel, which obliged him to quit the city. The fame of the Venetian painters drew him to Venice, where he particularly devoted himself to studying the works of Tintoretto. After an absence of eight years he returned to Holland, where he soon found that neither the style he had acquired in Italy, nor the subjects of his pictures, were agreeable to the taste of his countrymen. He therefore abandoned historical painting, and applied himself to paint similar subjects to those of Ostade and Brouwer, representing assemblies of peasants and drunken frolics, which were admired in his time, and are still to be found in the collections in Holland. He died at Bergen-op-Zoom in 1674.

FOULLON, BENJAMIN, the son of Pierre Foullon, a native of Antwerp, who received letters of naturalization from Francis I. of France, flourished in 1583. By him there are forty-eight crayon drawings in the National Library in Paris, which resemble in style those of François Clouet. He was painter at the court of Henry IV. of France.

FOUNTAIN. See LA FONTAINE.

FOUQUET, JEAN, (or FOUQUET,) a French miniature painter, was born at Tours about 1415. At that time there were two different schools in France: the one adopted the principles of Van Eyck, the other united the manner of that artist with the Italian style, and of the latter Fouquet was a great adherent. His first-known work is dated 1461; his last, 1475. He was court painter to Louis XI., and died in 1483. Among his miniatures and oil paintings are the following:

Antwerp.	Gallery.	The Virgin and Child. ( <i>The half of an altar-piece in oil.</i> )
Frankfort.	Brentano-Laroche Collection.	Forty Miniatures, painted in 1461 for Étienne Chevalier, Treasurer of Charles VII. ( <i>Three more are in other private collections.</i> )
"	"	Étienne Chevalier, the donor, and St. Stephen. ( <i>The other half of the Antwerp altar-piece.</i> )
Munich.	Royal Library.	The Miniatures in a French translation of Boccaccio, by Pierre Faure, curé of St. Denis. 1458.
Paris.	National Library.	Eleven Miniatures in a French translation of Josephus's 'History of the Jews,' representing scenes in the life of Joseph.
Versailles.	Gallery.	The Portrait of Guillaume Juvenal des Ursins ( <i>in oil</i> ).

FOUQUIÈRES, JACQUES, was born at Antwerp in 1580, where he received some instruction from Jodocus De Momper, and afterwards studied under Jan Brueghel, though he adopted a style of landscape painting very superior to that of either of those masters, and in this branch of art arrived at an excellence that induced Rubens occasionally to employ him to paint the backgrounds of his pictures. Under this master he gained so high a reputation that the Elector Palatine employed him at his court when still young. He afterwards visited Rome and Venice, where he greatly improved his style by studying the works of Titian, whose fine

landscapes were the particular objects of his admiration. In 1621 he went to Paris, and was employed by Louis XIII. in the great gallery of the Louvre. His pictures were so much admired by that monarch that he conferred on him the honour of knighthood, which mark of distinction is said by D'Argenville to have rendered him so vain and ridiculous, that he afterwards never painted without his sword by his side. He became so proud and overbearing that his insolent conduct to Nicolas Poussin, who was employed by the king at the same time in the Louvre, was the means of depriving France of the talents of that admirable painter, who left Paris in disgust, and resided at Rome for the remainder of his life. Fouquières was, notwithstanding these foibles, a distinguished painter of landscapes; his pencil is free and firm, and his colour, both in oil and in fresco, is clear and fresh, though occasionally cold, and too green. The figures with which he embellished his landscapes are correctly drawn, and touched with great spirit. He fell into disgrace, and died in Paris, in poverty, in 1659. There is a small landscape by this artist in the Darmstadt Gallery, and another in the Bordeaux Museum.

FOUR, N. DU. See DU FOUR.

FOURDRINIER, PIERRE, was a French engraver, who flourished for upwards of thirty years in London. He engraved many plates for the embellishment of books, plays, and pamphlets, and also executed some large plates of architectural views, which are his best performances. Some of these were for a large folio volume of the 'Villas of the Ancients,' published by Robert Castell in 1728. He also engraved some of the plans and elevations of Houghton Hall. He died in London in 1758.

FOURMOIS, THÉODORE, a Belgian artist, who was born at Presles in 1814, first devoted himself to pencil drawing, afterwards to water-colour, and lastly to oil painting. He was a diligent and tasteful artist, and painted with a bold brush. His subjects are mostly views of Brussels and the Ardennes. He died at Brussels in 1871.

FOURNIER, —, a French engraver, executed part of the plates for a small folio volume, entitled 'Les Tableaux de la Pénitence.'

FOURNIER, DANIEL, an à-la-mode beefseller, shoemaker and engraver, was born early in the 18th century. He published in 1764 a work on Perspective, and died about 1766. There is a mezzotint by him of Cuthbert Mayne, a Catholic priest.

FOURNIER, JACQUES. See FORNAZERIS.

FOURNIER, JEAN, a native of France, was a scholar of F. de Troy, and gained the first prize at the Royal Academy of Painting in 1737 for a picture of 'Samson and Delilah.' He passed the greater part of his artistic life at the Hague, and painted the portraits of many distinguished persons of his time; among others, those of the Duke of Cumberland and Admiral Anson. He died at the Hague in 1765.

FOURNIER, JEAN BAPTISTE FORTUNÉ DE, born at Ajaccio, Corsica, in 1798, studied at the Polytechnic School at Naples, and was distinguished for his water-colour views of interiors, as 'The Saloon of Louis XIV. in the Tuileries.' He died in Paris in 1864.

FOUTIN, J., an engraver of Chateaudun, was probably a goldsmith, as the only prints known by him are some plates of ornamental foliage, with grotesque heads, figures, &c., dated 1619.

FOWLER, WILLIAM, a draughtsman and engraver, was brought up as a carpenter at Winterton in Lincolnshire, where he died in 1832.

FOWLER, WILLIAM, a portrait painter, was born in 1796. His best known work is a portrait of Queen Victoria, which was engraved in mezzotint by J. R. Jackson. He died in London about 1880.

FOX, CHARLES, who was born at Falmouth in 1749, and who began life as a bookseller, later turned his attention to art, practising both landscape and portraiture. He likewise published some translations from the Persian, and died at Bath in 1809.

FOX, CHARLES, was born in 1794, at Cossey, near Norwich, where his father was steward to Lord Stafford, of Cossey Hall. After a period of studying engraving under Edwards at Bungay, he came up to London, became an inmate in the studio of John Burnet, who was at that time engaged in engraving some of Wilkie's principal works, and assisted Burnet in their completion. The engravings executed entirely with his own burin are several small plates after Wilkie for Cadell's edition of Sir Walter Scott's novels, and various illustrations to the Annuals of the day. His large engravings are a whole-length portrait of Sir George Murray, after Pickersgill; 'The First Council of the Queen,' and 'Village Recruits,' after Wilkie. His early habits and love of flowers never left him; and on Dr. Lindley, his fellow-townsmen, being appointed secretary of the Horticultural Society, Fox was chosen as a judge and arbitrator for the various prizes; and during the whole time gave the greatest satisfaction, both on account of his scientific skill and his strict impartiality. He also executed all the engravings for a periodical called 'The Florist.' At the time of his decease, which took place at Leyton in 1849, he was engaged upon a large print after Mulready's picture of 'The Fight interrupted.'

FRACANZANO, CESARE, a Neapolitan painter, who flourished in the 17th century, was a pupil of Spagnoletto. He died in France some years after 1657. His son, MICHELAGNOLO FRACANZANO, who was also a painter, died in France about 1685. There is in the Madrid Gallery a picture by the latter, representing 'Two Wrestlers.'

FRACANZANO, FRANCESCO, the brother of Cesare Fracanzano, was a pupil of Spagnoletto and the master of Salvator Rosa, whose sister he had married. His married life was an unhappy one, as by the instigation of his wife he committed crimes for which he suffered death at Naples in 1657.

FRACASSI, CESARE, (or FRACASSINI,) was born in 1838. He studied painting in Rome, where he executed several frescoes for San Lorenzo. He died in 1868. One of his most important pictures is 'The Martyrs of Gorinchem.'

FRADELLE, HENRI JOSEPH, an historical painter, was born at Lille in 1778, but passed his life in England. From 1816 to 1855 he occasionally exhibited at the Royal Academy, but his works chiefly appeared at the British Institution. He died in 1865. Amongst his works (several of which were engraved) are:

Milton dictating 'Paradise Lost.' 1817.  
Mary, Queen of Scots, and her Secretary.  
Rebecca and Ivanhoe.  
Belinda at her Toilet.  
The Earl of Leicester and Amy Robsart.  
Queen Elizabeth and Lady Paget.  
Lady Jane Grey.

**FRAGONARD, ALEXANDRE EVARISTE**, a French historical painter, was born at Grasse in 1780. He was a son of Jean Honoré Fragonard, and studied under David. Besides painting, he devoted himself to sculpture, and to designs for lithography. He died in Paris in 1850. His chief paintings are :

- Maria Theresa and her Son.
- Francis I. knighted. 1819. (*Versailles.*)
- The Triumphal Entry of Joan of Arc into Orleans. (*Orleans Museum.*)
- The Burgesses of Calais in the Tent of Edward I.
- Francis I. receiving Works of Art brought from Italy by Primaticcio.
- Henry IV. and Gabrielle d'Estrées.
- Siege of Ptolemais. (*Versailles.*)
- Battle of Marignan. 1836. (*Versailles.*)

**FRAGONARD, HIPPOLYTE EVARISTE ETIENNE**, a French historical and genre painter and lithographer, was born in Paris in 1806. He was the grandson of Jean Honoré Fragonard, and was for many years connected with the porcelain manufactory at Sèvres. He died in Paris in 1876. There is at Versailles a copy by him of Bronzino's 'Isabella of Aragon supplicating Charles VIII. of France.'

**FRAGONARD, JEAN HONORÉ**, a French painter and engraver, was born at Grasse in 1732. He was at first a notary's clerk, but showed so little disposition for that profession that he entered first the school of Chardin, where he was instructed in the principles of painting, and then attended the atelier of Boucher, where he made so rapid progress that he obtained, when only twenty years old, the 'grand prix de Rome' with his 'Jeroboam sacrificing to Idols.' He studied at Rome after Solimena, Cortona, Barocci, and with especial predilection the works of Tiepolo. In company with Jean Claude Richard, the Abbé de St. Non, and Hubert Robert, he visited Naples and Sicily. After his return to Paris Fragonard painted for the King in 1765 his 'Coresus and Callirrhœ,' but he exhibited only at the Salons of 1765 and 1767. Seeing that his style of painting, which he acquired in Italy, did not meet with sufficient success, he applied himself to painting love-scenes of a sensual character. These productions he sold for great sums, and they were just adapted to the corrupt taste of that time in France. His portraits, scenes of family life, landscapes, miniatures, copies after the great masters, and crayon and water-colour drawings, are of a most graceful and light touch. Fragonard died in Paris in 1806. His wife, **MARIE ANNE GÉRARD**, to whom he was married in 1769, was distinguished as a miniature painter. She was born at Grasse in 1745, and died in Paris in 1823. An account of Fragonard and of his works will be found in MM. de Goncourt's 'Art du XVIII<sup>me</sup> siècle.' Among his chief paintings are the following :

- |         |                                |   |
|---------|--------------------------------|---|
| Grasse. | <i>M. de Malvilan.</i>         | Ten Love-scenes.                        |
| Lille.  | <i>Museum.</i>                 | Adoration of the Shepherds.             |
| London. | <i>Hertford House.</i>         | The Chances of the Swing.               |
| "       | "                              | The Fountain of Pleasure.               |
| "       | "                              | Garden of the Château of Fontainebleau. |
| Paris.  | <i>Louvre.</i>                 | Coresus and Callirrhœ.                  |
| "       | "                              | The Music-Lesson.                       |
| "       | "                              | A Landscape.                            |
| "       | "                              | The Shepherd's Hour.                    |
| "       | "                              | The Bathers.                            |
| "       | "                              | A Sleeping Bacchante.                   |
| "       | "                              | Music.                                  |
| "       | "                              | The Storm.                              |
| "       | "                              | The Inspiration.                        |
| "       | <i>Count de La Béraudière.</i> | The Letter.                             |

- Paris. *M. C. Marville.* The Premeditated Flight.
- " *Wilson Coll.* Cache-cache!

There are by this artist several etchings from his own designs, and after various masters, among which are the following :

- The Circumcision; after *Tiepolo.*
- The Circumcision; after *Sebastiano Ricci.*
- Christ with the Disciples at Emmaus; after the same.
- The Last Supper; after the same.
- St. Roch; after *Tintoretto.*
- The Conception; after the same.
- The Presentation; after the same.
- Four Bacchanalian subjects; after his own designs.
- L'Armoire. 1778.

**FRASINGER, KASPAR**, a painter and etcher of Ingolstadt, in Bavaria, died at that town in 1600. The following etchings are by him :

- The Virgin. 1595.
- The suffering Redeemer attended by two Angels. 1598.
- The suffering Redeemer seated on a Stone. 1599.
- The Virgin lamenting over the Dead Body of Christ. 1599.

**FRANCART, GILBERT**, a French painter, whose only known work is a picture of 'St. Sebastian' in the church of Bazoches-du-Morvand. It is well drawn and coloured in the style of Le Brun, and dated 1661. He was still living in 1692.

**FRANCESCA, PIERO DELLA.** See **DEI FRANCESCHI.**

**FRANCESCHI, PAOLO**, called **PAOLO FIAMMINGO**, was born at Antwerp in 1540, but went when young to Venice, where he became a scholar of Tintoretto, and resided during the remainder of his life. He principally excelled in painting landscapes, although he sometimes produced historical subjects. In the church of San Niccolò de' Frari, at Venice, are two pictures by this master, of 'The Descent from the Cross,' and 'St. John preaching in the Wilderness,' and in the Munich Gallery is 'The Dead Christ in the lap of the Virgin.' He was employed by the Emperor Rudolph II., for whom he painted several landscapes and other subjects. He died at Venice in 1596.

**FRANCESCHIELLO.** See **LA MURA.**

**FRANCESCHINI, BALDASSARE**, called **IL VOLTERRANO**, the son of Gasparo Franceschini, a sculptor, was born at Volterra in 1611. He was called 'Il Volterrano giuniore,' to distinguish him from Daniele Ricciarelli da Volterra, and first studied under Matteo Rosselli, but he afterwards became a scholar of Giovanni da San Giovanni. He is said to have excited the jealousy of that master, who, having engaged him as his coadjutor in some works in the Palazzo Pitti, after witnessing his capacity, thought it prudent to dismiss him. He was one of the most distinguished fresco painters of his time, and was more employed in that line than in easel pictures. He died at Florence in 1689. His most important productions are as under :

- |           |                        |   |
|-----------|------------------------|---|
| Bordeaux. | <i>Museum.</i>         | Moses before Pharaoh.                                       |
| "         | "                      | Apollo and Marsyas.   |
| "         | "                      | The Apotheosis of Ovid.                                     |
| Florence. | <i>S. Annunziata.</i>  | The Coronation of the Virgin. ( <i>His best work.</i> )     |
| "         | <i>Ducal Palace.</i>   | Four large paintings, representing the Deeds of the Medici. |
| "         | <i>Pitti Palace.</i>   | Venus.  |
| "         | "                      | Sleeping Cupid.   |
| "         | <i>Uffizi.</i>         | St. Peter.  |
| "         | "                      | St. Catharine of Siena.                                     |
| "         | "                      | An Augustinian Friar.                                       |
| "         | <i>S. M. Maggiore.</i> | The Ascension of Elijah.                                    |

Florence. *S. M. Nuova.* St. Louis.  
 " *S. Felicità.* The Ascension of the Virgin.  
 Volterra. *Convent of* } Several large frescoes, repre-  
           *Badia di S.* } senting Elijah.  
           *Giusto.* }  
 " *S. Agostino.* St. Roch.  
 " " The Purification of the Virgin.

FRANCESCHINI, DOMENICO, was an indifferent Italian engraver, by whom we have a slight etching of the 'Amphitheatre of Flavius,' dated 1725.

FRANCESCHINI, GIACOMO, the son and scholar of Marc Antonio Franceschini, was born at Bologna in 1672. He painted historical pictures in the style of his father, and there are some of his works in the churches at Bologna. In Santa Maria Incoronata is a picture of 'St. Usualdo, St. Margaret, St. Lucy, and St. Cecilia'; in San Simone, 'The Crucifixion'; and in San Martino, 'St. Anne.' Franceschini died at Bologna in 1745.

FRANCESCHINI, Cavaliere MARC ANTONIO, who was the founder of the Upper Italian school, and whose first performances are to be met with at Imola, Ozzano, and Piacenza, was born at Bologna in 1648. From the Academy of Giovanni Maria Galli he passed into that of Carlo Cignani, of whom he became the most assiduous assistant. Together with that master he completed the works in the Palazzo del Giardino of the Duke Ranuccio II. at Parma, which were begun by Agostino Carracci. Franceschini also painted under Cignani at Bologna, Piacenza, Modena, Reggio, and other places, in fresco, tempera, and oil. Endowed with such capacities, Franceschini met with great encouragement. In 1702 he painted scenes from the history of the Republic in the Council-palace at Genoa, and in 1711 designed at Rome for Pope Clement XI. several cartoons for the mosaics in St. Peter's, for which he was honoured with the Order of Christ. On returning to Genoa in 1714, he executed several frescoes and paintings in the church of the Padri Filippini, and in the Pallavicini and Durazzo palaces. After having adorned the chapel of the Madonna del Carmine at Crema, in 1716, he returned to Bologna, and did not let his brush rest until he was nearly eighty years of age. He died there in 1729. His principal works at Bologna are a ceiling in the Palazzo Ranuzzi; a fine picture of the 'Annunciation' at the Pinacoteca; the 'Death of St. Joseph,' in the church of Corpus Domini; 'St. John in the Isle of Patmos,' in La Carità; and 'St. Francis of Sales kneeling before the Virgin and Infant,' in La Madonna di Galeria. At Rimini, in the church of the Augustines, is a fine picture of 'St. Thomas of Villanova giving Alms to the Poor.' His picture of the 'Founders of the Order,' at the Padri Servi at Bologna; and his 'Pietà,' at the Agostini at Imola, painted when he was near eighty, have no appearance of feebleness or senility. Other paintings by him are:

Bologna.	<i>Pinacoteca.</i>	Holy Family.
Brunswick.	<i>Gallery.</i>	Joseph and Potiphar's Wife.
Copenhagen.	<i>Gallery.</i>	Diana as a Huntress.
Dresden.	<i>Gallery.</i>	A Magdalen.
"	"	Birth of Adonis.
Edinburgh.	<i>Nat. Gall.</i>	St. Jerome.
Florence.	<i>Uffizi.</i>	Cupid.
Modena.	<i>Estense Gall.</i>	Genii bearing flowers.
Petersburg.	<i>Hermitage.</i>	The Judgment of Paris.
Vienna.	<i>Gallery.</i>	The penitent Magdalen.
"	"	Charity.
"	"	St. Charles Borromeo during the Plague at Milan. 1576.
"	<i>Czernin Coll.</i>	Venus and Cupid.
"	<i>Liechtenstein</i>	} Jacob and Rachel.
"	<i>Gallery.</i>	

FRANCESCHINI, VINCENZO, was probably a relation of Domenico Franceschini. He executed part of the plates for the 'Museo Fiorentino,' published in 1748.

FRANCESCHINO. See CARRACCI, FRANCESCO.  
 FRANCESCHITTO, (or FRANCISQUITO,) is stated to have been a native of Spain, born at Valladolid in 1681, and a scholar of Luca Giordano, who was accustomed to assert that the disciple would surpass his master. He accompanied that painter to Italy, on his leaving Madrid, and at Naples gave proof of the prediction of Luca, in a picture which he painted for the church of Santa Maria del Monte, representing 'St. Pasquale,' with a beautiful choir of angels, and a grand landscape. This promising artist died at Naples in 1705.

FRANCESCO. See LIECHTENREITER, FRANZ.  
 FRANCESCO D'ALBERTINO. See UBERTINI.  
 FRANCESCO DA COTIGNOLA. See DEI ZAGANELLI.

FRANCESCO DI CRISTOFANO. See BIGLI.  
 FRANCESCO DI GENTILE DA FABRIANO. See FABRIANO.

FRANCESCO DI GIORGIO, who was born at Siena in 1439, was more famous as an architect and an engineer than as a painter. His paintings are cold and unrelieved, and the strange conceits in his composition are both surprising and unpleasant. Six or eight panels by him are still in the Academy of Siena, and there is an altar-piece by him with scenes from the life of 'St. Benedict' in the Uffizi at Florence. His brilliant successes in the laying out of fortresses, and in the invention of means for their attack and reduction, were only surpassed by Leonardo da Vinci, whom he met in 1490 at Pavia. He died in 1502.

FRANCESCO DI GIOVANNI, who lived at Florence in the 15th century, is the author of a 'Dead Christ,' painted in 1491, and now in one of the chapels of the Pieve of that city. He had a son named Raffaello, who finished an altar-piece ordered of his father in 1504 by the church of Empoli. It represents the 'Deposition from the Cross,' and is now in the Uffizi Gallery at Florence.

FRANCESCO DI MARCO. See RAIBOLINI.  
 FRANCESCO DI SIMONE. See SANTA CROCE.

FRANCESCO DI STEFANO, commonly called PESELLINO, to distinguish him from his grandfather Pesello, was born at Florence in 1422. His father, Stefano, who was a painter, died before 1427, and left his widow, the daughter of Pesello, in poor circumstances. It thus happened that the young Francesco was brought up by his grandfather, with whom he remained till the old man died, in 1446, when he continued to carry on the business in the atelier till he himself died young, in 1457, at Florence. In his works he, to some extent, copied the style of Filippo Lippi, and the predella of an altar-piece by that artist in the Florence Academy is said to be by him:

The following are the works usually ascribed to Pesellino:

Florence.	<i>Academy.</i>	The Nativity; Miracle of St. Anthony of Padua; Martyrdom of St. Cosmo and St. Damian. ( <i>Part of the predella of the 'Virgin and Saints' by Filippo Lippi, also in the Academy.</i> )
"	<i>Buonarroti Coll.</i>	} Three scenes from the Life of St. Nicholas. ( <i>Predella from the Cappella Cavalcanti, in Santa Croce, Florence.</i> )
"	"	

- Florence. *Palazzo Torrigiani.* } Meeting of David and Goliath (cassone).  
 " " } David Triumphant (cassone).  
 " *Santo Spirito* } Annunciation.  
 (formerly the sisterhood of S. Giorgio).  
 Frankfurt. *Städel.* Virgin and Child.  
 Liverpool. *Gallery.* St. Bernardino preaching in the Cathedral at Florence.  
 London. *Nat. Gall.* A Trinità (from the church of the Trinità, Pistoja).  
 Paris. *Louvre.* St. Francis receiving the Stigmata; St. Cosmo and St. Damian healing a sick man. (Part of the predella of the 'Virgin and Saints' by Filippo Lippi, in the Academy, Florence.)  
 " " The Nativity. (Ascribed in the catalogue to Filippo Lippi, but Crowe and Cavalcazzelle attribute it to Pesellino.)  
 Rome. *Doria Palace.* Two Scenes from the Life of St. Sylvester.

FRANCESCO DI TOLENTINO. See TOLENTINO.  
 FRANCESE, CLAUDIO. See CLAUDE.

FRANCHI, ANTONIO, an Italian historical painter, was born at Lucca in 1634, and settled at Florence. He was a scholar of Baldassare Franceschini, called Il Volterrano, though he rather followed the style of Pietro da Cortona. His picture of 'St. Joseph of Calasanzio,' in the church of the Padri Scolopi, is admired for the correctness of its design and the vigour of its effect. His best work, 'Christ giving the Keys to St. Peter,' is in the parochial church of Caporngano near Lucca. He was employed by the Grand-Duke of Tuscany, for whom, as well as for private collections, he painted several easel pictures. He wrote a book on art, entitled 'La Teorica della Pittura,' printed at Lucca thirty years after his death. He died in 1709. His son and daughter, GIUSEPPE and MARGHERITA, also became artists.

FRANCHI, CESARE, who gained repute by painting figures of a small size, was a native of Perugia, and was instructed by Giulio Cesare Angeli. Franchi died in 1615.

FRANCHI, LORENZO, was born at Bologna about 1563, and was instructed by Camillo Procaccini; but after leaving that master he attached himself to the manner of the Carracci, whose works he copied, or imitated in small. He became eminent in this way; but the masters he chose for his models have the credit of the performance, and the name of Lorenzo Franchi is scarcely recognized out of his own country. He died about 1630.

FRANCHINI, NICCOLÒ, who was born at Siena in 1704, and died in 1783, was a son of the sculptor Giacomo Franchini. Among his pictures in Siena are 'St. Francis of Sales,' in the Baptistery (now San Giovanni); 'St. Christopher,' in Sant' Agostino; and the 'Death of the Virgin,' in San Giorgio.

FRANCHOYS, LUCAS. See FRANÇOIS.

FRANCI, FRANCESCO, who was born at Siena in 1658, and died there in 1721, has left in that city a number of pictures, among which may be named 'St. Jerome,' at the church of Fonte Giusta, and a 'Last Supper' in the refectory of the Osservanti.

FRANCIA, DOMENICO, a painter and architect, born at Bologna in 1702, was a son of the engraver Francesco Maria Domenico Francia, and studied under Ferdinando Galli (called Bibiena), whom he assisted in his paintings at Vienna. He was

afterwards appointed builder to the King of Sweden, and on the expiration of this service painted at other European courts. He died in 1758.

FRANCIA, FRANCESCO GIACOMO. See RAIBOLINI.

FRANCIA, FRANÇOIS LOUIS THOMAS, a water-colour landscape painter, was born at Calais in 1772. In early life he settled in London, and exhibited at the Royal Academy from 1795 to 1822. He attained considerable reputation, and was appointed water-colour painter to the Duchess of York. He was an unsuccessful candidate for the associate-ship of the Academy in 1816, and shortly afterwards returned to his native place, where he died in 1839. There are nine of his works in the South Kensington Museum.

FRANCIA, GIULIO. See RAIBOLINI.

FRANCIA, PIETRO, was a native of Florence who painted for the catafalque of Michelangelo a work representing that artist standing before Pope Pius IV., holding in his hands the model of the cupola of St. Peter's at Rome, 1563. Alessandro del Barbieri was his pupil.

FRANCIABIGLIO. See BIGI.

FRANCIONE, PEDRO, was a Spanish artist who flourished about the year 1521, and whose works are to be found at Naples.

FRANCIOSO. See JAQUET.

FRANCIS. See CONSCIENCE, FRANÇOIS ANTOINE.

FRANCISCO, DON. See FRANCKEN, FRANS, the younger.

FRANCISQUE. See MILLET.

FRANCISQUITO. See FRANCESCHITTO.

FRANCK, FRANÇOIS. See also FRANCKEN.

FRANCK, FRANZ FRIEDRICH, born at Augsburg in 1627, was instructed by his father, Hans Ulrich Franck. He died at Augsburg in 1687. The following productions are by him:

- Augsburg. *St. Anna.* The History of Jacob and Esau.  
 Carlsruhe. *Ducal Pal.* The Passage of the Red Sea.  
 Mannheim. *Gallery.* The Israelites after the Passage through the Red Sea.  
 " " A Saloon of Pictures and Antiquities.  
 Ratisbon. *Cathedral.* St. Francis dying.  
 Vienna. *Gallery.* Portrait of a Man.

FRANCK, HANS. See LÜTZELBURGER.

FRANCK, HANS ULRICH, a German historical painter and etcher, was born at Kaufbeuren, in Swabia, in 1603. He resided chiefly at Augsburg, where he died in 1680. Among other engravings the following are by him:

- Twenty-five plates of scenes in Military Life. 1656.  
 The Meeting of David and Abigail.  
 Alexander and the dying Darius. 1644.

FRANCK, JAN WILLEM, a Dutch painter of flowers, birds, and fruit, was born at the Hague in 1720. He copied after Berchem, Potter, Wynants, Van de Velde, Van Huysum, &c., and died at the Hague in 1761.

FRANCK, JOHANN, an engraver, was the son of Hans Ulrich Franck. He engraved several portraits for the booksellers, of which are some of those in Priorato's 'Historia di Leopoldo Cesare,' 1670; and in conjunction with Susanna Sandrart and J. Meyer, he engraved a set of plates of the gardens and fountains in the vicinity of Rome.

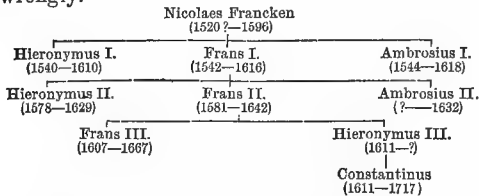
FRANCK, JOSEPH, a Belgian line-engraver, was born at Brussels in 1825. He was a pupil of Calamatta, and engraved many portraits and other

plates after ancient and modern masters, besides which he completed the engraving of Rubens's 'Descent from the Cross,' which had been left unfinished by Erin Corr. He died in 1883. His principal works are:

- The Virgin with the Lily; after *Leonardo da Vinci*.
- The Entombment of Christ; after *Quentin Massys*.
- A Pietà; after *Van Dyck*.
- The Prisoner; after *Gérôme*.
- Paul and Virginia; after *Van Lerius*.
- La Glycine; after *Portaels*.
- Meditation; after *A. Robert*.
- The First Stockings; after *H. Kretschmer*.

FRANCKALLS, BAPTIST, an obscure engraver, is mentioned by Florent Le Comte, who says he excelled in engraving tournaments, theatrical scenes, and magnificent decorations.

FRANCKEN (or, as it is sometimes written, FRANCK,) is the name of a numerous family of Flemish painters, whose works are found in many of the public galleries of Europe. Owing to the fact that they all painted much in the same style as Frans Francken the elder, who was a pupil of Frans Floris, and the chief of the family, their works have doubtless been ascribed in some cases wrongly.



FRANCKEN, AMBROSIUS, the elder, a younger son of Nicolaes Francken, was born at Herenthals, in 1544. He was instructed in the art of painting by Marten De Vos, or, according to other writers, by Frans Floris. About the year 1570 he visited France, and in 1573 became a master, and in 1581-82 the dean of the Guild of St. Luke at Antwerp. Though his productions are too overcharged in every respect, Ambrosius possessed a fecundity and warmth of invention which was superior to that of his brothers. He died at Antwerp in 1618. His most important works are the following:

- |          |              |  |
|----------|--------------|--|
| Antwerp. | Gallery.     | Martyrdom of St. Crispin and St. Crispinian.   |
| "        | "            | Scenes from the Lives and Martyrdom of St. Cosmo and St. Damian. ( <i>The wings of a triptych.</i> ) |
| "        | "            | Scenes from the Life of St. Sebastian.   |
| "        | "            | The Miracle of the Loaves and Fishes. 1598.  |
| "        | "            | The Last Supper. ( <i>A triptych.</i> )  |
| "        | "            | The Disciples at Emmaus. ( <i>The left wing of the above triptych.</i> )                             |
| "        | "            | Melchizedek sacrificing. ( <i>The reverse of the same.</i> )   |
| "        | "            | The Ordination of St. Paul and St. Barnabas. ( <i>The right wing of the above triptych.</i> )        |
| "        | "            | Visit of the Angel to Elijah. ( <i>The reverse of the same.</i> )                                    |
| "        | "            | Scenes from the Life of St. George. ( <i>The wings of a triptych.</i> )                              |
| "        | "            | St. George and St. Margaret. ( <i>The reverses of the above.</i> )                                   |
| "        | "            | The Martyrdom of St. Catharine.  |
| "        | St. Jacques. | Christ raising the Daughter of Jairus.   |

- |          |              |  |
|----------|--------------|--|
| Antwerp. | St. Jacques. | Christ and the Adulteress. ( <i>The two lateral of an altar-piece painted in 1600.</i> ) |
| "        | "            | Christ on the Mount of Olives with the Disciples. ( <i>The reverse of both wings.</i> )  |

Dresden. Gallery. Mary, the Queen of Heaven.

FRANCKEN, AMBROSIUS, called the younger, to distinguish him from his uncle of the same name, was born at Antwerp in the latter part of the 16th century. He studied under his father, Frans Francken the elder, whose style he imitated. In 1624 he was registered as a master in the Guild of St. Luke at Antwerp, and he is said to have painted some time in Louvain. He died in 1632. Little else is known of him.

FRANCKEN, CONSTANTINUS, a skilful painter of siege and battle scenes, born at Antwerp in 1661, was the son of Hieronymus Francken the third, and grandson of Frans Francken the younger. In 1694 he became dean of the Guild of St. Luke. 'The Siege of Namur,' with William III. and his generals, is by some considered his best work. He died at Antwerp in 1717.

FRANCKEN, FRANS, the elder, the second son of Nicolaes Francken, was born at Herenthals in 1542, and learned painting in the school of Frans Floris. In 1567 he received the freedom of the city of Antwerp, and became a master in the Guild of St. Luke, of which he was dean in 1588-89. He possessed great ability in design and in colouring, but his pictures are wanting in depth and spirit. After 1597 he signed his paintings *D o F.* (*den ouden Frans*), 'the elder Francis.' He died at Antwerp in 1616. His portrait has been etched by Van Dyck. Among his pupils were his sons, Hieronymus, Frans, and Ambrosius Francken, G. Goltzius, Jan De Waal, and Herman van der Maest. The following are among his principal works:

- |                |            |   |
|----------------|------------|---|
| Amsterdam.     | Museum.    | The Holy Family.                        |
| Antwerp.       | Gallery.   | Eteocles and Polynices.                 |
| Berlin.        | Gallery.   | Christ on the Cross.                    |
| Bienheim.      | Palace.    | Pharaoh perishing in the Red Sea.       |
| Brunswick.     | Gallery.   | Overthrow of Pharaoh in the Red Sea.    |
| "              | "          | Neptune and Galatea.                    |
| "              | "          | King Midas.                             |
| "              | "          | The Opening of Joseph's Coffin.         |
| "              | "          | The Adoration of the Magi.              |
| "              | "          | The King's Marriage Feast.              |
| Darmstadt.     | Gallery.   | Christ stripped of His Garments.        |
| Dresden.       | Gallery.   | Esther before Ahasuerus.                |
| "              | "          | Christ going to Calvary. 1597.          |
| "              | "          | The Flight into Egypt.                  |
| "              | "          | Innocence and Slander.                  |
| "              | "          | The Creation of Eve.                    |
| "              | "          | The Creation of Animals.                |
| Dublin.        | Nat. Gall. | St. Christopher and the Infant Christ.  |
| Glasgow.       | Gallery.   | The Procession to Calvary.              |
| Lille.         | Museum.    | Christ on the Mount of Olives.          |
| Munich.        | Gallery.   | A Banquet, with Musicians.              |
| Paris.         | Louvre.    | Esther appearing before Ahasuerus.      |
| Pommersfelden. | Gallery.   | The Seven Works of Mercy.               |
| "              | "          | The Annunciation to the Shepherds.      |
| "              | "          | The Sacrifice at Lystra.                |
| Stockholm.     | Museum.    | Lazarus and Dives.                      |
| Stuttgart.     | Gallery.   | The Wise Men presenting their Gifts.    |
| Vienna.        | Gallery.   | A Saloon with Pictures.                 |
| "              | "          | A Cavalier leading a Lady out to Dance. |
| "              | "          | The Scourging of Jesus.                 |

FRANCKEN, FRANS, the younger, called DON FRANCISCO, was a younger son of Frans Francken the elder, and was born at Antwerp in 1581. He was instructed in the art by his father, whose style he followed for some time. He afterwards visited Italy, and resided chiefly at Venice, where he studied the works of the great colourists of that school. After an absence of three years he returned to Antwerp, and in 1605 was received into the Guild of St. Luke, of which he was dean in 1614-15. He died at Antwerp in 1642. His paintings represent scenes from the Bible and mythology, allegories, balls, masquerades, festivals, and landscapes, with figures of a small size. The figures in the works of the younger De Momper, the elder Neeffs, and Bartelmees van Bassen were inserted by him. He was undoubtedly superior in design, colouring, and expression to his brothers Ambrosius and Hieronymus, and even to his father. Before his father's death he signed *D. j. F. (den jongen Frans)*, but afterwards *D. o. F. (den ouden Frans)*, to distinguish himself from his nephew. Among his works are the following :

Amsterdam.	Museum.	The Adoration of the Virgin and Child. 1616.
Antwerp.	Gallery.	The Miracles at the Tomb of St. Bruno.
"	"	The Martyrdom of the Four with the Crowns. 1624.
"	"	The Works of Mercy. 1608.
Augsburg.	Gallery.	Seven paintings: Christ with Martha and Mary; Christ bearing the Cross, &c.
"	"	The Continnence of Scipio.
Berlin.	Gallery.	The Temptation of St. Anthony.
"	"	Christ washing the Apostles' Feet.
"	"	Christ on the Mount of Olives.
"	"	Solon and Croesus.
Bordeaux.	Museum.	Christ at Calvary.
"	"	Different ways of gaining Immortality.
Brussels.	Gallery.	Croesus, King of Lydia, showing his treasures to Solon.
Cassel.	Gallery.	A Holy Family.
"	"	The Adoration of the Virgin.
"	"	The Kiss of Judas.
"	"	The Painter Appelles.
Dresden.	Gallery.	The Adulteress before Christ.
Florence.	Uffizi.	Flight into Egypt.
"	Pitti Pal.	Christ on the way to Calvary.
Hague.	Museum.	Ball at the Court of Albert and Isabella in 1611. ( <i>Seven figures are by the younger Pourbus.</i> )
Lille.	Museum.	Jesus going to Calvary.
Munich.	Gallery.	A Skirmish of Cavalry. 1631.
"	"	The Works of Mercy. 1630.
"	"	Allegorical Picture.
Paris.	Louvre.	Christ on the Cross.
"	"	A Prince visiting a Church. 1633.
"	"	The Prodigal Son. 1633.
Petersburg.	Hermitage.	Seven Works of Mercy.
Vienna.	Gallery.	The Witches' Sabbath. 1607.
"	"	Christ crucified. 1606.
"	"	Meeting of Christ and Nicodemus.
"	"	Croesus and Solon.

FRANCKEN, FRANS, the third, called 'den rubenschen Francken' (Rubens's Francken), but for what reason is not known, was a son of Frans Francken the younger. He was born at Antwerp in 1607, and became dean of the Guild of St. Luke in 1655. He usually painted small figures, with which he often decorated the interiors of churches by the younger Pieter Neeffs. Before the death of his uncle he signed his paintings *den jonge*, and after 1642, *F. F.* He died in 1667. The following works by him are known :

Antwerp.	Gallery.	Family Group in a Picture Gallery.
Augsburg.	Gallery.	St. John preaching, Moses striking the Rock. 1654.
Dresden.	Gallery.	Interior of Antwerp Cathedral. 1648.
Hague.	Gallery.	Interior of a Cathedral. ( <i>Signed by him and Pieter Neeffs.</i> )

FRANCKEN, GABRIEL, a son of Sebastiaen Francken, of whom it is only known that he was a pupil of one Gerard Schoofs in 1605, and a member of the Guild of St. Luke at Antwerp in 1634.

FRANCKEN, HIERONYMUS, the elder, the eldest son of Nicolaes Francken, was born at Herenthals, near Antwerp, in 1540, and was a disciple of Frans Floris. He afterwards visited France on his way to Italy, and passed some time in Paris; he painted in 1565 at Fontainebleau, and about the same time, in the church of the Augustinians in Paris, a 'Crucifixion.' He afterwards went to Rome, where he studied for some time, and then returned to Paris. He was employed by Henry III., and was appointed portrait painter to the king. In Flanders he established an academy, and after the death of Frans Floris, the scholars of that master placed themselves under his tuition, and even Abraham Bloemaert attended his school. When Henry III. was murdered in 1589, he returned to Antwerp, but being patronized by Henry IV. and Louis XIII., he again took up his residence in Paris in 1595, and died there in 1610. His best productions are his portraits, which may be compared with those of Pourbus. Among his paintings may be noted :

Amsterdam.	Museum.	Allegory of the Abdication of Charles V. at Brussels.
Antwerp.	Cathedral.	The Miracles of St. Gomer. 1607.
Dresden.	Gallery.	The Beheading of St. John the Baptist.
Fontainebleau.	Palace.	Several paintings.
Lille.	Museum.	Charles V. taking the Religious Dress.
Paris.	Augustinian Church.	The Crucifixion.
"	Franciscan Church.	The Nativity of Christ. 1585.
Stockholm.	Museum.	Assembly of Sea Gods.

FRANCKEN, HIERONYMUS, called the younger to distinguish him from his uncle, was born at Antwerp in 1578. He studied under his father, Frans Francken the elder, and under his uncle Ambrosius. He was free of the Guild of St. Luke in 1607, and died at Antwerp in 1629. He was especially successful in his portraits. In the Antwerp Gallery is a picture by this artist of 'Horatius Cocles at the Sublician Bridge,' painted in 1620.

FRANCKEN, JAN BAPTIST, the son of Sebastiaen Francken, was born at Antwerp in 1599. He received his first instruction from his father, and for some time followed his style, which he afterwards improved by an attentive study of the works of Rubens and Van Dyck. His first efforts were historical subjects; but he adopted a mode of representing the interiors of saloons and galleries, embellished with pictures and statues, &c., with gallant assemblies of figures and conversations. His works of that description were painted with great beauty of colouring, and a very spirited touch. They were greatly sought after, and were placed in the choicest collections. He possessed a talent of imitating so exactly the peculiar touch and style of each master in the small pictures he introduced into his galleries, that it


was easy to point out the original painter. It was the possession of this talent that induced so many contemporary artists to solicit his assistance to decorate their pictures with small figures, both in landscapes and interiors. Many of Pieter Neeffs's are so ornamented. He died in 1653. Pictures by him of the 'Beheading of St. John the Baptist' are at Augsburg and Brussels, and at Bruges there is a picture of 'Christ among the Doctors.'

FRANCKEN, JOHANNES, called by the Italians GIOVANNI FRANCO, entered the school of Jacob van Utrecht in 1512, and afterwards went to Italy, and established himself at Naples in 1550. In San Francesco, at Naples, the painting of the 'Adoration of the Magi,' dated 1556, is by this artist.

FRANCKEN, LAURENS, was instructed in painting by his uncle, Gabriel Francken, in 1623. He chiefly excelled in historical and landscape subjects. About 1660 he established himself in Paris.

FRANCKEN, NICOLAËS, born at Herenthals about 1520, is said to have been instructed by Frans Floris, and was the father of Hieronymus, Frans, and Ambrosius Francken. He died at Antwerp in 1596.

FRANCKEN, P. H., who flourished about the middle of the 17th century, painted for the Carmelite Church at Antwerp a picture of 'Elijah on Mount Carmel,' which has disappeared, and for the church of the Recolets, pictures of 'St. Francis of Assisi,' 'St. Anthony of Padua,' 'St. Louis,' and one called 'The Poisoned Blow,' in reference to the attempt made on the life of St. James, Archbishop of Milan. These pictures are now in the Antwerp Gallery.

FRANCKEN, SEBASTIAEN, (or VRANCK,) was born at Antwerp in 1578. He was a disciple of Adam van Noort, and distinguished himself in painting battles and cavalry skirmishes, also conversation pieces, hunting parties, and landscapes with figures and animals. He likewise executed several paintings in conjunction with his son, Jan Baptist, and adorned the works of Pieter Neeffs, De Momper, and other artists, with figures. Several etchings were also made by him of European costumes. He died at Antwerp in 1647. His portrait, painted by Van Dyck, has been engraved by Hondius. Among his works, which are sometimes signed with the accompanying monogram,  are the following:

- Dresden. *Gallery.* Temptation of St. Anthony.
- Lille. *Museum.* A Virgin. (*Painted in conjunction with Jan Brueghel.*)
- Petersburg. *Hermitage.* Passage of the Red Sea.
- Rotterdam. *Museum.* A Pillaged Village.
- Stockholm. *Museum.* Arrival of Mary de' Medici at Antwerp.
- Vienna. *Gallery.* Interior of the Church of the Jesuits at Antwerp.
- " " Bauditti plundering a Carriage.

FRANCO, AGNOLO, or ANGILOLO, was a Neapolitan artist whose death occurred about 1455. The frescoes in the Cappella Brancaccio at San Domenico Maggiore, Naples, representing the 'Crucifixion,' and scenes taken from the lives of the saints and martyrs, are assigned to him.

FRANCO, ALFONSO, was born at Messina in 1466, and died there in 1524. He is the author of a 'Pietà,' dated 1520, in the church of San Francesco di Paola, Messina.

FRANCO, GIACOMO, an Italian designer and engraver, was a relation of Giovanni Battista Franco. He was born at Venice in 1566, and

instructed by Agostino Carracci. He generally signed his plates with his name, but sometimes with a monogram. The following prints are the most worthy of notice:

Part of the plates for an edition of Tasso's 'Gerusalemme liberata,' published at Genoa in 1590; after the designs of Bernardo Castelli; the rest were engraved by Agostino Carracci.

Habiti delle Donne Venetiane; published in 1626.

A collection of portraits of Great Men; dated 1596.

St. Jerome; *J. Franco Romæ, sc.*

The Crucifixion; signed *Giacomo Franco, fecit.*

Hercules between Virtue and Pleasure; from an antique basso-relievo.

FRANCO, GIOVANNI. See FRANCKEN, JOHANNES.

FRANCO, GIOVANNI BATTISTA, called IL SEMOLEI, was born at Udine in 1510, and distinguished himself as an historical painter and an etcher. He went to Rome when he was young, devoted himself to an attentive study of the works of Michelangelo, and became one of the ablest designers of his time. He excelled especially in representing mythological and allegorical decorations of small size, but was less successful in larger works. He was engaged by several masters to assist in the execution of their designs. In 1536 he painted at the triumphal arch for the entry of Charles V. into Rome, and went afterwards to Florence with Raffaello da Montelupo for a similar purpose, and executed with Vasari several works in a palace for Ottaviano de' Medici, where there were also some of his own compositions. He executed for the Dukes Alexander and Cosmo I. several portraits of the Medici after Sebastiano del Piombo, Titian, and Pontormo. He was subsequently employed by the Duke of Urbino in the majolica manufactory at Castel Durante, and several times at Rome. The latter part of his life he spent at Venice, where he died in 1580, leaving unfinished his works in the chapel of San Francesco della Vigna. Among his paintings may be mentioned:

- Florence. *Pitti Palace.* The Battle of Montemurlo.
- Rome. *Frat. d. Misericordia.* } Imprisonment of St. John the Baptist (*fresco*).
- " *S. Maria sopra Minerva.* } Scenes from the Bible (*fresco*).
- Venice. *S. Francesco della Vigna.* } The Baptism of Christ.
- " *S. Giobbo.* } Madonna with Saints.
- " *Tomb of Christ. Fugger.* } Mercury, with Abundance and Fame.

There are by him 108 etchings, which are very different in value and in manner of execution. It is said that only those are by him which are etched in a broad style and finished off with a light and spirited point. He handled the graver most mechanically. It is not known with certainty from whom he learned this branch of art, but it has been supposed that he was instructed by Marc Antonio; and this conjecture is strengthened by a near resemblance between his style and that of Giulio Bonasone, who was unquestionably a disciple of Marc Antonio. He generally marked his plates *B. F. V. F.* (*Battista Franco Venetus fecit*). The following are his principal etchings:

- Moses striking the Rock.
- Abraham meeting Melchizedek.
- Abraham sacrificing Isaac.
- The Israelites gathering Manna in the Desert.
- The Captive Kings brought before Solomon.
- The Adoration of the Shepherds, with Angels in the Clouds.
- The Virgin and Infant, with St. John.
- St. John the Baptist.
- St. Jerome holding a skull.



Christ disputing with the Doctors.  
 The Entombment of Christ.  
 Simon the Magician before the Apostles.  
 The Cyclops at their Forge.  
 Hercules and Deianira.  
 The Flagellation; *after Titian.*  
 The Raising of Lazarus; *after Raphael.*  
 The Donation made to the Church by the Emperor Constantine; *after the same.*  
 The Last Judgment; *after M. Rotta.*  
 Christ on the Cross, with two Angels; *after Michelangelo.*  
 Cupid and Psyche in the Bath; *after Giulio Romano.*  
 The Clemency of Scipio; *after the same.*  
 The Deluge; *after Pietro da Caravaggio.*

FRANCO BOLOGNESE. See BOLOGNESE.

FRANCOFORTO, ADAMO DA. See ELSHEIMER.

FRANÇOIS, CHARLES REMY JULES, a French engraver, was born in Paris in 1809. He was a scholar of Henriquel-Dupont, and died in 1861. Some of his plates are:

Hebe; *after Ary Scheffer.*  
 Napoleon at Fontainebleau; *after Delaroche.* 1830.  
 Pilgrims in the Square of St. Peter's at Rome; *after the same.* 1847.  
 The Happy Mother; *after the same.* 1853.  
 Le galant Militaire; *after Terborch.*

FRANÇOIS, JEAN CHARLES, a French engraver, was born at Nancy in 1717. He is said to have been the first who engraved in Paris in the style representing drawings made in crayons, and for this he received a pension of 600 francs from the king, and was entitled 'Graveur des dessins du Cabinet du Roi.' He also executed some portraits, the most important of which are those for the quarto edition of Saverien's 'Histoire des Philosophes modernes,' 1761-69. He died in Paris in 1769. Amongst other plates by him are the following:

A Body Guard; *after Vanloo*  
 The Virgin; *after Vien.*  
 Benedetto Spinosa; *after Deshayes.*  
 Louis XV., King of France.  
 Marie Leszczynska, Queen of France.  
 Pierre Bayle; *after Carle Vanloo.*  
 Desiderius Erasmus; *after Holbein.*  
 Thomas Hobbes; *after Pierre.*  
 John Locke; *after Vien.*  
 Nicolas Malebranche; *after Bachelier.*  
 The Dancers; *after F. Boucher.*  
 A March of Cavalry; *after Parrocel.*

FRANÇOIS, LUCAS, (or FRANCHOYS,) the elder, a painter and engraver, was born at Mechlin in 1547. It is not mentioned by whom he was instructed in art, but he painted historical subjects with considerable skill, and was also much employed as a portrait painter. He passed the early part of his life at the courts of France and Spain, but after an absence of six years he returned to Flanders, where he painted several altar-pieces for the churches, which are deservedly admired. He died at Mechlin in 1643. Among the productions of Lucas François are:

Antwerp.	Gallery.	Education of the Virgin.
"	"	Apparition of the Virgin to St. Simon Stock.
Mechlin.	St. Catharine.	Martyrdom of St. Lawrence.
"	Museum.	Portrait of Philippus Snoy. 1619.
"	St. John.	St. Agatha.
Tournai.	Abbey of St. Martin.	St. Placidus and St. Maurice.

Among his engravings may be mentioned:

The Adoration of the Magi; *after Van Dyck.*  
 The portrait of an old Man; *after the same.*

His two sons, Pieter and Lucas, were also successful painters.

FRANÇOIS, LUCAS, the younger, a son of Lucas François the elder, born at Mechlin in 1616, was a pupil of his father, whom he assisted in his works. He afterwards entered the studio of Rubens, where he imitated the style of Bockhorst. Following his father and brother, he went to France, but after some years he returned to his native city, in the churches and Museum of which may be found several of his works. He died at Mechlin in 1681.

FRANÇOIS, PIERRE JOSEPH CÉLESTIN, a Flemish historical, genre, and miniature painter, as well as an etcher, was born at Namur in 1759. He was a pupil of Lens, and travelled in France, Italy, and Germany, but finally established himself at Brussels, where he became a professor in the Academy. His pupils were very numerous, including Navez, Decaisne, Madou, and others. He died in 1851. Amongst his works are:

Marius sitting on the Ruins of Carthage. (*Brussels Gallery.*)

A Physician consulted by two old Women. (*Haarlem Museum.*)

The Assumption. (*Ghent Academy.*)

FRANÇOIS, PIETER, the son of Lucas François the elder, was born at Mechlin in 1606. For some time he studied under his father, and followed his style in his larger historical works; but he afterwards entered the school of Gerard Seghers, whose academy was then in great repute, and adopted a mode of painting history and portraits of a size smaller than life. The Archduke Leopold invited him to his court, where he was favoured with the esteem and patronage of that prince. He was also solicited to visit Paris, where he met with the most flattering encouragement, and rendered himself extremely acceptable to the Parisians by his accomplishments as a man of the world, and his knowledge of music. After passing four years in France he returned to Flanders, where he continued to exercise his talents with great success. He died at Mechlin in 1654. Pieter François was ingenious in his compositions, firm and correct in his drawing, and clear and seductive in his colouring. The Museum at Lille possesses a portrait by him of Gisbert Muzarts, Abbot of Tongerlo, dated 1645, and in the Dresden Gallery is a picture of a 'Man in Armour.' There exists also an etching by him, which is very rare and of great spirit; it represents 'Christ and St. John as children, seated under a tree and kissing each other.'

FRANÇOIS, SIMON, a French painter, was born at Tours in 1606. Without the help of a master, he had made some progress in the art, when he went to Italy, where he studied some years. At Bologna he became acquainted with Guido Reni, who made him a present of his portrait, painted by himself. On his return to France he settled in Paris, where he painted the portrait of Louis XIV. as Dauphin, and many other distinguished personages, so much to the satisfaction of the court, that he looked forward with confidence to the acquisition of fortune and fame. In these flattering expectations he was, however, disappointed, for he fell into disgrace, and died in obscurity in Paris in 1671. He painted for several churches, and is said to have etched a 'Magdalen in a Cavern,' and a 'St. Sebastian,' two plates of a good design and a noble expression.

FRANQUART, JAQUES, a Flemish painter, was born at Brussels in 1577. He received a liberal education from his parents, who were of good position, and having shown an early inclination

for art, he was sent to Italy to study painting and architecture, and remained there some years. On his return to Flanders he was appointed principal painter and architect to Albert and Isabella, then governors of the Low Countries. He was greatly esteemed by those illustrious personages, who employed him in several public works, both in painting and architecture. The church of the Jesuits, at Brussels, was built from his designs, and ornamented with some of his pictures. He died at Brussels in 1651.

FRANCUCCI, INNOCENZO, called INNOCENZO DA IMOLA, was born in 1494 at Imola, but principally resided at Bologna. In 1508 he entered the school of Francesco Francia, but, according to Malvasia, he afterwards passed some years at Florence, under Mariotto Albertinelli. His style partakes of that of Fra Bartolommeo and Andrea del Sarto, whose works he appears to have studied attentively. His pictures are numerous in the churches at Bologna; and in some of them he approaches so near to the beauty and simplicity of Raphael, that they appear to have been painted from his designs. Some of his altar-pieces have small pictures under them, which are extremely beautiful. In the church of San Giacomo, under his large painting of the 'Marriage of St. Catharine,' there is an exquisite little picture of the 'Nativity'; and in San Matteo is an altar-piece of 'The Virgin and Infant, with several Saints,' and below five small pictures, representing 'Christ appearing to the Magdalen in the Garden,' 'The Presentation in the Temple,' 'St. Peter Martyr,' 'The Nativity,' and 'Christ disputing with the Doctors.' That he was well skilled in architecture Francucci has shown in his immense fresco in the cathedral at Faenza, and in the Osservanti at Pesaro, in which his landscape and perspective are compared by Lanzi to those of Leonardo da Vinci. He died in 1550, according to Vasari, of a pestilential fever. Of his paintings, in addition to the above, may be mentioned:

Berlin.	<i>Gallery.</i>	Virgin and Child with Saints.
Bologna.	<i>Servi.</i>	Annunciation.
"	"	Marriage of the Virgin.
"	<i>Pinaacoteca.</i>	Madonna glorified, with Saints ( <i>Painted for San Michele in Bosco.</i> ) 1517.
"	"	Madonna with SS. Francis and Clara.
"	"	The Virgin coming forth from a Church.
"	"	Madonna and Child with Saints.
"	<i>S. Michele in Bosco.</i>	Annunciation.
"	"	Death and Assumption of the Virgin.
"	"	The Four Evangelists.
"	"	The Virgin and Child in the Clouds, and below SS. Michael, Peter, and Benedict ( <i>in the style of Raphael.</i> )
"	<i>S. Salvatore.</i>	Christ on the Cross, with Saints. 1549.
Frankfort.	<i>Städel.</i>	The Virgin Mary with St. John the Baptist and St. Sebastian.
London.	<i>Solly Coll.</i>	Virgin enthroned ( <i>chef-d'œuvre formerly at Faenza.</i> ) 1527.
Modena.	<i>Estense Gall.</i>	A Virgin ( <i>in the style of Raphael.</i> )
Munich.	<i>Gallery.</i>	Virgin and Child with Saints.
Petersburg.	<i>Hermitage.</i>	Virgin and Saints.

FRANGIPANE, NICCOLÒ, is believed by some to have been a native of Padua, by others of Udine. He flourished from the year 1565 till 1597, and executed a number of church pictures, but was

more successful in mythological scenes, particularly the legends of Bacchus. At Padua, in the church of San Bartolommeo, is a fine picture by him of 'St. Francis,' painted in 1588; and at Pesaro, an altar-piece in San Stefano. But his most admired work is an 'Assumption,' in the church of the Conventuali, at Rimini.

FRANK, MICHAEL SIGISMUND, born at Nuremberg in 1769, was instructed there in the art of painting on porcelain by Trost. He afterwards painted on glass, in which he was very successful, and helped to raise the almost forgotten art from its long decline, by discovering in 1804 the method which was formerly in use. He executed for the chapel of the Castle of Stauffenberg in Franconia several devices of coats of arms, and in 1808 those for the court of Bavaria, for which he was highly praised. King Maximilian I. gave him a building in which to paint on glass. Among the works of that period executed on a large scale are a 'Circumcision' after Goltzius, and a 'Nativity of Christ' after Bolswert. From 1814 to 1818 he was employed by the Prince of Wallerstein; he afterwards returned to Munich, where he was made royal glass-painter for his 'Treatise on Glass-Painting.' In 1827 he was appointed director of the Institute founded by King Louis, and executed the large windows for the cathedral at Ratisbon, which constituted his chief production. He died at Munich in 1847.

FRANK, PAULINE. See STEINHÄUSER.

FRANKEN, THEODOR, a genre painter, was born at Geilenkirchen, near Aix-la-Chapelle, in 1811. He studied under Schadow at Düsseldorf, and produced spirited scenes of popular and home life. He died at Düsseldorf in 1876.

FRANKENBERGER, JOHANN, an Austrian portrait painter, was born at Hadamar in Nassau in 1807, and died at Vienna in 1874.

FRANKENDORFFER, CONRAD, a native of Nuremberg, flourished about 1498, and was an excellent miniature painter.

FRANKFORT, HIERONYMUS VON. See GREFF.

FRANQUE, JEAN PIERRE, a French painter, was born at Le Buis in 1774. He studied under David, and excelled in historical subjects and portraiture, imitating the style of his master. He married Lucile Messageot, also an artist, who died in 1802, at the age of twenty-two years. Franque died in 1860, leaving among others the following works:

Versailles.	<i>Gallery.</i>	The Passage of the Rhine; <i>after Le Brun.</i> 1835.
"	"	The Siege of Lille; <i>after Van der Meulen and Le Brun.</i> 1836.
"	"	The Battle of Lens. 1841.

FRANQUE, JOSEPH, the twin brother of Jean Pierre Franque, was born at Le Buis in 1774, and died in 1812. He also was a painter, and there is by him at Versailles a picture of the Empress Maria Louisa and the King of Rome.

FRANQUELIN, JEAN AUGUSTIN, born in Paris in 1798, was instructed by Regnault, and became known through his works, representing scenes in public life, conversation-pieces, &c., which have often been copied. He died in Paris in 1839. The painting of 'The Occupation of Brissac,' by this artist, is at Versailles.

FRANQUINET, WILLEM HENDRIK, born at Maestricht in 1785, was instructed by Herreyns at Antwerp. He afterwards visited Germany, and was a drawing-master at his native town from 1804 to 1815. In 1816 he settled in Paris, and in 1821

painted the 'Bacchanal,' and in 1822-34 published a 'Galerie des Peintres,' for which J. Chabert wrote the text. He died at New York in 1854.

FRANS, NICOLAËS, was born at Mechlin in 1539. It is not said under whom he studied; it is only known that at an early age he entered the order of the Franciscans, in which he continued to exercise his art, and became a fair historical painter. In the collegiate church of Our Lady at Mechlin is an altar-piece by this master, representing the 'Flight into Egypt'; and in the church of Hanswyck, near Mechlin, are two pictures by him of the 'Visitation' and the 'Annunciation.' His drawing is correct, and he was an excellent colourist.

FRANSSIÈRES, J. DE, was a French engraver of little celebrity. He engraved part of the plates for a set of Turkish costumes, published in Paris in 1714, by M. de Ferriol.

FRANZ, C., who studied under Schwind, practised first as an historical painter, but afterwards turned his attention towards genre subjects. He died at Munich in 1876.

FRANZ-DREBER, HEINRICH. See DREBER.

FRÄNZSCHEN. See DEI ROSSI, FRANCESCO.

FRASER, ALEXANDER, a Scottish painter, was born at Edinburgh in 1786, and commenced his artistic career by studying at the 'Trustees' Academy in that city, where he had David Wilkie and Watson Gordon for fellow-students. He first exhibited at the Royal Academy in 1810, settling in London three years later. Soon after this Wilkie employed him to fill in the minor details and still-life of his pictures, a practice which he continued for a good many years. Among the works exhibited by him at the Royal Academy may be mentioned 'The Village Sign-Painter,' 'The Blackbird and his Tutor,' and 'Tapping the Ale-barrel.' He does not appear to have exhibited after 1859, and during the latter years of his life seems to have been quite an invalid. His death occurred at Wood Green, near London, in 1865. A great part of his earlier works consisted of coast scenes, and at a later date he painted pictures in illustration of the 'Waverley Novels,' some of which have been engraved. He became an Associate of the Royal Scottish Academy in 1842. In the National Gallery is the 'Interior of a Highland Cottage' by him, and in the National Gallery of Scotland is a view 'At Barncleuth.'

FRASER, CHARLES, an artist born at Charleston in 1782, studied law, but afterwards devoted himself to art. In 1825 he painted the portrait of Lafayette. His talent was very diversified, and in 1857, at an exhibition of his works at Charleston, there were shown 313 miniatures and 139 landscapes and other pieces by him. He died at Charleston in 1860.

FRASSI, PIETRO, born at Cremona in 1706, was a pupil of Angiolo Massarotti. He went to Florence, but afterwards to Rome, where he died in 1778. His best work was a picture of 'The Miracle of St. Vincent Ferrer,' painted for the Dominicans in Cremona, which caused him to be made a member of the Academy of St. Luke.

FRATACCI, ANTONIO, born at Parma in the beginning of the 18th century, received his first lessons in art from Ilario Spolverini. He afterwards entered, at Bologna, the school of Carlo Cignani, whose style he imitated. There is a picture in the church of San Giorgio at Bologna of 'Christ healing St. Pellegrini Laziosi,' and at Sant' Eustorgio, at Milan, a 'St. John' and an 'Adoration of the Magi.'

FRATELLINI, GIOVANNA, was born at Florence in 1666. The early disposition she showed for art recommended her to the notice of the Grand-Duchess Victoria, who took her under her protection, and had her instructed by the best masters in drawing and music. She was afterwards taught miniature painting by Ippolito Galantini, and finished her studies under Antonio Domenico Gabbiani. She painted historical subjects and portraits in oil, pastel, enamel, miniature, and crayons, but chiefly excelled in the last, in which she is no way inferior to the celebrated Rosalba. Her reputation spread throughout Italy, and she painted the portraits of Cosmo III. and his wife, her patroness, the principal nobility of the court, and the most illustrious personages of the country. One of her best works is in the Ducal Gallery at Florence; it represents her painting the portrait of her son. This distinguished lady died at Florence in 1731.

FRATELLINI, LORENZO MARIA, the son of Giovanna Fratellini, by whom he was instructed in the elementary principles of design, was born at Florence in 1690. He afterwards studied under Antonio Domenico Gabbiani, who had been the instructor of his mother. Under that master he acquired a ready and correct manner of designing, and became a promising painter, both of history and of portraits, but he died in the prime of life, in 1729.

FRATREL, JOSEPH, born at Epinal in 1730, was a scholar of Baudouin in Paris, and distinguished himself as a painter and etcher. He was court painter of King Stanislaus and the Elector-Palatine Charles Theodore: in the Darmstadt Museum is a portrait of the Electress. He died at Mannheim in 1783. The following are his best-known works:

Joseph's Dream; *after L. Krahe.*  
The Miller's Son,  
St. Nicholas.

FRATTA, DOMENICO MARIA, born at Bologna in 1696, studied under Giovanni Viviani, Carlo Rambaldi, and Donato Creti. He abandoned the art of painting, and devoted himself entirely to drawing with the pen, in which he acquired such perfection as to give to his productions a European fame. He died in 1763.

FREDEAU, AMBROISE, called FRÈRE FREDEAU, who flourished about the middle of the 17th century, was a monk of the Augustinian order. He imitated Vouet in his paintings.

FREDERICH, EDUARD, born at Hanover in 1813, attended the Academy at Düsseldorf from 1836 to 1843, and studied in particular landscape and genre painting, which he, however, changed afterwards for scenes of encampments and manœuvres. He was court painter, and died at Hanover in 1864.

FREDI, BARTOLO DI. See BARTOLO.

FREEBAIRN, ALFRED ROBERT, an engraver, is chiefly known by his engraving of Flaxman's 'Shield of Achilles.' He died in 1846, in his 53rd year.

FREEBAIRN, ROBERT, a landscape painter, was born in 1765. He was for a short time with Richard Wilson, who died before Freebairn's education was completed, and afterwards went to Italy, where he remained about ten years, but never rose above mediocrity. His pictures are simply pleasing, never striking. On his return to England, Freebairn met with several patrons, and as he was slow in performance, it is probable they were the chief purchasers of his works. He died in 1808.

There are about forty prints of Italian and English scenery published by him.

FREEMAN, JOHN, an historical painter, flourished in the latter half of the 17th century. He was also scene painter to Covent Garden Theatre. There are five works attributed to him in the Louvre.

FREEMAN, SAMUEL, an engraver, was born in 1773, and died in 1857. Amongst his plates are :

A Holy Family ; after Correggio.

A Madonna ; after Raphael.

The Infant Christ and St. John ; after the same.

St. Ambrose refusing admission to the Church to Theodosius ; after Van Dyck.

FREESE, JOHANN OSKAR HERMANN, a painter of animals and hunting scenes, was born in Pomerania in 1813. He was destined by his father to be a farmer, in spite of his early inclination to art, but in his 34th year he devoted himself, after many heavy misfortunes, to painting as his vocation. He visited for a short time the atelier of Brücke, then that of Steffek in Berlin. In 1857 his first work, 'Stags Fighting,' appeared. His subjects of study were field and wood, and principally hunting, which he loved passionately. He died at Hessenfelde, near Fürstenwald, in 1871, of brain fever, which he contracted whilst out shooting in trying to cross a river when in a heated state. He is very happy in his bolder designs, but less so in his idyllic representations. Among his works are especially to be mentioned, 'Deer Fleeing,' 'Stags attacked by Wolves,' and a 'Boar Hunt,' all in the Berlin National Gallery.

FREESE, N., a miniature painter, exhibited at the Royal Academy from 1794 to 1814.

FREESSEN, JOHANN GEORG, (or FREEZEN,) a portrait painter, was born at Palts, near Heidelberg, in 1701. He first studied under Jan van Nikkelen, and afterwards under Philip van Dyk, of whom he became one of the best scholars, and with whom he stayed seven years at the Hague. He was patronized by the Duke of Hesse, and was appointed historical and portrait painter to the court of Cassel. He possessed a great knowledge of paintings, which he acquired in Germany, Italy, France, and in the school of Philip van Dyk—an acquisition which was of the greatest use in the establishment of the Cassel Gallery. He died at Cassel in 1775.

FREGEVIZE, FRIEDRICH, a Swiss landscape painter, was born in Geneva in 1770, and died there in 1849. He lived for a long time in Berlin, where he was elected in 1820 a member of the Academy; he returned to Geneva in 1829, and went to Dessau in 1839. The Berlin National Gallery contains views painted by him of 'The Lake of Geneva,' and 'The Valley of the Rhone, near Geneva.'

FREIDHOFF, JOHANN JOSEPH, a German mezzotint engraver, born at Heggen, in Westphalia, in 1768, studied under J. G. Huck. He visited Holland and France for his improvement, and died at Berlin in 1818. There are by him :

Night ; after Correggio. 1800.

The Death of Germanicus ; after Poussin. 1798.

Joseph and Potiphar's Wife ; after Cignani. 1796.

Alexander von Humboldt ; after Weisich.

A Waterfall ; after Ruissdael. 1797.

FRÉMIET, SOPHIE. See RUDE.

FRÉMIET, VICTORINE. See VAN DER HAERT.

FRÉMINET, MARTIN, a French historical painter, born in Paris in 1567, received his first

instruction from his father, a tapestry designer.

He soon made some progress in his career in Paris, and executed several commissions, including a picture of 'St. Sebastian' for the church of St. Joseph. But it was to Italy that his thoughts turned, and about 1592 he set out thither. At this time the controversies raised by the Naturalisti were at their height, and into them Fréminet entered with ardour. His time was chiefly passed at Rome, Parma, and Venice, and he directed his most serious attention to the works of Parmigiano and Michelangelo, the study of the latter having a great influence on him. After an absence of about sixteen years he returned to his native country by way of Lombardy and Savoy, and in the latter he painted some important works for the ducal palace. His fame had preceded him, for on the death of Toussaint Du-Breuil in 1602 he was appointed by Henry IV. his principal painter, obtaining at the same time by purchase a sinecure post about the court. In 1608 he commenced for the king the decoration of the chapel at Fontainebleau, which was executed in oil on plaster. In the five compartments of the ceiling he depicted 'Noah entering the Ark,' the 'Fall of the Angels,' 'Our Lord in Glory,' the 'Angel Gabriel,' and the 'Creation.' Behind the altar he painted the 'Annunciation,' and he also executed other frescoes representing kings, prophets, &c., and scenes from the life of Christ.

This masterpiece was not finished until the succeeding reign, and on its completion, in 1615, he received the cross of the Order of St. Michael. Fréminet died in Paris in 1619, and was buried, in accordance with his desire, in the Abbey of Barbeaux, near Fontainebleau, for which he had painted several pictures, which were destroyed when that Abbey was burnt in 1793. He left a son Louis, who followed in his father's footsteps as a painter. The poet Regnier was his friend, and dedicated to him his tenth Satire. Fréminet had a good knowledge of architectural perspective and of anatomy, though his aspirations after the grandeur of Michelangelo frequently led him into exaggerations, and have caused him to be much decried. To do him justice, however, it must be owned that he marks a great advance in the history of the French school. The works of his predecessor, Cousin, are no doubt the earliest which show the impress of Italian art, but it was Fréminet who first fully felt and evidenced the influence of the great Italian masters. He is seen at his best in those works in which the spirit of Parmigiano is most apparent. His style of working was singular : he painted a picture in separate portions, without sketching or designing the rest of the composition. The following are some of his existing works :

Liverpool.	<i>Institution.</i>	The Birth of Venus. ( <i>A sepia drawing.</i> )
Orleans.	<i>Museum.</i>	St. Matthew.
"	"	St. Mark.
"	"	St. Luke.
"	"	St. John.
"	"	St. Augustine.
"	"	St. Ambrose.
"	"	St. Gregory.
"	"	St. Jerome.
Paris.	<i>Louvre.</i>	Mercury ordering Æneas to abandon Dido.
Tours.	<i>Museum.</i>	The Last Judgment ( <i>doubtful</i> ).

A 'Virgin and Child' is the only etching by Fréminet which is known.

O.J.D.

FRENCH, HENRY, an Irish historical painter, was born about the end of the 17th century. He

studied at Rome, and gained a medal in the Academy of St. Luke. He came to England, but did not meet with success. His death took place in 1726.

**FRENZEL, JOHANN GOTTLIEB ABRAHAM**, born at Dresden in 1782, was instructed by Darnstedt, and excelled in engraving landscapes. He was director of the Royal Collection of engravings at Dresden, and wrote several works on his art. He died at Dresden in 1855. Among his best plates are:

Ruins; *after Ruisdael.*

Evening; *after the same.*

A Landscape with Cattle in the Water; *after Poelenborch.*

**FRERES, DIRK, or THEODORUS**, a Dutch painter, was born at Enkhuizen in 1643. He was of an ancient and opulent family, who gave him an education suited to his birth; and, among other accomplishments, he was taught drawing, for which he showed so strong a predilection, that his parents acceded to his desire of visiting Italy, and he passed several years at Rome, studying after the antique, and the best productions of modern art. He returned to Holland with a large collection of drawings which he had made in Italy, and distinguished himself by several historical works; among which were the ceiling of a public hall at Amsterdam, and some pictures in one of the palaces of the Prince of Orange. In his studies in Italy he appears to have been more attentive to purity and correctness of design than to the blandishments of colouring, in which he is less successful. He is said to have been invited to England by Sir Peter Lely, who promised to introduce him to the king, but finding on his arrival that the situation he expected was filled by Antonio Verrio, he returned to Holland. He is not, however, mentioned in Walpole's 'Anecdotes.' He had just finished some considerable works in the town-hall at Enkhuizen when he died, in 1693.

**FRESNE, DU.** See **DU FRESNE.**

**FRESNOY, DU.** See **DU FRESNOY.**

**FREUDENBERGER, SIGMUND**, born at Berne in 1745, was a painter and engraver, who was instructed in the rudiments of art by Em. Handmann. He afterwards went to Paris, and improved himself under Wille, Boucher, Greuze, and Röslin. His scenes of Swiss life in the Bernese Oberland were first engraved and afterwards painted. In the town-library at Berne there is a portrait of Haller by this artist. He died in 1801.

**FREUDWEILER, HEINRICH**, a Swiss portrait and genre painter, was born at Zürich in 1755, and was first instructed by H. Wüst; he afterwards studied at the Academies at Düsseldorf and Mannheim, and visited Dresden and Berlin, where he became acquainted with Graf and Chodowiecky. In 1785 he returned to Zürich, and died in 1795. He painted several historical scenes relating to his country.

**FREY, JAKOB**, a grandson of Johann Jakob Frey, is known by a plate of Leonardo da Vinci's 'Last Supper,' which, however, is taken from the old copy by Marco d'Oggione.

**FREY, JOHANN JAKOB**, a Swiss engraver, was born at Lucerne, in 1681. After learning the principles of design he went, when he was twenty-two years of age, to Rome, where he received some instruction from Arnold van Westerhout, and had afterwards the advantage of studying in the school of Carlo Maratti, at the same time with Robert van Auden-Aerd. His progress was

rapid, and he was soon regarded as one of the ablest artists at Rome. His drawing is correct and tasteful, and he was a perfect master of harmony and effect. He etched his plates with spirit, and worked over the etching with a firm and masterly hand. Few artists have approached nearer to the style of the painters from whom they engraved than Frey. He died at Rome in 1770. His prints, which exceed the number of one hundred, are generally of a very large size. The following are the principal:

#### PORTRAITS.

Carlo Maratti; *after a picture by himself.*

Pope Innocent XIII.; *after A. Masucci.*

Pope Benedict XIII.; *after the same.*

Pope Gregory XIII.; *after the marble by Camillo Rusconi.*

Girolamo Pico della Mirandola; *after P. Nelly.*

Mary Clementina Sobieska, wife of the Old Pretender.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; copied from Edelinck's print *after Raphael.*

Charity, with three children; *after Albani.*

The Death of St. Petronilla; *after Guercino.* 1731.

The Coronation of the Virgin; *after Annibale Carracci.*

The Virgin giving the Scapular to St. Simon Stock; *after Seb. Conca.*

The Adoration of the Shepherds; *after the same.*

St. Francis of Paola restoring a Child to life; *after B. Lambertini.*

The Archangel Michael; *after Guido.*

The Four Fathers of the Church; *after the same.*

Aurora, with the Hours dancing before the Chariot of the Sun; *after the same*; in two sheets.

Bacchus consoling Ariadne after the Departure of Theseus; *after the same*; in two sheets.

The Death of St. Anne; *after A. Sacchi.*

St. Romualdus; *after the same.*

The Martyrdom of St. Sebastian; *after Domenichino.* 1737.

The Communion of St. Jerome; *after the same.* 1729.

The Four Angels of St. Carlo a Catenari at Rome, representing Justice, Temperance, Fortitude, and Prudence; *after the same.*

The Rape of Europa; *after Albani.*

St. Charles Borromeo interceding for the Plague-stricken; *after Pietro da Cortona.* 1744.

An allegorical picture of Clemency; *after Carlo Maratti.*

A Reposo, with St. Joseph presenting cherries to the Infant Christ; *after the same.*

Augustus shutting the Temple of Janus; *after the same.* 1738.

St. Andrew kneeling before the Cross; *after the same.*

St. Bernard; *after the same.*

**FREY, JOHANN MICHAEL**, who was born at Biberach in 1750, painted at Augsburg, and excelled in landscapes, and also as an engraver. His plates are executed in the manner of Bega; the best is a large landscape, after Ruisdael. He died at Augsburg in 1813.

**FREY, JOHANNES**, a Swiss landscape painter, a native of Basle, studied principally in Italy, and his views of that country are much valued. From Egypt, whither he accompanied Professor Lepsius, he brought many excellent sketches of the Pyramids, Labyrinths, &c. It is to be regretted that he was obliged to make but a short stay on account of his health. His painting of 'Chamsyn in the Desert,' in the possession of the Emperor of Germany, was produced in 1845, and is greatly admired. He died at Frascati, near Rome, in 1865. The Modern Gallery at Munich has his 'Two Memmons near Thebes.'

**FREY, JOHANNES PIETER DE.** See **DE FREY.**

**FREY, MARTIN**, born at Wurzach in 1769, was a scholar of Johann Gottlieb von Müller at Stuttgart, and subsequently resided at Vienna, where he was still living in 1821. Among his best etchings are:

The Temptation of St. Jerome; *after Domenichino.*  
The Virgin with Jesus and John; *after the painting in the Esterhazy collection at Pesth, attributed to Raphael.*  
The Infant Christ on a bed, and holding the Cross; *after Albani.*  
St. Justina; *after Pordenone.*  
An Old Man; *after G. Maes.*

FREY, SAMUEL, a Swiss painter of landscapes, the father of Johannes Frey, was born at Sissach in 1785. He devoted himself first to engraving under Von Mechel, but at Antwerp he studied oil-painting. In 1810 he returned to Basle, where he died in 1836.

FREYBECHKE, JOHANN, a monk of the convent of Königsbrück, in Alsace, who flourished about the year 1428, mentions himself at the end of a Bible containing some good miniatures, as its author. Whether he executed the miniatures is considered by Dr. Waagen to be an open question. The Bible is in the Royal Library at Munich.

FREYBERG, ELEKTRINE, born at Strassburg in 1797, was the daughter and pupil of Johann Stuntz, a painter of landscapes, under whose tuition she gave proof of great ability. She visited France and Italy, and stayed at Rome some time. Her paintings of historical scenes are distinguished for a tender touch, and she was not less successful in portraiture and landscape painting. One of her best works is a 'Holy Family.' 'The Birth of St. John,' and two landscapes, in the album of King Louis of Bavaria, are by this artist; in the Leuchtenberg Gallery 'The Virgin and Child,' and 'The Three Maries at the Tomb'; and in the Munich Gallery a 'Holy Family,' 'The Naming of St. John the Baptist,' and 'A Boy playing the flute.' She died at Munich in 1847.

FREZZA, GIOVANNI GIROLAMO, an Italian engraver, was born at Canemorto, near Tivoli, in 1659, and died at Rome in 1730. He was instructed in engraving at Rome by Arnold van Westerhout. His plates are etched with care, and very neatly finished with the graver, but without much force or effect. The following, among others, are by him:

The Gallery of the Verospi Palace; seventeen plates *after the frescoes by F. Albani.*  
A set of ten plates, including the title, after the nine pictures by *Niccolò Berrettini*, in the church of Santa Maria in Monte Santo, at Rome.  
The Virgin suckling the Infant; *after Lodovico Carracci.*  
The Holy Family; *after Carlo Maratti.*  
The Assumption of the Virgin; *after the same.*  
The Twelve Months; *after the same.*  
The Judgment of Paris; *after the same.*  
The Riposo, called the Zingarella; *after Correggio.*  
The Descent of the Holy Ghost; *after Guido.*  
Polyphemus on a Rock, and Galatea and her Nymphs on the Sea; *after Sisto Badalocchio.*  
Polyphemus hurling a Rock at Acis and Galatea; *after the same.*  
Venus; *after an antique painting; for the Crozat Collection.*  
Pallas; *after an antique painting; for the Crozat Collection.*

FREZZA, ORAZIO, a native of Naples, lived in the 17th century, and was instructed by G. B. Benaschi. He afterwards studied the works of Lanfranco and Domenichino, whom he imitated with some success.

FRICK, J. F., born in 1774, was an engraver and a professor at the Academy of Berlin, who gained much repute for his aquatints. His best work is the series of illustrations of 'The Castle of Marienburg in Prussia,' in nineteen plates, 1799. He died in 1850.

FRIDERICH, JACOB ANDREAS, a German engraver, was born in 1683. He engraved some plates of Hussars and other horsemen, after Rugendas. He died in 1751.

FRIED, HEINRICH JAKOB, born at Queichheim, near Landau, in 1802, studied at Stuttgart and Augsburg, and from 1822 under Langer and Cornelius at the Academy of Munich. In 1834 he went to Rome, and afterwards to Naples, and from thence returned to his native country in 1837. Being patronized by Prince Karl von Wrede, he settled at Munich in 1842, and became conservator of the Artistic Society in 1845. He died at Munich in 1870. Fried was a great lover of legends, often taking these and similar sources for the subjects of his best pictures. He also executed a great number of landscapes, as well as genre and historical pieces and portraits, the best of which are:

A Hunting Party before the Castle of Trifels.  
The Blue Grotto at Capri. (*Munich Gallery.*)  
A View of Hohenschwangau.  
The Wounded Knight.  
Italian Flute-Players.  
The Cloister of San Scolastica.  
Views of the Palaces of Italy.

FRIEDERICI, JULIUS, a painter of Trèves, who was educated at the Düsseldorf Academy, has left two paintings of merit, 'Adam and Eve,' and a 'Flight into Egypt.' He died quite young in 1833.

FRIEDLÄNDER, JULIUS, a genre painter, was born at Copenhagen in 1810, and entered the Academy there in 1824, afterwards studying under Lund. In 1843-44 he visited Paris and Italy, whence he derived additional subjects for his art. Still later he took to depicting military and naval life. He died in 1861. Among his pictures are:

Polish Exiles.  
A Doctor by a Sick Bed.  
Rope-Dancers about to perform. (*Copenhagen Gallery.*)  
The Spanish Staircase at Rome. (*Copenhagen Gallery.*)  
Boys at Play at Capri.  
Scene in a Children's Bedroom.

FRIEDRICH, CAROLINE FRIEDRIKE, a flower painter, was born at Friedrichsstadt in 1740, and died at Dresden in 1812. She was court painter and a member of the Dresden Academy, and produced a number of admired bouquets in oil and water-colours.

FRIEDRICH, CASPAR DAVID, born at Greifswald in 1774, studied first at the Academy at Copenhagen under Quisdorf, and went to Dresden in 1795, where he painted landscapes. Subsequently he visited Rügen, the Giant and the Harz Mountains, and Italy. He also etched several plates of landscapes and trees. In 1817 he became professor at the Academy of Dresden, and in 1840 a member of that at Berlin. He died at Dresden in 1842. His best landscapes are:

Berlin.	<i>Castle.</i>	An Abbey in an Oak Forest, on a Winter Evening.
"	"	A Traveller on the Seashore.
"	<i>Nat. Gall.</i>	Evening View in the Harz Forest.
"	"	The Moon rising over the Sea.
Dresden.	<i>Gallery.</i>	Two Men looking at the Moon.
"	"	A Giant's Grave.
"	"	Rest after Haymaking.

FRIEDRICH, FRANZ, (or FRIEDERICH,) a designer, engraver, and carver, worked at Frankfort-on-the-Oder about the year 1550. He was employed by the printer Eichhorn, and was considered the first engraver of his district at that time. His

woodcuts are signed with two monograms, with the addition of 'Peter Hille'; this is supposed to mean that the design only is by him. He died after 1583. Some of his copper-plates are marked with a different monogram, and are very rare. The following are perhaps the best:

- Portrait of the Elector Joachim II.
- Portrait of Ludolph Schrader. 1581.
- Portrait of the Archbishop Heinrich Julius of Brunswick.
- Portrait of Heinrich Paxmann. 1580.

FRIES, BERNHARD, a German landscape painter, was born at Heidelberg in 1820. He studied successively at Carlsruhe, Düsseldorf, and Munich, and for many years resided in Italy, where he produced his most important work—a series of forty Italian landscapes. He died at Munich in 1879.

FRIES, ERNST, a landscape painter, and brother of Bernhard Fries, was born at Heidelberg in 1801, and died at Carlsruhe in 1833. He was taught first by the elder Rottmann, and then by K. Kuntz at Carlsruhe. The English painter Wallis, who was then residing in Heidelberg, made a great impression upon him. Afterwards he went to Darmstadt, where he studied architecture and perspective under Moller. In 1821 he removed to Munich, where he visited the Academy. From 1823 to 1827 he lived in Italy, and returned to Munich and Carlsruhe in 1831, but died in the prime of his activity in 1833. Among his paintings are:

- A View of Tivoli.
- Sorrento and the House of Tasso.
- Pozzuoli and the Gulf of Baiae.
- Capo Misene.
- The Waterfall of Liris at Isola di Sora. 1833. (*Munich Gallery.*)
- The Castle of Massa.
- A View of Heidelberg.
- Valmontone. (*Berlin National Gallery.*)

He lithographed six plates, representing views of Heidelberg Castle, 1820-21, and the 'Death of Siegfried,' from the Nibelungen Lied, after C. Ganglof. With Thürmer he executed an etching of the Roman Forum.

FRIES, HANS, a Swiss painter, was born at Freiburg in the middle of the 15th century. It is probable that he studied in Germany. He was a member of the Guild at Basle in 1487-88, and at Freiburg in 1501. He died subsequently to 1518. The following paintings are by him:

- |           |                            |  |
|-----------|----------------------------|--|
| Basle.    | <i>Museum.</i>             | Scenes from the Life of the Virgin<br>( <i>Painted for the Johanniter-Comthurei</i> ). 1514. |
| "         | "                          | Six Scenes from the Life of the Virgin<br>( <i>Painted for Berne</i> ).                      |
| Freiburg. | <i>Council</i>             | The Last Judgment ( <i>now re-Chamber.</i> ) 1501-6.   |
| "         | <i>Franciscan Convent.</i> | The Legend of St. Anthony.   |
| "         | <i>Arsenal.</i>            | Coats of Arms and seventeen<br>Flags. 1506.  |
| Vienna.   | <i>Gallery.</i>            | A young Man, with Death behind<br>him. 1524.   |

FRIES, KARL FRIEDRICH, born at Winnweiler, in the Palatinate, in 1831, studied first at the Academy at Munich, and afterwards under Berdellé. He visited Vienna, and painted there under Rahl; then went to Venice, Florence, and Calabria, where he studied the old masters. He died at St. Gall, Switzerland, in 1871. His style much resembles that of the Venetian painters. The following are some of his works:

- Wine, Woman, and Song; in the style of *Paolo Veronese*. 1862.
- The Mineral Bath in the Abruzzi.

Several copies of the Ascension of the Virgin; *after Titian.*

St. Barbara; *after Palma Vecchio.*

FRIES, WILHELM, a brother of Bernhard and Ernst Fries, was a landscape painter, and the conservator of the Wessenberg Museum. He was born in 1819, and died at Constance in 1878.

FRIQUET, JACQUES CLAUDE, called FRIQUET DE VAUX-ROSE, or VAUROZE, was born in 1648. Little is known of this artist except that he was a scholar of Bourdon, and painted, after the drawings of his master, the gallery of the hotel of M. de Bretonvilliers, president of the Chambre des Comptes. He also painted, in 1667, an allegorical picture of the campaign in Flanders, and another of the conquest of Franche Comté in the following year. He was elected a member and professor of anatomy in the Academy of Paris in 1670: his reception work, 'The Peace of Aix-la-Chapelle,' is in the Louvre. He also engraved some of the works of Bourdon. He died in Paris in 1716.

FRISCH, JOHANN CHRISTOPH, an historical painter, was the son of the designer and engraver, Ferdinand Helfreich Frisch, and was born at Berlin in 1737. He was a pupil of B. Rode, but afterwards studied further at Rome. He died at Berlin in 1815, while holding the posts of court painter and director of the Academy. He painted numerous ceilings in the palaces at Berlin, Potsdam, and Sans Souci, with portraits, mythological representations, and scenes from the life of Frederick the Great.

FRISCH, JOHN DIDRIK, a Norwegian landscape painter, was born at Charlottedal, near Slagelse, in 1835, and studied in the Academy at Sorø under Harder, and afterwards in that at Copenhagen. In 1867 he went to Italy for further improvement, but died at Florence in that year. He was fond of introducing animals into his landscapes. One of his pictures is entitled 'Two old Neighbours procuring a Night's Lodging.'

FRISIUS. See DE VRIES.

FRISIUS, JAN EILLART, was very likely one of the De Vries family. He was chiefly employed by the booksellers, for whom he engraved some plates of portraits; among others:

- Henry IV., King of France.
- Henry of Nassau, Prince of Orange.

FRISTER, KARL, an Austrian painter, was born at Vienna in 1742, and died in the same city in 1783.

FRITS, PIETER, a Dutch painter, was born probably at Delft about 1627. He spent some time in Italy, and was employed at several European courts. In 1683 he established himself at Delft. He painted incantations, spectres, and other eccentric absurdities, in the style of Jerom Bosch; but not meeting with sufficient encouragement in this line, he abandoned it for that of a printseller, in which he amassed a large fortune. He was still living in 1702.

FRITSCH, DANIEL, a German painter, lived in the latter part of the 16th century. He copied, or imitated, the works of Lucas Cranach, as appears by a picture in the church at Tempelhof, near Berlin, mentioned by Kugler, and supposed to be by Lucas Cranach, but which, on cleaning, was discovered to be the work of Fritsch, and painted in the year 1596. Kugler observes that in power of colouring it is inferior to the later works of Cranach, but is distinguished by the excellence and individual truth of the heads.

FRITZSCH, CHRISTIAN, an engraver, was a native of Hamburg. He was chiefly employed in engraving portraits, among which are :

Pope Benedict XIV.  
John Churchill, Duke of Marlborough.

FRITZSCH, CLAUDIUS DITLEV, a Danish flower painter, was born at Kiel in 1765, and died at Copenhagen in 1841. There are some specimens of his art in the Gallery of the latter city.

FROMANTIOU, HENDRIK DE. See DE FROMANTIOU.

FROMENTIN, EUGÈNE, a French painter of Algerian subjects, and an art writer, was born at La Rochelle in 1820. He studied under Cabat, and travelled in the East from 1842 to 1846. He died at St. Maurice, near his birthplace, in 1876. Amongst the books he wrote are 'Les Maîtres d'autrefois,' 'Un Été dans le Sahara,' 'Une Année dans le Sahel,' and a romance called 'Dominique.' His chief paintings are :

The Gorge of the Chiffa.  
Hawking in Algeria. (*Luxembourg Gallery.*)  
Arab Encampment (*unfinished.*). (*Luxembourg Gallery.*)  
The Simoom. 1859.  
Arabs attacked by a Lioness. 1868.  
The Halt of Muleteers. 1869.  
Rendezvous of Arab Chiefs.  
A Souvenir of Esneh. 1876.  
The Nile. 1876.

A memoir of Fromentin by M. Louis Gonse was published in 1881, and has since been translated into English.

FROMMEL, KARL LUDWIG, born at Birkenfeld in 1789, was instructed in painting by Philipp Jakob Becker, and in engraving by Haldenwang. He afterwards went to Paris and Italy for improvement, returned to Germany in 1817, and became professor of painting and engraving at Carlsruhe. He visited England in 1824, and founded, with H. Winkles, an atelier for engravers on steel. In 1829 he was made director of the Gallery at Carlsruhe. He died at Ispringen, near Pforzheim, in 1863. Frommel's landscapes are very spirited and tasteful compositions. Among them are :

Sorrento.  
The Eruption of Vesuvius.  
The Blue Grotto at Capri.  
Scylla in Calabria.  
The Convent Garden at Sorrento.  
The Churchyard at Salzburg.  
The Castle of Hohenstaufen.  
A View of Rome.  
Ætna and Taormina.  
Bellaggio on Lake Como.  
The House of Tasso at Sorrento.  
The Villa Serbelloni on Lake Como.

Among his engravings are :

Ariccia, near Rome.  
View of the Villa d'Este at Tivoli.  
A Landscape with Goats and Shepherds.  
A View of Vesuvius.  
A View of Mount Ætna.  
La Grotta delle Sirene.

FRONTIER, JEAN CHARLES, was born in Paris in 1701. He was a pupil of Claude Guy Hallé, and took the first prize at the Academy in 1728, with a picture of 'Ezekiel abolishing Idolatry and establishing the Worship of the true God.' He was received as an academician in 1744, with the picture 'Prometheus bound on Caucasus,' now in the Louvre. He exhibited at the Salon from 1743 to 1751, and became director of the Academy of Lyons, where he died in 1763.

FROSNE, JEAN, a French engraver, was born in Paris about the year 1630, and was still living in 1676. He was principally employed in engraving portraits, of which the Abbé de Marolles collected forty-three. He also engraved part of the large ornamental plates for the collection of views, &c., by S. de Beaulieu. Among others, the following portraits are by him :

Claude Baudry, Abbé de La Croix; *after Le Bon.* 1657.  
Louis de Lorraine, Duc de Joyeuse.  
Henri d'Orléans, Duc de Longueville.  
Nicolas Dauvet, Comte de Desmarez; *after Stresor.*  
Nicolas Potier, President of the Parliament.  
M. Dreux d'Aubray.

FROST, GEORGE, an English landscape painter, son of a builder, was born at Barrow, in Suffolk, in 1744. He was employed in connection with the Ipswich coach, and only pursued art as a pleasure. He was a follower of Gainsborough, and on friendly terms with Constable. He died at Ipswich in 1821. In the Glasgow Gallery is a sketch by this artist entitled 'Courtship.'

FROST, WILLIAM EDWARD, an English mythological and allegorical painter, was born at Wandsworth in 1810. He received his first instruction in art from an amateur, then at Sass's academy, and finally at the schools of the Royal Academy, which he entered in 1829, and where, in 1839, he won the gold medal with his 'Prometheus bound.' For the first fourteen years of his career he painted portraits, and then relinquished that branch of art to follow in the footsteps of Etty, to whom he had been introduced at the age of fifteen, and who had given him much advice. At the Westminster Hall competition in 1843 he obtained a prize of £100 for his 'Una surprised by Fauns.' He was elected an Associate of the Royal Academy in 1846, but did not become an Academician until 1871, when he deposited as his diploma picture 'A Nymph and Cupid.' He died in London in 1877. His chief works are :

Sabrina. 1845.  
Diana surprised by Actæon. 1846.  
Una and the Wood Nymphs. 1847. (*The Queen.*)  
The Disarming of Cupid. 1850. (*The Queen.*)  
Chastity. 1854.  
Narcissus. 1857. (*International Exhibition, 1862.*)  
The Syrens. 1860.  
A Dance. 1861.  
The Graces and Loves. 1863.  
Hylas and the Nymphs. 1867.  
Puck. 1869.  
Mysidora. 1871.

FROYEN, —, the name of an obscure and very indifferent engraver, is affixed to a print representing the head of our Saviour. It is executed entirely with the graver.

FRUMENTI, NICCOLÒ, who flourished about 1460, was the painter of a triptych in the Uffizi at Florence, representing the 'Raising of Lazarus,' dated 1461.

FRUTET, FRANCISCO. This name appeared first in the pages of Cean Bermudez, whence it has been copied again and again during the present century. Cean Bermudez appears to have been misled by certain documents in the archives of the convent of La Merced Calzada at Seville, and so to have ascribed to an artist who never existed the triptych of the 'Adoration of the Magi,' now in the Brussels Gallery, which was probably the last work of Frans Floris. The question has been discussed by M. Fétis in the 'Bulletin des Commissions royales d'Art et d'Archéologie' for 1880.

FRUTTI, IL GOBBO DA'. See BONZI.



**FRUYTIERS, PHILIPPUS**, a Flemish painter and etcher, was born at Antwerp about the year 1610. He first painted historical subjects in oil, and had given proof of considerable ability in an altar-piece representing the 'Virgin and Infant seated on a Globe, with a Choir of Angels,' painted for the cathedral, when he quitted oil-painting for distemper and miniature, and became the most celebrated artist of his time in those branches. His colouring is excellent, and his compositions evince a ready invention. His works were greatly esteemed by Rubens, and it is no slender proof of his merit that he was employed to paint the portraits of that great master and his family, which he executed entirely to his satisfaction. There is at Windsor Castle a miniature by him of the wife and family of Rubens. He died at Antwerp in 1665. Fruytiers etched some plates in a very masterly style; they are principally portraits. The most important are:

Jacob Edelheer, the Ambassador.  
M. Ambrosius van Capelle, Bishop of Antwerp.  
Gottfroy Wendelinus. 1648.  
Hedwiga Eleonora, Queen of Sweden.  
Don Laur. Ramires de Prado, Eques. 1649.  
Innocens a Calatayerone, head of the Capuchins in Belgium.  
Benj. Sardagna. 1650.  
St. Joachim and St. Anna presenting the Child Mary to the Trinity.

**FRY, WILLIAM THOMAS**, who was born in 1789, and died in 1843, practised engraving with some success.

**FRYE, THOMAS**, a portrait painter and engraver in mezzotint, was born in the vicinity of Dublin in 1710, but afterwards resided in London, and in 1749 established a porcelain manufactory at Bow, which did not prove a successful venture. He painted portraits with success, both in oil and in miniature. His portrait of Jeremy Bentham at the age of thirteen is in the National Portrait Gallery. He also scraped in mezzotint several plates of portraits, most of which are as large as life. He died in 1762. Among his engravings are the following heads:

George III.  
Queen Charlotte.  
His own Portrait.  
Portrait of his Wife.  
Miss Pond.

**FUCHS, ADAM**, an engraver on copper and wood, flourished in Germany in 1550-80. Among his plates, which are marked with his name or initials, or with one or other of the accompanying monograms, are:



The Elector Frederick the Wise.  
Martin Luther kneeling before a Crucifix. 1568.  
A Hare mounted as General.  
Twelve Plates of Love-pieces of Sea-horses and Monsters.

**FUCHS, MAXIMILIAN HEINRICH**, who was born in 1767, became deservedly known for his architectural design for the cathedral at Cologne. He restored with ability the 'Crucifixion of Peter,' in St. Peter's church in that city, and Stephan's painting in the cathedral. He died at Cologne in 1848.

**FUCKERAD, BERNARD**, a Jesuit, born in Thuringia in 1601, executed a number of paintings for the Jesuits' Church and that of St. Andrew at Cologne. He is said to have been so skilful in copying the works of other artists, that an imitation by him of a picture by Johann Hulsman deceived

that painter into the belief that it was his own production. He died at Cologne in 1662.

**FUENTE**. See DE LA FUENTE.

**FUENTES, GIORGIO**, born at Milan in 1756, studied under Gonzaga, and distinguished himself as a painter of decorations in the Scala at Milan, at Frankfort (1796—1805), and in the Grand Opera in Paris. He died at Milan in 1821.

**FUERSTENBERG, THEODOR CASPAR VON**, one of the first artists who worked in mezzotint, is said to have been instructed by Ludwig von Siegen. All that is now known of this artist is that he was a prebendary at Mayence in 1624, and provost in 1673. He died at that town in 1675. His very rare and beautiful plates are:

The Portrait of the Archduke Leopold William of Austria. 1656.  
Christ with the Crown of Thorns; after Albrecht Dürer.  
The Bust of a Prince. 1658.  
The Head of St. John.  
Herodias with the Head of St. John.  
The Portrait of the Margrave Frederick of Baden.

**FUES, FRIEDRICH CHRISTIAN**, an historical, genre, and portrait painter, was born at Tübingen in 1772, and was educated at Stuttgart under Harper and Hetsch. He then found employment in Stobwasser's varnish factory at Brunswick, and after that with J. D. von Mayr at Nuremberg, in the preparation of pictures for snuff-boxes and ornaments, until he was appointed professor of painting in the art school of the latter city. He died in 1836. He etched thirteen plates of landscapes, and lithographed four. Among his paintings are:

The Minnesingers.  
The Family of an old Knight in the Castle Hall.  
A Peasant laughing.  
Summer and Winter. 1835.  
Consecration of a Swabian Church. 1839.  
Nine Portraits of distinguished Nurembergers. (Town Hall, Nuremberg.)

**FUESSLY** is the name borne by a numerous family of artists, who flourished at Zurich in the 18th and 19th centuries. The most important member was Heinrich Fuessly, better known as Henry Fuseli, R.A. The others painted portraits, flowers, miniatures, &c., and some of them wrote on art.

**FUESSLY, HEINRICH**, or, as he is commonly known in England, **HENRY FUSELI**, second son of Johann Kaspar Fuessly, was born at Zurich in 1741. He was originally intended for the Church, and actually entered it, but compelled by the enmity of a magistrate, whose dishonesty he had exposed, to leave his native town, he went to Berlin, and for some time devoted himself to literature, in which he was engaged at intervals throughout his life. In 1765, at the instigation of the British ambassador at the court of Berlin, he visited England, and in 1767 an introduction to Reynolds, who praised his drawings, induced him to become a painter, and in the following year he went to Italy, where he stayed for nearly nine years, studying the works of Michelangelo; but he never fairly mastered the principles of drawing or colouring, and his works are esteemed more for the powerful imagination they display than for any artistic merit. He was of most eccentric habits and extravagant ideas, and these ideas are everywhere apparent in his pictures. Leaving Italy in 1778, and passing through Zurich, he reached England in the following year, and in 1782 produced his

famous picture of 'The Nightmare.' In 1786 he became a zealous worker in Boydell's Shakespeare Gallery, for which he executed nine paintings. In 1788 he was elected an Associate of the Royal Academy, and an Academician two years later, and in 1790, too, he married one of his models. In 1799 he opened his Milton Gallery, comprising forty-seven paintings, the result of several years of labour. In the same year he was elected Lecturer on Painting at the Royal Academy, and in 1804 he was made keeper, the bye-laws being altered to allow him to retain the lectureship. He died at Putney in 1825. Fuseli was an artist in mind, but devoid of technical knowledge. His most famous productions are, perhaps, his illustrations to Shakespeare.

FÜGER, FRIEDRICH HEINRICH, was born at Heilbronn in 1751. Some of his works exhibit elegance of form and an agreeable colour; but he is very unequal, as may be seen from those in the Vienna Gallery, which are not his best. He first learned painting under Guibal at Stuttgart, but finding himself not yet apt enough for the art, he studied jurisprudence at Halle in 1768. In 1770 he took up the brush again, and painted under Oeser at Leipsic. He then went to Dresden, where he executed several portraits. In 1772 he returned to Stuttgart in order to study composition under Guibal. At Vienna, to which city he went in 1774, he was patronized by Maria Theresa, who assisted him to visit Rome, in which city he studied after the antique and the great masters, especially after Mengs and Battoni. After having finished several frescoes in the Caserta Palace, near Naples in 1782, which represent 'Allegories upon the Origin of the Sciences,' he was appointed vice-director of the Academy at Vienna in 1783. He died at Vienna in 1818. His most important paintings are:

Brunswick.	<i>Gallery.</i>	The Portrait of Count Ludolf.
London.	<i>Nat. Port.</i>	Portrait of Nelson ( <i>painted at</i>
	<i>Gallery.</i>	<i>Vienna in 1800.</i> )
Munich.	<i>Gallery.</i>	The Magdalen.
Vienna.	<i>Gallery.</i>	St. John the Baptist.
"	"	The Magdalen.
"	"	Ariadne at Naxos.
"	"	Orpheus in the Lower World.
"	"	Dido on the Funereal Pile.
"	"	Adam and Eve lamenting over
		the body of Abel.
"	"	The Judgment of Brutus.
"	"	Semiramis.
"	"	Virginia.
"	<i>Academy.</i>	The Death of Germanicus.
"	<i>Czernin Gallery.</i>	The Farewell of Coriolanus.
"	<i>Count Sinszen-</i>	} Prometheus.
	<i>dorf.</i>	

Other portraits by him are:

- The Emperor Joseph.
- The Elector of Mentz.
- General Loudon.
- The Princess of France.
- The Countess Rzewuska with her Children.

He illustrated Klopstock's 'Messiah' with twenty designs which were engraved by Leybold, and likewise executed fifteen etchings of portraits and mythological subjects.

FÜHRICH, JOSEPH, was born at Kratzau, in Bohemia, in 1800, and studied first at Prague under Bergler, and in 1827 at Vienna, where he designed and painted several romantic scenes. In 1829 he went to Rome, and executed three frescoes in the Villa Massimi, representing scenes from Tasso's 'Gerusalemme liberata.' He afterwards became

a follower of Overbeck. In 1854 he began his great works in the Altlerchenfelder Church at Vienna, representing the 'Raising of Lazarus' and the 'Last Judgment.' He died at Vienna in 1876. Though his religious subjects are not free from fault, they are well conceived, the figures being natural and the draperies simple. Among his numerous paintings and drawings may be mentioned:

- Fifteen drawings for Tieck's 'Genovefa.'
- Illustrations to Goethe's 'Erlkönig.'
- Twelve drawings for Goethe's 'Hermann and Dorothea.'
- Jesus entering the Garden.
- Joshua and his army giving thanks on the Fall of the Walls of Jericho.
- The Nativity of Christ.
- The Creator in the Clouds giving Moses the Commandments. (*Vienna Gallery.*)
- The Appearance of fighting Horsemen in the Clouds, terrifying the inhabitants of Jerusalem, before the occupation by Antiochus. (*Vienna Gallery.*)
- The Virgin going over the Mountain. (*Vienna Gallery.*)
- Fourteen scenes from the Crucifixion. (*St. John Nepomuk, Vienna.*)
- Eight scenes in the life of the Prodigal Son.
- Sixteen scenes of the Spiritual Rose.
- Fifteen scenes of the Resurrection.

FULCARUS, SEBASTIANUS. See FURCK.

FULCO, GIOVANNI, was born at Messina in 1615. After having learned the first principles of design in his native city, he went to Naples, where he entered the school of Cavaliere Massimo Stanzone. He is said by Hakert, in his 'Memorie de' Pittori Messinesi,' to have been a firm and correct designer, and to have excelled particularly in the representation of children. Many of his pictures have been destroyed by the earthquakes, to which his country is subject. Of those that remain are his fresco works, and a picture in oil of the 'Birth of the Virgin,' in the chapel of the Crucifixion, at the Nunziata de' Teatini, at Messina. He died about the year 1680.

FULIGNO, NICCOLÒ DA. See LIBERATORE.

FULIGNO, PIER ANTONIO DI, flourished about the middle of the 15th century, and executed the frescoes in Santa Cattarina at Assisi.

FULLER, ISAAC, an English painter, was born in 1606. Nothing is known of his family, or of his instructor in his own country, but he studied some years under François Perrier, in Paris. He was principally employed in England, and especially at Oxford, in wall pieces. In the chapel at Wadham College he painted the 'Children of Israel gathering Manna,' and at Magdalen College an altar-piece which was praised by Addison. He also painted five pictures of the 'Escape of Charles II. after the battle of Worcester,' which were presented to the Irish Parliament. His own portrait, which is at Queen's College, Oxford, though eccentric, is touched with great force, and full of character. Fuller etched some plates for a drawing-book, called 'Libro da disegnarè'; and in conjunction with Tempesta and Henry Cooke, etched the plates for the 'Moral Emblems,' by Cesare Ripa; they are very indifferently executed. He died in London in 1672.

FULLER, RICHARD, an American landscape painter, was born at Bradford, in New Hampshire, in 1822. In 1840 he was apprenticed to a cigar manufacturer at Boston, and later on he was made street inspector and night watchman. From 1852 to 1866, however, he made attempts at the pursuit of art in his leisure hours, deriving his instruction from the pictures which he saw in shop-windows.

From 1867 until his death he was able to devote himself entirely to painting, and depicted American landscapes with much poetical feeling. He died at Chelsea, near Boston, in 1871, and bequeathed to the art club of that city ninety of his paintings, which entitle him to rank among the best landscape painters of his country.

FUMACCINI, ORAZIO. See SAMACCHINI.

FUMIANI, GIOVANNI ANTONIO, was born at Venice in 1643, and was educated at Bologna. After acquiring an excellent style of design and composition in that school, he returned to Venice, where he studied for some time the works of Paolo Veronese. Lanzi considers his picture of 'Christ disputing with the Doctors,' in the church of La Carità, as his best performance. Among other things the immense ceiling painting in San Pantaleone, representing the 'Glorification of St. Pantaleon,' is remarkable. He died in 1710.

FUMICELLI, LODOVICO, was a native of Trevigi, who flourished about the year 1536. It is not known with certainty whether he was a scholar of Titian or not; but Lanzi regards him as one of the ablest and most memorable of his imitators. In 1536 he painted the principal altar-piece of the church of the Padri Eremitani at Padua, representing the 'Virgin and Infant seated in the clouds, with St. Augustine, St. James, and St. Marina below'; which, according to Ridolfi, is designed and coloured in a style worthy of the greatest masters. In the church of the Padri Serviti, at Trevigi, he painted a picture of 'St. Liberale and St. Catharine,' with two laterals, representing 'St. Sebastian and St. Philip,' the latter the founder of their order. It is to be regretted that the offer of an advantageous situation in the engineers tempted him to abandon painting.

FUNGAI, BERNARDINO, was a native of Siena, who was born about 1460, and died in 1516. He was instructed in the art of painting by Benvenuto di Giovanni. His style retains something of the dry, stiff manner which preceded him, though not more so than that of many of his contemporaries. Among the works of this artist, in which he was partly assisted by Pacchiarotti, the following are the most important:

Chiusi.	<i>Cathedral.</i>	The Nativity of Christ. ( <i>Assisted by Pacchiarotti.</i> )
London.	<i>South Kensington Museum.</i>	The Virgin with the Child; in the style of Perugino. ( <i>Falsely ascribed to Vivarini.</i> )
Siena.	<i>S. M. de' Servi.</i>	Coronation of the Virgin.
"	<i>" Carmine.</i>	Madonna di Fontegiusta. 1500.
"	<i>" "</i>	The Virgin and Child, with Saints. 1512.
"	<i>Academy.</i>	The Ascension.
"	<i>" "</i>	Christ between St. Francis and St. Jerome.
"	<i>" "</i>	A Madonna. ( <i>Assisted by Pacchiarotti.</i> )

FUNK, HEINRICH, born at Herford, in Westphalia, in 1809, learned the rudiments of art from his father, and studied in 1829 under Schirmer at the Academy at Düsseldorf. He soon became known as an excellent painter of landscapes, and was employed at Frankfort from 1836 to 1854. Subsequently he settled at Stuttgart, where he became professor of the art school, and died in 1877. Funk was a student of nature, who possessed a fine taste for the beautiful, and painted in a simple manner. The following of his paintings are noteworthy:

Berlin.	<i>Gallery.</i>	A Summer's Day on the Rhine.
"	<i>" "</i>	A Ruin in the Evening Light.
Frankfort.	<i>Stüdel Inst.</i>	The Lower Valley of the Inn.
"	<i>" "</i>	Landscape.
Stuttgart.	<i>Gallery.</i>	An approaching Thunderstorm in the Eifel Mountains.

FURCK, SEBASTIAN, (or FULCARUS,) a German engraver, was born at Altkülz, Hundsrück, about 1589. In the early part of his life he resided at Rome, where he engraved some plates as early as 1612. From 1620 to 1630 he was established at Frankfort-on-the-Main. He engraved many portraits and historical pieces, chiefly for the booksellers, among which are those of the Colonna family; also some plates after Titian, and other masters. He died at Frankfort in 1666. He worked principally with the graver, though there are a few etchings by him. When he did not sign his plates with his name, he marked them with the cipher *S*. The following prints are by him:

The Last Judgment; *after Michelangelo.*  
St. Sebastian; a half-length figure.

An ornamental Frontispiece to the works of Gul. Fabricius, dated 1646. It is etched in a very spirited style, and is signed *S. Furck, f.*

FURICH, JOHANN PHILIPP, born at Strassburg in 1655, studied under Johann Heinrich Roos at Frankfort, and became so successful an imitator of that master, that his works are often mistaken for those of Roos. He died after 1735.

FURINI, FRANCESCO, who is styled by Lanzi the Guido and Albani of the Florentine school, was the son of Filippo Furini, a respectable portrait painter, and was born at Florence in 1604. He was first instructed by his father, and afterwards studied under Passignano and Roselli; and on leaving their schools, visited Rome and Venice. In 1644 he was appointed curate at Mugello, near Borgo San Lorenzo, where he painted some of his best pictures. But he acquired the high reputation in which he is held by his admirable easel pictures, which are found in the first collections in Florence. He had a preference for imitating the style of Albani, in which he was very successful. He drew with elegance and correctness, particularly the delicate forms of women and children, and he generally made choice of those subjects in which they could be introduced with the happiest effect. Such are his pictures of the 'Three Graces,' in the Palazzo Strozzi, and of 'Nymphs carried off by Satyrs,' in the Casa Galli. Furini died at Florence in 1649. Among his paintings are the following:

Borgo San Lorenzo.	<i>Church.</i>	St. Francis receiving the Stigmata.
"	<i>" "</i>	The Ascension of the Virgin.
Copenhagen.	<i>Gallery.</i>	The Penitent Magdalen.
Darmstadt.	<i>Museum.</i>	A Female Saint.
Dresden.	<i>Gallery.</i>	St. Cecilia.
Edinburgh.	<i>Nat. Gall.</i>	A Head of St. Sebastian.
"	<i>" "</i>	A Poetess.
Florence.	<i>Pitti Pal.</i>	Adam and Eve in Eden.
"	<i>" "</i>	An Allegorical Figure.
Madrid.	<i>Gallery.</i>	Lot and his Daughters.
Rome.	<i>Pal. Capponi.</i>	David and Abigail.
"	<i>Pal. Corsini.</i>	Mythological Subjects.
Vienna.	<i>Gallery.</i>	The Magdalen.

FURNIUS, PIETER JALHEA, a Flemish designer and engraver, was born in Flanders about 1540, and was residing at Antwerp about the year 1570. He was a contemporary of the Galle and the Sadlers,

who engraved some plates from his designs. His style of engraving bears a near resemblance to that of those artists. Though he drew the figure correctly, in attempting to imitate the lofty style of Michelangelo he fell into affectation and extravagance. He worked entirely with the graver in a slight, feeble manner. The many plates which he engraved after M. Heemskerck, J. Stradanus, M. De Vos, P. Brueghel, M. van Coxie, and others, are signed with the accompanying monogram. The date of his death is not mentioned. Among other prints the following are by him: **F**

The Parable of the Good Samaritan: a set of six plates.  
The Martyrdom of St. Felicia; *P. Furnius in. et fec.*  
The Escape of Cloelia; *P. Furnius fecit.*

FÜRST, ROSINE HELENE, was an embroiderer and engraver of Nuremberg in the 17th century. Her sister, MAGDALENE FÜRST, painted flowers.

FÜRSTENBERG, THEODOR CASPAR VON. See FÜRSTENBERG.

FURTMAYR, PERCETHOLD, a miniature painter of the Upper German School, flourished between 1470 and 1501. There are by him in the castle of Wallerstein, Mähingen, near Nördlingen, a Chronicle in two folio volumes, with a great number of miniatures, and a Bible, with vignettes; and at Munich, in the Royal Library, a Missal in five folio volumes, with miniatures, beautiful monograms, and flowers, executed for the Archbishop Bernhard of Salzburg in 1481.

FUSELLI, HENRY. See FUESSLY, HEINRICH.

FUSS, HANS—commonly called, from his birth-place, HANS VON CULMBACH (or KULMBACH)—was, according to Florent Le Comte, a native of Germany, and flourished about the year 1517. He is said to have been a disciple of Albrecht Dürer, and engraved both on wood and copper. Among other prints by him, we have one representing a 'Soldier armed, conversing with a Country Woman'; dated 1517, and marked with the initials *H. V. C.* His master-piece is a 'Madonna and Child adored by Saints,' in the church of St. Sebald at Nuremberg. He died at Nuremberg about 1522.

FÜTERER, ULRICH, who was born at Landshut, and flourished at Munich, is the author of a 'Crucifixion,' painted in imitation of sculpture, in the Gallery at Schleissheim. It was painted about 1480, and is a specimen of very undeveloped art. Füterer is better known as a poet than as a painter.

FYFE, WILLIAM B. C., a Scottish genre and portrait painter, was born at Dundee about 1835. He became at an early age a student of the Royal Scottish Academy, and exhibited his first picture of importance, 'Queen Mary resigning her Crown at Loch Leven Castle,' in the Exhibition of 1861; but this was surpassed in later years by 'The Raid of Ruthven.' In 1863 he settled in London, and from that time onward was busily engaged with portraiture, which he varied with landscapes and genre subjects of interest and merit. Some of his most important portraits are those of the Earl and Countess of Dufferin, Admiral Grenfell, Alderman Sir William McArthur, Dr. Lorimer, and John Faed, R.S.A. He died suddenly in London in 1882. His best-known genre pictures are:

A Girl of the Period.  
On Household Cares intent.  
What can a Young Lassie dae wi' an Auld Man?  
A Good Catholic.  
Wandering Minstrels.  
A Quiet Christmas.

FYOLL, CONRAD, who flourished at Frankfort-on-the-Main from the year 1464 to 1476,—the only space of time of which record concerning him has been handed down to us,—is a painter whose works display graceful drawing and subdued colouring. The chief picture ascribed to him is an altar-piece in the Städel Institute at Frankfort. It represents, in the centre, 'Christ on the Cross,' with the donor and his sons on the right wing, and his wife and daughters on the left wing. There is also a picture of the 'Family of St. Anne.' Mention may also be made of a triptych in the Berlin Gallery formerly assigned to him, but now thought to be of rather later date, representing the 'Virgin and Child with St. Anna,' and 'SS. Barbara and Catharine' and the 'Annunciation' on the wings; and of another in the Antwerp Museum, with the 'Adoration of the Magi' in the centre, and the 'Nativity' and 'Circumcision' on the wings.

FYT, JAN, a Flemish painter and etcher, was born at Antwerp in 1609. He studied in the atelier of Jan van Berch in that city in 1621, became a master in the Guild of St. Luke in 1629, and afterwards visited Rome. When he returned to Antwerp he joined the Guild of the Romanists in 1650, and became its dean in 1652. He excelled in the representation of every species of animal, but in dogs he is perhaps without a rival. It is impossible for art to approach nearer to nature than in the pictures of Fyt of that description. His touch is without manner, or the formality of practice; it is loose, spirited, and playful, but peculiarly characteristic, and full of energy. Such was his extraordinary merit, that he was courted by the greatest painters of his time to embellish their works with the additional attraction of his admirable animals. Rubens, Janssens, De Craeyer, and Jordaens employed him in that way, which was the more flattering to his talent as Rubens himself excelled in painting animals of every description. His works are to be met with at Antwerp (the 'Meal of the Eagle' and the 'Sleeping Hound'), Augsburg, Berlin, Brunswick, Dresden, Cassel, Munich, Madrid, Paris, Venice, and Vienna. A group of 'Dead Birds' is in the National Gallery. He died at Antwerp in 1661. There are by Fyt some admirable etchings, executed in the bold and spirited style of his pictures; they are as follow:

A set of eight of Dogs and other Animals. 1640.  
A set of seven of Dogs, of different species, with backgrounds of landscapes; dated 1642, and inscribed *Johannes Fyt, pinx. et fecit.*  
A set of eight small plates of a Cart, a Horse, a Dog, Foxes, Goats, and three of Cows. These are very scarce.

Lanzi mentions a *Gio. Fyft di Anversa*, who resided for some time at Venice, and was employed in the Casa Sagredo and Casa Contarini: this statement, if correct, cannot apply to Jan Fyt.

## G

GAAL, BARENT, (or GAEL,) a Dutch painter, was born at Haarlem in 1650. He was a scholar of Philip Wouwerman, until the death of that master in 1668, when he found himself capable of dispensing with further instruction. He painted hunting parties, battles, horse-fairs, and other subjects similar to those of his instructor, and he frequently painted figures in the landscapes of

Isaac Koene, a scholar of Jacob Ruisdael. He died in 1703. The Rotterdam Museum has paintings by him of 'A Woman making Cakes,' and 'The Village Inn'; and the Brunswick Gallery one of 'Soldiers playing Cards.' In the Hermitage at St. Petersburg are a 'Coast Scene' and a landscape, and in the Augsburg Gallery is 'A Pig Market.'

GAAL, PIETER, was born at Middelburg in 1769, and received his first instructions from his father, Thomas Gaal, under whom he made some progress; he afterwards became a pupil of Schweickhardt, at the Hague. After visiting London, Paris, and several places in Germany, he settled in his native city, where he painted portraits, landscapes, animals, live and dead game, and subjects of ordinary life, some of which were of large dimensions. He died at Middelburg in 1819.

GAAL, THOMAS, a painter of portraits, birds, and flowers, was born at Dendermonde in 1739. He fixed his residence at Middelburg, and was one of the founders and directors of the Academy in that town. J. Perkois, J. H. Koekkoek, and S. De Koster were his pupils. He died at Middelburg in 1817.

GABBIANI, ANTONIO DOMENICO, an Italian painter, was born at Florence in 1652. After he had studied some time under Justus Sustermans and Vincenzo Dandini, the Grand-Duke Cosmo III., having been made acquainted with his promising talent, took him under his protection, and sent him to the Florentine Academy at Rome, where he frequented the school of *Ciro Ferri*. After passing three years at Rome he visited Venice, and improved his style of colouring by the study of the great painters of that school. He was invited to the court of Vienna, where he painted the portrait of the Emperor and some historical subjects for the Imperial Gallery. On his return to Florence he painted several altarpieces for the churches, particularly a fine picture of the 'Assumption,' and a 'Repose in Egypt'; also his celebrated picture of 'St. Philip,' in the church of the *Padri dell' Oratorio*. For his easel pictures he generally selected subjects into which he could introduce children, in which he excelled. He continued to paint until he was killed by a fall from a scaffold at Florence, in 1726. His principal works in public galleries are :

Cambridge.	<i>Fitzwilliam Museum.</i>	Portrait.
Dresden.	<i>Gallery.</i>	Christ at the house of Simon the Pharisee.
Florence.	<i>Uffizi.</i>	His own Portrait.
"	"	Rape of Ganymede.
"	"	Madonna.
Munich.	<i>Gallery.</i>	St. Francis of Assisi performing Miracles.
"	"	St. Peter of Alcantara.

Four engravings by him are known :

The Madonna; *after Parmigiano*.  
Portrait of an old Man.  
Portrait of a young Woman.  
A Landscape.

GABBIANI, GAETANO, the nephew of Antonio Gabbiani, studied under his uncle, and became a meritorious portrait painter in pastel. He worked at Florence, and died about 1750.

GABBUGIANI, BALDASSARE, an Italian engraver, executed some of the plates for the 'Muséo Fiorentino,' published at Florence between the years 1747 and 1766.

GABET, CHARLES HENRY JOSEPH, a French painter of miniatures and of portraits in water-colours, was born at Courbevoüe in 1793. He is also known as the author of a 'Dictionnaire des Artistes de l'École Française au xix<sup>e</sup> siècle,' published in 1831. He died in Paris in 1860.

GABET, FRANZ, an Austrian etcher, was born at Vienna in 1762, and died in the same city in 1847. He executed several landscapes after M. Molitor, as well as some from his own designs, and six plates of Ruins, &c., after F. E. Weirötter (1791).

GABIOU, JEANNE ELIZABETH. See CHAUDET.

GABLER, AMBROSIUS, a German painter and engraver, born at Nuremberg in 1764, painted beautiful miniatures. His father, Nikolaus Gabler, painted in oils and etched.

GABLER, JOHANN JAKOB, an engraver, was a native of Augsburg. He worked at Leipsic, and engraved the 'Battle of Lutzen' in 1632.

GABRIEL, GEORGES FRANÇOIS MARIE, a French miniature painter and designer, born in Paris in 1775, was a pupil of Nageon and Regnault. Among his designs are those ordered by the French Government for the great work of the Institute on Egypt; and among his portraits is one of Madame de Maintenon, engraved by Mécou, which forms the frontispiece to her memoirs by Lafont d'Ausonne. The date of his death is unknown.

GABRIEL, PAULUS JOSEPH, a painter and sculptor, was born at Amsterdam in 1785. He learned sculpture from his father and Canova, and devoted himself principally to that branch of art; but he at first practised miniature painting, and in his twentieth year proceeded to Paris specially to improve himself therein. In 1820 he was made a member of the Institute at Amsterdam, and director of the Royal Academy there. He died at Amsterdam in 1833.

GABRIELLI, CAMILLO, a native of Pisa, was a scholar of *Ciro Ferri*. Lanzi states that he was the first who introduced the style of Pietro da Cortona among his countrymen. He painted some oil pictures at the Carmelites, and for private collections; but he was more distinguished for his fresco paintings, which were much esteemed. His principal work was the decorations of the great saloon in the Palazzo Allicata. He died in 1730.

GABRIELLO, ONOFRIO, was born at Messina in 1617. After studying six years in his native city, under Antonio Ricci, called Barbalonga, he went to Rome, and entered the school of Pietro da Cortona. He afterwards visited Venice, and on his return to Messina he was much employed in the churches, for private collections, and in portrait painting. He was in great repute when the Revolution, which took place in 1674, obliged him to quit Sicily, and he settled at Padua, where he resided several years, and was usually called Onofrio da Messina. Some of his best works are in the church of San Francesco di Paola at Messina, and in the 'Guida di Padova' are mentioned several of his pictures in the public edifices and private collections of that city, particularly in the Palazzo Borromeo. He died in 1706.

GABRON, WILLEM, born at Antwerp in 1625, was a good painter of fruit and flowers, and excelled in the representation of gold and silver vases, porcelain, and ornaments of a like kind. He spent several years in Italy, but died at

Antwerp in 1679. The Munich, Brunswick, and Darmstadt Galleries have works by him.

GADDI, AGNOLO, the son of Taddeo Gaddi, was born at Florence apparently after 1333, and at his father's death was left under the joint tutorship of Giovanni da Milano and Jacopo del Casentino. In the early portion of his career he painted the 'Resurrection of Lazarus,' in the church of San Jacopo tra Fosse, at Florence. The frescoes in the Pieve of Prato, representing the two legends of the Virgin and the Sacred Girdle, that were painted in his prime, and show evident traces of Giotto's principles, are still to be seen there. Unfortunately they are much damaged both by time and by repairs, but they still show considerable power and ability. Many other productions from his brush exist in Prato. In the choir of Santa Croce, at Florence, are eight frescoes illustrating the Legend of the Cross. Altar-pieces by him may also be found in many of the churches in and around Florence. He is said to have lived for some time at Venice, engaged in mercantile pursuits. He died at Florence in 1396, and was buried in the church of Santa Croce. Among his paintings are the following:

Florence.	<i>Academy.</i>	Virgin and Child in Glory, surrounded by Saints.
"	"	Evangelists and Doctors of the Church.
"	"	Scenes from the Lives of St. John the Evangelist, St. John the Baptist, St. Nicholas, and St. Anthony.
"	<i>S. Croce.</i>	Eight subjects from the Legend of the Cross— <i>frescoes</i> .
"	"	Figures of Saints.
"	<i>Uffizi.</i>	The Annunciation.
Paris.	<i>Louvre.</i>	The Annunciation.
Prato.	<i>Cathedral.</i>	Thirteen subjects from the Life of the Virgin, and the Legend of Dagomari (who carried the Holy Girdle from Palestine to Prato).
"	<i>Museum.</i>	Virgin and Saints.

GADDO, the intimate friend and contemporary of Cimabue, was born at Florence about 1260. From Tafi, Gaddo learned the art of mosaic, and one of his earliest works was the figures of the prophets beneath the windows in the baptistry of San Giovanni at Florence. The influence of Cimabue is chiefly shown in his mosaic inside and above the portal of Santa Maria del Fiore at Florence, representing a 'Coronation of the Virgin, with Saints and Angels.' This artist seems to have visited Rome, and to have been employed in mosaic work in Santa Maria Maggiore, and in the choir of St. Peter's. He also painted in the upper church of St. Francis at Assisi, and executed the mosaics of the old Duomo outside Arezzo. His portrait, as well as that of Tafi, was painted by his son Taddeo Gaddi in the 'Sposalizio' in the Baroncelli Chapel at Santa Croce. Gaddo Gaddi was still living in 1333, but probably died about that year, and was buried in the cloisters of Santa Croce.

GADDI, GIOVANNI, an inferior artist, was a son of Taddeo Gaddi, and a pupil of his brother Agnolo. He painted in San Spirito at Florence a 'Dispute of Christ with the Scribes in the Temple,' and some similar works, but they were all destroyed on the rebuilding of the church. He died in 1383.

GADDI, TADDEO, the son of Gaddo Gaddi, was born at Florence about 1300, and was first in-

structed by his father, but afterwards by his godfather Giotto, whose assistant he became for twenty-four years. When Giotto left Florence to visit Naples, the Baroncelli Chapel in Santa Croce was completed, and Taddeo, after painting the 'Virgin and Child between four Prophets' on the funeral monument at the entrance, executed on the walls of the chapel itself scenes from the life of the Virgin, and in the diagonals of the double ceiling the Eight Virtues. One of these works was an altar-piece now in the Berlin Gallery, and inscribed "Anno Dñi mcccxxxiiii mensis septembris Tadeus me fecit." The centre panel represents the 'Virgin and Child,' with the patrons kneeling at the foot of the throne. On the right wing is the 'Birth of the Saviour,' and a scene from the life of St. Nicholas of Bari, and on the left wing, beneath two prophets, is the 'Crucified Saviour,' with the Magdalen grasping the foot of the cross, and the Virgin and St. John on either side. Another is an altar-piece in the sacristy of San Pietro at Megognano, near Poggibonsi, inscribed "Taddeus Gaddi d Florëtia me pìxit mcccclv.," representing the 'Virgin and Child enthroned among angels.' Taddeo's activity may well be compared with that of his master, though but few of his works survive. His frescoes in San Spirito, the altar-pieces in San Stefano del Ponte Vecchio, the frescoes in the church of the Serviti, the allegories in the tribunal of the Mercanzia, have all disappeared. He laboured also at Pisa, where a portion of his work executed in San Francesco in 1342 still remains. He afterwards worked in Arezzo and Casentino. Taddeo Gaddi died at Florence in 1366, and was buried in the cloisters of Santa Croce.

Giovanni da Milano and Jacopo del Casentino were his pupils. He was also celebrated as an architect. The following are among his works:

Berlin.	<i>Gallery.</i>	Virgin adored by Saints and Donators. 1334.
"	<i>Academy.</i>	History of St. Francis.
"	"	Scenes from the Life of Christ.
Florence.	<i>S. Croce.</i>	Subjects from the History of the Virgin— <i>frescoes</i> .
"	"	The Last Supper— <i>fresco</i> .
"	<i>S. Maria Novella.</i>	Scenes from the Life of Christ— <i>frescoes</i> .
"	"	The Triumph of St. Thomas Aquinas. ( <i>A grand composition, attributed to Gaddi, but bearing all the marks of the Siennese school.</i> )
"	<i>S. Felicità.</i>	Virgin surrounded by Saints— <i>altar-piece</i> .
Gotha.	<i>Gallery.</i>	Christ.
Paris.	<i>Louvre.</i>	Scenes from the Beheading of St. John the Baptist; Calvary; Christ and Judas Iscariot; Martyrdom of a Saint. ( <i>Pre-della in three compartments.</i> )
Pisa.	<i>S. Francesco.</i>	The Apostles; St. Francis; several Saints; Allegorical Figures of the Virtues. <i>Frescoes</i> . 1342.
Poggibonsi.	<i>S. Pietro, Megognano.</i>	Virgin enthroned, surrounded by Saints. 1355.
Prato.	<i>Gallery.</i>	History of the Girdle of the Virgin. ( <i>A predella.</i> )

GAEL, BARENT. See GAAL.

GAELLEN, ALEXANDER VAN, who was born at Amsterdam in 1670, was the scholar of Jan van Huchtenburgh, and, like his master, painted battles and subjects of the chase, which he treated with great fire and spirit. Whilst he was a pupil of Huchtenburgh, he had an opportunity of improving

his touch by copying the works of Wouwerman, Berchem, and other eminent masters, as his instructor was a dealer in pictures as well as a painter; and he was perhaps more indebted to this circumstance, than to the lessons of Huchtenburgh. He soon found himself able to dispense with further instruction, and, resolving on visiting other countries in search of improvement, went to Germany, where he passed some time at Cologne, in the employment of the Elector. After a few years passed in Germany he returned to Holland, where, not meeting with the encouragement he expected, he did not long remain, but determined to visit England, whither some of his pictures had preceded him. He accordingly came to this country in the reign of Queen Anne, and is said to have painted a picture of Her Majesty in a coach drawn by eight horses, and attended by several of the nobility. He also painted three pictures, representing two of the principal battles between the Royal Army and that of the Commonwealth in the time of Charles I., and the 'Battle of the Boyne.' No mention, however, is made of Van Gaelen in Walpole's 'Anecdotes.' He died in 1728.

GAESBEECK, A. VAN, a Dutch painter of genre subjects and portraits, flourished from about 1670 to about 1700, but no particulars of his life are known. His works, which are rare, are in the manner of Gerard Dou and Pieter van Slingeland. The Berlin Gallery possesses 'The Seamstress,' and the Amsterdam Museum a portrait of a young Man.

GAETA, SCIPIONE DA. See PULZONE.

GAGLIARDI, BARTOLOMEO, born at Genoa in 1555, is said to have been a painter of some reputation. He executed works after the manner of Michelangelo. There are also several plates by him, both etched and finished with the graver, among which is a large print representing an emblematical subject, executed in a style resembling that of Cherubino Alberti, though very inferior. He died in 1620.

GAGLIARDI, BERNARDINO, was born at Città di Castello in 1609. Although he was a scholar of Avanzino Nucci, he pursued a different path after he had made a journey to Rome, where he was particularly struck with the works of the Carracci and of Guido. In the cathedral at Città di Castello, he painted the 'Martyrdom of St. Crescentianus,' a work of considerable effect, but deficient in other respects. He appears to more advantage in his two pictures of the history of Tobit; but his best performance is his picture of 'St. Pellegrino,' with two laterals, in the church of San Marcello at Rome. He died in 1660.

GAGLIARDI, FILIPPO, is mentioned as having executed architectural paintings about the year 1640. The Madrid Gallery possesses an 'Interior of St. Peter's at Rome,' by him.

GAGNERAUX, BÉNIGNE, born at Dijon in 1756, was first instructed in the school at Dijon under François Deveoge, from whence he proceeded to Rome, where he acquired a reputation by his picture of the 'Meeting of Gustavus III. of Sweden with Pope Pius VI.,' which is now in the King's Palace at Stockholm. In the Dijon Museum are pictures of 'Soranus and Servilius,' 'Battle of Senef,' 'Passage of the Rhine by the French Army under Condé,' a 'Bacchanal,' a 'Cavalry Charge,' and a 'Triumph of Neptune.' Owing to the disturbances in Rome he quitted that city, and retired to Florence, where

he died in 1795. In the Uffizi at Florence are his own portrait, a 'Battle Scene,' and a 'Lion Hunt.'

GAGNIÈRES, JEAN. See GANIÈRES.

GAILLARD, ROBERT, a French engraver, born in Paris in 1722, executed a considerable number of plates of portraits, historical and other subjects, and landscapes. He died in Paris in 1785. The following are his best prints:

PORTRAITS.

- Cardinal Étienne René Potier de Gesvres; *after P. Batoni.*
- Christophe de Beaumont, Archbishop of Paris; *after Chevalier.*
- Jean Joseph Languet, Archbishop of Sens; *after the same.*
- The Queen of Sweden; *after Lantinville.*

SUBJECTS AFTER VARIOUS MASTERS.

- Venus and Cupid; *after Boucher.*
- Jupiter and Calisto; *after the same.*
- Bacchantes sleeping; *after the same.*
- Sylvia delivered by Amyntas; *after the same.*
- Villagers fishing; *after the same.*
- The Cabaret; *after J. B. Le Prince.*
- The Russian Concert; *after the same.*
- The Father's Malediction; *after J. B. Greuze.*
- The Son's Punishment; *after the same.*
- The Lace-maker; *after Schenau.*
- A Girl spinning; *after the same.*

GAILLARD DE LONJUMEAU, PIERRE JOSEPH, a French amateur engraver, etched several small plates for his amusement; among others, a set of views of the 'Antiquities of Aix,' dated 1750.

GAILLOT, BERNARD, a French historical painter, born at Versailles in 1780, was a pupil of David. He died in Paris in 1847. His principal pictures are:

- Cornelia. 1817.
- St. Martin. (*Val-de-Grâce, Paris.*)
- Conversion of St. Augustine. 1819. (*Notre-Dame-des-Victoires, Paris.*)
- Dream of St. Monica. 1822. (*The same.*)
- St. Louis visiting the Holy Sepulchre. (*Sacristy of St. Denis.*)
- St. Louis hearing the Crown of Thorns. 1824. (*Sens Cathedral.*)
- Holy Angels. 1824. (*In a Chapel at Lille.*)
- Dream of St. Joseph. 1824. (*St. Vincent-de-Paul, Paris.*)
- The Assumption. 1827. (*The town of Eu.*)
- Christ blessing little Children. 1831.

GAINSBOROUGH, THOMAS, who was born at Sudbury in 1727, was the youngest son of John Gainsborough, a clothier. He very early discovered a propensity for art, which was nursed, as he loved to acknowledge in after years, by the Suffolk scenery with which he was surrounded. Before he was ten years old he was sent to the Grammar School, of which his uncle, the Rev. Humphrey Burroughs, was master; but he does not seem to have made much progress, as he employed himself chiefly in making sketches. At last, when he was in his fifteenth year, it was decided to send him to London, and so in 1741 he was intrusted to the care of a silversmith, who introduced him to Gravelot, an engraver and teacher of drawing, from whom he learned the art of etching. Gravelot, recognizing his talent, obtained for him admission to the Martin's Lane Academy, where he worked for three years under Frank Hayman, the historical painter, and then set up for himself in Hatton Garden, where he did a little modelling and

produced a few landscapes. After a year's experience of Hatton Garden, he returned, in 1745, to Sudbury, where he set up as a portrait painter, and in the same year married a young lady named Margaret Burr, whose brother was a traveller in his father's employ. After a brief residence at Sudbury, he removed to Ipswich, and it was there that he made the acquaintance of Joshua Kirby, which ripened into a warm friendship, and lasted till the death of the latter in 1771. When Kirby left Ipswich for London, it was Gainsborough's destiny to become acquainted with Philip Thicknesse, who had just been appointed Governor of Landguard Fort, Ipswich, and who afterwards influenced the painter's career, and became his first biographer; for it was at his suggestion that in the year 1760 he removed to Bath. There he took apartments in the newly-erected Circus at the rent of £50 a year, and business came in so fast that the price of a portrait was raised from five to eight guineas, and eventually settled at forty guineas for a half-length, and a hundred guineas for a whole-length. On the foundation of the Royal Academy in 1768, Gainsborough was one of the thirty-six original members, though he does not seem to have taken any part in the work, for which in 1775 the Council moved that "the name of Mr. Gainsborough be omitted from their lists," which was, however, rescinded at the next general meeting. On his original election to the Academy he contributed 'A Romantic Landscape, with Sheep at a Fountain.' In 1774, owing to a quarrel with the Thicknesses, Gainsborough left Bath, and for a second time set up in London, taking up his residence at Schomberg House, a noble mansion in Pall Mall, where commissions came in so fast that he was unable to keep up with the demand made on his services. In 1779 he was at the very height of his fame; all the eminent men of the day sat to him, and he was the favourite painter of the King and Royal Family. From 1769 to 1783 (excepting in the years 1773 to 1776) he was a constant contributor of portraits and landscapes to the exhibitions of the Royal Academy; but in the year 1783, owing to a disagreement with the Council about hanging the picture of the three Princesses, he withdrew his pictures, and never again contributed to the exhibitions. In 1788 a lump in his neck, which he first felt when present at the trial of Warren Hastings in Westminster Hall, developed into a cancer, of which he died in the same year. He was buried at his own desire in Kew Churchyard, where a simple flat stone records his name, age, and date of death. Gainsborough will always occupy one of the highest places in the English school, whether as a portrait or a landscape painter. In his early landscapes he showed traces of the influence of the Flemish school, but as time went on Nature alone became his mistress. As a colourist he ranks with Rubens, and in technical work Ruskin says that "Turner is a child to him." In his life and character Northcote says that "he was a natural gentleman, and with all his simplicity had wit too." The principal features in his character were his kindness and his passionate love of music. His failings seem to have been his capriciousness and infirmity of temper.

Gainsborough designed and etched with much spirit at least eighteen plates, among which are:

- A plate for Kirby's 'Perspective.'
- An Oak Tree, with Gipsies.
- A Man ploughing.

The Watering Place.  
Evening.  
Repose.

Besides these he executed three plates in aquatint, one of which is most carefully finished. His life work consisted of upwards of 300 paintings, of which over 220 were portraits. George III. was painted eight times, Pitt seven times, Garrick five times. Among other names are those of Lord Camden, Sir William Blackstone, Dr. Johnson, Laurence Sterne, Richardson, Clive, Burke, Sheridan, Windham, Franklin, Canning, Mrs. Graham, Lady Mary Wortley Montagu, Lady Vernon, Lady Maynard, Quin, and Mrs. Siddons. Lists of his works are to be found in Fulcher's 'Life of Thomas Gainsborough, R.A.,' London, 1856. The following are some of his most famous pictures in public galleries and well-known private collections:

*London, National Gallery.*

The Market Cart.  
The Watering-Place.  
Musidora bathing her Feet.  
Woody Landscape, Sunset.  
Landscape:—'Gainsborough's Forest.'  
Rustic Children.  
Study for a Portrait.  
Portrait of Mrs. Siddons.  
Portrait of Ralph Schomberg, M.D.  
Portrait of Orpin, Parish Clerk of Bradford, Wilts.  
Portraits of Mr. J. Baillie, Wife, and Four Children.  
Portrait of Rev. Sir Henry Bate Dudley, Bart

*Dulwich Gallery.*

Portrait of Mrs. Sheridan and Mrs. Tickell.  
Portrait of P. J. de Louthembourg, R.A.  
Portrait of Thomas Linley.  
Portrait of Samuel Linley, R.N.  
Portraits of Mrs. Moody and her Children.

*National Portrait Gallery.*

Portrait of Jeffery, first Lord Amherst.  
Portrait of Charles, first Marquis Cornwallis.  
Portrait of George Colman.

*Hampton Court.*

Portrait of Fischer, the Musician.  
Portrait of Colonel St. Leger.

*Grosvenor House.*

The Blue Boy (Master Buttall).  
The Cottage Door.

*Buckingham Palace.*

Duke and Duchess of Cumberland.

Cambridge. *Fitzwilliam Museum.* } Hon. W. Fitzwilliam.

Dublin. *Nat. Gall.* Duke of Northumberland.

Edinburgh. *Nat. Gall.* Hon. Mrs. Graham.

Glasgow. *Gallery.* Donkeys in a Storm.

Greenwich. *Hospital.* Lord Sandwich.

" " Portraits of the Royal Family.

London. *Royal Academy.* His own Portrait.

Stratford-on-Avon. *Mus.* David Garrick.

Windsor. *Castle.* George III.; full-length.

" " Portraits of the Royal Family.

GALANINO, IL. See ALOISI.

GALANTINI, IPPOLITO, called IL CAPPUCINO, and sometimes IL PRETE GENOVESE, was born at Florence in 1627, and was for some time a scholar of Padre Stefaneschi, through whose influence he became a monk of the order of the Capuchins, whence the two names by which he is frequently known. He was sent as a missionary to India, where he passed several years, and on his return to Europe painted several pictures for the churches of his order. In the Uffizi is his own portrait. He died in 1706, in the monastery of Montughi, near Florence.



**GALARD, GUSTAVE DE**, Count, a French painter and designer, was born at the château of Lille, near Lectoure, about 1777, and died at Bordeaux in 1840. In the Bordeaux Museum there is by him a 'View at La Teste.' His son, **GEORGES DE GALARD**, was born at Bordeaux, and died there in 1834, and there is in the Museum of that city a 'Study of a Sweep,' by him.

**GALASSO**, (sometimes called **GALASSO ALGHISI**), the son of a tailor and master painter of Ferrara, was born in the early part of the 15th century. From the account-books of the House of Este, it appears that he was called Maestro Galasso de Mattheo Calegario, and was employed in the decorations of the palace of Belreguardo between the years 1450 and 1453. In 1455 he composed the 'Assumption,' and finished the portrait of Cardinal Bessarion, at Santa Maria in Monte, Bologna. Amongst his early paintings were the 'Trinity,' in the Museum of Ferrara; and the 'Entombment,' and a 'Virgin and Child, with donor and patron Saint,' in the Costabili Gallery in the same city. Professor Saroli possesses a 'Christ on the Mount of Olives,' and the Marquis Strozzi a 'Crucifixion,' both in Ferrara. Galasso's death occurred close upon and previous to 1473.

**GALCERAN, ANTONIO**, who was a pupil of Esquarte, was brought from Italy to Zaragoza in 1580. He painted in the palace of the Bishop of Barbastro, and enriched the cathedral there with historical pictures.

**GALCERAN, VICENTE**, a Spanish engraver, was born in 1726, and studied under Ravanals and Rovira, executing a print of St. Vincent Ferrer, when only eleven years old. Leaving Valencia for Madrid in 1750, he was soon after employed by the Chapter of Toledo to retouch some plates sent from Rome by Cardinal Portocarrero. He executed plates for works on natural history and horsemanship, and the portraits of the kings of Spain for Berni's 'Títulos de la Castilla,' printed at Valencia in 1769, the last but little to his credit. He returned to Valencia in 1768, where he engraved portraits of Bishop Cervera of Cadiz, and others. He died at Valencia in 1788, leaving, it is said, no less than 700 plates, great and small.

**GALEAS, FRAY FRANCISCO DE**, an excellent Spanish illuminator and miniaturist, was born at Seville in 1567. He studied law until 1590, when he entered the convent of Santa Maria de las Cuevas. He was afterwards promoted to the priory of Cazalla, but he resigned this dignity after two years, and returned to his Sevillian convent, to die of vexation in 1614. The convent possesses two of his miniatures, 'The Saviour dead' and 'The Saviour rising'; also some illuminations in books, which display great clearness and beauty.

**GALÉN, TRYMAN VAN**, a native of Utrecht, who flourished early in the 17th century, is chiefly known by a picture of the 'Ruins of a Temple' placed in the Hospital of St. Job in Utrecht.

**GALEOTTI, SEBASTIANO**, born at Florence in 1676, first studied under Alessandro Gherardini, but afterwards went to Bologna, where he became a scholar of Giovanni Gioseffo dal Sole. He possessed a ready invention, and was a good designer; and his powers were well adapted to fresco painting, in which, according to Ratti, he executed some considerable works in the church of La Maddalena at Genoa. Few of his works are to be found in his native city, from which it would seem that he was not held in so much reputation

there as in Upper Italy; but there are several at Piacenza and Parma, and particularly at Turin, where he was made director of the Academy. He died at Turin in 1746, leaving two sons, GIUSEPPE and GIOVANNI BATTISTA, who were also painters.

**GALESTRUZZI, GIOVANNI BATTISTA**, a painter and engraver, was born at Florence in 1618. He studied painting under Francesco Furini, and afterwards went to Rome, where he was received into the Academy of St. Luke in 1652. The date of his death is uncertain, but he was still living in 1661. He was the friend of Stefano della Bella, whose style he imitated, and, according to Huber, finished some of the plates left imperfect at his death. He etched a great number of plates, of which there is a catalogue by Giacomo Rossi; the following are among the principal:

Paris receiving the Golden Apple from Mercury; after *Annibale Carracci*.

Beheading of St. John the Baptist; after *Battista Ricci*.  
The Apotheosis of the Emperor Claudius. 1657.

Several sets of Friezes and Bas-reliefs; after *Polidoro da Caravaggio*.

A set of Antique Gems, with explanations by Leonardo Agostino; published at Rome in 1657 and 1659.

Mausoleum in honour of Cardinal Mazarin; six plates, from the designs of the *Abbate Elpidius Benedictus*. 1661.

**GALIMARD, CLAUDE**. See **GALLIMARD**.

**GALIMARD, NICOLAS AUGUSTE**, a French historical, portrait, and landscape painter, was born in Paris in 1813. He studied under his uncle, Auguste Hesse, and with Ingres, and soon became known for his pictures, chiefly of Biblical subjects. He painted the 'Disciples at Emmaus' for St. Germain-l'Auxerrois, and mural decorations in St. Germain-des-Près, Paris. His picture of 'The Ode,' exhibited at the Salon in 1846, is now in the Luxembourg Gallery. Many of Galimard's works have been engraved by Aubry-Lecomte and others. He made several designs for stained-glass windows, and wrote treatises on the subject. He died at Montigny-les-Cormeilles (Seine-et-Oise) in 1880.

**GALINDEZ, MARTIN**, a Spanish painter, was born at Haro in Old Castile, in 1547. In 1584 he entered the Chartreuse of Paular, where he devoted his leisure to the arts and to mechanical pursuits, and where he died in 1627, after executing a number of tolerable devotional pictures, and a variety of wood-carvings, sundials, and alarums.

**GALIZIA, FEDE**, (or **GALLIZI**), was a native of Trento, in the Milanese, who flourished about the year 1616. She was the daughter of Annunzio Galizia, a miniature painter, who resided at Milan, from whom she received her instruction in art. She painted historical subjects and landscapes, in a pleasing and finished style, resembling that of the Bolognese school anterior to the Carracci; but she excelled in small portraits. One of her best historical pictures is 'Christ appearing to Mary Magdalen,' in the Brera at Milan, from the church of La Maddalena.

**GALLARDO, MATEO**, was a Spanish painter, who resided at Madrid in 1657. There is a figure of Christ, signed with his name, and several of the Virgin, of the size of life.

**GALLE, CORNELIS**, the elder, a younger son of Philipp Galle, was born at Antwerp in 1576, and was taught engraving by his father. He followed the example of his brother Theodoor in visiting Rome, where he resided several years, and acquired a correctness of design, and a

freedom of execution, in which he greatly surpassed both his father and his brother. After engraving several plates at Rome, from the Italian masters, he returned to Antwerp, where he carried on the business of a printseller, and engraved many plates after the works of his countrymen and his own designs. He died in 1656. Previous to going to Italy, he engraved some plates in the dry, stiff style of his father, of which the best known are :

A part of the plates of the Life of Christ; *after Marten De Vos.*

A set of plates of the Life of the Virgin Mary; *after Stradan.*

A set of plates of the Life of St. John the Baptist; *after the same.*

The following are the most esteemed of his later prints :

#### PORTRAITS.

St. Charles Borromeo, Cardinal Archbishop of Milan.

Philipp Rubens, the brother of Peter Paul Rubens.

Ferdinand III.; *after Van Dyck.*

Jan van Havre; *after Rubens.*

Charles I., King of England; in an allegorical border; *after Van der Horst.*

Henrietta Maria, Queen of Charles I.; with a border of flowers and figures; *after the same.*

Leopold William, Archduke of Austria; *after A. van de Velde.*

Artus Wolfart, painter; *after Van Dyck.*

Jan Wiggers; *after H. De Smet.*

Isabella of Arenberg; *after Ch. Wautier.*

Johannes de Falckenberg; *after Van der Horst.*

Abraham Ortelius; *after H. Goltzius.*

#### SUBJECTS AFTER VARIOUS MASTERS.

Adam and Eve; *after Giov. Batt. Paggi.*

The Holy Family returning from Egypt, with a Choir of Angels; *after the same.*

Venus caressing Cupid; *after the same.*

St. Peter baptizing St. Priscia; *after the same.*

The Virgin and Infant, to whom St. Bernard is offering a Book; *after Francesco Vanni.*

The Crucifixion, with the Virgin, St. Francis, and St. Theresa; *after the same.*

Venus bound to a Tree, and Minerva chastising Cupid; *after Agostino Carracci.*

Progne showing the Head of her son Itys to her husband Tereus; *after the same.*

Seneca in the Bath; *after the same.*

The Virgin caressing the Infant Jesus; *after Raphael.*

The Entombment of Christ; *after the same.*

The Virgin Mary, under an arch, ornamented with flowers by Angels; *after Rubens.*

Judith cutting off the Head of Holofernes; *after the same.*

The Four Fathers of the Church; *after the same.*

A naked Woman grinding colours; *after the same.*

Autumn and Winter; two landscapes; *after the same.*

A Banquet, with Musicians; *without the name of the painter.*

GALLE, CORNELIS, the younger, the son of Cornelis Galle the elder, was born at Antwerp in 1615, and was instructed in the art of engraving by his father. It does not appear that he had the advantage of studying in Italy, which may account for his drawing being less correct than that of his father or his uncle. His portraits are more meritorious than his larger pieces. He died at Antwerp in 1678. The following are his most esteemed prints :

#### PORTRAITS.

The Emperor Ferdinand III.; *after Van Dyck.* 1649.

Mary of Austria, his Empress; *after the same.* 1649.

Henrietta of Lorraine; *after the same.*

Jan Meyssens, painter and engraver; *after the same.*

Jodocus Christophorus Kress de Kressenstein, Senator of Hamburg; *after Anselmus van Hulle.*

Ottavio Piccolomini, in a border of fruit and flowers; *after the same.*

Godardus a Reede.

Adrianus Klaus.

Otto Gericke.

Justus Lipsius.

Pieter Collius.

#### SUBJECTS AFTER VARIOUS MASTERS.

Job and his wife; *after A. Diepenbeeck.*

St. Dominic receiving the Rosary from the Virgin; *after the same.*

Descent from the Cross; *after the same.*

The Crucifixion; *after J. van den Hoeck.*

Jupiter and Mercury, with Baucis and Philemon; *after the same.*

The Nativity, with the Angels appearing to the Shepherds; *after David Teniers the elder.*

The Resurrection; *after Gaspar De Craeyer.*

Venus suckling the Loves; *after Rubens.*

Flight into Egypt; *after the same.*

Christ in the Tomb; *after the same.*

Christ at the Pharisee's Table; *after L. Cigou.*

GALLE, CORNELIS, the third, born at Antwerp in 1642, is supposed by some to have been the son of Cornelis Galle the younger, and by him to have been instructed in the art of engraving. His productions are but little known, or are confused with those of his better-known ancestors.

GALLE, HIBERNYMUS. In the Uffizi Gallery at Florence is a picture of a 'Festoon of Flowers,' signed *Hieronymus Galle. f. A. 1655.*

GALLE, JAN, a son and pupil of Theodoor Galle, was born at Antwerp in 1600, and died there in 1676. Among his plates are :

The Wise and Foolish Virgins; *after Marten De Vos.*

Twelve plates of Old Testament History.

Christ surrounded by the Instruments of His Passion.

The fat Cook and the thin Cook; *after P. Brueghel the elder.*

Lubricitas Vitæ Humanæ; *after the same.* 1553.

Judith giving the Head of Holofernes to a Slave; *after H. Goltzius.*

GALLE, PHILIPP, a Dutch engraver, was born at Haarlem in 1537. He founded a family of artists, who became conspicuous as engravers. He studied under Cuerehert, and afterwards established himself as an engraver and printseller at Antwerp, where he died in 1612. The number of his prints is considerable, and they are generally marked with one of the annexed ciphers: **PG** or **RG**.

The following are his principal plates :

#### PORTRAITS.

Jean Calvin.

Martin Luther.

Ulrich Zwingli.

Wilibald Pirckheimer.

Sir Thomas More.

Dante Alighieri.

Marten van Heemskerck, painter.

Willem Philander, architect.

The Statue of the Duke of Alva. 1571.

#### VARIOUS SUBJECTS.

The Seasons; *after Marten van Heemskerck.* 1563.

The Three Young Men in the Furnace; *after the same.* 1565.

Memorabiles Judaicæ Gentis Clades; *after the same.*

Acta Apostolorum; *after the same.*

Histories of St. John, the Prodigal Son, Samson, Esther, and Ahasuerus; *after the same.*

The Passion, Death, and Resurrection; *after Stradan.*

The Battles of the Tuscans; *after the same.*

The Victories and Triumphs of the Medici Family; *after the same.* 1583.

A set of thirty-four plates of the Life and Miracles of St. Catharine of Siena. 1603.

A set of prints of subjects from the Old and New Testament; *after Marten van Heemskerck, Marten De Vos, A. van Blocklandt, the elder Brueghel, &c.*

A set of ten plates of the Sibyls; *after A. van Bloeklandt*. The Trinity; *after Marten De Vos*. 1584.  
 The Seven Wonders of the World, and the Ruins of the Amphitheatre of Vespasian at Rome; eight plates; *after Marten van Heemskerck*.  
 A set of prints of the Triumph of Death, Fame, and Honour; *after the same*.  
 A set of twenty-eight plates; entitled 'Divinarum Nuptiarum conventus et acta;' dated 1580.  
 Christ with the two Disciples at Emmaus; *after P. Brueghel the elder*.  
 The Death of St. Anne; *after the same*.  
 The Good Shepherd; *after the same*.  
 The Trinity; a large plate; *after M. De Vos*; his best print.  
 Solomon directing the building of the Temple; *after F. Floris*.  
 Abraham sacrificing Isaac; *after the same*.  
 Lot and his Daughters; *after the same*. 1588.  
 Mutius Scævola in the Tent of Porsena; *after the same*. 1563.

GALLIE, THEODOOR, the elder son of Philipp Galle, was born at Antwerp in 1571, and was instructed in the use of the graver by his father. He afterwards went to Rome to study the antique, and whilst there he engraved several plates after the great masters. He died at Antwerp in 1633 or 1634. The following are his principal works:

The Portrait of Justus Lipsius; oval.  
 St. Jerome kneeling.  
 St. John.  
 St. Hildrude and St. Hildegonde.  
 A set of emblematical subjects; entitled 'Litis abusus, &c.'  
 A set of plates of the Life of St. Norbert; published at Antwerp.  
 Twenty-eight plates of the Life of the Virgin and St. Joseph.  
 A set of thirteen figures, each with a title and explanation; entitled 'Typus occasionis, &c.' 1600.  
 The Infant Jesus regarding the Instruments of the Passion.  
 St. John the Evangelist.  
 St. Jerome.  
 Count Ugolino and his Children in the Tower of Famine; *after J. Stradan*.  
 Coriolanus entreated by the Roman Women; *after the same*.  
 Cornelia, the Mother of the Gracchi; *after the same*.  
 Phaethon guiding the Chariot of the Sun; *after the same*.  
 Susannah; *after the same*.  
 A Frontispiece to Mascard's 'Silvarum libri'; *after a design by Rubens*. 1622.  
 A Frontispiece to 'Las Obras en Verso' of Francisco de Boria; *after the same*. 1654.

GALLEGOS, FERNANDO, a Spanish painter, was born at Salamanca in 1475. It is said that he studied under Albrecht Dürer, but it is more likely that Berruguete was his master; and he only followed the taste which then prevailed in Europe. Some of his pictures bear so strong a resemblance to those of Dürer, that acknowledged connoisseurs have mistaken them. His best work is an altar-piece in the chapel of St. Clement at Salamanca. Count Raczynski, in his work 'Les Arts en Portugal,' says there are many of Gallegos's pictures there, but neither Palomino nor Cean Bermudez mentions the circumstance of his having painted in Portugal. He died in 1550. There are six scriptural subjects by him in the Madrid Gallery.

GALLETTI, Fra FILIPPO MARIA, a Florentine painter, was born in 1664, and died in 1742. His portrait is in the Uffizi.

GALLI, ALESSANDRO, called ALESSANDRO DA BIBIENA, a painter and architect, was a son of

Ferdinando Galli. He was skilful in both oil and fresco painting, and was employed at the court of the Elector Palatine, in whose service he died about the year 1760.

GALLI, ANTONIO, was a brother of Alessandro Galli, and, like him, a painter and architect. He was born at Bologna in 1700, and died at Milan in 1774. He painted theatrical decorations.

GALLI, CARLO, a son of Giuseppe Galli, was, like his father, a painter and architect. He visited the various courts of Germany, as well as those of England, France, and Italy, and is known to have been still living in 1769.

GALLI, FERDINANDO, called FERDINANDO DA BIBIENA, the son of Giovanni Maria Galli, was born at Bologna in 1657. His father dying when he was only eight years of age, he was placed in the school of Carlo Cignani, who, finding the genius of his pupil led him to architecture and perspective, rather than the design of the figure, recommended him to devote himself to that particular department, which he thereupon studied under Aldrovandini, Trogli, and Manni, and with such success that he became the most distinguished master of his time in the ornamental and decorative branches of the art. There was scarcely a sovereign in Europe who did not invite him to his court. He was much engaged for the Dukes of Parma and Milan, and was invited to Vienna by the Emperor Charles VI. The public festivals on all occasions of victories, the triumphal entries of princes, &c., were celebrated under the direction of Bibiena, and were more sumptuous and magnificent than any before witnessed in Europe. He became blind, and died at Bologna in 1743. A painting by him is in the National Gallery. It is entitled the 'Teatro Farnese, Parma,' and represents the pit and stage of a theatre, in which 'Othello' is being played. To him the theatre is indebted for very great improvements in its scenery, and the illusive enchantment of its decorations. But his talents were not confined to scene-painting; he painted also many admirable architectural and perspective views, which are placed in the principal galleries in Italy. In these, the figures are usually painted by his brother Francesco. He likewise published several works on civil architecture.

GALLI, FRANCESCO, called FRANCESCO DA BIBIENA, the younger brother of Ferdinando Galli, was born at Bologna in 1659. He first studied under Lorenzo Pasinelli; but he was afterwards instructed in the school of Carlo Cignani. His knowledge of architecture and perspective was considerable; but he excelled in figures. He worked successively for the Emperors Leopold I. and Joseph I., and was invited to Madrid by Philip V., who appointed him his principal architect. He died in 1739.

GALLI, GIOVANNI MARIA, called GIOVANNI MARIA DA BIBIENA, was born at Bibiena, in the Bolognese state, in 1625. He studied under Albani, and his productions have often been mistaken for those of his master. He died in 1665. Of his larger works in the churches at Bologna the following are the most esteemed: 'The Ascension,' in the Certosa; 'St. Anne,' in La Carità; 'St. Andrew,' in San Biagio; and 'St. Francis of Sales,' at the Padri Servi. This artist was the founder of a family of whom no fewer than nine are known to fame, all of whom bore the surname of Bibiena.

GALLI, GIUSEPPE, a painter and architect, was a son of Ferdinando Galli, and was born in 1696. After studying under his father, he worked in conjunction with him at Barcelona and Vienna, and afterwards by himself at several German courts. He died at Berlin in 1756.

GALLI, MARIA ORIANA, was a daughter of Giovanni Maria Galli, who studied painting under Carlo Cignani and Franceschini.

GALLIARI, BERNARDINO, an Italian painter, was born at Andorno about 1707, and died about 1794. There is an 'Adoration of the Shepherds' by him in the Brera at Milan.

GALLIARI, GASPARE, an Italian painter, was born at Treviglio about 1760, and died at Milan in 1818. In the Brera at Milan is a view of Venice by him.

GALLIMARD, CLAUDE, a French engraver, was born at Troyes, in Champagne, in 1720. He passed some time at Rome, and on his return to France became a member of the Academy at Paris. We have by him several plates after De Troy, Subleyras, and Sébastien Bourdon. He also engraved a number of ornaments for books, among which are fourteen frontispieces and vignettes after Cochin the younger. The following also are by this artist:

The Bust of Nicolas Vleughels; *after M. 'A. Stodiz.*  
1744.

The Queen of Sheba before Solomon; *after J. F. de Troy.*

GALLINA, REMIGIO CANTA. See CANTA-GALLINA.

GALLINARI, JACOPO, who was probably born at Bologna, worked there in 1676, and at Padua in 1685. He is known by two etchings, 'A Lady,' and 'Venus and Cupid.'

GALLINARI, PIETRO, called PIETRO DEL SIGNOR GUIDO, was a native of Bologna, and a favourite scholar of Guido Reni. He painted a few historical pictures, which are said to have been retouched by Guido. He died young in 1664.

GALLIS, PIETER, an amateur painter of flowers, fruit, and objects of still-life, was born in 1633, and lived at Enkhuysen, where he died in 1697.

GALLIZI, FEDE. See GALIZIA.

GALLO, IL PRETE. See GUILLAUME, Le Frère.

GALLO, BERNARDO and GIOVANNI. See SALOMON.

GALLO, SAN. See SANGALLO.

GALLOCHE, LOUIS, a French painter, born in Paris in 1670, was a scholar of Louis de Boullogne, but afterwards studied in Italy. Upon his return to France he founded a school, and one of his first pupils was François Le Moine. His picture of 'Hercules restoring Alcestis to her Husband' gained him his election to the Academy in 1711, of which he became successively professor in 1720, rector in 1746, and chancellor in 1754. He died in Paris in 1761. The above painting is now in the Louvre, while in the cathedral of Notre-Dame in Paris is a picture by him of the 'Departure of St. Paul for Jerusalem.' His chief work was the 'Removal of the Remains of St. Augustine to Pavia,' a picture which has disappeared.

GALLUS, BERNARDUS and JOANNES. See SALOMON.

GALLUS, RICARDUS. See TAURINI.

GALOFRE Y COMA, JOSÉ, a Spanish historical painter, was born at Barcelona, and died in the same city in 1877. He studied in Rome, where he became an associate of Overbeck. In 1854 he painted for the Queen of Spain 'An Episode from

the Conquest of Granada in 1494.' He also published a book on 'Art in Italy and other Countries of Europe.'

GALVAN, JUAN, a Spanish painter, was born at Lucena, in the kingdom of Aragon, in 1598. According to Palomino, he went to Rome for improvement, where he remained some time, and on his return to Spain in 1624 resided chiefly at Zaragoza, where he was named painter by the Corporation, and executed various pictures for the cathedral and Carmelite convent. For the cathedral of Zaragoza he executed pictures of the 'Nativity,' 'Santa Justa,' and 'Santa Rufina,' as well as other large works, which Cean Bermudez praises for their colouring. He painted the cupola of Santa Justa y Rufina, and a picture of the 'Trinity' for the Barefooted Carmelites; but his principal work was the 'Birth of the Virgin.' He died at Zaragoza in 1658.

GAMARRA, JUAN CIRILO MAGADAN Y. See MAGADAN.

GAMBARA, LATTANZIO, born at Brescia in 1541 or 1542, was the son of a tailor, who, driven by necessity from his native city, took refuge at Cremona, and supported himself and his son by the exercise of his trade, which he destined the latter to follow. The disposition of the boy inclined to a different pursuit, and he employed all his leisure moments in sketching, for which he was often severely chastised by his father. These quarrels, and their cause, came to the knowledge of Antonio Campi, a painter of Cremona, who interested himself in favour of the youth; and, on examining his drawings, found in them evidence of genius, and prevailed on his father to entrust him to his care. He studied in the school of the Campi for six years; and when he was eighteen years of age, he was placed under the tuition of Girolamo Romanino, who entertained a high opinion of his talents, and ultimately gave him his daughter in marriage. He surpassed his father-in-law both in the correctness of his design, and in the grandeur of his compositions. To the principles he had acquired under the Campi, he added the charm of Venetian colouring, in which he approached the rich tones of Pordenone. In the Strada del Gambaro at Brescia are several fine fresco paintings by him of mythological and classical subjects; but these are less surprising than his admirable works in the cloisters of the Benedictine Fathers of Sant' Eufemia at Brescia. They represent 'Moses and the Brazen Serpent,' 'Cain slaying Abel,' 'Samson and Delilah,' 'Judith with the Head of Holofernes,' 'Jael and Sisera,' and a 'Deposition from the Cross.' In the Castello at Brescia are frescoes of the 'Triumphs of Bacchus.' The most studied of his works are his twelve frescoes in the cathedral at Parma, representing subjects from the Life of our Saviour, which captivate even in their close proximity to Correggio's masterpieces. Of his oil pictures, the most admired are the 'Birth of the Virgin,' in the church of San Faustino Maggiore at Brescia; and a 'Pieta,' in San Pietro at Cremona. In the Glasgow Gallery is the Head of a Female. He died in 1574, in consequence of a fall from a ladder.

GAMBARINI, GIUSEPPE, born at Bologna in 1680, was a scholar of Lorenzo Pasinelli, until the death of that master, when he entered the school of Cesare Gennari, whose style he followed in his colouring, and some of whose works he copied. Finding himself unequal to

the dignity of historical painting, he abandoned it, and applied himself to subjects taken from ordinary life, in which he was more successful. He died in 1725. There are some of his works in the churches at Bologna: in Santa Maria Egiziaca, is a picture of that Saint; and at the Osservanti, 'St. Catharine Vigri's Entrance into Bologna.'

**GAMBERUCCI, COSIMO**, a Florentine painter, flourished about the year 1610, and was a scholar of Battista Naldini. He did not attain to great celebrity in the art, although some of his works in the churches at Florence, particularly his picture of 'St. Peter curing the lame Man,' in San Pietro Maggiore, just amount to respectability. He also painted easel pictures, which are found in the collections at Florence.

**GAMELIN, JACQUES**, a French painter, was born at Carcassone in 1739, and died at Narbonne in 1803. There are by him in the Bordeaux Museum, 'Socrates drinking Hemlock,' 'The Departure of Abradates for the Fight,' and 'The Death of Abradates.'

**GAMMON, JAMES**, was an English engraver of no great reputation, by whom there are a few portraits, executed in a stiff, formal style. He was working in London about 1660. Among others, the following are by him:

Queen Catharine of Braganza.  
Henry, Duke of Gloucester.  
George, Duke of Albenmarle.  
Richard Cromwell.  
Sir Toby Matthews.  
Edward Mascal, the painter.

**GAMPERLIN**. See **GRAF, URS**.

**GANDIA, JUAN DE**, was a Spanish painter, celebrated for his pictures of architecture and perspective views. He lived about 1720.

**GANDINI, ANTONIO**, was a native of Brescia, who had the advantage of being educated under Paolo Veronese, whose style he followed, together with something of that of Palma. He possessed a fertile invention, and was a correct designer, as is apparent in his principal work, the 'Crucifixion,' in the old cathedral at Brescia. He died in 1630. He left a son, **BERNARDINO GANDINI**, who was also a painter, and who died in 1651.

**GANDINI, GIORGIO**, sometimes called **GIORGIO DEL GRANO**, from the family name of his mother, was a native of Parma, who died in 1538. Orlandi not only states that he was a disciple of Correggio, but also asserts that his pictures were occasionally retouched by that master. The Padre Zapata, in his description of the churches of Parma, ascribes to this painter the great altarpiece of San Michele, which had erroneously been attributed by Ruta, in his 'Guida di Parma,' to Lelio Orsi. Correggio had been engaged to paint the tribune of the dome of that church, but died before it was commenced; and the commission was offered to Gandini, who also was prevented by death from executing it. In the Oldenburg Gallery are pictures of a 'Penitent Magdalen' and a 'Holy Family.'

**GANDOLFI, GAETANO**, an Italian painter and etcher, was born at San Matteo della Decima, in the Bolognese, in 1734. He first studied under his elder brother, Ubaldo, then he went to Venice, and from thence to Bologna. He painted several pictures for the churches at Bologna, and other cities in Italy, of which the most esteemed are, 'The Assumption,' in the ceiling of Santa Maria della Vita, and 'The Marriage at Cana,' in the church

of the Santissimo Salvatore, at Bologna; 'The Martyrdom of St. Pantaleone,' in the church of the Girolimini at Naples, and his own portrait, in the Pinacoteca. There are likewise by this artist an etching of the 'Adoration of the Shepherds,' after the picture by Niccolò dell' Abbate, in the Palazzo Leoni at Bologna; also 'St. Peter and St. Paul' after Guido Reni. He died at Bologna in 1802.

**GANDOLFI, MAURO**, an engraver, was born at Bologna in 1764, and studied under his father, Gaetano Gandolfi. Early in life he entered the army, and came with his regiment to Paris, where he devoted himself to engraving. He afterwards visited England, and there studied under Sharp and Bartolozzi, returning by way of Rome to Bologna, where he for a while pursued oil painting. His first large engraving was 'Diogenes before Alexander' (1802), after his father. An unpleasant critique of one of his productions affected him so much that he left Europe, and travelled in America, and afterwards in Africa. In 1821 he returned to Bologna, engraved several plates after Correggio, and Raphael's 'St. Cecilia,' of which he also made a beautiful copy in water-colours. He also engraved 'The Child Jesus sleeping on the Cross,' 'Judith with the Head of Holofernes,' and various other subjects. In the Bologna Gallery is his portrait painted by himself. He died in 1834.

**GANDOLFI, UBALDO**, the elder brother of Gaetano Gandolfi, was born in 1728. He was both a painter and sculptor, and studied under Torelli and Graziani. His principal works are 'The Prophets' in San Giuliano at Bologna, his anatomical preparations for pupils, and in the Pinacoteca a 'Head of a Girl,' the 'Resurrection of Christ,' and a 'Holy Bishop.' He died at Bologna in 1781.

**GANDY, JAMES**, a portrait painter, born at Exeter in 1619, is said to have been instructed by Van Dyck. He went to Ireland under the protection of the Duke of Ormond, and painted many portraits of the nobility and gentry. He died in Ireland in 1689.

**GANDY, WILLIAM**, a portrait painter, was born in the second half of the 17th century. He was the son of James Gandy, and is supposed to have studied under Gaspar Smitz. He chiefly lived at Exeter, and many of his works are to be found in Devon and Cornwall. He died after 1715.

**GANGLOFF, KARL WILHELM**, a designer, born at Leutkirch in 1790, was one of those artists by nature who produce works of great promise in their youth before they have received any instruction. He was originally employed as a clerk, but on his artistic productions becoming in some degree known, he was induced in 1813 to go to Stuttgart and study under De Necker. Unhappily he died in 1814, at Merklingen in Würtemberg, but he has left several compositions from the Old and New Testament and the 'Nibelungen Lied' which show much originality and depth of feeling. Uhland has dedicated three sonnets to his memory.

**GANIÈRES, JEAN**, (or **GAGNIÈRES**.) a French engraver, flourished in Paris about the year 1650. He engraved a few plates after Blanchard, Valentine, &c., but was more employed on portraits. His plates are executed with the graver in a stiff and tasteless style. Among others, the following are by him:

The Penitent Magdalen; *after J. Blanchard*.  
 A Boy sleeping, with a skull near him. 1640.  
 Louis XIII. of France; an oval, with ornaments. 1640.  
 Cardinal Flavio Chigi.  
 M. de La Melleraye. 1679.

GANSES, PAUL, was a Neapolitan painter of sea pieces and moon-light effects, who lived in the 17th century.

GANTREL, ETIENNE, a French engraver, was born in Paris about the year 1646, and died there in 1706. There are by this artist several plates of portraits and historical subjects, executed in a neat style, of which the following are the best:

PORTRAITS.

Louis XIV. of France; life-size.  
 Sebastiano Pisani, Bishop of Verona.  
 Antoine Bruneau, President of La Tourneille; *after La Dame*.  
 J. L. de La Bourdonnaye, Bishop of Lyons; *after Fontaine*.  
 M. Poncet de La Rivière. 1682.  
 Louis Berrier, Counsellor to the King. 1674.

SUBJECTS AFTER VARIOUS MASTERS.

The Rod of Moses, changed into a Serpent, devouring the Rods of the Magicians of Pharaoh; *after N. Poussin*.  
 The Israelites passing the Red Sea; *after the same*.  
 The Israelites dancing round the Golden Calf; *after the same*.  
 The Descent from the Cross; *after the same*.  
 St. Francis Xavier restoring an Indian to life; *after the same*.  
 St. Gervais and St. Protas before the Proconsul; *after Le Sueur*.  
 St. Benedict kneeling; *after Philippe de Champagne*.  
 St. Francis in ecstasy; *after Carracci*.  
 The Head of Christ; *after Le Brun*.

GANZ, JOHANN PHILIPP, a German engraver, born at Eisenach in 1746, was appointed engraver to the Court of Hanover.

GARAVAGLIA, GIOVITA, an Italian engraver, was born at Pavia in 1790, and studied under Anderloni. In 1803 he entered the Academy of Milan, where in 1813 his 'Herodias,' after Luini, gained a prize, and in 1817 another was adjudged to him for his 'Holy Family in a Landscape,' after Raphael. In 1833 he was elected Professor of Engraving at Florence, where he died in 1835. His principal works are:

The Madonna and Infant St. John; *after Gimignani*.  
 Hagar and Ishmael; *after Barocci*.  
 Jacob and Rachel; *after Appiani*.  
 The Magdalen; *after C. Dolci*.  
 The Ascension; *after Guido Reni*.  
 Charles V.; *after the same*.

GARBIERI, CARLO, the son and scholar of Lorenzo Garbieri, painted historical subjects in the style of his father. In the church of San Giovanni in Monte, at Bologna, is a picture by him of the 'Death of St. Mary of Egypt'; and in San Paolo is one of 'St. Paul taken up into Heaven.'

GARBIERI, LORENZO, called IL NIPOTE, was born at Bologna in 1580, and was brought up in the school of Lodovico Carracci, of whose style he was one of the most successful imitators. Naturally of a dark and gloomy turn of mind, he selected the most austere and melancholy subjects; and his pictures generally represent the most tragical and terrible events, as massacres, martyrdoms, and pestilence. To the style of the Carracci, he added something of the vigorous light and shadow of Caravaggio. Such are his pictures in the church

of Sant' Antonio at Milan, which Sant' Agostino, in his 'Catalogo,' has attributed to the Carracci. In San Paolo de' Barnabiti at Bologna he painted the 'Plague of Milan,' with St. Charles Borromeo communicating the diseased; and a 'Penitential Procession.' At the Filippini at Fano is an admirable picture of 'St. Paul raising Eutychus,' painted with such power and expression that it excites both terror and devotion. In San Maurizio at Mantua is his celebrated 'Martyrdom of St. Felicità and the seven Virgins.' At Bologna, in the church of San Lodovico, is a fine picture of the 'Death of St. Joseph'; at the Cappuccini, the 'Crucifixion'; in S. Michele in Bosco, scenes from the life of St. Benedict and St. Cecilia; and at the Pinacoteca, 'The Magician Circe.' In consequence of his marriage with a rich lady, he abandoned his profession many years before his death, which took place in 1654.

GARBO, RAFFAELLINO DEL. See CAPPONI.

GARCIA, BERNABÉ, a Spanish painter, was born at Madrid in 1679, and died in the same city in 1731. He was a scholar of Juan Delgado, and painted 'The Four Doctors of the Church' for a church at Alcalá de Henares.

GARCIA, FERRER, ('the Licentiate Don Pedro,') though an ecclesiastic, exercised the profession of a painter at Valencia and Madrid, about the middle of the 17th century, and obtained a great reputation, especially in perspective. He painted Crucifixions, one of which bears date 1632, and the usual religious subjects. His collection of pictures by the great masters, as well as his own performances, was sold at his death for a large sum.

GARCIA, FRANCISCO, was a Spanish painter at Murcia, at the commencement of the 17th century, as is shown by the inscription on an altar-piece in the chapel of Los Velez, in the cathedral of that city; it represents 'St. Luke writing.' The artist was in the employ of the Marquis de los Velez.

GARCIA, MIGUEL and GERONIMO, were twin brothers, and canons of the Collegiate Church of San Salvador at Granada, one being a painter and the other a sculptor; the first coloured the images which the second carved. They followed the style, and perhaps profited by the instruction, of Alonso Cano.

GARCIA DE MIRANDA, JUAN, was born of Asturian parents at Madrid in 1677, and studied painting under Juan Delgado, producing chiefly devotional pictures, particularly 'Immaculate Conceptions,' for private patrons. Born without a right hand, he made use of the stump of the arm to hold pencils, maulstick, &c. He was appointed to clean and restore the pictures injured in the fire at the Alcazar, and acquitted himself so well as to be appointed, in 1735, painter-in-ordinary to Philip V. He also held, with Palomino, from 1724, the post of public valuer of pictures. He died in 1749, leaving a son JUAN, of great promise as a painter, who, however, died at the age of twenty-one. His brother and disciple, NICOLAS GARCIA DE MIRANDA, who was born in 1698, and died in 1738, painted landscapes with religious figures.

GARCIA HIDALGO, JOSEF, was a Spanish painter, who wrote notes of his life, but omitted to state where and when he was born. From circumstances narrated by him it is conjectured that he was a native of Murviedro, in Murcia, and born about 1656. He was named by the artists of the day 'El Castellano.' He studied in the city of Murcia,

under Mateo Gilarte and Nicolas de Villacis. After passing some years under those masters he went to Italy, and at Rome became a scholar of Giacinto Brandi, under whose tuition he made considerable progress. Pietro da Cortona, Salvator Rosa, and Carlo Maratti assisted him with their counsels; but the climate of Italy proving detrimental to his health, he returned to Spain, where he attached himself to Carreño, and, though far advanced in the art, worked as a young pupil. In 1674 he went to Madrid, and was employed by Charles II. in a series of twenty-four pictures on the life of St. Augustine, for the cloisters of San Felipe el Real, which occupied him, with other commissions from the king, till 1711. He was also much employed by Philip V., who made him his principal painter in 1703, and shortly after a chevalier of the order of St. Michael. In the latter part of his life he retired to the convent of San Felipe, and died there probably soon after 1711, but in what year is not known. He published 'Principios para estudiar la nobilissima arte de la Pintura,' 1691, and several other works on anatomy and painting for the benefit of students. His productions are at Madrid, Valencia, Sigüenza, San Jago, and Guadaluza.

GARCIA REYNOSO, ANTONIO, a Spanish painter, was born at Cabra, in Andalusia, in 1623, and studied under Sebastian Martinez, an artist of some eminence, at Jaen. He painted landscapes and historical subjects; and there are several of his works noticed by Palomino, particularly an altar-piece in the church of the Capuchins at Andujar, representing the 'Trinity,' with several Saints. There are also some of his pictures in the churches and private collections at Cordova, in which city he died in 1677.

GARCIA SALMERON, CRISTOBAL, a Spanish painter, born at Cuenca in 1603, was a disciple of Pedro Orrente. He was a good painter of historical subjects and of animals, one of his most esteemed works being a picture of the 'Nativity,' in the church of San Francisco at Cuenca. He was employed by Philip IV. to paint a bull-fight in honour of the birthday of Charles II. of Spain, and he executed several works for the cathedral at Cuenca and for the convent of Barefooted Carmelites. He died at Madrid in 1666.

GARDELLE, ROBERT, born at Geneva in 1682, studied under Largillière in Paris, where he distinguished himself as a portrait painter, producing also etchings of portraits and of views of Geneva. He died in 1766.

GARDELLE, THÉODORE, a Swiss miniature painter, was born in 1722 at Geneva, where he was apprenticed to an engraver. He was of dissipated habits, and wandered about from Geneva to Paris, Brussels, and finally to London, where he was executed for murder in 1761.

GARDINER, WILLIAM NELSON, an Irish engraver, was born at Dublin in 1766. He studied at the Dublin Academy, and then came to London, where, after various vicissitudes, he became an assistant to Bartolozzi, with whom he prepared plates for Harding's Shakespeare, De Grammont's 'Memoirs,' and Lady Diana Beauclerk's illustrations to Dryden's 'Fables.' He subsequently studied at Cambridge, with a view of taking orders, but afterwards took to copying portraits, and finally became a bookseller. He died by suicide in London in 1814.

GARDNER, DANIEL, an English portrait painter,

born at Kendal in 1750, studied at the Royal Academy, and was patronized by Reynolds. His portraits, which were in oil and crayons, were successful, and he was enabled to retire early from practice. He died in London in 1805.

GARDNER, THOMAS, was an English engraver, who lived in the first half of the 18th century. He chiefly worked for the booksellers, and engraved a set of plates for the 'Book of Common Prayer,' paraphrased by James Harris in 1735.

GARDNOR, Rev. JAMES, an English landscape painter, was born in 1729. In 1767 he received a premium at the Society of Arts, and his works, both in oil and water-colours, appeared at the Royal Academy from 1782 to 1796. He furnished illustrations for Williams's 'History of Monmouthshire,' and published 'Views on the Rhine' in 1788. He was Vicar of Battersea, where he died in 1808.

GAREIS, FRANZ, a painter, born at Marienthal in 1776, studied at Dresden under Casanova. He afterwards went to Rome, where by his picture of 'Orpheus in the Lower World,' he gained a considerable reputation, but unfortunately he died at Rome in 1803, at the early age of twenty-seven.

GAREMYN, JAN, a Flemish painter and engraver, was born at Bruges in 1712, and studied under Louis Roons and Matthias De Visch. He painted numerous altar-pieces for the churches at Bruges and Courtrai; and others for private persons at Brussels and Ghent. His pictures are highly esteemed by his countrymen for their warmth of colouring. He painted several pictures in imitation of Rembrandt and Teniers, and designed and executed several of the plates for the 'Chronicles of Flanders,' published in 1736. He became professor in the Academy of Bruges, and died in that city in 1799.

GARGIUOLI, DOMENICO, called MICCO SPADARO, an historical and landscape painter, born at Naples in 1612, was a fellow-student with Salvator Rosa, in the school of Aniello Falcone. He was employed in decorating the architectural views of his friend Viviani Codagora with a number of small figures in the style of Callot and Della Bella. He died in 1679. The following paintings by him are known:

Gotha.	<i>Gallery.</i>	Two Men playing at Cards.
"	"	Two Ship Boys.
Naples.	<i>Museum.</i>	Revolution of 1647.
"	"	The Piazza di Mercatello in 1648.
"	"	Court of the Convent of San Martino.
Paris.	<i>Louvre.</i>	A Combat in the Crusades.

GARIBALDO, MARC ANTONIO, a Flemish painter, was born at Antwerp in 1620, and in 1651-2 became a member of the Guild of St. Luke. He painted for the Jesuits' College at Antwerp a picture of 'The Virgin, as the Queen of Martyrs.' The date of his death is unknown, but he was living in 1690. There are by him:

Flight into Egypt. (*Antwerp Gallery.*)  
St. Bernard reproving William of Aquitaine. (*St. Gilles, Bruges.*)

GARIGUE, —, was a French painter of the 18th century, by whom there is a portrait of Charles de Siffrede de Mornas in the Avignon Museum.

GARNER, THOMAS, a line-engraver, was born at Birmingham in 1789, where he was apprenticed to a Mr. Lines. In the early part of this century he contributed many engravings to the various Annuals that flourished at that period; he also

executed several plates for the 'Art Journal,' of which that of 'L'Allegro,' after W. E. Frost, R.A., is considered one of his best works. He passed nearly all his life in Birmingham, where he executed many portraits of local celebrities, and died in 1868.

GARNERAY, AMBROISE LOUIS, a French marine painter, born in Paris in 1783, received his first instruction from his father, Jean François Garneray. At the age of thirteen he went to sea, and after various adventures (of which he subsequently published an illustrated history) was taken prisoner by the English in 1806. He remained in England till 1814, and on his return to France was patronized by Louis XVIII. A 'View of the Port of London' was his first exhibited work in 1816, and he received a gold medal in 1819. In 1833 he was appointed director of the Rouen Museum, and he subsequently designed for the Sèvres manufactory for six years. He studied aquatint, and designed and engraved sixty-four views of the principal ports of France, and forty views of foreign ports, which were published with text by Jouy in 1821-32. At the Paris Exhibition of 1855 he received a medal for his invention of a new kind of artists' canvas. He died in Paris in 1857. Amongst his works are:

Boulogne.	Museum.	View of Sidon: sun setting.
Marseilles.	Museum.	The Canal at Furnes.
Nantes.	Museum.	An Incident of the Battle of Navarino. 1853.
Rochefort.	Museum.	The Frigate 'Virginie' attacking an English Squadron.
Rochelle.	Museum.	The Capture of the 'Kent.'
Rouen.	Museum.	Cod Fishing off Newfoundland. 1839.
Versailles.	Gallery.	Battle of Augusta. 1836.
"	"	Battle of Navarino.
"	"	The Return from Elba.

GARNERAY, AUGUSTE, the second son of Jean François Garneray, was born in Paris in 1785, and died there in 1824. He studied under Isabey, and painted chiefly in water-colours. Besides numerous portraits, he has produced several pictures from tales of interest, as also designs for vignettes, and for a work on Egypt.

GARNERAY, JEAN FRANÇOIS, a French painter of portraits, architectural views, and fanciful subjects, was born in Paris in 1755, and died at Auteuil in 1837. He was a pupil of David, and his earlier portraits are said to be in the Flemish style.

GARNIER, ANTOINE, was a French engraver, who flourished in Paris from about 1625 to 1646. He etched his plates in a bold style, and finished them with the graver. He engraved some of the paintings by Primaticcio at Fontainebleau, and a set of twelve plates after the pictures by the same painter in the chapel of Fleury. He also engraved some plates after Nicolas Poussin and Michelangelo da Caravaggio, and the following after J. Blanchard:

The Holy Family.
Charity.
St. John the Baptist.
St. Sebastian.

He usually marked his plates with the cipher **AG**.

GARNIER, ETIENNE BARTHÉLEMY, a French portrait and historical painter, was born in Paris in 1759. He was a pupil successively of Durameau, Doyen, and Vien, and obtained the "grand prix" in 1788. His subjects are chiefly from the ancient poets, or relating to the popular monarchs of France, such as Dagobert, Henry IV., and Napoleon.

In 1828 he was an unsuccessful competitor with Horace Vernet for the directorship of the School of Rome. At Avignon is a portrait of Cardinal Maury. He died in Paris in 1849.

GARNIER, LOUIS HIPPOLYTE, a painter and lithographer, excelled in miniature portrait painting. He was born in Paris in 1802, and died there in 1855. Among his lithographs are 'Rebekah,' and 'Ruth and Boaz' after Chopin; 'On the road to Market,' after Eugène Devéria; and others after Ary Scheffer, Schlesinger, &c.

GARNIER, NOEL, one of the earliest French engravers, was born about the year 1490, and died later than 1540. He engraved some grotesque ornaments, with the Gothic alphabet in forty-eight plates of figures representing the Arts, Sciences, Trades, &c. There is also a plate by him of several naked men fighting, bearing some resemblance to the style of Hans Sebald Beham, though very inferior; it is marked **noe δ** on a tablet. He is called 'The Master of the Knot.' Other plates of his are a 'St. Anthony,' copied from Albrecht Dürer, and 'The Triumph of Bacchus,' from G. Pencz.

GAROFALO, BENVENUTO DA. See TISI.

GARRARD, GEORGE, an animal painter, was born in 1760. He studied under Sawrey Gilpin, and in 1778 entered the schools of the Royal Academy, at which he first exhibited in 1781. He practised largely in modelling, and in 1800 was elected an Associate of the Academy. He died at Brompton in 1826. Amongst his works are:

View of a Brewhouse Yard. 1784.
Sheep Shearing. 1793.
A Peasant attacked by Wolves in the Snow. 1802.
An Agricultural Show. ( <i>Woburn Abbey</i> .)

GARRARD, MARC. See GEEBARTS.

GARRET, WILLIAM, a wood-engraver, practised at Newcastle in the 18th century. He published a series of thirteen small designs, the last of which is 'Death leading a Female to the Grave.'

GÄRTNER, GEORG, the elder and the younger, were painters who lived at Nuremberg in the 17th century, the former dying in 1640, and the latter in 1654. The elder painter executed portraits in water-colours, whilst the younger was an imitator and copyist of Dürer.

GÄRTNER, JOHANN PHILIPP EDUARD, an architectural painter, was born at Berlin in 1801. He was taught painting when a child by Müller at Cassel, and returned to Berlin when but twelve years of age to paint in a porcelain factory. In 1821 he made a student's tour to the North Sea, and then engaged himself to Gropius. Three years' study in Paris followed, and he then devoted himself to architectural painting. In 1837-39 he worked in Russia for the Emperor Nicholas. He died at Berlin in 1877. Many of his architectural pictures are in the royal palaces, and one is in the National Gallery of that city. In the Leipsic Gallery is an Italian landscape.

GARVEY, EDMUND, a landscape painter in both oil and water-colours, is supposed, from his connection, to have been of an Irish family. In 1770 he was elected an Associate of the Royal Academy, and an Academician in 1783. He lived at Bath from 1769 to 1777, and died in 1813. He imitated Richard Wilson, to a certain extent, in his manner of painting.



**GARZI, LUIGI**, was born at Pistoja in 1638, and studied under S. Boccali, in his native city, until he was fifteen years of age. In 1653 he went to Rome, where he entered the school of Andrea Sacchi, of whom he was the favourite disciple, and became one of the most eminent painters of his time. He was the contemporary and rival of Carlo Maratti. After having painted several pictures for the public edifices at Rome, he was invited to Naples to paint in the church of Santa Caterina a Formello, and in the royal palace. In the cathedral at Pescia he painted an immense picture of the 'Assumption,' which is considered his best performance. Of his works at Rome, the principal are the cupola of the Cibo chapel, in Santa Maria del Popolo; 'The Maries at the Tomb of our Saviour,' in Santa Marta; and the celebrated picture of 'The Prophet Joel,' in San Giovanni in Laterano. In the Liverpool Institution is a landscape by Salvatore Rosa, with the figures by Luigi Garzi, and in the Munich Gallery is a 'Flight into Egypt.' He died in 1721.

**GARZI, MARIO**, was the son of Luigi Garzi, by whom he was instructed in art. He painted historical subjects in the style of his father, and was an artist of very promising talent, but died quite young. Two of his pictures are noticed in Pascoli's 'Guida di Roma.'

**GARZON, JUAN**, a Spanish painter, for a short time the pupil of Murillo, was associated with Meneses Osorio in many of his works, but none of his own are known to survive. He died at Madrid in 1729.

**GARZONI, GIOVANNA**, was a native of Ascoli, who flourished about the year 1630, and resided chiefly at Rome, where she distinguished herself as a painter of flowers, and of portraits in miniature. At Florence she painted the portraits of some of the Medici and other nobility. She died at Rome in 1673, and bequeathed all her property, which was considerable, to the Academy of St. Luke, where a marble monument is erected to her memory.

**GASCAR, HENRI**, a French portrait painter, was born in Paris in 1635, and visited England in the reign of Charles II. He was greatly patronized by the Duchess of Portsmouth, and met with so much encouragement, that he is said to have realized above ten thousand pounds during a residence of a few years. He left England about 1680, and died at Rome in 1701. His best portrait was that of Philip, Earl of Pembroke. He scraped a few miserable mezzotints, after his own pictures, among which is the portrait of the Duchess of Portsmouth, and that of James II. when Duke of York.

**GASPARI, GIOVANNI PIETRO**, born at Venice in 1735, painted the decorations for the Court Theatre at Munich, and etched fourteen architectural plates.

**GASPARINI, GASPARE**, was a native of Macerata, who flourished about the year 1585. He was a disciple of Girolamo da Sermoneta, whose style he followed, though in a less finished manner; as appears in his two pictures in the church of San Venanzio at Fabriano, representing 'The Baptism of Christ' and 'The Last Supper.' He is seen to more advantage in his picture of 'St. Peter and St. John curing the Lame Man,' in the same church, a grand composition, in which he seems to have imitated the style of Raphael. In the church of the Conventuali, in his native place,

there is a fine picture of 'St. Francis receiving the Stigmata.'

**GASPARINI, SEBASTIANO**. In the 'Descrizione delle Pitture d'Ascoli,' by Orsini, a painter of this name is noticed, who painted several pictures in fresco, in a chapel in the church of San Biagio, in that city.

**GASPARRI DI SPINELLO**. See **SPINELLI**.

**GASPERS, JAN BAPTIST**, (or **JASPERS**), a native of Antwerp, was a scholar of Thomas Willeborts. He visited England during the civil war, and was much employed by General Lambert. After the Restoration he became an assistant to Sir Peter Lely, and afterwards to Sir Godfrey Kneller. He drew well, and excelled in making designs for tapestry. The portrait of Charles II. in Painter-Stainers' Hall, and another of the same king, in the hall of St. Bartholomew's Hospital, were painted by him. He died in London in 1691.

**GASSEL, LUCAS VAN**, called also, from his birthplace, **LUCAS VAN HELMONT**, was a landscape painter, who was born about 1480. It is supposed that he resided chiefly at Brussels, where he died about 1555, but certainly not later than 1560. His landscapes are very rare: they are painted sometimes in oil, and sometimes in water-colours. There is a picture by him in the Vienna Gallery bearing his monogram and the date 1548, and there is another in the Lille Museum. His portrait by Jacob Bink is in the collection of 'persons who died before 1572,' engraved by Jan Wierix.

**GASSEN, FRANCISCO**, a painter of Barcelona, was born in 1598. He executed, in conjunction with Pedro Cuquet, a series of pictures on the Life of St. Francis of Paola, for the Minimite convent in his native city. He died at Barcelona in 1658.

**GASSIES, JEAN BRUNO**, a French historical and genre painter, was born at Bordeaux in 1786. He studied under Vincent and Lacroix, and died in Paris in 1832. He chiefly executed historical subjects from the Old and New Testaments, or from French history; but the pictures exhibited by him embrace a great variety of subjects—historical, poetical, and allegorical—landscapes, marine views, interiors of churches, and striking scenes on the coasts of England and France. Amongst his works are:

Hagar and Ishmael. 1811. (*Brussels Gallery*.)

Horace at the Tomb of Virgil. 1817.

Portrait of Louis XVIII. 1819. (*Bordeaux Museum*.)

The Communion of St. Louis. 1819.

The Clemency of Louis XII. 1824. (*Versailles Gallery*.)

View of the Church of Boulogne. 1826.

A Bivouac of the National Guard. 1831.

**GASSNER, SIMON**, a painter and engraver, was born at Steinberg in the Tyrol, in 1755. He studied in Munich under Gallrap and Demel, and excelled in historical and landscape painting. He was engaged by the Margrave of Baden to decorate a room at Carlsruhe, but returned to Munich in 1790, and was still living in 1825. He also engraved with the needle and in the aquatint manner, and produced an etching of the 'Temple in the English Garden in Munich,' which bears his monogram.

**GAST, MICHEL DE**. See **DE GAST**.

**GASTINEAU, HENRY**, a landscape painter in water-colours, was born in 1797. After studying in the schools of the Royal Academy, he commenced work as an engraver. He then took to oil-painting, but finally joined the Water-Colour Society as an

Associate in 1818, being elected a full member in 1824. He was intimately connected with Turner, David Cox, Copley Fielding, and others of the English water-colour school. He died at Camberwell in 1876. Amongst his works are :

Penrhyn Castle. (*South Kensington Museum.*)

Netley Abbey. (*The same.*)

The Pass of Klamme, Styria. (*Paris Exhibition, 1855.*)

Glenarm, Antrim. (*London International Exhibition, 1862.*)

Hospice and Pass of St. Gothard. (*The same.*)

The Pass of Killiecrankie. (*Paris Exhibition, 1867.*)

**GASULL, AGUSTIN**, an historical painter of Valencia, studied at Rome under Carlo Maratti. His 'St. Andrew,' 'St. Stephen,' 'La Vierge de l'Espérance,' and 'St. Joseph,' which he painted for the church of San Juan del Mercado at Valencia, are much admired; and there are many pictures by him in other churches of the same city. He died at Valencia at the commencement of the 18th century.

**GATTA, BARTOLOMMEO DELLA.** See **DELLA GATTA.**

**GATTI, BERNARDINO**, called **IL SOJARO**, or **SOGLIARO**, was born at Pavia in 1495. He was one of the ablest disciples of Correggio, and approached nearer to the style of his instructor than any other of his pupils. Parma, Piacenza, and Cremona are rich in his works, among which are a 'Riposo,' in the church of San Sigismondo, and a 'Nativity,' in San Pietro, at Cremona; and a 'Pietà,' in the church of La Maddalena at Parma. He succeeded Pordenone in the work left unfinished by that master in the tribune of Santa Maria di Campagna at Piacenza; where, according to Vasari, the whole appears to be by the same hand. One of his most considerable works is the 'Assumption,' in the cupola of the Madonna della Steccata, at Parma, painted in 1560, in which the Madonna is of the most captivating beauty. In the refectory of the church of San Pietro at Cremona is his great work of the 'Miracle of the Multiplication of the Loaves,' painted in 1552, a composition of many figures, larger than life, admirably varied in the heads and attitudes, and conducted with a beauty of colour, and a harmony of effect, which atone for some slight defects in the aerial perspective. An 'Ecce Homo' and a 'Crucifixion' by him are in the Museum at Naples. He died at Parma in 1575.

**GATTI, GERVASIO**, called **IL SOJARO**, was a native of Cremona, who flourished from the year 1571 to 1631. He was the nephew of Bernardino Gatti, under whom he studied, and from whom he learned to copy Correggio, as his early works testify, whilst his later ones are more in the manner of the Carracci. In the church of San Pietro at Cremona is a fine picture of the 'Death of St. Cecilia,' with a glory of angels, truly Correggiquesque. He was also an excellent painter of portraits, upon which he was much employed.

**GATTI, GIROLAMO**, was born at Bologna in 1662, and was a scholar of Marc Antonio Franceschini, whilst his colouring is after the style of Cignani. Several of his works are in the churches and palaces at Bologna. In Santa Maria Incoronata is a picture of 'St. Augustine, St. Petronius, and St. Gregory, interceding for the Souls in Purgatory'; in the church of La Natività, the 'Presentation in the Temple'; and in the Palazzo Pubblico, 'Charles V. crowned by Pope Clement VII.' He, however, painted more works of a smaller class. He died in 1726.

**GATTI, OLIVIERO**, an Italian painter and engraver, was a native of Parma. He was a scholar of Giovanni Lodovico Valesio, and, from the resemblance of his style, although greatly inferior, to that of Agostino Carracci, was probably instructed in engraving by that master. His works as a painter are little known; but he engraved several plates, some of which are after his own designs, which possess considerable merit. He was received into the Academy at Bologna in 1626, and was working in that city up to 1648. The following prints are by him :

St. Francis Xavier kneeling on the sea-shore, and taking up a Crucifix, which is floating on the water; *after his own design.*

The Virgin caressing the Infant Christ; *after Lorenzo Garbieri.*

St. Jerome; *after Agostino Carracci.* 1602.

St. Roch. 1605.

An emblematical subject, representing an Armorial Bearing, supported by two River Gods, with an armed figure, standing alone, surrounded by Jupiter, Hercules, Neptune, Apollo, and Minerva; *after L. Carracci.*

A set of four small plates, representing the Deity forming the World, the Creation of Adam, the Sacrifice of Abraham, and Judith with the Head of Holofernes; *after Pordenone.*

A Drawing-book; *after the designs of Guercino.*

**GATTI, TOMMASO**, born at Pavia in 1642, was a scholar of Carlo Sacchi. He afterwards went to Venice, where he studied the works of the great masters of that celebrated school; and on his return to Pavia he painted several pictures for the churches.

**GATTI, URIELE**, called **IL SOJARO**, flourished about the year 1601, as appears from the date inscribed on a picture by him of the 'Crucifixion,' in the church of San Sepolero at Piacenza. Lanzi conjectures that this painter was a brother of Gervasio Gatti.

**GATTY, MARGARET**, an amateur etcher, was born at Burnham in Norfolk in 1809. She was the daughter of Dr. Scott, Lord Nelson's chaplain, and married the Rev. Alfred Gatty, D.D., vicar of Ecclesfield, near Sheffield, in 1839. Between 1837 and 1843 she etched several landscapes, but she is best known as an authoress of books for children. She died at Ecclesfield in 1873.

**GAUBERT, PIERRE**, a French portrait painter who was working in 1701, was a member of the Academy. There is a portrait of a lady by him in the Dresden Gallery.

**GAUCHER, CHARLES ÉTIENNE**, a French engraver, born in Paris in 1740, was first a pupil of Basan, and afterwards of J. P. Le Bas. He died in Paris in 1804. He engraved several portraits and other subjects, of which the following are the principal :

#### PORTRAITS.

Maria Cecilia, Ottoman Princess, daughter of Achmet III.; *after his own design.*

M. du Paty, celebrated Advocate; *after Notte.*

Louis Gillet.

Louis Augustus, Dauphin of France; *after Gautier.*

J. P. Timoléon de Cossé, Duke of Bri-sac; *after St. Aubin.*

Louis de Grimaldi, Bishop of Le Mans. 1767.

#### VARIOUS SUBJECTS.

An allegorical subject, to the memory of J. P. Le Bas; *after Cochin.*

The Crowning of Voltaire; *after Moreau.*

The Card-players; *after Tylborch.*

Repose; *after Gaspar Netscher.*

GAUDENZIO MILANESE. See FERRARI.

GAUDIN, LUIS PASCUAL, a Spanish painter, was born at Villafranca in Catalonia in 1556. He entered in 1595 the Carthusian monastery of Scala Dei, where he painted the 'Saviour washing the Disciples' Feet,' the 'Prayer in the Garden,' and two series of Evangelists and Apostles. For the Carthusian monastery at Seville he executed a series of pictures from the life of the Virgin, whom he has represented dressed in a Venetian robe with enormous sleeves and no veil—a breach of etiquette which endangered his reputation for orthodoxy; but the pictures are much praised by Cean Bermudez. He also executed a 'Last Supper' for Portacoli, near Valencia. He died in the monastery of Scala Dei in 1621.

GAUERMANN, FRIEDRICH, a landscape and animal painter, was born at Miesensbach on the Schneeberg in 1807. He was the son of Jakob Gauermann, and, in spite of his weak state of health, he showed talent very early, delighting in the study of animals. He wished to attend the Academy of Vienna, but had to give up the idea, on account of his health; he therefore had to content himself with painting the scenery of his native country in the summer, and with copying Dutch pictures, especially those of Ruisdael, Potter, Roos, Berchem, and Wouwerman, in Vienna in the winter. From 1825 to 1846 he made numerous excursions in various parts of Germany, and in 1836 became a member of the Academy at Munich. He died at Vienna in 1862. Amongst his works are:

A Peasant digging.  
The End of the Chase.  
Halt on the Mountain.  
A Bear Hunt.  
Wolves and Deer. (*South Kensington Museum.*)  
Wild Boar and Wolf. (*The same.*)  
The Harvest Waggon.  
The Approach of a Storm.  
Styrian Charcoal Burners.  
Watering-Place in the Tyrol. (*Berlin National Gallery.*)  
Tyrolse Village Smithy. (*The same.*)  
The Labourer. (*Vienna Gallery.*)  
Peasants reposing. (*The same.*)  
Wolves and a Dead Horse. (*Städcl Institute, Frankfort.*)

GAUERMANN, JAKOB, a German landscape and genre painter and engraver, was born at Oeffingen, near Canstatt, in 1773. He at first worked as a stone-mason at Hohenheim, but his strong inclination for drawing brought him to the knowledge of Duke Charles of Würtemberg, who enabled him to receive an education in art. After this he travelled for six years in Switzerland, but in 1798 he went to Vienna. After this he visited in succession the Tyrol and Styria, making sketches, which he worked up into water-colour drawings and oil pictures. He died at Vienna in 1843. He also executed several etchings of landscapes.

GAUFFIER, LOUIS, was born at La Rochelle in 1761. He was a pupil of Hugues Taraval, and he won the first prize for painting in 1784, at the same time as Drouais, the subject being the 'Woman of Canaan.' He exhibited as an Associate of the Academy in 1789, but his health necessitated a residence at Florence, where he died in 1801. 'The Three Angels with Abraham at Mamre,' and 'Cornelia, the mother of the Gracchi, giving her jewels for the public good,' represent Gauffier in the Louvre. Among other works by him are 'Cleopatra,' 'Jacob and Laban's Daughter,' and 'Alexander and Hephæstion.' His wife, PAULINE CHATILLON, to whom he was married at Rome, was

a painter of genre subjects, and a pupil of Drouais. Many of her works were engraved by Bartolozzi, and she was herself an exhibitor at the Salon of 1798.

GAUGAIN, THOMAS, an engraver, born at Abbeville in 1748, came to England whilst young, and studied under Houston. He engraved many plates after Reynolds, Morland, Cosway, Northcote, and others, and died in London about 1805. The following are his principal works:

The Snow Man; after *J. Barney.*  
The Young Pedlar; after the same.  
Maria; after *Müller.*  
The Death of Prince Leopold of Brunswick; after *Northcote.*  
Mary Stuart hearing her death-warrant; after the same.

GAULLI, GIOVANNI BATTISTA, called IL BACICCO, was born at Genoa in 1639. After acquiring the first principles of art in his native city under Borzone, he went to Rome, where, by studying the works of the best masters, aided by the counsel of Bernini, he soon rose into repute, and established a style of his own. The great vault of the church of the Gesù, at Rome, representing 'St. Francis Xavier taken up into Heaven,' is one of his most considerable works. He possessed the talent of always adapting his style to the character of his subject. In his picture of 'St. Anne kneeling before the Virgin and Infant,' with a beautiful group of angels, in the church of San Francesco a Ripa, he exhibits everything that is cheerful, pleasing and graceful. Contrasted with this is his 'Death of St. Francis Xavier,' in Sant' Andrea al Quirinale, which he has treated in an austere style, with all the solemnity and pathos which the subject requires. In the church of Sant' Agnese he painted the 'Four Cardinal Virtues,' and such is their force and brilliancy, that the neighbouring works of Ciro Ferri are nearly eclipsed by them. His best efforts were intended for fresco designs, and he excelled more particularly in his figures of children. He also painted portraits with distinguished reputation; and he is stated by Pascoli to have painted seven different pontiffs, and a great number of the distinguished personages of his time. His own portrait is in the Uffizi at Florence, and 'St. John the Baptist preaching,' is in the Dijon Museum. He is said to have etched a portrait of Cardinal Celio Piccolomini. He died in 1709.

GAULT DE SAINT GERMAIN, PIERRE MARIE, was born in Paris in 1754. He studied under Dumoreau, and died in 1822, leaving a very large number of historical, landscape, and fancy pictures, besides portraits. Among his portraits are those of Voltaire, Mademoiselle Clairon, Crébillon, and Stanislaus, King of Poland. He wrote accounts of the lives and works of Leonardo da Vinci and Nicolas Poussin; a 'Guide des Amateurs de Tableaux pour les Écoles allemande, flamande et hollandaise,' 1818; and other works relative to painting, in which he displayed much knowledge and judgment.

GAULTIER, J., a French engraver little known, was probably from his style a relation of Leonard Gaultier. Among others, he engraved some small plates of emblematical subjects.

GAULTIER, LEONARD, (or, as he sometimes signs himself, GALTER,) a French engraver, was born at Mayence about 1561, and died in Paris in 1641. His style of work resembles that of Wierix and Crispyn van de Passe. His prints are executed entirely with the graver, with great precision, but in a stiff, formal manner. He must have been very

laborious, as the Abbé de Marolles possessed upwards of eight hundred prints by him, many of which were after his own designs. They consist of portraits, and various subjects, of which the following are the most worthy of notice. They are sometimes signed with his name, and sometimes

with the cipher **GL**.

#### PORTRAITS.

Henry IV. of France.  
Henry, Duke of Montpensier.  
J. Amyot, Bishop of Auxerre.  
Alexandre Bouchart, Viscount de Blossville.  
Philip de Mornay, Seigneur du Plessis. 1611.  
Charles de Gontaut de Biron, Marshal of France.  
Etienne Pasquier.  
Jean Caron.

#### VARIOUS SUBJECTS.

A set of small plates of subjects from the Old and New Testament.  
A set of the Prophets, Apostles, and Evangelists.  
Thirty-two plates of the History of Cupid and Psyche; after Raphael.  
The Procession of the League; a satirical print.  
The Family of Henry IV.; nine figures.  
The Assassination of Henry IV.  
The Coronation of Mary de' Medici. 1610.  
The Cyclops forging the Thunderbolts; after J. Cousin. 1581.  
A Sacrifice; after M. Fréminet.  
The Last Judgment; copied from Martin Rota's engraving after Michelangelo.

**GAULTIER, PIERRE**, a French painter and engraver, flourished from about 1730 to 1762, or later, and resided chiefly at Naples. He etched the following plates, after Francesco Solimena:

David and Bathsheba.  
Ecce Homo!  
The Visitation of the Virgin to St. Elizabeth.  
St. Michael discomfiting the Evil Spirit.  
The Defeat of Darius.  
The Battle of the Centaurs.  
The Four Quarters of the World; small ovals.

**GAUTHEROT, CLAUDE**, who was born in Paris in 1769, and died there in 1825, was a pupil of David, whose friendship involved him in the troubles of the Revolution. He opened a school of design where the most noted artists studied under his direction. His principal work, 'Napoleon haranguing his troops on the Bridge of the Lech at Augsburg,' is at Versailles.

**GAUTHIER DAGOTY, ÉDOUARD**, an engraver, the son and pupil of Jacques Fabien Gauthier Dagoty, was born in Paris in 1745, and died at Florence in 1785. In 1780 he issued a series of twelve plates, printed in colours, chiefly from the pictures in the gallery of the Duke of Orleans. He has also left plates after Correggio, Raphael, Titian, Van Dyck, and others.

**GAUTHIER DAGOTY, JACQUES FABIEN**, who was at the same time a painter, engraver, author, anatomist, and physical scientist, was born at Marseilles in 1717, but came to Paris in 1737, and there engaged in the business of printing in colours from several mezzotint plates. He was for a time an assistant to J. C. Le Blond, the inventor of this art, and after his death, in 1741, succeeded to the privilege of his patent. He died in Paris in 1786. He published a number of coloured illustrations of anatomy and natural history, as also some portraits, including those of Louis XV. and Cardinal Fleury.

**GAUW, G.**, is mentioned by Strutt as the engraver of a singular plate of the 'Head of Mercury,' after J. Mathan, engraved in imitation of a pen-drawing.

**GAVARNI**. See CHEVALIER.

**GAVASETTI, CAMILLO**, was a native of Modena, who flourished about the year 1625. He studied under his father, Stefano Gavasetti, a miniature painter and gilder, but he rather followed the Carracci. His principal works are at Piacenza, where he is better known than at Parma or Modena. He was engaged with Piarini in painting Scriptural subjects, and at the Presbiterio, or parsonage of Sant' Antonio at Piacenza, is a fresco representing a subject from the Apocalypse, which was esteemed by Guercino the finest work of art in that city. He died young in 1628.

**GAVASIO, AGOSTINO**, was probably the son of Giovanni Giacomo Gavasio. There is by him in the parish church of Nembro, near Bergamo, an altar-piece of wood called "di Tutti Santi"; in San Niccolò, a repainted altar-piece with 'St. Augustine enthroned between St. Stephen and St. Lawrence'; in San Sebastiano, an altar-piece with the 'Virgin and Child'; and in the court of the Casa Longhi, a fresco of the 'Virgin and Child, with Saints.' Tassi notices a picture by this master in the parochial church of San Giacomo at Piazzatore, in the valley of Brembana, of the 'Virgin and Infant,' dated 1527.

**GAVASIO, GIOVANNI GIACOMO**, a native of Poscante, in the valley of Brembana, was a Bergamese artist who flourished early in the 16th century, but of whom no records exist. He is the author of five arched panels with figures of the Apostles, and of three paintings in tempera of half-length figures of Saints and Bishops in couples, on a gold ground, in the Lochis-Carrara Gallery in Bergamo. There is also a painting by him of 'The Virgin crowned by Angels,' dated 1512, in Sant' Alessandro at Colonna.

**GAVAZZI**. See GAVASIO.

**GAVIN, ROBERT**, a Scottish landscape and genre painter, was born at Leith in 1827. He early manifested a taste for art, and when about twenty-one years of age he entered the Edinburgh School of Design. His earlier works partook much of the style of Sir George Harvey, and a few of them, as, for instance, his 'Reaping Girl' and 'Phœbe Mayflower,' were reproduced in chromo-lithography, and became very popular. Soon after 1870 he made a tour in America, and afterwards went to the continent; he then settled for a time at Tangier, where he painted numerous Moorish subjects. He was elected an Associate of the Royal Scottish Academy in 1855, and an Academician in 1879, when he painted as his diploma picture 'A Moorish Maiden's First Love.' He died at Newhaven, near Edinburgh, in 1883.

**GAWDIE, SIR JOHN, Bart.**, a portrait painter, was born at West Harling in Norfolk in 1639. He was deaf and dumb, and studied under Lely. Succeeding to the baronetcy on the death of his father in 1666, he pursued art only as an amusement, but Evelyn speaks of him in commendatory terms. He died in 1699.

**GAYWOOD, ROBERT**, an engraver, was born about 1630, and died about 1711. He was a pupil of Hollar, whose style he imitated. The most interesting of his works are his portraits, among which are the following:

Mary, Queen of Scots, with a Crucifix in her hand.  
Charles I.; oval, with a hat and cloak.  
Henrietta Maria, his Queen, in mourning.  
Elizabeth, daughter of Charles I., with an Angel drawing a veil from her face.

Charles II.; *after Hanneman*.  
 Charles II., on horseback. 1661.  
 The same, with a hat and feather.  
 Catharine, Queen of Charles II.  
 Oliver Cromwell.  
 Richard Cromwell.  
 George Monck, Duke of Albemarle.  
 Jerome Weston, Earl of Portland.  
 The Countess of Portland.  
 Sir Bulstrode Whitelocke.  
 Sir Peter Temple, Bart.  
 Sir George Croke, Chief Justice of the King's Bench.  
 Sir Kenelm Digby.  
 Sir Peter Paul Rubens.  
 Hans Holbein.  
 William Camden, historian and antiquary.  
 William Fairfax, General in the Palatinate. 1656.  
 Inigo Jones, architect.  
 Margaret Lemon; *after Van Dyck*.  
 James Shirley, poet.  
 William Drummond, the Scottish historian.  
 John Playford, musician.  
 Matthew Stevenson, poet.  
 John Evelyn, antiquary.  
 Sir Anthony Van Dyck.  
 Lady Van Dyck.  
 Countess of Arundel.  
 Countess of Carlisle.  
 Dr. Sibbes.  
 Archy, the King's Jester.

He also engraved the picture of 'Venus reclining, with a Man playing on the Organ,' *after Titian*, as well as:

A set of eight plates of Birds; *after F. Barlow*.  
 A set of Animals; *after the same*.  
 A set of Lions and Leopards; *after Rubens*.  
 A Hare; *after B. Poel*.

GAZAN, FRANCISCO, was a Spanish engraver of the 18th century, who engraved, about 1713, a portrait of Quevedo, after a drawing of Salva Jordan.

GEBAUER, CHRISTIAN DAVID, an animal painter and an etcher, was born in 1777 at Neusalz in Silesia, and educated at the Copenhagen Academy from 1800 under Lorentzen. He devoted himself to landscapes as well as animals, executing the latter at first in Indian ink, but afterwards in oil. In 1813 he proceeded to Dresden, where he took to drawing, painting, and etching military scenes, and in 1815 was received into the Academy there. Later in his life he established a school of design at Aarhus, where he died in 1831. His pictures of horses and dogs, several of which are in the Copenhagen Gallery, are among his best works.

GEBHARD, W. M., a German landscape painter and engraver, flourished at Nuremberg from 1730 to 1750. There are by him 'The Sacrifice of Iphigeneia,' and two sets of landscapes with ruins and waterfalls.

GEDDES, ANDREW, a Scottish portrait painter, was born at Edinburgh about the year 1789. He was the son of David Geddes, an auditor of excise, and was educated at the High School and University of Edinburgh. He showed an early predilection for the fine arts, but did not commence his career as a professed artist until after the death of his father. He entered the schools of the Royal Academy in 1807, about the same time that Haydon, Jackson, and Wilkie were students there, and after some years' study he settled down to practise in Edinburgh. In 1814 he took a residence in London for his artistic pursuits, and continued annually to spend some months there. About this time he painted the portraits of Sir David Wilkie, Henry Mackenzie (the author of 'The Man of Feeling'), Dr. Chalmers, and other persons of note. The

approbation which these portraits elicited induced him to put down his name as a candidate for the honours of the Royal Academy; but he was unsuccessful, and the Associateship was not awarded him till 1832. In 1818 he painted a picture of 'The Discovery of the Regalia in Scotland,' in which he introduced the portraits of several of the most distinguished men of his native city, among them Sir Walter Scott. In 1828 he visited the continent, and passed some time in Italy, Germany, and France. On his return in 1831 he painted an altar-piece for the church of St. James, Garlick Hill, and a picture of 'Christ and the Woman of Samaria.' He visited Holland in 1839, and he was skilful as an etcher in the manner of Rembrandt. He died in London in 1844. His principal works are:

Edinburgh. <i>Nat. Gallery.</i>	Summer.
" "	His own Portrait.
" "	Hagar.
" "	Portrait of the Artist's Mother.
" "	Portrait of George Sanders.
London. <i>Nat. Gallery.</i>	Dull Reading (Portraits of Terry and his Wife).
" <i>South Kensington Museum.</i>	A Man Smoking.
" "	A Study from Giorgione.

GEDDES, MARGARET SARAH. See CARPENTER.  
 GEEDTS, PIERRE JOSEPH, a Belgian historical painter, born at Louvain in 1770, studied at the Antwerp Academy under Herreyns. In 1800 he was appointed one of the professors of the new Academy of Louvain, which post he held till 1833, when he was, as he always considered, unjustly dismissed. He died at Louvain in 1834. His best works are a 'Calvary,' and 'The Archbishop of Cologne delivering a miraculous host to an Augustine Monk;' the latter is in the church of St. Jacques at Louvain.

GEEDTS, PIERRE PAUL, the son of Pierre Joseph Geedts, was born at Louvain in 1793, and studied under his father and at the Louvain Academy, where he carried off the principal prizes. He was appointed professor of modelling, but resigned on his father being dismissed. He was a good portrait painter, but there is only known by him one historical picture, painted in 1824 for the church of St. Jacques. He died at Louvain in 1856.

GEEFS, ALOYS, a Belgian historical painter and sculptor, was born at Antwerp in 1817, and died at Auteuil near Paris in 1841. 'The Scourging of Christ' was one of his best paintings.

GEEL, JOOST VAN, a Dutch painter, was born at Rotterdam in 1631, where he died in 1698. He was a scholar of Gabriel Metsu, whose polished style he imitated so exactly, that it is not always easy to distinguish their works. He also painted marines and sea-ports, which are highly finished, and very agreeably coloured. In the Amsterdam Museum is a portrait of Van Geel, by himself, and in the Hermitage, St. Petersburg, 'A Concert.'

GEELEN, CHRISTIAAN VAN, a painter born at Utrecht in 1755, was a pupil of Jakob Maurer. He painted portraits, family pieces, and landscapes, and died in 1826. His son, also named Christiaan, born in 1794, showed great talent, but died in 1825 at the early age of thirty-one years.

GEELKERKEN, NICOLAAS VAN, (or GEILKERK,) was a native of Holland, who flourished at Leyden from about 1624 to 1654. He was chiefly employed in engraving maps, but executed also some portraits, among which is that of Maurice, Prince of Nassau.

GEERAERTS, MARTIN JOSEPH, a Flemish historical painter, born at Antwerp in 1707, was intended for the law, and studied in the Jesuits' College. Preferring art, however, he became a pupil of Abraham Godyn, and was made free of the Guild of St. Luke in 1731. In 1741 he became one of the six directors of the Academy of Antwerp, who filled that office gratuitously. He died at Antwerp in 1791. He excelled in grisaille painting in imitation of bas-reliefs, of which there are the following examples:

Antwerp.	<i>Gallery.</i>	The Fine Arts. 1760.
Brussels.	<i>Gallery.</i>	Christ and the Disciples at Emmaus.
"	"	The Saviour at the House of Simon the Pharisee.
"	"	The Sons of Aaron punished by Fire from Heaven.
"	"	The Woman taken in Adul- tery.
"	"	Abraham and Melchisedeck.
"	"	The Sacrifice of Abraham.
"	"	The Sacrifice of Eli.
"	"	Autumn.
Hague.	<i>Museum.</i>	Children with Goat.
Lille.	<i>Museum.</i>	Cupid and Psyche.
Vienna.	<i>Gallery.</i>	

GEERARTS, MARC, (whose name is found variously written GERARD, GERAATS, GHEERAERTS, GUERARDS, &c.,) the elder, a Flemish painter and engraver, born at Bruges in the 16th century, was a pupil of Marten De Vos. During the religious wars he came to England, and became painter to Queen Elizabeth. He died in this country before 1604, as Van Mander, in his book published in that year, complains of not being able to gain any authentic date about his death from his son. He was the author of a remarkable plan of Bruges made before 1566, of which the original is in the possession of the Corporation of that city. In the Vienna Gallery are two portraits, and in the church of Notre-Dame in Bruges is a 'Descent from the Cross,' by some assigned to Frans Pourbus. Geerarts painted the procession of Queen Elizabeth to a marriage that took place at Blackfriars about 1600, which he himself engraved, and which was reproduced by Vertue, who, in defiance of an earlier and well-grounded tradition, conjectured that it represented a royal visit to Hunsdon House, Hertfordshire, in 1571. He also engraved some plates for an edition of Æsop's 'Fables' published at Bruges in 1567. In the Burghley House collection are portraits by him of Queen Elizabeth, Lord Burghley, and the Earl of Essex. There are in the National Portrait Gallery portraits by him of Mary, Countess of Pembroke, Lord Burghley, and William Camden.

GEERARTS, MARC, the younger, a son of Marc Geerarts the elder, was born at Bruges, and was a pupil of Lucas De Heere. The dates of his birth and death are alike unknown. He is supposed to have come to England, but some confusion exists between the works of the father and son. The most important of all the works attributed to this artist is the 'Assembly of English, Spanish, and Austrian Plenipotentiaries held at Somerset House in 1604,' recently acquired for the National Portrait Gallery at the Hamilton sale, which formerly bore the forged signature of Pantoja de La Cruz. There is a picture of Elizabeth, signed *M. G.*, belonging to the Duke of Portland, a head of Camden in the Bodleian, a full-length portrait of Thomas Cecil, first Earl of Exeter, painted in 1612, at Woburn Abbey, and other signed specimens at Barrow Green and Penshurst.

GEERTGEN VAN SINT JANS. See HAARLEM, GEBRIT VAN.

GEEST, CORNELIS VAN, was a Dutch engraver, by whom there is a half-sheet print of Gilbert Burnet, Bishop of Salisbury.

GEEST, WYBRAND DE. See DE GEEST.

GEFFELS, FRANZ, was a painter, etcher, and builder from the Netherlands, who was working at Mantua from about 1651 to 1671. He has left seven plates of buildings and ruins, the best of which is 'The Card-players by a Ruin;' also 'The Catafalque of Charles II., Duke of Mantua,' and 'The Gala on the Marriage of the Emperor Leopold I,' after Burnacino.

GEGENBAUER, JOSEPH ANTON VON, a German historical painter, was born in 1800, at Wangen in Würtemberg. He studied under Langer at Munich, and during his stay there from 1815 to 1823 produced a 'St. Sebastian,' an altar-piece for his native town, and two idyllic pieces which attracted great notice. In 1823 he went to Rome, where he established himself, and soon became distinguished. Here he produced 'Adam and Eve after their Expulsion from Eden,' and 'Moses striking the Rock,' both of which are now in the palace at Stuttgart. Upon his return home in 1826 he was employed to decorate the new Palace of Rosenstein near that city. He went again to Rome in 1829, and was employed for six years principally in fresco painting, and afterwards up to the end of his life was occupied in the same way in Stuttgart. He died at Rome in 1876. In addition to the pictures mentioned above, the following are among his oil paintings:

A sleeping Venus and two Satyrs.

Leda and the Swan.

Madonna and Child. (*An altar-piece at Wangen.*)

Several portraits.

Among his fresco works are:

Scene from the Story of Cupid and Psyche. (*Rosenstein Palace.*)

The four Seasons and Aurora. (*The same.*)

Hercules and Omphale; *fresco painting upon canvas.* (*The Queen.*)

Ascension of the Virgin. (*The same.*)

The Crucifixion. (*The same.*)

Scenes from the Life of Count Eberhard II. of Würtemberg. (*Residential Palace at Stuttgart.*)

GEIGER, ANDREAS, a mezzotint engraver, was born at Vienna in 1773, and died there in 1856. Among his best plates are 'Antiochus and his Physician Erasistratus,' after Füger, 'The Death of Cato,' after Caravaggio, 'Helen and Paris,' after David, and 'The Burial of Christ,' after Van der Werff.

GEILKIE, WALTER, a Scottish subject painter, was born at Edinburgh in 1795. He became deaf and dumb, and studied in the Trustees' Academy. His works first appeared in 1815, and he was elected an Associate of the Royal Scottish Academy in 1831, and an Academician in 1834. He died in 1837. He published a volume of etchings; and there is in the National Gallery of Scotland a 'Cottage Scene' by him.

GEILKERK, NICOLAAS VAN. See GELKERKEN.

GEIRNAERT, JOSEPH, a Flemish genre painter, born at Eecloo in Flanders, in 1791, was a pupil of Herreyns and of Paelinck. From 1830 to 1836 he practised at the Hague, but died at Ghent in 1859. Amongst his works are:

The Schoolmaster. (*Mechlin Museum.*)

A Consultation at the Doctor's. (*Brussels Gallery.*)

Leonardo da Vinci painting the Gioconda.

Moses saved from the Waters.  
Joseph and Potiphar.  
Asking in Marriage.  
The Card Players.  
The Little Marauders.  
The Return of the Fishermen.  
An Election.  
Albrecht Dürer at the tomb of Van Eyck.  
The Arrest of Count Egmont. 1823.  
The Lesson on the Harp. (*Ghent Museum.*)  
Giving a Pledge. (*Ghent Museum.*)  
The Visit of the Doctor. (*Haarlem Museum.*)

GEISSLER, JOHANN MARTIN FRIEDRICH, an engraver, born at Nuremberg in 1778, was first instructed by Heinrich Guttenberg, but spent from 1803 to 1814 in further study in Paris, devoting himself especially to architecture and landscapes. He died at Nuremberg in 1853. The best of his plates are from his own designs, but he also executed views of churches, &c., after Ainmiller and others, and 'The Return of the Herd,' after Berchem, 'The Road through the Beech-wood,' after Ruisdael, and 'A Landscape with an Oak and a fallen Beech-tree,' after Wynants.

GEIST, AUGUST CHRISTIAN, a landscape painter, born at Würzburg in 1835, was at first a pupil of his father, Andreas Geist (who died in 1860), under whom he executed many landscapes, architectural and marine views, and heads, both in oil and water-colours. In 1853 he proceeded to Munich, and improved himself in landscape work by study under Friedrich Bamberger. In 1854 he travelled in the Rhone mountains, and produced therefrom twenty-four Indian ink drawings. He then established a studio of his own; but in 1859 he made a tour around Carlsruhe with Schirmer; in 1860 visited the Rhine and Antwerp; in 1862 the Highlands of Bavaria; in 1863 Franconian Switzerland; and in 1864 the Allgau. The years 1865 to 1867 he spent in Rome on account of his health; and he died at Munich in 1868. The following are some of his best works:

Achach Castle. 1853.  
Pleasure Party at Carlstadt. 1853.  
Winter Landscape at Schäflarn. 1853.  
Landscape near Polling. 1856.  
Festal Morning on a Mountain Lake. 1863.  
The Idyll. 1864.  
Thunderstorm in the Campagna.  
Fountain near Ariccia.  
Theatre of Tusculum.

He also etched thirteen 'Ruins of Franconian Fortresses' for the Polytechnic Association at Würzburg, for which also the above Indian ink drawings were executed.

GELASIO DI NICCOLÒ, a Ferrarese painter of the 13th century, is said to have studied in Venice under the Greek Theophanes, and on his return to Ferrara, in 1240, to have executed various works there for the bishop, Filippo Fontana. The paintings usually ascribed to him belong to a later date.

GELDER, ARENT DE. See DE GELDER.

GELDER, N. VAN, was an animal painter of the Netherlands, who flourished about 1660. The Vienna Gallery contains one or two pictures of game by him, and in the Fitzwilliam Museum at Cambridge is a picture of 'Boors playing at cards.'

GELDER, PIETER, was a Dutch painter, supposed to have been a scholar of Rembrandt, whose manner he imitated. He was living in 1655.

GELDERBLOEM, LAURENT, born at Dordrecht about 1748, was a pupil of Joris Ponsen. This

artist gave promise of considerable talent, but died before reaching the age of thirty.

GELDERSMAN, VINCENTIUS, a Flemish painter, was born at Mechlin about 1539. It is not known under whom he studied, but he painted historical subjects with some success. Among his most esteemed works may be noticed a picture of 'Susannah and the Elders,' and a 'Descent from the Cross,' in the cathedral at Mechlin; also a 'Leda' and 'Cleopatra with the Asp.'

GELDORP, GEORG, a portrait painter, was born at the end of the 16th century, probably at Cologne, though Walpole calls him a native of Antwerp. He certainly studied at Antwerp, and then went to London, where he was appointed keeper of the pictures to Charles I. Rubens and Van Dyck were successively his guests on their arrival in England. He died in London about 1658. Among his portraits may be named those of the Duke of Lennox and the Earl of Lindsay, both of which have been engraved, and one of George Carew, Earl of Totness, in the National Portrait Gallery.

GELDORP, GORTZIUS, (or GUALDORP,)—sometimes known by his Christian name alone—was a Flemish painter, born at Louvain in 1553. After learning the rudiments of art in his native city, he went, at seventeen years of age, to Antwerp, where he became a disciple of Frans Francken the elder. On the death of that master he passed into the school of Frans Pourbus, under whom he became one of the best artists of his time, particularly in portraits, in which he was greatly employed. His talents were not, however, confined to portraits: he painted likewise several historical subjects for the Duke of Terra Nova at Cologne. Among his best pictures are:

Cologne. <i>Wallraf-Richartz</i>	} The Four Evangelists.
<i>Museum.</i>	
Darmstadt. <i>Gallery.</i>	Two portraits.
Gotha. <i>Gallery.</i>	Four portraits.
Milan. <i>Brera.</i>	Portrait of a Lady.
Munich. <i>Gallery.</i>	Portrait of a Man.
Petersburg. <i>Hermitage.</i>	Lucretia.
" "	Portrait of a Man.

He died at Cologne in 1616 or 1618.

GELDORP, MELCHIOR, a portrait and historical painter, was a son and scholar of Gortzius Geldorp. He was working at Cologne from 1620 to 1640, and some works of his are there preserved, among which may be named:

Portrait of an Ecclesiastic.	1615.
Portrait of a Lady.	1618.
Portrait of a Child.	1624.
Portrait of Wolfgang William, Count Palatine of the Rhine and Duke of Bavaria.	

GELÉE, FRANÇOIS ANTOINE, a French engraver and lithographer, was born in Paris in 1796, and studied under Girodet and Pauquet. He died in Paris in 1860. Amongst his plates are:

Daphnis and Chloe; after <i>Hersent.</i>
Justice and Divine Vengeance pursuing Crime; after <i>Prud'hon.</i>
Venus and her Doves; after <i>Lambert.</i>
The Shepherd of Virgil; after <i>Boisselier.</i>

GELIENUS, SIGISMUND, was a German engraver, who flourished about the year 1576. Professor Christ attributes to him a set of twelve small woodcuts of the 'Labours of Hercules,' which are executed with considerable spirit.

GELIBERT, JEAN PIERRE PAUL, a French animal painter, was born in 1802, and died at Barthele-Neste, Hautes Pyrenées, in 1883.

**GELISSEN, MAXIMILIEN LAMBERT**, a landscape painter, was born at Brussels in 1786. In 1820 he won the first prize medal for a 'View of Ruysbroeck,' now in the Ghent Museum, and later in life he travelled in England and Scotland. He died at Brussels in 1867.

**GELL, Sir WILLIAM**, an English topographical draughtsman, was born in 1774. He studied in the schools of the Academy, and practised as an architect, but is best known by the illustrated books he published on the topography and antiquities of Greece and Italy. In 1820 he settled in Italy, where he acted as Chamberlain to Caroline, Princess of Wales. He died at Naples in 1836. Amongst the works he published are :

Topography of Troy. 1804.  
Geography and Antiquities of Ithaca. 1807.  
Itinerary of Greece. 1810.  
Attica. 1817.  
Itinerary of the Morea. 1818.  
Pompeiana. 1817-19.  
The Walls of Rome. 1820.  
Narrative of a Journey to the Morea. 1823.  
Topography of Rome and its Vicinity. 1834.

**GELLE, JOHANN**, a German engraver, flourished about the year 1628, and resided chiefly at Cologne. He engraved some of the plates for the 'Académie de l'Espée,' published at Antwerp, by Gerard Thibault, in 1628, as well as a portrait of the Emperor Ferdinand II. in a border of medals, dated 1619. They are worked entirely with the graver, in a stiff, formal style.

**GELLÉE, CLAUDE**, commonly called **CLAUDE DE LORRAIN**, a French landscape painter and etcher, was born in 1600 at Chamagne, a village on the Moselle in the Vosges country, then in the ancient province of Lorraine. His parents, Jean Gellée and Anne Pedose, were in humble circumstances, and had five sons, of whom Claude was the third. Concerning his early life, his biographers differ considerably; their information coming from two sources. The first is Joachim von Sandrart, a German painter, who resided for some years at Rome, where he became intimate with Claude, and whose reminiscences are included in his 'Academia Artis Pictoriæ.' The other authority is Filippo Baldinucci, a Florentine artist, whose account was derived from the two grand-nephews of the painter.

According to Sandrart, Claude showed so little aptitude for study when at school that his parents apprenticed him to a pastry-cook. He afterwards found his way to Rome, in company with some other young Lorrainers practising the same vocation. Here he lived for some time in the house of Agostino Tassi, a Perugian landscape and marine painter, who had studied under Paulus Brill. He acted as the painter's factotum: looked after the kitchen and household affairs, groomed the horse, ground the colours, and cleaned the palettes and brushes. While engaged on these duties he applied himself, with the help of his master, to a diligent study of perspective and the ground-work of art.

According to Baldinucci, when Claude was twelve years old he became an orphan, and had to seek the shelter of his eldest brother's home. Jean had settled at Freiburg, on the opposite bank of the Rhine, where he pursued the arts of wood engraving and carving. From him Claude, who had already shown a taste for art, received his first instruction in drawing. His stay in the Swabian country was not long, for about a year after, a

kinsman, passing through Freiburg on his way to Rome in pursuit of trade as a lace merchant, took him with him to the Eternal City. His relative was soon compelled to leave him, and Claude, a boy of fourteen years, was left alone in a foreign land. For some time he remained at Rome in lodgings near the Pantheon, eking out a scanty subsistence, and endeavouring to improve his knowledge of art by such humble means as lay within his reach. Owing to the wars which then ravaged Europe, the slender remittances he received from his friends at length entirely ceased, and he had to trust to his own unaided efforts to maintain himself. Nothing daunted, he set out for Naples to obtain some instruction from Gottfried Wals, a painter of Cologne. With this master he remained about two years, devoting his attention to perspective and architecture. He then returned to Rome, and gained admission to the studio of Tassi. Baldinucci states that he lived in the painter's house, and significantly admits that he looked after the household accounts.

Comparing these two accounts, it will be seen that they are in entire agreement on one point only: the fact of Claude having passed some time with Tassi, from whom he received instruction. As to the precise character of the relationship in which they stood to each other, it is evident from the admission of Baldinucci that Claude did not enter Tassi's house simply as a pupil, but as some sort of a dependent. As to the time of this sojourn, it appears that it must have commenced before 1619. A deposition by Tassi has lately been discovered, in which he speaks of Claude as one of his assistants in some decorations which he was executing for Cardinal Montalto in that year. Thus far there is certainty. Less certain is the account of the pupilage at Naples under Wals. Still it does not absolutely conflict with Sandrart, and may be accepted as supplying a link in the history. As regards the pastry-cook incident, and the manner in which Claude originally reached Rome, the two accounts are entirely at variance, and they must be left thus, until, perchance, further research shall have thrown more light on the subject.

In the spring of 1625 Claude left Rome, and set out on a series of wanderings. The first point aimed at was Venice. On his way thither, he spent a few days in devotion at the well-known shrine of the Virgin at Loretto. At Venice he stayed some time and executed several works. He had then intended to return to Rome, but, altering his plans, he determined to visit his native country. Passing through Trent and Innsbrück, he made a short sojourn in Bavaria at the village of Harlaching. During the journey he was laid low by sickness, when he had the misfortune to be robbed of all his worldly possessions. In this forlorn condition he returned to his native place, and after a short stay there proceeded to Nancy. Here he again took up the brush as assistant to De Ruet, the court-painter to the Duke of Lorraine. With him he continued till the summer of 1627, employed on various works, and more especially on the decoration of the Carmelite church at Nancy. His desire to return to Italy was quickened by an accident to the scaffolding used in the latter work, in which he had a narrow escape, and he set out on his return journey, making a halt of a few days at Lyons. On his arrival at Marseilles he was seized by illness, and again had the misfortune to be robbed of his little store of money. Before he



could proceed further he was obliged to raise the means to continue his journey by painting some pictures for a local patron of the arts. His troubles were not even yet ended, for the voyage to Civitá Vecchia was so stormy that there were grave doubts whether the vessel would reach land.

Claude arrived at Rome on the 18th October, 1627. The years which immediately succeeded his settlement there appear to have been devoted to a close and direct study of nature. During this period he became acquainted with Sandrart, his future biographer, to whose account we are chiefly indebted for what is known of his mode of working. He sketched indefatigably in the open air, from the earliest dawn to nightfall, so that he might be thoroughly imbued with the ever-changing aspects of nature under the varying conditions of light. He mixed his colours while the effects were still before him, and then, returning home, applied them to the work which he had in hand. The German mentions Claude's weakness in drawing men and animals. He says that though he bestowed great attention on this branch of art, and for many years studied diligently from statues and living models in the Academy, yet he was never able to remedy this failing. That he was well aware of it is testified to by Baldinucci, who relates that he was accustomed to observe jocularly that he sold his landscapes but gave the figures. Following the example of many other painters, he frequently had recourse to other hands for the groups which serve to animate and give titles to his works. His chief assistant in this way was Filippo Lauri, the son of a Flemish painter who had settled at Rome, and he is also said, though perhaps doubtfully, to have been assisted by J. Miel, F. Allegrini, and the two Courtois.

Sandrart and Claude became very friendly; made sketching excursions together, and exchanged specimens of each other's art. This acquaintance is really the only trace of the Lorrainer having been intimate with his brother artists. He is mentioned casually, very casually, in connection with other painters, but he does not seem to have formed any other close intimacy. This isolation, combined with the small amount of information which has come down to us concerning Claude's life subsequent to his settlement at Rome, leads to the conclusion that his whole time and energies were devoted to art. Whether in his studio or in the short excursions he made into the surrounding country, his devotion to art never flagged. He remained a bachelor, and, to secure himself against the distractions caused by the care of a house, he induced a relative to migrate from Lorraine about 1636, and to take charge of his household. He carried his isolation so far that his name only occurs once in connection with Nicolas Poussin, the chief figure amongst the French artists then resident in Rome, and it is likewise absent from the biographies of the many great painters who were his contemporaries. There is no trace of his name in the records of the Academy of St. Luke, neither was he included amongst the members of the French Academy at Paris, which was founded while he was in the heyday of his reputation.

Claude does not appear to have at once sprung into fame after settling down at Rome. Some ten years probably elapsed before he attracted the attention of Cardinal Bentivoglio, one of the leading men in the Papal Court. A commission which

he executed for this patron was so much appreciated that he was introduced by him to the reigning Pope, Urban VIII. This Pontiff ordered four works from him, two of which are now in the Louvre, and bear the date 1639. Henceforth his position was assured, and but few events occurred to disturb the even tenor of his career. The chief facts of his subsequent life might be included in a list of the works he painted, and of the patrons for whom they were executed. It must suffice within the limits of this notice to mention among the latter: M. de Bethune, French Ambassador at Rome; Cardinal Giorio; Innocent X. and his nephew, Prince Pamfili; the Duc de Bouillon; the King of Spain; Cardinal Giovanni de' Medici; Pope Alexander VII.; the Bishops of Montpellier and of Ypres; Cardinal Rospigliosi, afterwards Pope Clement IX.; M. de Bourlemont; the Constable Colonna; Cardinal Massimi; Prince Altieri, and the Elector of Bavaria.

There is an incident recorded by Baldinucci of the latter part of Claude's life which must not be omitted. In a spirit of compassion he had, about the middle of his career, taken into his studio a deformed and friendless boy, named Giovanni Domenico. The lad grew up in the master's house, and remained with him as pupil and assistant for twenty-five years. Then the enemies of Claude spread a report that the works which issued from his studio were really executed by Domenico. The ungrateful assistant joined the cabal, left his benefactor, and brought an action against him for the payment of a salary during all the years he had spent with him. Without waiting for the decision of the court, Claude at once paid the claim, and thenceforth closed the door of his studio to all assistants.

It now remains to speak of what is known as the "Liber Veritatis." This is a collection of 200 drawings of Claude's pictures, executed in bistre, and occasionally touched up with white. Nearly all bear inscriptions giving details as to when and for whom the pictures they represent were painted. The volume which contains them was bequeathed by the painter to his nephews as an heirloom, but their successors in the trust sold it. After various vicissitudes it at length found a resting-place in England in the collection of the Duke of Devonshire. Until of late years it was considered, following the account of Baldinucci, that the drawings were done by Claude as a means of identifying his works, and of protecting himself against the spurious productions which his fame caused unscrupulous contemporary artists to palm off as his. It is not necessary to enter into the details of the controversy, as the painter's will, which has recently been discovered, no longer leaves it open to doubt that the "Liber Veritatis" was intended by him as a record, whether complete or not, of his pictures and their destination.

During the latter part of his life Claude suffered much from ill-health, his chief foe being the gout. A severe illness in the early part of 1663 caused him to make the will which has just been mentioned. From it we learn that, besides his relative and housekeeper, Jean, there was also living with him an adopted daughter named Agnès, then 11 years old, whom he affectionately calls "mia zitella." To her he leaves for life the precious "Liber Veritatis," and makes minute and careful provision as to the property bequeathed for her maintenance. After his recovery from this

attack, the painter resumed the brush. The state of his health in the remaining years of his career probably precluded his working in the open air as formerly, but the record of pictures executed during this period shows that he manfully persevered, and produced many important works. The inscriptions on two designs in the "Liber Veritatis" attest that he painted pictures from them as late as 1681. The end came in the November of the following year, probably on the 23rd, and not on the 21st, as stated in the inscription placed on his grave by his nephews. He was buried, according to his desire, in the church of the Trinità dei Monti. In 1840, however, his remains were removed to the French church of San Luigi, where a memorial was erected to him by his country. The property which he left, estimated by Baldinucci at 10,000 scudi, chiefly consisted of obligations in the Papal "monti." There were twenty-two of these "luoghi," of which fourteen were left, either absolutely or for life, to his adopted daughter, and eight to his nephew Jean. A codicil made in 1670 somewhat altered the disposition of his possessions, but Agnès and Jean still remained the chief legatees.

Claude devoted considerable attention to etching, and many of his works in this medium show no less than his pictures his peculiar excellences. Meaume gives a list of thirty-two plates executed by him, which date from 1630 to 1663. Besides these, there is a series of etchings of the fireworks exhibited at Rome on the election of Ferdinand III. as King of the Romans in 1637.

The pictures painted by Claude number about 400. Of these the majority are in England, where the private collections are very rich in specimens of his art. For many years there was a great rage amongst English amateurs for his works. The galleries of the Dukes of Devonshire, Rutland, and Westminster, Lords Ellesmere, Leicester, and Northbrook, alone contain nearly half a hundred.

It will be noticed that many of his pictures bear as a title some scriptural or classical incident. But it must not be inferred that the incident occupies any important part in the composition. The figures introduced are quite subordinate, and frequently only serve to give a title to the work. The interest centres in the landscape. This is seldom an exact reproduction of any particular view. It is frequently a scene, more or less idealized, from the neighbourhood of Rome. In other cases it is a composition pure and simple, in which, however, can often be traced many existing features, such as the Colosseum, the temple of the Sibyl, and other remains of classic buildings, the heights of Tivoli, &c.

The following is a list of Claude's pictures in the public galleries of Europe:

Augsburg.	<i>Gallery.</i>	Roman Ruins.
Berlin.	<i>Gallery.</i>	Landscape; the Arcadian Shepherds. 1642.
Bordeaux.	<i>Museum.</i>	Landscape.
Brussels.	<i>Gallery.</i>	Eneas hunting the stag on the coast of Lybia.
Copenhagen.	<i>Gallery.</i>	Sunset.
Hredsen.	<i>Gallery.</i>	Flight into Egypt.
"	"	Polyphemus and Acis and Galatea.
Dulwich.	<i>Gallery.</i>	The Campo Vaccino ( <i>doubtful</i> ).
"	"	The Flight into Egypt.
"	"	Jacob and Laban.
"	"	Embarkation of St. Paula.
"	"	Seaport.

Dulwich.	<i>Gallery.</i>	Two Landscapes.
Epinal.	<i>Museum.</i>	Landscape.
Florence.	<i>Uffizi.</i>	Seaport.
"	"	Landscape. 1672.
Gotha.	<i>Gallery.</i>	Marine View.
Grenoble.	<i>Museum.</i>	Seaport.
"	"	Landscape.
Hague.	<i>Museum.</i>	Landscape.
Innsbrück.	<i>Museum.</i>	Two Landscapes.
London.	<i>National Gal.</i>	Cephalus and Procris. 1645.
"	"	Seaport. 1644.
"	"	David at the Cave of Adullam. 1658.
"	"	Marriage of Isaac and Rebecca. 1648.
"	"	Embarkation of the Queen of Sheba. 1648.
"	"	Narcissus and Echo.
"	"	Embarkation of St. Ursula.
"	"	Death of Procris.
"	"	The Annunciation.
"	"	Anchises and Æneas at Delos.
"	"	Landscape.
"	<i>South Kensington Museum.</i>	Landscape. 1870.
"	<i>Buckingham Pal.</i>	Rape of Europa. 1667.
Madrid.	<i>Gallery.</i>	Burial of St. Sabina.
"	"	The Finding of Moses.
"	"	Embarkation of St. Paula.
"	"	Tobit and the Angel.
"	"	Temptation of St. Anthony.
"	"	The Magdalen before the Cross.
"	"	Landscape with Hermit.
"	"	The Ford.
"	"	Two Landscapes with Shepherds and Cattle.
Modena.	<i>Estense Gall.</i>	Landscape.
Munich.	<i>Gallery.</i>	The Expulsion of Hagar and Ishmael.
"	"	Hagar in the Desert.
"	"	Seaport.
"	"	Three Landscapes.
Naples.	<i>Museum.</i>	Marine View.
"	"	Diana reposing after the Chase.
Paris.	<i>Louvre.</i>	The Campo Vaccino.
"	"	The Village Dance. 1639.
"	"	Samuel anointing David. 1647.
"	"	The Ford.
"	"	Siege of La Rochelle.
"	"	Forcing the Pass of Susa. 1651.
"	"	Disembarkation of Cleopatra at Tarsus.
"	"	Ulysses restoring Chryseis.
"	"	Six Marine Views.
"	"	Two Landscapes.
Pesth.	<i>Gallery.</i>	Landscape.
Petersburg.	<i>Hermitage.</i>	Meeting of Jacob and Rachel.
"	"	Flight into Egypt.
"	"	Tobit and the Angel.
"	"	Jacob wrestling with the Angel.
"	"	Apollo and the Cumean Sibyl.
"	"	The Journey to Emmaus.
"	"	Apollo and Marsyas.
"	"	Ulysses and Diomedes received by Lycomedes.
"	"	Landscape.
"	"	Three Seaports.
Rennes.	<i>Museum.</i>	Landscape.
"	"	Flight into Egypt ( <i>doubtful</i> ).
Rome.	<i>Academy of St. Luke.</i>	Seaport.
Stockholm.	<i>Museum.</i>	Landscape.
"	"	Arch of Constantine and Colosseum.
Strassburg.	<i>Museum.</i>	Landscape.
Stuttgart.	<i>Gallery.</i>	Two Landscapes.
Tarbes.	<i>Museum.</i>	Village Fête.
Turiu.	<i>Gallery.</i>	Two Landscapes.
Vienna.	<i>Academy.</i>	Two Landscapes.
Windsor.	<i>Castle.</i>	Landscape near Tivoli.
"	"	Landscape: Claude sketching.
"	"	Landscape.
"	"	Seaport. 1643.
"	"	Marine View.

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O.J.D.

GELLIG. See GILLIG.

GEMIGNANI. See GIMIGNANI.

GEMIGNANO, VINCENZO DA SAN. See TAMAGNI.

GEMINUS, THOMAS, (or GEMINIE,) who was an engraver, as well as a printer, executed several plates to ornament his publications. In the year 1545, he published a translation of Vesalius's 'Anatomy,' which was first printed at Padua in 1542, with woodcuts. Geminus copied them on copper, and the book was dedicated to Henry VIII., with the title 'Compendiosa totius Anatomie Delineatio, ære exarata,' and published in folio in 1545. These plates, according to Ames, were some of the first rolling-press printing in England. He afterwards published an English translation of the same work by Nicholas Udal, in 1552, dedicated to Edward VI. Geminus lived in Blackfriars, where he published a 'Prognostication,' relating to the weather, the phenomena of the Heavens, &c., with a number of plates, engraved by himself. Vertue states, that he published another small work on Midwifery, with copper cuts by himself.

GEMMEL, HERMANN, an architectural painter, was born in 1813 at Barten in Eastern Prussia. He was instructed by E. Biermann and W. Schirmer, and afterwards travelled in Italy. In 1855 he was made professor of perspective and architecture at the Academy of Painting in Königsberg, where he died in 1868. Mention is made of the following works by him :

Family Room in a mediæval Castle. 1855.

Chapel of Cardinal Zeno in San Marco.

Baptistry in San Marco.

GENAELS, ABRAHAM. See GENOELS.

GENDALL, JOHN, an English landscape painter, was born about the year 1789. He assisted in the production of many illustrated books of scenery, notably with Pugin in 'Picturesque Views of the Seine,' 1821, and with Westall and Shepherd in 'Views of Country Seats,' 1823-28. Between 1846 and 1863 he exhibited at the Royal Academy many oil and water-colour views in Devonshire, where he lived. He died at Exeter in 1865.

GENDRON, ERNEST AUGUSTIN, a French historical painter, was born in Paris in 1817. He studied under Paul Delaroche, and afterwards spent six years in Italy, whence he sent to the Salon of 1844 his first exhibited picture—'Dante commented on by Boccaccio.' There also he painted 'The Willis,' which has been often lithographed, and 'The Nereids.' Among his later works may be mentioned 'Sunday; a Florentine Scene in the Fifteenth Century' (1855); 'The Funeral of a young

Girl at Venice' (1859); 'Nymphs at the grave of Adonis' (1864); and 'Lucretia' (1869). He likewise decorated the chapel of St. Catharine in the church of St. Gervais in Paris. He died in 1881.

GENELLI, CAMILLO, who was born at Munich in 1840, was a son of Buonaventura Genelli, and while a boy drew landscapes under his father's tuition. From 1856 to 1859 he attended the Munich Academy, and went, in 1864, to Vienna, where, under Rahl, he executed oil and sepia compositions from Grecian mythology, among which is 'Ulysses slaying the Suitors.' In 1865 he removed to Weimar, where he died in 1867.

GENELLI, JANUS, the father of Buonaventura Genelli, was born at Copenhagen in 1771, and died at Berlin in 1813. He was instructed in Rome, and painted warmly-coloured landscapes, particularly from the Harz mountains.

GENELLI, BUONAVENTURA, a German historical painter, was born at Berlin in 1798. He was the son of the landscape painter, Janus Genelli, and received his first tuition from Bury and Hummel, and from his uncle, Hans Christian Genelli, the architect, who obtained for his pupil the assistance of the Queen of the Netherlands, who enabled him to go to Italy in 1820. In 1832 he was recalled to paint some wall-pictures for Dr. Härtel, and in 1836 he went to Munich, where he remained until 1859. He then settled at Weimar, where he died in 1868. A 'Rape of Europa' by him is in the Berlin National Gallery.

GENGA, BARTOLOMMEO, the son of Girolamo Genga, was born at Cesena in 1518. According to Vasari, he painted some historical pictures in the style of his father, but he is more known as a sculptor and an architect, than as a painter. He died at Malta in 1558.

GENGA, GIROLAMO, was born at Urbino in 1476, and was first a disciple of Luca Signorelli, whom he assisted in several of his works, particularly at Orvieto. After some years he entered the school of Pietro Perugino, at the time when Raphael was a student under that master, and there he remained three years and became an intimate friend of his greater fellow-pupil. He then lived for a time at Florence and Siena, but returned to Urbino to execute a commission for Duke Guidobaldo II. He, however, worked as a coadjutor with Signorelli, and with Timoteo Viti, and afterwards with Raffaello dal Colle in the Imperiale at Pesaro. His services to the Duke of Urbino were more in the capacity of an architect than a painter, though he made many designs for the decorations of the theatre. He afterwards resided at Rome, where he painted a fine picture of 'The Resurrection' for the church of Santa Cattarina di Siena. About 1512 he returned to Urbino at the bidding of the Duke Francesco Maria, whom he afterwards followed into banishment to Cesena, and there painted an altar-piece representing 'God the Father, with the Virgin and Four Fathers of the Church,' which is now in the Brera at Milan. In the Pitti Palace at Florence is a 'Holy Family' by him. He died at Urbino in 1551. He was also a sculptor and modeller. Among his pupils were Francesco Menzocchi, and Baldassare Lancia.

GENILLON, JEAN BAPTISTE FRANÇOIS, a marine painter of the school of Joseph Vernet, was born about 1749. His subjects are naval combats, shipwrecks, sea-ports, eruptions of Vesuvius by moonlight, and conflagrations at sea under a similar aspect. He died in Paris in 1829.

**GÉNISSON, VICTOR JULES**, a Flemish painter, was born at St. Omer in 1805. He studied at Antwerp under the brothers Van Bree, and died at Bruges in 1860. He excelled in painting the interiors of churches, and amongst his works are:

The Archduke Albert and Archduchess Isabella visiting Tournai Cathedral in 1600. (*Brussels Gallery.*)  
Interior of the Chapel of the Holy Sacrament, St. Gudule, Brussels. 1835.  
Interior of St. Jacques, Antwerp. 1836 (*Dublin National Gallery.*)  
Interior of Antwerp Cathedral. 1837.  
Confessional in St. Paul, Antwerp.  
Interior of Strassburg Cathedral.  
Interior of Amiens Cathedral.

**GENNARI, BARTOLOMMEO**, son of Benedetto Gennari the elder, was born at Cento in 1594. He was nearly of the same age with Guercino, and rather emulated his style than copied him. In the church of Santa Maria del Carobio, at Bologna, is a fine picture of the 'Assumption' by this master. He died in 1661.

**GENNARI, BENEDETTO**, the elder, who was born at Cento in 1570, and died there in 1610, was the instructor of Guercino, and has left a painting of 'Christ at Emmaus,' now in the Capuchin monastery at Cento, which has passed for a work of that master. He also produced a number of portraits.

**GENNARI, BENEDETTO**, the younger, born at Cento in 1633, was the nephew and the scholar of Guercino, with whom he soon became associated in his work. Finding that his uncle's productions were highly valued by Louis XIV. of France, he proceeded to Paris in 1672, where he was well received. Lanzi states, that he saw in the Palazzo Ercolani, a picture of 'Bathsheba' by Guercino, together with a copy of the same by Gennari, and remarks that the former appeared to be freshly painted, and the copy to be the older picture. He also painted some pictures of his own composition for the churches at Bologna and Cento. He came to England in 1674, and was for some time in the service of Charles II. and of James II. When the latter was dethroned he returned to France, and in 1690 went to Bologna, where he died in 1715. His principal works are:

Bologna.	<i>S. Domenico.</i>	St. Rosa.
"	<i>S. Giovanni in Monte.</i>	St. Anianus baptizing a Pagan King.
"	<i>Pinacoteca.</i>	Head of St. Peter.
"	<i>Cappuccini.</i>	St. Anthony of Padua.
Dresden.	<i>Gallery.</i>	Painting and Drawing.
Florence.	<i>Pitti Palace.</i>	David.
Forli.	<i>Filippini.</i>	St. Zacharias.
Madrid.	<i>Gallery.</i>	St. Jerome.
Modena.	<i>Estense Gallery.</i>	St. Justin.
"	"	St. Peter.
"	"	Head of an Apostle.
"	"	Philip II.
Osimo.	<i>Cathedral.</i>	St. Leonard.
Vienna.	<i>Gallery.</i>	St. Jerome.

**GENNARI, CESARE**, the younger brother of Benedetto Gennari, was born at Cento in 1637, and was also instructed by his uncle Guercino, whose style he followed with success. He painted several pictures, from designs of his own, for the churches at Bologna. In San Martino Maggiore is a picture of 'St. Mary Magdalen of Pazzi,' painted entirely in the style of Guercino; in San Niccolò, 'St. Nicholas kneeling before the Virgin;' at the Padri Servi, 'St. Apollonia;' in San Bartolommeo, 'Christ praying in the Garden,' and in the Pinacoteca the

'Vision of the Virgin and Child to St. Nicholas.' In the Pitti Palace at Florence is a 'Madonna and Child.' He died at Bologna in 1688.

**GENNARI, ERCOLE**, a son of the elder Benedetto Gennari, was born at Cento in 1597, and died there in 1658. He was instructed by his brother-in-law Guercino, whom he closely imitated in his works.

**GENNARI, GIOVANNI BATTISTA**, was a native of Cento, who flourished about the year 1606. He is stated by Lanzi to have been one of the masters of Guercino, and to have been a successful historical painter. In the 'Guida di Bologna' is noticed a picture by this master in the church of the Trinità representing the 'Madonna in glory, with Saints,' painted in the style of Procaccini. It is dated 1606.

**GENNARI, LORENZO**, was probably related to Benedetto Gennari. He was a scholar of Guercino, and flourished about the year 1650. One of his best pictures is at the Cappuccini at Rimini.

**GENNARO DI COLA**. See COLA.

**GENOD, MICHEL PHILIBERT**, a French genre and historical painter, was born at Lyons in 1796, and died there in 1862. He was instructed by Révoil, and became one of the most noted artists of his native city. 'The Family Festival' (1855) is one of his best paintings.

**GENOELS, ABRAHAM**, sometimes called ARCHIMEDES, was born at Antwerp in 1640. When he was twelve years of age, he became a pupil of Jacob Backereel, with whom he remained until he was fifteen. His ambition confined itself at first to portrait painting; but having made some successful attempts at landscapes, he attached himself to that branch of the art, to which his genius was more adapted. To perfect himself in perspective, he studied for some time under Fierlants, a native of Bois-le-Duc, who resided at Antwerp, and who was esteemed the most correct professor of that science of his time. His desire for improvement prompted him to travel; and he visited Paris at the time when Poussin, Mignard, and Le Brun were in the zenith of their fame. It was not long before his talent distinguished itself in that metropolis; and he was employed to paint the cartoons for eight large landscapes to be executed in tapestry for M. de Louvois, in which the figures were painted by De Séve. He was engaged by Le Brun to paint the backgrounds of his 'Battles of Alexander,' and in 1665 was made a member of the Academy at Paris, under the auspices of Le Brun. These flattering distinctions could not, however, detain him at Paris; and after having in 1672 been made a member of the Guild of St. Luke in his native city, he proceeded to Rome, where he arrived in 1674, and was received into the Bentevogel Society, who conferred on him the name of 'Archimedes,' on account of his knowledge of mathematics, and with this title he sometimes signed his etchings. He painted several large pictures of views in the vicinity of Rome, for Cardinal Rospigliosi; and after a residence of eight years in Italy, he returned to Flanders in 1682 with an ample collection of drawings which he had made of the environs of Rome. He died at Antwerp in 1723. Genoels may be ranked among the ablest landscape painters of his country. His colouring is natural and vigorous; he possessed a commanding facility, and a touch which he could appropriate to the particular objects he had to represent. A painting by him of 'Minerva and the Muses' is in the Antwerp Museum, and two of his landscapes are at Brunswick.

We have by this painter some masterly etchings of landscapes, from his own designs, executed in a bold, free style, and ornamented with figures and cattle. He sometimes marked his plates with the

cipher **A**. among them are the following :

A set of four mountainous Landscapes, with ruins and figures. 1684.

Two rocky Landscapes, with figures. 1675.

Two grand Landscapes, with ruins and figures.

Four mountainous Landscapes, with ruins and waterfalls.

Four views of Gardens, with figures and statues.

Two large Landscapes, with waterfalls.

GENOVA, LUCETTO DA. See CAMBIASO, LUCA.  
GENOVESE, EL. See CASTELLO, GIOVANNI BATTISTA.

GENOVESE, IL PRETE. See GALANTINI.

GENOVESE, IL PRETE. See STROZZI.

GENOVESINO, IL. See CALCIA, GIUSEPPE.

GENOVESINO, IL. See MIRADORI.

GENSLER, JAKOB, a genre painter, was born at Hamburg in 1808, and received his first instruction in that city under Gerold Hardorf the elder. In 1824 he was placed under J. H. W. Tischbein at Eutin, and remained with him for two years, after which, in 1828, he attended the Academy at Munich. After a short stay in the Tyrol and Salzburg, he proceeded in 1830 to Vienna for further study, and returned in the following year to Hamburg, where he settled down. He visited Holland and Belgium in 1841, and died at Hamburg in 1845. His pictures are chiefly taken from popular life and from special localities, and are marked by great regard to individuality in the characters, and to costume, furniture, and landscape surroundings; the subjects chosen being such as the gathering of fruit, the hauling in of fish, women spinning or drawing water, and so on. Gensler also etched several plates for the 'Album of German Artists at Düsseldorf,' among which is 'The Sailors.'

GENTILE. See ALAUX, JEAN PAUL.

GENTILE, LUIGI. See PRIMO.

GENTILE DA FABRIANO. See MASSI.

GENTILESCA, SOFONISBA, a French lady, illustrious in art, is mentioned by Palomino as coming from France in the train of Queen Isabella of Valois, third wife to Philip II. of Spain. She painted with great skill miniature portraits of their Majesties, the Infant Don Carlos, and many of the court ladies. She died at Madrid in 1587.

GENTILESCHI, ARTEMISIA, the daughter and the disciple of Orazio Gentileschi, was born at Rome in 1590. She accompanied her father to England, where she painted some portraits of the nobility, and some historical pictures for the king, the best of which was 'David with the Head of Goliath.' Her portrait by herself is at Hampton Court. But she passed the chief part of her life at Naples and Bologna, where she was much admired for her accomplishments and her talents as a painter. She was favoured with the friendship and advice of Guido, and studied attentively the works of Domenichino. In the Pitti Gallery at Florence are her best performances, representing 'Judith with the Head of Holofernes,' and 'Mary Magdalen;' and in the Madrid Gallery the 'Birth of St. John the Baptist,' and a Portrait. She married Antonio Schiattesi. She died in 1642.

GENTILESCHI, FRANCESCO, who flourished in the first half of the 17th century, was the son of Orazio Gentileschi, with whom he came to Eng-

land. He studied under Domenico Fiasella, called Sarzana, but his pictures, which are said to have been historical, are little known.

GENTILESCHI, ORAZIO, called LOMI, after his step-father, was born at Pisa in 1562. He studied under his half-brother, Aurelio Lomi, and his uncle Bacci Lomi, and then went to Rome, where he improved his style by studying the works of the best masters, and by the advice and assistance of Agostino Tassi, with whom he formed an intimate friendship, and whose landscapes he frequently decorated with figures. Several of their joint works are in the Quirinal and Rospigliosi Palaces, and in other places in Rome. He also painted historical subjects for the churches and public edifices, particularly for La Pace, and a fine picture of 'St. Cecilia and St. Valerian,' in the Palazzo Borghese. Some of his best works are in the royal palace at Turin, and at Genoa. He afterwards visited France, from whence his reputed travelled to England, and caused Van Dyck to send for him to London, where he was employed by Charles I. Nine pictures by Gentileschi in the royal collection were sold after the king's death for six hundred pounds, and are now the ornaments of the hall at Marlborough House. He also painted two pictures for the Duke of Buckingham—a 'Magdalen,' and the 'Holy Family.' Van Dyck painted an admirable portrait of him, which has been engraved by Vorsterman. He resided in England twelve years, and died in London in 1647. The following are some of his paintings :

Compiègne.	Palace.	Meditation.
Genoa.	S. Stro.	The Annunciation.
"	Adorno Pal.	The Sacrifice of Abraham.
"	"	Lucretia.
"	"	Cleopatra.
"	Spinola Pal.	The Child Jesus sleeping.
Hampton Ct.	Palace.	A Sibyl.
"	"	Joseph and Potiphar's Wife.
Madrid.	Gallery.	Assumption.
"	"	Moses rescued by Pharaoh's Daughter.
Milan.	Brera.	SS. Cecilia, Valerian, and Tiburtius, crowned by an Angel.
Paris.	Louvre.	Repose of the Holy Family.
Vienna.	Gallery.	The Penitent Magdalen.
"	"	The Rest on the Flight into Egypt.

GENTSCH, ANDREAS, was a German engraver, who resided at Augsburg, and flourished early in the 17th century. He engraved several small copper-plates of grotesque ornaments, some of which are dated in 1616. He usually marked his plates with the same cipher as Heinrich Aldegrever **A**; but they are inferior to the works of that artist, and the date also furnishes a distinction.

GEOFFROY, CHARLES MICHEL, a French engraver, was born at Joinville in 1819, and died at Passy in 1883. He engraved the 'Médée' of Delacroix, the 'Harem' of Diaz, the 'Watermill' of Ruisdael, and several portraits of theatrical celebrities.

GEORGI, FRIEDRICH OTTO, a German painter, was born at Leipsic in 1819, and died at Dresden in 1874. There is by him in the Dresden Gallery a picture of 'Jerusalem and Mount Moriah.'

GERA. See JACOPO DI MICHELE.

GERAATS, MARC. See GEERARTS.

GÉRARD. See GRANDVILLE.

GÉRARD, FRANÇOIS PASCAL SIMON, Baron, a French historical and portrait painter, was born in 1770 at Rome, where his father was in the service of

the ambassador of France. About 1782, he came to Paris, and studied for eighteen months in an aristocratic academy. He then became a pupil of the sculptor Pajou, then of Brenet, and finally, in 1786, of David, by whom his style was chiefly influenced. In 1789 he competed for the 'prix de Rome,' but only succeeded in obtaining the second place. The following year saw the death of his father, which caused him to accompany his mother, who was a native of Italy, back to Rome. On his return to Paris, he managed with some difficulty to escape the whirlpool of revolutionary politics, and to devote himself to art. One of his best works, 'Belisarius,' appeared in 1795, and was bought by the Dutch minister. His chief support, however, for some years was in working for the publishers, for whom he produced drawings illustrating editions of Virgil and Racine. He at length won a position by means of his portraits, and was patronized successively by Napoleon I., Talleyrand, Louis XVIII., the Emperor of Russia, the King of Prussia, Charles X., Louis Philippe, and others. With such patrons he did not lack honours: he was one of the original knights of the Legion of Honour, he was elected a member of the Institute, and in 1819 he was created a Baron. In his latter years his house was the resort of many celebrities, and he attracted a large circle of friends. During this period he was much occupied in the completion of some large decorative works at the Panthéon, representing 'Death,' 'Patriotism,' 'Justice,' and 'Glory.' Gérard did not keep an atelier for students as is customary with French painters, but he was assisted in his numerous works by Paulin Guérin, Steuben, and his only pupil, Mademoiselle Godefroid. He died in Paris, after a short illness, January 11th, 1837. It is computed that Gérard produced 28 historical pictures, 87 full-length, and about 200 half-length portraits, besides a great number of subject pictures. The judgment of his contemporaries has been ratified: Gérard's historical and subject pictures lack that greatness of idea and power of execution which would have entitled him to a place in the front rank of painters. It is by his portraits that he is to be judged, and, thanks to the opportunities he enjoyed, few portrait painters have had a greater chance by the distinction of their sitters, of transmitting their names to posterity. He may be considered as one of the last of the direct followers of David: he did not seek for any new or striking inspirations which might form a starting-point for a new departure in art, but adhered closely to the canons of classicism as enunciated by his master.

Baron Gérard's 'Œuvre' was published with descriptive text by his nephew in 1852-57, in three folio volumes, and his 'Correspondance' with artists and distinguished persons of his time in 1867. The following is a list of the works by him to be found in some of the chief European collections:

## HISTORICAL AND SUBJECT PICTURES.

Angers.	<i>Museum.</i>	Joseph recognized by his brethren. 1789.
Caen.	<i>Museum.</i>	Achilles and Patroclus.
Frankfort.	<i>Stüdel Inst.</i>	Sappho. 1810.
London.	<i>Lansdowne House.</i>	Hope. 1829.
Lyons.	<i>Museum.</i>	Corinna at Misenum. 1819.
Marseilles.	<i>Santé.</i>	The Plague at Marseilles. 1835.
Munich.	<i>Gallery.</i>	Belisarius. 1795.
Naples.	<i>Museum.</i>	The Three Ages. 1806.
Orleans.	<i>Museum.</i>	Christ descending on earth and dispelling darkness.

Paris.	<i>Infirmierie de Marie Thérèse.</i>	St. There a.
"	<i>Louvre.</i>	Cupid and Psyche. 1798.
"	"	History and Poetry.
"	"	Daphnis and Chloe. 1825.
"	"	Victory and Renown.
Tarbes.	<i>Museum.</i>	Achilles finding the body of Patroclus.
Versailles.	<i>Gallery.</i>	Battle of Austerlitz. 1810.
"	"	Entry of Henry IV. into Paris. 1817.
"	"	Philip V. called to the throne of Spain. 1824.
"	"	Coronation of Charles X. 1829.
"	"	Louis Philippe at the Hôtel de Ville. 1836.

## PORTRAITS.

Ajaccio.	<i>Hôtel-de-Ville.</i>	Louis Bonaparte.
"	"	Napoleon I.
"	<i>Museum.</i>	Louis XVIII.
Angers.	<i>Museum.</i>	Lareveillere-Lepeaux.
"	"	Madame de St. Jean d'Angely.
Arras.	<i>Museum.</i>	His own Portrait.
Avignon.	<i>Museum.</i>	Queen Hortense as a child.
Dijon.	<i>Museum.</i>	Duc de Bassano.
Dresden.	<i>Gallery.</i>	Napoleon I.
Hatfield.	<i>House.</i>	Louis XVIII.
Marseilles.	<i>Museum.</i>	Louis XVIII.
Montpellier.	<i>Museum.</i>	Madame Pasta.
Nancy.	<i>Museum.</i>	Napoleon I.
Paris.	<i>Louvre.</i>	Isabey and his Daughter. 1796.
"	"	Antonio Canova.
"	"	Charles X.
"	<i>Préfecture de la Seine.</i>	Madame Récamier.
Toulouse.	<i>Museum.</i>	Louis XVIII.
Versailles.	<i>Gallery.</i>	Madame Bonaparte.
"	"	Empress Joséphine.
"	"	Empress Marie Louise, and the King of Rome.
"	"	Joachim Murat, King of Naples.
"	"	Charles X.
"	"	Duke of Berry.
"	"	Duchess of Berry and children.

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GÉRARD, LOUIS AUGUSTE, a French landscape painter, was born at Versailles in 1782, and studied under Bertin. He died in Paris in 1862. Amongst his works are:

View of the Porte d'Auteuil.	1819.
View of Rouen.	1822.
View of the Chapel of Betharam.	1827.
The Bridge of Neuilly.	
View at Senlis.	
View of Château de Polignac.	( <i>Narbonne Museum.</i> )

GÉRARD, MARC. See GEERARTS.

GÉRARD, MARGUERITE, born at Grasse in 1761, was a pupil of Fragonard. There are by her in the Bordeaux Museum full-length portraits of M. Tallien and M. Récamier, and at Fontainebleau a picture entitled 'Les Torterelles.'

GÉRARD OF ST. JOHN. See HAARLEM, GERRIT VAN.

GÉRARDI, ANTONIO, is mentioned by Le Comte as an engraver of funeral pomps, monuments, &c.

GÉRARDIN, JEAN, a French engraver, flourished about the year 1680. He worked entirely with the graver, in a neat style, but without taste. He engraved a set of plates after the pictures by Pietro da Cortona, in the palace at Florence.

GÉRARDINI, MELCHIORRE, (GHERARDINI, GIRALDINI, or GILARDINO,) a painter and engraver, was, according to Orlandi, a native of Milan, and was a scholar of Giovanni Battista Crespi, called Cerano. After the death of that master, Gerardini was employed to finish the pictures he left imperfect;

and he also painted for the churches several altarpieces of his own composition. At San Celso, a small town near Milan, is a picture by him of St. Catharine of Siena, of which Lanzi speaks in favourable terms. He etched some plates after Pietro da Cortona, Guido, and others, as well as several from his own designs in the style of Callot, representing battles and other subjects, executed with neatness and spirit. He died in 1675.

GERARDS. See ZYLL, GERAERD P. VAN.

GERBIER, Sir BALTHASAR, Baron d'Ouvilly, was born at Middleburg in 1592, and distinguished himself as a miniature painter, at a period when the ablest artists of his country were in their greatest celebrity. He came to England as a retainer of the Duke of Buckingham in 1613, and painted the portraits of the principal nobility of the time. He accompanied the Duke of Buckingham to Spain, where he was sent to bring about the treaty of marriage. Among the Harleian manuscripts is a letter from the Duchess of Buckingham to her lord, when in Spain, in which she says, "I pray you, if you have an idle time, sit to Gerbier for your picture, that I may have it well done in little." The Earl of Denbigh possesses a portrait of Donna Maria, Infanta of Spain, by Gerbier. On it is inscribed: "This is the picture of the Infanta of Spain that was brought over by the Duke of Bucks. She was to have married King Charles the First." In the collection of the Duke of Northumberland is a large oval miniature of the Duke of Buckingham on horseback, by him, dated 1618. The head is well painted, and it is finished with great labour. The head of the horse is spirited. In a letter dated 1628, it is said, "That the King and Queen were entertained at supper at Gerbier's, the Duke's painter's house, which could not stand him in less than one thousand pounds." In 1641 he was appointed master of the ceremonies, and the same year was naturalized as an English subject, and also made successor to Inigo Jones as surveyor of the royal palaces. But falling into disfavour soon after, he left England and went to Surinam, where he was seized as a Dutch subject and sent back to Holland. He returned to this country during Cromwell's Protectorate, and founded an academy, which, however, had but very slight success. He was employed on the decorations for Charles II.'s triumphal entry into London, and met with considerable occupation as an architect. He died in London in 1667, while engaged upon the building of Lord Craven's residence, Hempstead Marshall, and there he was buried. He published several works, including an 'Encyclopædia of Art.' Van Dyck painted a fine picture of Sir Balthasar Gerbier and his family, which is now at Windsor Castle.

GERBO, LOUIS, a Flemish painter, was born at Bruges in 1761, but went to Paris, where he was engaged as a decorative painter. In the church of St. Jacques in Ghent is a 'Holy Family,' and several pictures are at the château of St. André near Bruges. He died in 1818.

GERCO, B., a Dutch engraver, executed some plates in imitation of the charming prints of Waterloo. After etching the plates he scratched upon them with the graver, and from not having afterwards cleared away the barb, has left a clumsy effect.

GERHARD, OTTO, a painter of Regensburg, flourished about the year 1720. His historical pictures and other works, which are in the style of Bourguignon, show considerable talent.

GERHARD VAN HAARLEM. See HAARLEM.

GÉRICAUT, JEAN LOUIS ANDRÉ THÉODORE, a French animal and historical painter, was born at Rouen, September 26th, 1791. He was the son of an advocate in good circumstances, and was sent to Paris to complete his education at the Lycée Impériale. While still at school, the bent of his inclinations was plainly to be seen. His holidays were spent at the circus, and in the streets there was no greater attraction to him than the horses in a well-appointed equipage. In 1808 he became for a short time the pupil of Carle Vernet. He then studied under Guérin, with whose academic traditions he had but little sympathy. His art-training was really due to his study of the old masters in the Louvre, and the works of Rubens exercised a very powerful influence on him. His family was much opposed to his becoming a painter, and his ardent spirits, checked in one direction, sought other pursuits. He became a member of the Jockey Club, and plunged into all the dissipations of the 'jeunesse dorée.' At length, in 1812, he was enabled to have a studio of his own, and the first-fruits of his work in it was the 'Chasseur de la Garde,' now in the Louvre. On the Restoration in 1814, he served for three months in the Royal Musketeers, and for the next two years he did but little painting. In 1816 he set out for Italy, where he occupied himself in making copies from the old masters. Hitherto he had devoted his attention chiefly to animal painting; but on his return to Paris he produced what is really his only great historical work, 'The Raft of the Medusa.' It was exhibited at the Salon of 1819, where it evoked a great storm of criticism, and its appearance may be said to mark the commencement of the struggle between the Classic and Romantic schools in France. Géricault shortly after visited England, in company with his friend Charlet, and by the exhibition of this work in London realized the sum of £800. During his stay in this country, he practised the then new art of lithography with much ardour. Many of his works in this medium represent English scenes, amongst which mention should be made of 'The Coal Waggon.' On his return to France, his health, sorely tried by disipation, began to give way, and his condition was aggravated by a fall from his horse. He, nevertheless, produced at this time a great number of sketches, studies, &c., and also made some progress in sculpture. His death took place in Paris on January 18th, 1824. The following is a list of Géricault's works in public galleries:

Chalons-sur-Saone.	Museum.	A Negro.
Grenoble.	Museum.	Two Horses in a stable.
Montpellier.	Museum.	Portrait of Lord Byron.
"	"	Two Horses in a stable.
"	"	Sketches.
Nantes.	Museum.	Officer of Chasseurs of the Guard. (A study for the Louvre picture.)
Paris.	Louvre.	The Derby at Epsom. 1821.
"	"	Wounded Cuirassier quitting the field. 1814.
"	"	Head of a Bull-dog.
"	"	Turkish horse in a stable.
"	"	Spanish horse in a stable.
"	"	A Carabineer.
"	"	Stable with five horses.
"	"	The Lime-kiln.
"	"	Officer of the Chasseurs of the Guard. 1812.
Rouen.	Museum.	The Raft of the Medusa. 1819.
"	"	Study of a horse.
"	"	Study of heads of goats.

**GERIKE, SAMUEL THEODOR**, an historical painter, was born at Spandau in 1665, and studied under Romandon. He was court-painter in Berlin, and is also known by two etchings, 'The Virgin kissing her Son's Body at the Tomb,' and 'John the Baptist in the Wilderness.' He died at Berlin in 1730.

**GERINI, LORENZO DI NICCOLÒ**, the son of Niccolò di Pietro Gerini, flourished in the 15th century. In the passage leading to the chapel of the Medici in Santa Croce at Florence is a 'Coronation of the Virgin, with attendant Saints,' painted by him in 1410; but his principal work is an altar-piece in San Domenico, Cortona, representing the 'Coronation of the Virgin,' with a predella containing the 'Adoration of the Magi,' signed by Lorenzo in 1440. Little is known about his life or death, but the following works by him are preserved:

Florence.	<i>Academy.</i>	Coronation of the Virgin. 1401. ( <i>The central panel of an altar-piece.</i> )
San Gimignano.	<i>Gallery.</i>	Glorification of St. Bartholomew. 1401.
"	"	Virgin and Child.
"	"	Four scenes from the lives of SS. Fina and Gregory.

**GERINI, NICCOLÒ DI PIETRO**, who flourished in the closing years of the 14th century, probably received his early instruction from Taddeo Gaddi, but afterwards became the pupil and assistant of Spinello d'Arezzo. His earliest existing work is a series of frescoes representing scenes from the 'Passion,' with the 'Resurrection,' the 'Noli me tangere,' the 'Ascension,' and the 'Descent of the Holy Ghost,' in the convent of San Francesco, Pisa, which are signed by him and dated 1392. At Prato, in the convent of San Francesco, is likewise a series of frescoes by Niccolò, representing scenes from the life of St. Matthew, and other subjects from the New Testament. At San Bonaventura he painted scenes from the Passion, of which but fragments remain. The sacristy of the church of Santa Croce, Florence, contains frescoes that are assigned to this artist. His latest known work is dated 1401. It is the right side of an altar-piece in three compartments, preserved in the Academy at Florence, and contains the figures of 'St. Peter, St. John the Evangelist, St. James, and St. Benedict.' The central panel contains the 'Coronation of the Virgin,' by his son Lorenzo, whilst the left side consists of figures of Saints by Spinello Aretino. An 'Entombment,' likewise in the Florence Academy, assigned to Taddeo Gaddi, is by Crowe and Cavalcaselle ascribed to Niccolò di Pietro Gerini.

**GERINO DA PISTOJA**, a native of Pistoja, was, according to Vasari, a friend of Pinturicchio and a follower of Vannucci. His earliest recorded work was the 'Virgin of Succour' at Sant' Agostino in Borgo San Sepolcro, where also are some frescoes by the same artist. In 1505 he was employed in the cathedral of his native city, and in 1509 he furnished for the church of San Pietro Maggiore an altar-piece of the 'Virgin and Child, with Saints.' About 1513 he was labouring in the Convent of San Luchese, near Poggibonsi, and two scenes from the life of Christ, signed and dated, are preserved in a refectory. His later works, a fresco of 'St. Agatha and St. Eulalia' in San Paolo, a 'Coronation of the Virgin' in the Palazzo della Comunità, Pistoja, and the 'Virgin with Saints,' of 1529, originally in the Convento di Sala at Pistoja, and now in the

Uffizi Gallery at Florence, are decidedly inferior to his earlier works.

**GERMAIN, LOUIS**, a French engraver, was born in Paris in 1733. There are by him some spirited etchings of the 'Ruins of Pæstum,' published in 1769, from the designs of Dumont.

**GERMAN LLOKENTE, BERNARDO**, a Spanish portrait painter, the son of an obscure artist, was born at Seville in 1685. He studied under Cristobal Lopez, whom he soon surpassed; and upon Philip V. visiting Seville, he was made choice of to paint the portrait of the Infant, Don Philip, in the execution of which he gave such satisfaction, that he became the favourite painter of the court. He, however, refused the offer of the post of court painter, and preferred, though in the prime of life, to betake himself to the seclusion of a hermitage, in which he pursued his art in accordance with his own simple taste. He was called 'Pintor de las Pastoras,' because he painted many of his Virgins in the attire of shepherdesses, one of the best specimens of which adorned the chapel of St. John Nepomuk in the church of San Ildefonso. He gave to his heads so much grace, sweetness, and relief, that many were sold as the work of Murillo, and pass for such out of Spain. At the latter part of his life, for the purpose of increasing the force of his chiaroscuro, he darkened his pictures with a kind of brown varnish, which was very detrimental, as it made them almost unintelligible. He died at Seville in 1757. The following works by him may be mentioned:

Madrid.	<i>Gallery.</i>	The Virgin as a Shepherdess.
"	<i>Merced Calzada.</i>	The Virgin with the dead Body of Christ.

**GERMYN, SIMON**, a native of Dordrecht, born in 1650, was a scholar of G. Schalcken, whose manner he for some time followed; he afterwards studied under Ludowyk Smits, called Hartcamp, who instructed him in his peculiar manner of painting fruit; but his productions in that way are not much esteemed. He next turned his attention to landscape painting, which he practised till his death, in 1719.

**GEROLA, ANTONIO.** See GIAROLA.

**GERON, MATTHIAS**, a painter and wood-engraver of Lauingen in Bavaria, is known by a picture of the 'Siege of Lauingen by Charles V.,' dated 1551, and also by the large tapestry in Neuburg, representing the 'Expedition of the Count Palatine Otto,' and the paintings of the 'History of Paris' and the 'Destruction of Troy,' executed in 1540, in the gallery of Duke Litta. Some woodcuts in a Missal for the use of the diocese of Augsburg, printed in 1555, are also attributed to him, and it is judged from them that he was a pupil of Hans Burgkmair. His best wood-cuts are 'Christ on the Cross,' and the 'Deposition from the Cross.'

**GERRIT VAN HAARLEM.** See HAARLEM.

**GERRIT VAN SINT JANS.** See DAVID, GHEERARDT.

**GERST, JOHANN KARL JAKOB**, a painter of landscapes and of theatrical scenes, was born at Berlin in 1792, and was in 1818 appointed royal decorative painter in that city, where he died in 1854. He executed several of the grand designs of Schinkel, as scenes for the 'Zauberflöte,' 'Nur-mahal,' 'Fernando Cortez,' &c., as well as a host of splendid original decorations for operas, ballets, and plays.

**GERTNER, JOHAN VILHELM**, a Danish portrait painter, etcher, and lithographer, was born



at Nyboder in 1818. He studied at Copenhagen, but afterwards travelled a great deal. Among his portraits, which are much esteemed, are those of King Frederick VII., Count von Frysenberg, Thorvaldsen, Dahl, Eckersberg, and Count Moltke. At first Gertner painted also landscapes and interiors, and his earliest important work was 'A Shepherd driving a Flock of Sheep,' painted in 1839, and now in the Copenhagen Gallery. He died at Copenhagen in 1819.

GESELSCHAP, EDUARD, a genre and historical painter, was born in 1814 at Amsterdam, where his parents had taken refuge from the storming of Wesel, their native place. Upon their return to Wesel, Eduard obtained his first lessons in drawing from a painter named Welsch. In 1831 he settled in Düsseldorf, and attended the Academy there from 1834 to 1841, receiving the instructions of Schadow. He died after many years' illness at Düsseldorf in 1878. Many of his pictures have been engraved by Martinet, Fritz Verner, and others. Among them may be named :

Faust in his Study.  
The Bride at the Grave of her Lover.  
Götz von Berlichingen before the Council.  
Valentine's Death.  
Romeo and Juliet in the Vault.  
The Burial of Christ.  
The Discovery of the dead body of Gustavus Adolphus. 1848.  
The Eve of St. Nicholas. 1852.  
The Eve of St. Martin.  
The Grandmother's Picture Bible.  
Old Woman at the Spinning Wheel.

GESSI, ERCOLE and GIOVANNI BATTISTA DEL. See RUGGERI.

GESSI, FRANCESCO, was born at Bologna in 1588. He studied under D. Calvaert and Cremonini, and was afterwards one of the ablest scholars of Guido Reni, so that he obtained the name of a second Guido, and was employed by that master to finish many of his pictures. He possessed a vivacity of genius, and a facility of execution, which are said by Lanzi to have excited the jealousy of his master. His 'Assumption' in the church of La Morte at Bologna; his 'Martyrdom of St. Catharine,' in the church of that Saint; and, above all, his 'St. Francis,' at the Nunziata, have frequently been mistaken for the works of Guido. In later years he left Guido, and founded a school of his own, but his want of application impaired his genius, so that his works of this period are very indifferent. There are, however, several early pictures by him in the churches at Bologna, which are greatly admired, such as his picture of 'St. Charles Borromeo interceding for the Plague-stricken,' in the church of La Compagnia de' Poveri; 'St. Anthony of Padua,' in Santa Maria delle Muratelle; and the 'Descent of the Holy Ghost,' at the Cappuccini. He died at Bologna in 1649. The following pictures by him are in public galleries :

Bologna.	<i>Pinacoteca.</i>	St. Francis of Assisi receiving the Stigmata.
"	"	The Madonna and Child.
"	"	Christ praying to the East.
"	"	The Holy Family with two Angels.
"	"	St. Bonaventura.
"	"	Madonna and Child, with Angels.
Dresden.	<i>Gallery.</i>	A Magdalen.
Madrid.	<i>Gallery.</i>	Cupid.
Milan.	<i>Breva.</i>	Madonna and Child, with Saints.
Modena.	<i>Estense Gal.</i>	St. Francis.
Stockholm.	<i>Gallery.</i>	Christ as a Child.
"	"	Christ with the Crown of Thorns.
Stuttgart.	<i>Gallery.</i>	Diana and Acteon.
Vienna.	<i>Gallery.</i>	Morpheus appearing to Halcyon.

GESSNER, KONRAD, a painter and etcher of horses and battle-pieces, born at Zurich in 1764, was the elder son of Salomon Gessner. After studying first at home, and then under Landolt and J. H. Wüst, he went in 1784 to the Dresden Academy, where he received the instructions of Graff and Zingg, and where he exhibited his first large battle-piece in 1785. After a brief term at home, he proceeded in 1787 to Italy, but on his father's death in the following year he once more returned to Zurich, where he remained till 1796, when he proceeded to England, and continued successfully working here till 1804. He again returned home, and prosecuted his experiments in etching upon stone, which he had commenced in England with Senefelder. He died in 1826. Among his best etchings are those of 'A Riding Horse at the Water-trough,' 'Horses at a Manger,' and 'A Dragoon leading a Horse.' In the South Kensington Museum are two water-colour drawings by him, 'Horses at a Pool,' and 'Soldiers playing at Cards in a Stable.'

GESSNER, SALOMON, was born at Zurich in 1730, and died in 1788. He is well known to the literary world by his 'Death of Abel,' and other poetical works, but he claims notice here as a landscape painter and engraver. His paintings, which are mostly in water-colours, are scattered among collections in various European countries. He etched several plates of vignettes, and other ornaments, for his 'Death of Abel' and his 'Pastorals,' and over three hundred etchings by him are known. He practised art as an amateur till he was thirty years of age, when he took to it as a profession, studying nature, and engravings from the works of Claude and Poussin. He also executed several landscapes in a very pleasing and finished style, of which the following are the principal :

A set of ten Landscapes. 1764.  
Twelve Pastoral Landscapes. 1767—1786.  
Ten Landscapes, with mythological figures. 1769—1771.  
Twenty Idyllic Scenes. 1772—1775.

GESTELE, MARCUS VAN, a native of the Netherlands, flourished in the first half of the 15th century. In conjunction with Van Coudenberghe he painted for the church of Roselede, and in 1485 an altar-picture for the church of St. Martin at Courtraï.

GEUZENDAM, G. J., a native of Pekel-A, a village in the province of Gröningen, received his education from G. De San in Gröningen, where he established himself from 1801 to 1811 as a miniature portrait painter. After that time he travelled in Russia for a short time, and died shortly after his return to his own country, either at Deventer or at Zutphen, after 1815.

GEYER, JOHANN, a genre and historical painter, was born at Augsburg in 1807, and originally brought up as a cartwright. He, however, attended the school of the higher arts in that city, and in 1826 went to the Munich Academy, where he studied under Clemens Zimmermann. He then travelled in Belgium and France, and in 1833 was appointed professor of figure drawing at the Augsburg Polytechnic School. He died at Augsburg in 1875. Among the best of his works, in which he was fond of introducing the costume of the reign of Louis XIV., the following may be mentioned :

The Night Watchman.  
Rival Preachers.  
The Emperor Louis committing himself to the Protection of Augsburg. (*Augsburg Town-hall.*) 1844.  
The Fornarina in the Studio of Raphael.  
Capture of a Patrician. (*Bremen Art Coll.*) 1863.

Opening the Will. (*Bremen Art Coll.*) 1857.

Reception of a Prince. (*Hanover Gallery.*)

Götz von Berlichingen in Heilbronn. (*Erfurt Art Coll.*) 1859.

Rehearsal for a Concert. (*Leipzig Museum.*)

Interior of a Menagerie. (*The same.*)

Concilium Medicum. (*Munich Gallery.*)

End of a Bal Masqué. (*The same.*)

Christening Feast.

Betrothal.

GEYN, G. D., (or GEIJN,) an obscure Flemish engraver, who flourished from 1640 to 1650, was principally employed in engraving book ornaments for the booksellers, in which he attempted a humble imitation of the style of Paul Pontius. Among other prints by him is the portrait of Carolus Aleaspinæus.

GEYSER, CHRISTIAN GOTTLIEB, an engraver, was born at Görlitz in 1740. He executed several plates for different works, among which are the vignettes in Heyne's edition of Virgil, after Fiorillo, and in Hinchfeld's 'Theory of Gardening.' He died at Leipsic in 1803. His son, CHRISTIAN GOTTLIEB, born at Leipsic in 1772, was also an engraver.

GFALL, ANTON, was born at Kaunsersthal in the Tyrol, in 1725, and educated first at the Imperial Academy of Vienna, and afterwards under Antonio Galli and Servandoni. He executed historical pictures in oil and fresco, but was especially successful in architectural and decorative painting. He died at Vienna in 1770.

GHANDINI, ALESSANDRO, was a wood-engraver, who worked for Andrea Andreani at Rome about 1610. One of his productions (marked *A. G.*) is a chiaroscuro of two blocks, representing 'St. Catharine.'

GHEDINI, GIUSEPPE, was born at Ficarolo in 1707, and was a scholar of Giacomo Parolini. There are several of his works in the churches at Ferrara. In Santa Cattarina da Siena is a picture by him of 'St. Lucy;' in San Leonardo, 'The Martyrdom of St. Catharine;' in Corpus Domini, 'The Annunciation,' and 'The Death of St. Joseph;' and in the refectory of the monastery of Santa Maria degli Angeli, his principal work, representing 'The Multiplication of the Loaves,' painted in 1755. He died in 1791.

GHERAERTS, MARC. See GEERARTS.

GHEIN, DE. See DE GHEYN.

GHENDT, EMANUEL JEAN NEPOMUCÈNE DE. See DE GHENDT.

GHENT, GERHARD OF, a pupil of Hans Memling, was engaged in 1479 in assisting his instructor upon the miniatures for a large prayer-book now in the Library of St. Mark at Venice.

GHENT, JOSSE, or JUSTUS OF, who was born at Ghent in 1410, and flourished up to the last quarter of the century, was probably a scholar of the Van Eycks. He is supposed to have assisted those masters in some of their most celebrated pictures; and Waagen is of opinion that 'The Last Judgment' in the church of St. Mary at Dantzic is by him, though long held by connoisseurs to be the work of Jan van Eyck. This picture is ranked by Kugler, who has given a very full description of it, among the greatest masterpieces of art. Kugler, however, does not say that it is by Justus of Ghent; he speaks only of 'The Communion' in the church of Sant' Agata at Urbino, and a small picture in the collection of M. van Huyvetter at Ghent, of 'The Finding of the Cross, and its Verification by the raising

of a dead woman to life.' The picture at Urbino was probably finished in 1475, as Justus was paid in that year the sum of 300 florins, by the brotherhood of the 'Corpo di Cristo,' for whom it was originally painted. The series of 'Poets,' 'Philosophers,' and 'Doctors' in the library of the Duke Federigo of Urbino are probably his, but there is much uncertainty about the painters of this era. The late Sir Charles Eastlake possessed a picture by this artist of 'The Burial of Bishop Hubertus;' and a 'Last Supper' is in the church of the Lion at St. Petersburg.

GERARDI, ANTONIO, who was born at Rieti in 1664, and died at Rome in 1702, was a pupil of P. F. Mola, and afterwards of Pietro da Cortona. He painted for various churches in Rome, and has also left six etchings of 'The Torture of St. Martina.'

GERARDI, CRISTOFANO, called DOCENO, born at Borgo San Sepolcro in 1500, was a disciple of Raffaellino dal Colle. He went to Florence, where he became acquainted with Giorgio Vasari, with whom he remained on friendly terms until his death. He excelled particularly in fresco, and assisted Vasari in many of his most considerable works. There are several grotesque subjects by him in the Casa Vitelli. Of his oil paintings the principal are, 'The Visitation of the Virgin to St. Elizabeth,' in the church of San Domenico at Città di Castello; and his picture of 'Santa Maria del Popolo,' at Perugia, painted in conjunction with Lattanzio della Marca. In 1539 Vasari induced him to go to Bologna, where he assisted in painting three altar-pieces for San Michele in Bosco. He also assisted Vasari in his fresco paintings for the brotherhood of the Scalza at Venice. He died at Borgo San Sepolcro in 1556, whilst in the course of an engagement for assisting Vasari with the frescoes for the ducal palace at Florence.

GERARDI, FILIPPO, born at Lucca in 1643, studied under Pietro da Cortona, and worked with Giovanni Coli at several large paintings. His work is so similar to that of Coli, that it is hard to distinguish one from the other. Pietro da Cortona invited him back to Rome, to assist him in painting the cupola of Santa Maria in Campitelli. In the Colonna Gallery are two fine pictures by him of 'The Battle of Lepanto,' and 'The Triumph of Marc Antonio Colonna.' There are several pictures by him in the churches at Lucca, where he died in 1704.

GERARDINI, ALESSANDRO, born at Florence in 1655, was a scholar of Alessandro Rosi. He proved a distinguished painter of history, both in oil and in fresco. In the Monastery of the Augustines at Florence, is a fine picture by this painter of 'The Crucifixion;' and in the Casa Orlandini, a subject from the life of Alexander the Great. He died in 1723.

GERARDINI, MELCHIORRE. See GERARDINI.

GERARDINI, STEFANO, was a bamboccia painter of Bologna, who studied under Giuseppe Gambarini, and died in 1775.

GERARDINI, TOMMASO, born at Florence in 1715, was a pupil of Vincenzo Meucci. Three masterpieces by him are in the Vienna Gallery — 'An Offering in Honour of Pan,' 'Victory and Fame upon a Triumphal Car,' and a 'Triumphal Procession of Ariadne.' He died at Florence in 1797.

GERARDO, one of the best Florentine miniature painters, was employed by Lorenzo the

Magnificent, for whom he worked in mosaic in conjunction with Ghirlandaio in the cathedral of Florence, and by Matthias Corvinus, King of Hungary, whose Bible, illuminated by him, is in the library of the Vatican, and is a lasting memorial of the excellence of Gherardo's art. A Missal of the year 1494, in the Laurentian Library at Florence, and a Breviary in the National Library in Paris, are also ascribed to him. In the Bologna Gallery is a picture of the 'Marriage of St. Catharine.'

GHERINGH, ANTONIUS, was a Flemish painter of the 17th century. He decorated churches in the Renaissance style, and pictures of his may be seen in the Dresden and Vienna Galleries. He was made free of the Guild of St. Luke in 1662, and died at Antwerp in 1667 or 1668. In the Munich Gallery is a picture of the 'Interior of the Jesuit Church at Antwerp,' with the date 1663.

GHERWETT, — VAN, a pupil of Rembrandt, lived in the middle of the 17th century. In the Munich Gallery is a picture by this artist of 'Abraham on the point of sacrificing Isaac.'

GHERZO, DOMENICO, commonly known as DOMENICO DI BARTOLO, was born at Asciano in the early part of the 15th century. He belongs to the decline of Sieneese art. The frescoes which he executed, in 1435-40, in the sacristy of the cathedral of Siena, have perished; but a weak production, illustrating various works of mercy in connection with the institution, in the hospital of Santa Maria della Scala, Siena, still exists, with the exception of the Angel of Mercy. This work was painted between 1440 and 1444, and after that date nothing further is recorded of him. His death appears to have occurred in 1449. The galleries of Berlin, Bruges, Perugia, Rouen, and Siena have works ascribed to Domenico di Bartolo.

GHEYN, DE. See DE GHEYN.

GHEYSSELS, PEETER. See GYSELS.

GHEZZI, GIUSEPPE, son of Sebastiano Ghezzi, was born in 1634 in the Comunanza, near Ascoli, and was for some time instructed by his father; but he afterwards went to Rome, where he studied the works of Pietro da Cortona, whose style he adopted. He was employed and highly esteemed by Pope Clement XI., and at the time of his death, in 1721, was secretary to the Academy of St. Luke at Rome.

GHEZZI, PIER LEONE, who was born at Rome in 1674, was the son of Giuseppe Ghezzi, and studied under his father, whom he surpassed. In conjunction with L. Garzi, F. Trevisani, and B. Luti, he was employed by Benedict XIV. to paint 'The Prophets' in San Giovanni in Laterano, and in other works. He was also employed in several considerable works by the Duke of Parma, who conferred on him the order of the Golden Spur. But he was most celebrated for his talent in caricature, and his works of that description are frequently found in the collections at Rome, where he died in 1755. There are by him a few etchings, executed in a clear, neat style, from his own designs, and after the works of his father. Among them are:

The Virgin and Infant Jesus; after Giuseppe Ghezzi. 1700.

Portrait of the Abbate Pietro Palatio.

Portrait of Nicola Zabaglia, engineer of St. Peter's.

GHEZZI, SEBASTIANO, was born in the Comunanza, near Ascoli, and flourished about the year 1634. He was a scholar of Guercino, and painted

historical subjects with some success. At the Barefooted Augustines at Monsammartino, there is a fine picture by him of 'St. Francis receiving the Stigmata.'

GHEZZO, GUIDONE DA. See SIENA.

GHIRLANDAIO. See BIGORDI.

GHISI, ADAMO. See SCULPTORE.

GHISI, DIANA. See SCULPTORE.

GHISI, GIORGIO, called GIORGIO MANTOVANO, was born at Mantua in 1520, and died in the same city in 1582. He was the elder brother of Teodoro Ghisi, and like him a pupil of Giulio Romano. He became one of the chief artists in damascene work. He drew the nude very correctly, and excelled more particularly in the depicting of hands and feet, but his representations are all very much alike, and his style is very monotonous. This defect is particularly discernible in his immense print of the 'Last Judgment,' after Michelangelo. His engravings, especially those after the works of Raphael and Michelangelo, approach in the excellence of their drawing and execution those of Marc-Antonio. They are generally signed with his name, or marked with the cipher **G.M.F. M.V.** The following are his principal plates:

Portrait of Pope Julius II.; after Raphael.

The Holy Family, half-lengths; after the same.

The School of Athens; after the same. Two sheets.

The Dispute of the Sacrament; after the same.

An emblematical subject; sometimes called 'Raphael's Dream,' and sometimes 'The Melancholy of Michelangelo.' It represents an old man looking at a shipwrecked vessel, whilst a nymph appears approaching him; in the background are seen several horrible and fantastical figures. It is inscribed *Raphelis Vrbinatis inventum, &c.*, and on a tablet, *Georgius Ghisi Mant. F.* 1561.

The Prophets and Sibyls; after the paintings by Michelangelo, in the Sistine Chapel. Six large plates.

The Last Judgment; after the same. Ten large plates.

An allegorical subject, representing the Birth of a Prince of the House of Gonzaga; after Giulio Romano. 1568.

Cupid and Psyche crowned by Hymen; after the same.

The Birth of Memnon; after the same; very fine.

Cephalus and Procris; after the same.

The Interview between Hannibal and Scipio; after the same.

Regulus led to death by the Carthaginians; after the same.

Regulus shut up in the Tun; after the same.

Venus in the Forge of Vulcan, sharpening the Arrows of Cupid; after Perino del Vaga.

Venus and Mars; after Raffaello Motta.

An allegorical subject, representing a Judge on his Tribunal, with an Ass's Ears; after Luca Penni.

Endymion carrying Diana to the Chase on his shoulders; after the same.

Hercules conquering the Hydra; after Giovanni Battista Scultore.

The Judgment of Paris; after the same.

The Siege of Troy; after the same.

The Taking of Troy; after the same.

A print representing tombs, skeletons, &c., called 'The Resurrection of the Dry Bones;' after the same. 1554.

Venus and Adonis; after Teodoro Ghisi.

Angelica and Medora; after the same.

The Birth of the Virgin; after B. Spranger.

The Trinity; after his own design. 1576.

The Adoration of the Shepherds; after Ange'o Bronzino; in two sheets. 1554.

The Last Supper; after Lambert Lombard.

The Visitation of the Virgin to St. Elizabeth; after his own design.

The Crucifixion; after the same.

GHISI, GIOVANNI BATTISTA. See SCULPTORE. 563

GHISI, TEODORO, called TEODORO MANTOVANO, was born at Mantua in 1536. He was the younger brother of Giorgio Ghisi, and had the advantage of being educated under Giulio Romano, one of the ablest of whose scholars he was. After the death of Giulio, he was selected by the Duke of Mantua to complete the works which were left unfinished by that great master. He died at Mantua in 1601.

GHISLANDI, DOMENICO, was a native of Bergamo, who flourished about the year 1662. He excelled in painting architectural and perspective views in fresco; though he occasionally painted historical subjects. Tassi mentions some pictures of the life and miracles of St. Francis of Paola by him, in the cloisters of the Padri Minimi at Bergamo; and in the Palazzo Terzi is a saloon ornamented with architecture, in which the figures are painted by Giacomo Barbella.

GHISLANDI, Fra VITTORE, called 'Il Frate PAOLOTTO,' the son of Domenico Ghislandi, was born at San Leonardo, in the Bergamese state, in 1655. He was a scholar of Sebastiano Bombelli, but he soon went to Venice, where he in 1675 entered the convent of St. Francis of Paola, and became a most accomplished portrait painter. He died at Venice in 1743. In the Rothan Gallery there is by him a lifelike picture of a young Bergamese.

GHISOLFI, GIOVANNI, (or GRISOLFI,) born at Milan in 1632, was a pupil of Salvator Rosa. There are two architectural compositions of 'Ruins' by him in the National Gallery of Scotland. His 'Marius among the Ruins of Carthage,' and several of his decorative pictures are in the Dresden Gallery. He died at Milan in 1683.

GHISONI, FERMO. See GUISONI.

GHISSI, FRANCESCUCO, was living at Fabriano in the 14th century, and is the author of an altarpiece of the 'Virgin and Child,' with rays issuing from the person of the Virgin, which illuminate the darkness, symbolised by a crescent moon and stars on a dark blue background; it is dated 1374, and is now in the Augustine church of San Salvatore at Monte Giorgio. The Fornari collection at Fabriano possesses a 'Virgin and Child, between two kneeling Angels,' which is signed by him in 1395. Other examples by this artist may be seen in the church of San Domenico at Fermo; at Ascoli; and in the Museo Cristiano at Rome.

GHISSONI, OTTAVIO, was a native of Siena, who at an early age went to Rome, where he studied several years, chiefly under Cherubino Alberti. In 1610 he visited Genoa, and was for some time a scholar of Ventura Salimbeni. He painted some pictures in fresco for the public edifices.

GHITTI, POMPEO, was born at Marone, a small town near Brescia, in 1631. He was first a scholar of Ottavio Amigoni, but afterwards went to Milan, where he studied five years under Giovanni Battista Discepoli, called 'Lo Zoppo di Lugano,' to whom he subsequently became assistant. His death is assigned to the year 1703, though it is stated that one of his works bears the date 1704. Four etchings by him are known; they are, 'The Holy Family;' 'The Rest in Egypt,' after Discepoli; 'The Crowning with Thorns,' after Titian; and 'St. Maurus healing the Sick.'

GHEUENS, BOUDEWYN, (GHEENS, or GEENS,) a Flemish painter, born at Mechlin in 1599, was a son of Jan Gheuens, called 'Prins.' He was still living in 1672.

GHEUENS, JACOB, a native of Mechlin, was a painter who flourished about 1558.

GHEUENS, JAN, a native of Mechlin, painted in 1528 a picture of 'Christ on the Cross,' surrounded by different figures.

GHEUENS, JAN, called 'PRINS,' or 'PRINSKE' (the 'Little Prince'), flourished at the end of the 16th and beginning of the 17th century. The Museum at Mechlin has a picture by this artist of the 'Siege of Lierre' in 1595. In 1596 he executed a strategical plan of Mechlin and its surroundings. He died at Mechlin after 1617.

GIACCHINETTI GONZALEZ, JUAN, called IL BORGOGNONE DALLE TESTE, a Spanish portrait painter, was born at Madrid about 1630. It is not known by whom he was instructed, but his best studies were from the works of Titian. He excelled in portrait painting, and from his extraordinary talent in that branch, acquired the name of 'Il Borgognone dalle Teste.' About the middle of his life he went to Italy, and painted many portraits at Brescia and Bergamo. He died at the latter city in 1696.

GIACHETTO. See JAQUET.

GIALDISI, FRANCESCO, or GIOVANNI. According to Zaist, in his 'Notizie de' Pittori Cremonesi,' this painter was of Parma, but flourished at Cremona about the year 1720. He excelled in painting flowers and fruit, and particularly in his pictures of still-life, such as carpets, with musical instruments, books, &c., which he represented with a fidelity of form and a truth of colour which are admirable.

GIAMBONO. See BONI, MICHELE GIOVANNI.

GIAMPICCOLI, GIULIANO, an Italian engraver, was born at Venice in 1698. He was the nephew of Marco Ricci, and his style renders it probable that he was brought up in the school of Wagner. He was still living in 1765. He engraved several plates after Marco Ricci and others, among which are the following:

A set of twelve Landscapes, with a frontispiece; after Marco Ricci.

A set of four pretty Pastoral Subjects.

A set of four Landscapes; after M. Ricci and F. Zuccarelli.

GIANCARLI, POLIFILO. See ZANCARLI.

GIANNETTI, FILIPPO, was a landscape painter of Messina, who studied under the Dutch painter Casembroodt. He excelled his master in the greatness of his designs, but was not his equal in execution. He painted so quickly that he was called 'The "Fa presto" of Landscape Painters.' He died at Naples in 1702.

GIANNICOLA DI PAOLO MANNI. See MANNI.

GIANNUZZI, GIULIO DEL. See DEI GIANNUZZI.

GIANOLI, PIETRO FRANCESCO, born at Camperogno about 1620, was a pupil of Antonio Rossi. His portrait is in the Brera at Milan, where he died about 1690.

GIAQUINTO, CORRADO. See CORRADO.

GIAROLA, ANTONIO, (or GEROLA,) called 'Il Cavaliere COPPA,' was born at Verona in 1595, and studied at Bologna under Guido and Albani. In the church of San Bernardo at Bologna is a picture by him of 'St. Maurus kneeling before the Virgin and Infant;' but he is seen to more advantage in his 'Magdalen in the Desert,' in the church of the Padri Servi. In the refectory of the seminary at Verona is a fine picture by Giarola of 'Christ with the Disciples at Emmaus.' His pictures are crowded with figures. He died in 1665.

**GIAROLA, GIOVANNI**, a painter of Reggio, who died in 1557, is said to have been a pupil of Correggio. He executed paintings at Parma, which have perished, but wall-pictures of his are still to be seen in the Donelli Palace at Reggio.

**GIBB, ROBERT**, a Scottish landscape painter, was born at Dundee about the beginning of the 19th century, and on the formation of the Royal Scottish Academy in 1830, was elected one of its first members. He died in 1837. The following works by him are in the National Gallery of Scotland:

Craigmillar Castle.  
Borthwick Castle.  
View near Edinburgh.

**GIBBON, BENJAMIN PHELPS**, a line-engraver, was born in 1802. He was the son of the vicar of Penally, Pembrokeshire, and after having been educated at the Clergy Orphan School, learned engraving under Scriven and J. H. Robinson. He died in London in 1851. Amongst his plates are:

The Twa Dogs; *after Sir Edwin Landseer.*  
Suspense; *after the same.*  
Jack in Office; *after the same.*  
A Fireside Party; *after the same.*  
The Highland Shepherd's Home; *after the same.*  
The Shepherd's Chief Mourner; *after the same.*  
The Shepherd's Grave; *after the same.*  
There's no Place like Home; *after the same.*  
Roebuck and Rough Hounds; *after the same.*  
The Wolf and the Lamb; *after Mulready.*  
Portrait of Queen Victoria; full-length.

**GIBELIN, ESPRIT ANTOINE**, a French historical painter, was born at Aix in 1739. He studied under Arnulfi at Florence, and resided for a long time in Italy, receiving in 1768 a prize from the Academy of Parma. He returned to France in 1771, and revived fresco painting in monochrome. The frescoes decorating the School of Medicine in Paris are by him. He died at Aix in 1813. There is in the Museum of Aix a picture by him entitled, 'Post equitem sedet atra cura.'

**GIBERTONI, PAOLO**, was a native of Modena, who flourished about the year 1760. He resided chiefly at Lucca, and excelled in grotesque subjects in fresco, in which he introduced little animals of every description. He also painted landscapes, which were esteemed in his time, and have increased in value since his death.

**GIBOY, —**, a French engraver, who flourished from 1810 to 1824, executed a print of 'Apollo and the Hours,' and vignettes for Tasso's 'Gerusalemme liberata,' after Perrenot, as well as plates after Swebach de Fontaine, and others, for the work of the Comte de Clarac on the Louvre. Among his other plates the following may be mentioned:

Gaspard l'Avisé; *after Horace Vernet.*  
The Year, drawn by the twelve months; *after Perrenot.*  
The Miraculous Draught of Fishes; *after Jouvenet.*  
The Entry of Henry IV. into Paris; *after Gérard.*

**GIBSON, DAVID COOKE**, a Scottish genre painter, was born at Edinburgh in 1827. He was at first taught by his father, who died early. He then, by his own exertions, was enabled to enter the schools of the Royal Scottish Academy, and afterwards to study in London, Belgium, and Paris. His works first appeared at the Royal Academy in 1855, and he was showing much promise, when, after a visit to Spain, he died in London in 1856. His exhibited pictures were:

The Little Stranger. 1855.  
Rustic Education. 1855.  
Un Corrillo Andaluz. 1856.  
Gipsies of Seville. 1857.

**GIBSON, EDWARD**, an English portrait painter of the 17th century, was the son, or near relative, of Richard Gibson the Dwarf, and was also his pupil. He died in his 33rd year.

**GIBSON, PATRICK**, a Scottish landscape painter, was born at Edinburgh in 1782. He received a good general education, and then studied under Nasmyth, and in the Trustees' Academy. He did much literary work, contributing to the 'Encyclopædia Edinensis,' the 'Edinburgh Encyclopædia,' the 'Edinburgh Annual Register,' and the 'New Edinburgh Review.' In 1818 he published a volume of etchings of Edinburgh. He left Edinburgh in 1824, and settled as a teacher at Dollar, where he died in 1829. His works are in the classic style, and there is a characteristic 'Landscape Composition' by him in the National Gallery of Scotland.

**GIBSON, RICHARD**, usually called 'The Dwarf,' from his diminutive size, being only three feet ten inches in height, was born in 1615, probably in Cumberland. He was, when a boy, page to a lady at Mortlake, who, perceiving in him a disposition for art, placed him under the care of Franz Cleyn, under whom he made considerable progress. His talent attracted the notice of King Charles I., who made him one of his pages. It is reported in Walpole's 'Anecdotes of Painting,' that he was married to a little lady of his own height, named Anne Shepherd, and that their marriage was celebrated in the presence of Charles I. and his Queen, who ordered a diamond ring for the bride; but the troubles coming on, she never received it. The union of this diminutive couple was commemorated by Waller in one of his prettiest poems. After the death of the king, Gibson was taken under the protection of Philip, Earl of Pembroke, and is said to have painted the portrait of Oliver Cromwell several times. When Sir Peter Lely visited England, Gibson improved himself greatly by copying the portraits of that master; and he rose into such repute that he was sent to Holland to teach the Princess Mary to draw, and had also the honour of instructing Queen Anne. He lived to the age of 75, and died in 1690. His widow died in 1709, at the age of 89. They had nine children, five of whom lived to grow up to the ordinary stature of mankind.

**GIBSON, SUSAN PENELOPE**, a miniature painter, the daughter of Richard Gibson the Dwarf, was born in 1653, and died in 1700. There is a portrait of Bishop Burnet by her.

**GIBSON, THOMAS**, a portrait painter, was born about 1680. His art was good, and he had a large practice. Highmore said that Thornhill was much indebted to him. He retired to Oxford in 1730, but returned again to London, where he died in 1751. Amongst his works are:

Flamstead, the astronomer. (*Royal Society, London.*)  
Vertue, the engraver. (*Society of Antiquaries, London.*)  
Archbishop Wake. (*National Portrait Gallery.*)

**GIBSON, WILLIAM**, a miniature painter, born in 1644, was a nephew of Richard Gibson the Dwarf, under whom and Lely he studied. He made many copies of the latter's works, and purchased part of his collection. He died in 1702.

**GIERYMSKI, MAX**, a Polish genre painter, was born at Warsaw in 1846. His father, a military administrative officer, sent him to the Polytechnic School in Pulawy to learn mechanics. In 1863 he took part in the Polish Revolution, and remained till January, 1864, an officer of the national troops. He visited the University of Warsaw after peace

had been signed, and showed a great inclination for music; but the Governor, General Berg, persuaded him to devote himself to painting, and helped him with an allowance, by which he was enabled to visit the University of Munich, where his great talent was developed under Alexander Wagner and Franz Adam. In 1870 he established a studio of his own. In 1872 he revisited his native land, but had to go to Meran in 1873 on account of his health, which his life as a soldier had greatly impaired; he spent the summer at Reichenhall, and the winter at Rome, but returned to Reichenhall in a worse condition, and died there in 1874. His first picture was 'An Attack by Cossacks.' He afterwards devoted his time to winter scenes, rainy landscapes, moonlight nights, and so forth, all more or less of a melancholy cast. Other well-known pictures by him are:

A Polish Spinning-room.  
Duel with Pistols on Horseback.  
Jews at the Evening Prayer.  
A Visit by Moonlight.  
The Meet for the Hunt.  
Cossacks in a Country Street.  
Hunting in the reign of Louis XIV. (*Berlin National Gallery.*)

**GIEMANN, FRIEDRICH**, an historical painter, born at Leipzig in 1810, was the son of a sculptor and wood-engraver, and devoted himself to the study of sculpture for a while, but afterwards abandoned it for painting. He took to the depicting of scenes from nature, and in particular of wild beasts from a menagerie; further on he produced portraits. He received the patronage of the King of Saxony during a two years' stay at Dresden, but in 1832 he left that city for Munich, with the intention of devoting himself exclusively to historical painting. He died there in 1847. He executed numerous wall paintings, as well as decorative and encaustic work, and he assisted Schnorr von Karolsfeld in adorning the halls of the new royal residence at Hohenschwangau, where he painted from Schnorr's cartoons five large wall pictures from the lives of Charlemagne, Rudolf of Hapsburg, and Frederick Barbarossa, as well as four friezes from his own designs. Of his easel paintings, 'The Parable of the Prodigal Son' is specially praised.

**GIEBLEUGEN, JOSSE**, a painter and engraver, was a native of Courtrai, who was living in 1545. His original name was Van Gulleghen, but he changed it for some unknown reason. He engraved the wood-cuts for Hadrianus Junius's 'Emblemata,' printed at Antwerp in 1585.

**GIFFART, PIERRE**, was born in Paris in 1638. He engraved a considerable number of portraits and book ornaments, which are neatly executed with the graver, but without much taste, though his merit was sufficient to procure him admission into the Academy in 1682, and the distinction of engraver to the king. He died in Paris in 1723. The following prints are by him:

#### PORTRAITS.

Marie Anne Victoire of Bavaria, Dauphiness of France.  
Françoise d'Aubigné, Marchioness de Maintenon.  
Philip, son of Thomas XIII., Count of Savoy.  
Edward, son of Amadeus XV., Count of Savoy.

#### VARIOUS SUBJECTS.

A set of Medals from the French King's Cabinet.  
A set of designs for Chimney-pieces; twenty plates, engraved in conjunction with *Scotin*; after *Berain*.

**GIFFORD, GEORGE**, an engraver of portraits, flourished about the year 1640. He was chiefly employed by the booksellers, and his plates are very indifferently executed. Among others, he engraved the following:

Hugh Latimer, Bishop of Worcester.  
Sir Edward Marmion.  
John Bate; prefixed to his 'Mysteries of Nature,' 1635.

**GIFFORD, SANDFORD ROBINSON**, an American landscape painter, was born at Greenfield, in Saratoga county, New York, in 1823. He studied art at Hudson, New York, where he was influenced by the works of Thomas Cole, and in the National Academy of Design, New York. In 1850 he visited England and the Continent, and on his return, in 1851, he was elected an Associate of the National Academy, and became a full member three years later. He subsequently, in 1860, started on a journey through parts of Europe, Asia, and Africa, and in 1870 he visited the Rocky Mountains. His works bear ample proof of the results of his travels. He died in New York in 1880. The following are some of his best paintings:

Mount Mansfield. 1869.  
Twilight on Mount Hunter. (*Exhibited at Paris in 1867.*)  
Morning in the Adirondacks. 1867.  
San Giorgio, Venice. 1870. (*Exhibited at Paris in 1878.*)  
Fishing Boats on the Adriatic. 1871.  
Near Palermo. 1876.  
The Ruins of the Parthenon. 1880.  
Sunrise on the Matterhorn. 1880.

**GIGANTE, GIACINTO**, an Italian painter, lithographer, and etcher, born at Naples in 1806, was descended from a family of artists. He was at first a geographer, but studied painting under Pitloo, and then executed water-colour drawings for H. Wolfensberger, etchings of the 'Bay of Naples,' along with Vianelli, and landscape studies in lithography. In 1846 he accompanied the Emperor and Empress of Russia to Sicily, and composed an album of the island, after which he was appointed drawing-master in the family of King Ferdinand II. He died at Naples in 1876. He chiefly produced landscapes and architectural pictures in water-colours, for which he received the principal prize at Brussels. Two of his best works are: 'The Interior of the Treasury of St. Januarius on the Miracle Day' (Gallery of Capodimonte), and 'The Tomb of Giovanni Caracciolo at Carbonara.'

**GIGOLA, GIOVANNI BATTISTA**, was born at Brescia in 1796, and after studying five years in Rome, where he painted numerous portraits, and further in Paris, became first a miniature, and afterwards an enamel painter. He died at Milan in 1841. He executed miniatures on vellum for 'Gli Amori di Dafne e Cloe,' and Da Porto's 'Giulietta e Romeo,' as well as for Byron's 'Corsair.' The Ambrosian Library at Milan also contains several admired miniatures by him.

**GIL, GERONIMO ANTONIO**, a Spanish painter and engraver, born at Zamora in 1732, was a pupil of Tomas Prieto. His works show correct drawing and attention to technical detail. He died at Madrid in 1798.

**GILARDI, PIETRO**, was born at Milan in 1679, and was instructed in art by Federigo Bianchi, but he afterwards went to Bologna, where he became a scholar of Marc Antonio Franceschini and Giovanni Gioseffo dal Sole. He was successful in historical painting, and especially excelled in large fresco works, his talents being particularly adapted

to the embellishment of cupolas, ceilings, and other extensive operations. Such are his frescoes in the refectory of San Vittore at Milan. The year of his death is not recorded, but he was in his best repute from 1700 to 1718. Sassi completed such of his works as were left unfinished at his death.

GILARDINO, MELCHIORRE. See GERARDINI.

GILARTE, MATEO, a Spanish painter, was born at Valencia about 1648. He was a scholar of Francisco Ribalta, and proved an eminent painter of history, both in oil and in fresco, working principally in Murcia, where he formed a great friendship with Juan de Toledo, the battle painter, with whom he worked. In the Madrid Gallery is a picture of the 'Birth of the Virgin.' In the church of Nuestra Señora del Rosario are three large pictures in fresco, representing 'Esther before Ahasuerus,' 'Jacob wrestling with the Angel,' and 'St. Dominic with other Saints.' For the convent of that church he painted the 'Miracle of the Loaves and Fishes.' He died at Murcia in 1700. His daughter, MAGDALENA GILARTE, painted much in his style for the cloisters of Murcia, Toledo, and Madrid.

GILBERT, ARTHUR. See WILLIAMS.

GILBERT, JOHN GRAHAM. See GRAHAM-GILBERT.

GILBERT, JOSEPH FRANCIS, a landscape painter, was born in 1792. He resided at Chichester, and exhibited at the Royal Academy and the British Institution. He contributed to the Westminster Hall competition a picture of 'Edwin and Emma.' He died in 1855. Amongst his works are:

View of East Street, Chichester.

Goodwood Race-course: Priam winning the Gold Cup.

View of the Ruins of Cowdray.

GILES, JAMES WILLIAM, a Scottish landscape painter, the son of an artist of local reputation in Aberdeen, was born at Glasgow in 1801. After having studied painting under his father, he passed a short time in Italy. In 1830 he was elected a member of the Royal Scottish Academy, and about this time sent several works to the Royal Academy. His pictures chiefly depict Highland scenery, especially fishing, to which sport he was much addicted. A picture by him, 'The Weird Wife,' is in the National Gallery of Scotland. He died at Aberdeen in 1870.

GILFILLAN, JOHN A., a Scottish painter, was in his early life in the Royal Navy. He afterwards devoted himself to art, and from 1830 to 1840 held the appointment of professor of painting in the Andersonian University at Glasgow. He afterwards emigrated to New Zealand, where he died. In the Glasgow Corporation Galleries is a picture of 'Robinson Crusoe landing stores from the Wreck,' and in the South Kensington Museum is a picture of a 'Scotch Loch.'

GILIO, a native of Siena, painted a book-cover, preserved in the Academy of Arts, representing a monk of St. Galgano in a white dress, seated in profile on a chair, dated 1257.

GILJOLI, GIACINTO, a Bolognese painter, born in 1584, was brought up in the school of the Carracci. Of his works at Bologna, the most esteemed are his picture of the 'Death of St. Joseph' in Santa Mattia, and 'David with the Head of Goliath' in San Salvatore. He died in 1665.

GILL, CHARLES, a portrait painter, was the son of a pastry-cook at Bath. He became a pupil of Sir Joshua Reynolds, and exhibited a few portraits at the Royal Academy between 1772 and 1819.

GILLARDINI, MELCHIORRE. See GERARDINI.

GILLBERG, JACOB, a Swedish engraver, was born in Wernmland in 1724. He engraved several portraits of distinguished personages of Sweden; and afterwards went to Paris, where he executed several plates in imitation of chalk drawings; among which were some heads after Raphael, and some landscapes engraved jointly with Demarteau. He died in 1793.

GILLBERG, JACOB AXEL, a Swedish miniature painter, the elder son of Jacob Gillberg, was born in Westmanland in 1769. He is known by his equestrian portrait of Charles XIII., and his portraits of Charles XIV. (Bernadotte) and his Queen, after Gérard. The date of his death is not known.

GILLE, JEAN BAPTISTE. See COLSON.

GILLEMANS, JAN PAULO, a fruit and flower painter, born at Antwerp in 1650, was the pupil of Georgius van Son. In 1673, along with his brother, Pieter Matthias, he was made free of the Guild of St. Luke. He then went to Paris, and from there in 1713 to Amsterdam. He is said to have fallen into a canal and been drowned about 1742. There are by him a signed picture in the Museum at Lille, and another in the South Kensington Museum.

GILLEMANS, PIETER MATTHIAS, brother of Jan Paulo, was born at Antwerp, where he also died in 1692. He had a high reputation as a fruit and flower painter.

GILLES OF ANTWERP. See CONGNET.

GILLIG, JAKOB, (or GELLIG,) a Dutch painter, was born at Utrecht about the year 1636, and is stated by Balkema to have died there in 1688. He excelled in painting fish, which he represented with great fidelity. He also painted portraits, and it is said landscapes. Several of his works are in the Berlin and Cassel Galleries, and the Kunsthalle at Carlsruhe. He married a daughter of Adam Willaerts, the landscape painter.

GILLIG, MICHEL, a Dutch painter, flourished in the latter part of the 17th century, and executed a portrait of Gerard De Vries in 1685.

GILLIS, F., a painter, born at Besançon at the commencement of the 18th century, was a professor of the Academy at Tournai. In the Museum of that town are a 'Group of dead Birds,' a portrait of Jean Baptiste Fauquez, a 'Head of an old Man,' and 'St. Nicholas.' He died at Froimont, near Tournai, in 1790.

GILLIS, HERMAN, born at Antwerp in 1733, was a pupil of Geeraerts, and painted portraits and historical subjects. In 1768 he became a member of the Guild of St. Luke, and afterwards travelled in Germany and Austria. At Vienna he painted a portrait of the famous General Laudon. He executed some pictures for the church of Hoogstraeten on the legend of the Holy Blood, and in 1773 was appointed Director of the School of Design at Louvain. The date of his death is not known.

GILLOT, CLAUDE, a French painter and engraver, was born at Langres in 1673. He was sent to Paris when young, and became a scholar of J. B. Corneille. He chiefly excelled in designing fauns, satyrs, and grotesques, in which he acquired some reputation, and was received into the Academy in Paris in 1715. Antoine Watteau was his scholar, and greatly surpassed him. He died in Paris in 1722. His works as a painter are little regarded; but he has left us a considerable number of etchings, from his own designs, which are executed in a bold, free style. Including the plates he engraved for the 'Fables' of La Mothe-Houdard,

Gersaint makes his prints amount to one hundred and eighty. Among others, the following are by him :

The Feast of Diana disturbed by Satyrs ; *Cl. Gillot fecit.*  
The Feast of Bacchus celebrated by Satyrs and Bacchantes.

The Triumph of Pan celebrated by Nymphs and Sylvas.  
The Triumph of Faunus, the God of the Forests.  
The Milk-jug and the Upset Pot.

GILLRAY, JAMES, the most eminent of English caricaturists, was born in 1757, and is supposed to have been of Irish descent. Scarcely any particulars of his early years are known. It is said that he was the son of a Chelsea pensioner, and a person of the same name, who was probably his father, filled the office of sexton to the Moravian cemetery at Chelsea for forty years, and was buried there in 1799. Like the illustrious Hogarth, and the celebrated engraver Sharp, he began his career as a letter engraver, though we have been unable to find any specimens of his works of that description.

Being disgusted with this monotonous occupation, he ran away from his employer, joined a company of strolling players, and after undergoing the various hardships which this course of life invariably entails, he returned to London, and became a student of the Royal Academy, where he pursued most energetically his studies in the art of design. That he must have attained remarkable proficiency is very evident from several plates which he engraved after his own designs, particularly two subjects from Goldsmith's 'Deserted Village,' inscribed 'The Village Train' and 'The Deserted Village,' published in 1784. These are designed in a remarkably free and picturesque manner, and have some resemblance to the earlier works of Stothard. They are exceedingly well engraved in the dotted manner, and though the name of his instructor in this art is not known, they so much resemble the works of the unfortunate Ryland, that one can have but little hesitation in assigning the credit of the tuition to him. Among other works of this class, and executed about the same time, are, a capital portrait of Dr. Arne, after Bartolozzi ; 'Colonel Gardiner's last Interview with his Children ;' 'The Burning of the Duke of Athole East Indiaman, 1785 ;' 'The Wreck of the Nancy Packet off Scilly, 1784 ;' and two portraits of William Pitt, all after his own designs. The two last, though admirable representations of the man, are nevertheless somewhat approaching to caricature. He also engraved a few plates after Lady Spencer's drawings. Either for the purpose of amusement or of mystification, he occasionally adopted fictitious names. Thus the following plates, which are known to be by him, have other names attached to them : 'The Nativity,' after Copley, *J. Hurd fecit*, 1785 ; 'The Return,' a child with a dog in a landscape, *J. Kent fecit*, 1781 ; 'A Storm,' *J. Penn fecit*, 1786 ; and were it necessary, many others of his works might be quoted bearing these names. He also, on many of his earlier caricatures, made use of a monogram composed of the letters *J. S.*, interlaced in such a manner as to resemble that used by Sayer the caricaturist, which he probably adopted to mislead the public as to the real author of the publications.

In 1792 he engraved a droll representation of 'John Bull and his family landing at Boulogne,' for his friend Bunbury, and in the same year he accompanied De Louthembourg in his travels in France and Flanders to collect materials for the latter's

great picture of the 'Siege of Valenciennes.' The memorial of this tour is preserved in two groups, known as 'Flemish Characters.'

Gillray appears to have worked as an engraver long after his career as a caricaturist had commenced, for he engraved in 1792 a large plate after Northcote, representing the delivery of the prisoners from the Bastille, inscribed, 'Le Triomphe de la Liberté, ou, L'Élargissement de la Bastille ;' and in 1794, 'Marquis Cornwallis receiving the royal Hostages at Seringapatam,' after the same painter : probably the last of his productions of this description.

Admirable as many of these works are, it is as a caricaturist that Gillray is best known, and upon which his fame entirely rests. In this art he has no rival ; and the exquisite tact with which he seized upon points, both in politics and manners, most open to ridicule, is only equalled by the consummate skill and wit with which he satirized them. His earlier works are more carefully than spiritedly executed, and look like the productions of an engraver only. The earliest of his undoubted caricatures, though many others antecedent have been with great reason attributed to him, is dated 1779 ; it is probably a satire on the Irish Fortune-hunter, and is called 'Paddy on Horseback,' the so-called horse being a bull, on which he is riding with his face to the tail. But his improvement was rapid and extraordinary, and he soon attained a marvellous freedom both of design and in the management of the etching needle. It is said that he etched his ideas at once upon the copper without making a previous drawing, his only guides being sketches of the distinguished characters he intended to introduce made on small pieces of card, which he always carried about with him. His caricatures amount to more than twelve hundred, of which the following are a few of the more important, arranged according to the dates at which they appeared.

*A New Way to pay the National Debt.* George III. and his Queen are coming out of the Treasury loaded with money, which is overflowing their pockets ; on the right is the Prince of Wales in a very shabby condition, gratefully receiving money from the Duke of Orleans. April 21, 1786.

*Ancient Music.* A caricature of the King and Queen in ecstasy at a concert performed by the ministers. May 10, 1787.

*Monstrous Cravos.* A satire on the grasping avarice of George III. and Queen Charlotte. May 29, 1787.

*March to the Bank.* An etching, executed in the most masterly style. August 22, 1787.

*Market Day.* Lord Thurlow, as a grazier, is attending Smithfield Market, and examining the beasts, the heads of which represent the leading political characters of the day. May 2, 1788.

*Election Troops bringing in their Accounts to the Pay Table.* A satire on the means employed by ministers, unsuccessfully, however, to frustrate the election of Fox for Westminster. This is the first caricature on which the name of Gillray appears. 1788.

*Frying Sprats, and Toasting Muffins.* Two small but very clever caricatures on the parsimonious habits of George III. and Queen Charlotte. 1791.

*Anti-Saccharites, or John Bull and his Family leaving off the use of Sugar.* The King and Queen, from economical motives, are enjoying and praising their tea without sugar, while the Princesses are evidently very much disgusted. The Royal Family, it is said, were highly delighted with this caricature. 1792.

*A Connoisseur examining a Cooper.* A very bold and happy idea, capably carried out. George III. is represented almost purblind, looking with great attention at a miniature of Oliver Cromwell, by Samuel Cooper, which he holds in one hand, while he has a candle in the other. The bitterness of this satire was



occasioned by the disparaging observations the King made on the portraits Gillray had sketched during his tour in Flanders with De Loutherbout. The King had said, "I don't understand these caricatures." The exasperated artist made this drawing, and said, "I wonder if the royal connoisseur will understand this?" 1792.

*Temperance enjoying a frugal Meal, and A Voluntary under the Horrors of Digestion.* Two most admirable productions, unsurpassed in humour, design, or execution. The temperate habits of George III. in the former, and the Epicurean manners of the Prince of Wales in the latter, are portrayed with the most consummate ability. 1792.

*Bengal Levée, from an original drawing made on the spot by an amateur.* A very large and skilfully-executed plate. 1792.

*The Dagger Scene, or the Plot discovered.* A capital representation of a well-known scene in the House of Commons, in which Edmund Burke was the chief performer. 1792.

*Fatigues of the Campaign in Flanders.* The Duke of York luxuriating in the company of Flemish women, attended by his soldiers, who are bringing in large bowls of punch. 1793.

*The Loyal Toast.* The Duke of Norfolk giving his celebrated toast, "The majesty of the people," at the Crown and Anchor Tavern, for which he was dismissed from his offices. 1793.

*The Consequences of a successful French Invasion.* A set of four plates, in which the horrors to be expected are given with extraordinary spirit.

*The Cow-pock, or the wonderful effects of the new Inoculation.* A very humorous burlesque on the popular opinions respecting Jenner's invaluable discovery.

*L'Assemblée Nationale, or a grand co-operative Meeting at St. Anne's Hill* (the residence of Charles James Fox), *respectfully dedicated to the admirers of a Broad-bottom'd Administration.* This is undoubtedly the most talented caricature that has ever appeared. The King is supposed to have been executed, the Republic proclaimed, and Fox, as first consul, is holding his levée at his house at St. Anne's Hill. All the leading Whigs are present, of whom the likenesses are most admirable, and in the right corner is seen a portion of the figure of the Prince of Wales, to whom this caricature gave so much offence that he offered a large sum of money for its suppression, which being accepted, he ordered the plate to be destroyed. The plate, however, was not destroyed, but secreted, and it still exists. 1804.

*The King of Brobdingnag and Gulliver* (George III. and Bonaparte); two plates. 1803 and 1804.

*The Middlesex Election.* Sir Francis Burdett dragged in his carriage to the poll by the Duke of Norfolk, Charles James Fox, and other leading Whigs. 1804.

*The Reconciliation* (between George III. and the Prince of Wales). Admirably treated. 1804.

*The Life of William Cobbett, written by himself.* Eight satirical plates. 1809.

*Installation of the Chancellor of Oxford* (Lord Grenville), August 8, 1810. A large plate, and the last political engraving bearing Gillray's name.

Other pieces not of a political nature, but full of humour, and sometimes severely satirical on the fashionable frivolities of the time, wherein he did not spare the persons of the prime leaders of society, may be added :

*A Pic Nic Orchestra.* This plate contains the portraits of the Marchionesses of Buckingham and Salisbury, Lady Mary Cholmondeley, Lord Edgumbe, and Charles Greville.

*Dilettanti Theatricals.* The same characters are introduced as in the preceding plate.

*Blowing up Pic Nics.* The same parties assailed by Sheridan in the character of Harlequin, assisted by Mrs. Siddons and John Kemble.

*The Bulstrode Siren.* Mrs. Billington and the Duke of Portland.

*Push-pin.* Duke of Queensberry and Miss Vanneck.

*Twopenny Whist.* The party consists of Betty Marshall, the assistant to Mrs. Humphreys, Mrs. Turner, Mr.

Mortimer, and a German of the name of Schotter.

Betty Marshall is showing the trump card.

*Cockney Sportsmen*; four plates. 1800.

*Elements of Skating*; four plates. 1805.

*Rake's Progress at the University*; five plates. 1806.

Gillray executed a series of twenty stippled plates, usually printed in a red colour, bearing the title 'Hollandia Regenerata.' They have Dutch inscriptions, were published in Holland, and were intended principally to ridicule the republican costumes and appointments. The last plate published during his life was 'A Barber's Shop in Assize time,' from a drawing by Bunbury. It is dated January 9th, 1811, but was engraved much earlier.

Gillray was unfortunately another example of the imprudence that so frequently accompanies genius and great talent. His habits were in the highest degree intemperate, and for many years he resided in the houses of his publisher, Mrs. Humphreys, in New and Old Bond Streets, and lastly in St. James's Street. By her he was most liberally supplied with every indulgence, and during his residence with her he produced nearly all his most celebrated works, which were bought up with unparalleled eagerness, and circulated not only throughout England, but all over Europe. Though under an engagement not to work for any other publisher, yet, to satisfy his insatiable desire for strong drink, he now and then etched plates for Mr. Fores of Piccadilly, disguising, and occasionally very successfully, both his style and handling.

It has been before observed, that the last of his works is dated in 1811; soon after this he sank into a state of mingled imbecility and delirium, and died in London in 1815.

There exists a specimen of his practice of the art of lithography. It represents a 'Domestic Musical Party;' the mother is playing on the pianoforte, the husband stands behind her playing the flute, the children are singing. It exhibits considerable ability, and is excessively rare. He engraved on wood a medallion portrait of William Pitt, placed against a rustic monument overshadowed by the branches of an oak, and a few small woodcuts, among which are 'A Woman crying Fish,' 'A Boy near a Cottage drinking,' and 'A Beggar at a Door.'

GILPIN, SAWREY, an animal painter, was born at Carlisle in 1733. He was the son of a captain in the army, from whom he received some instruction in drawing. On his arrival in London, he was for some time under a ship painter. His genius, however, led him to drawing animals; and some of his sketches having been shown to the Duke of Cumberland, he took Gilpin under his patronage, and employed him in painting the portraits of his favourite racers, and other subjects, at Newmarket. He became one of the most correct and spirited drawers of horses that the art has produced; and that he possessed powers of a superior cast, which would have enabled him to distinguish himself in the more elevated walk of historical painting, is evident in his pictures of the 'Election of Darius' and the 'Triumph of Camillus.' Gilpin was elected an Associate of the Royal Academy in 1795, and an Academician in 1797. He died at Brompton in 1807. The animals, particularly the horses, in Barret's pictures, are generally by Gilpin; and the landscape part of Gilpin's pictures is by Barret. In the South Kensington Museum is a picture of 'Cows in a Landscape;' and in water-colours, 'Sketch of a Lion and Lioness,' and

'A Mansion in process of construction.' There are a few very spirited etchings by this estimable artist; among others, the following:

A set of Oxen, Cows, &c.

A small Book of Horses.


Some Heads for his brother's, Rev. William Gilpin's, 'Lives of the Reformers.' 1809.

GILPIN, WILLIAM, a landscape draughtsman, born in 1724, near Carlisle, was the brother of Sawrey Gilpin. He graduated at Oxford, and was afterwards master of Cheam School, and finally vicar of Boldre, Hants, where he died in 1804. He published a large number of topographical works, for which he drew and engraved the illustrations. There are four landscapes in Indian ink by him in the South Kensington Museum.

GILPIN, WILLIAM SAWREY, a water-colour painter, was the son of Sawrey Gilpin. He was the first president of the Water-Colour Society (1804—1806), exhibiting there till 1814; and he held the appointment of drawing-master at the Royal Military College at Great Marlow. He died about 1815.

GILSON, JEAN HENRI, called 'Frère ABRAHAM D'ORVAL,' was born at Habay la Vieille in 1741. He established himself in the Ardennes as a hermit, till on the suppression of the hermits by Joseph II. he entered the Abbey of Orval. The Prior, struck by his talent, made him travel to Rome, Antwerp, Brussels, and Paris, and then sent him to the Academy at Düsseldorf. There he carried off the first prize with a picture of 'Adam and Eve lamenting the Death of Abel.' On his return to the Abbey he set to work to fill the refectory, halls, and church of the Abbey with pictures. In 1793 the Abbey with all its pictures was destroyed by the French, and Gilson retired to Florenville, where he opened a studio, and died in 1809. He executed a large number of portraits and religious pictures.

GILTTLINGER, JOHANNES GUMPOLT. See GÜTLINGER.

GIMIGNANI, GIACINTO, (or GEMIGNANI,) was born at Pistoja in 1611, but studied at Rome, first under Nicolas Poussin, and afterwards in the school of Pietro da Cortona. In his composition and design he followed the classic style of his first instructor, but in his colouring, and the taste of his architecture, that of the second. He worked in competition with Andrea Camassei and Carlo Maratti, in the Baptistery of San Giovanni in Laterano, where he painted in fresco some subjects from the life of Constantine. Several of his works are in the Palazzo Niccolini at Florence; and a fine picture of 'Leander,' in the Uffizi, is so much in the style of Guercino, that Lanzi says it was for some time attributed to that master. In the church of San Giovanni at Pistoja are two pictures of subjects from the life of St. John; in the cathedral, 'St. Roch;' and in the Pitti Palace at Florence, 'Rebecca at the Well.' He died in 1681. There are a few etchings by this master, executed with great spirit, and marked with the annexed monogram:  Among them are:

The Rape of the Sabines. 1649.

The Siege and Capitulation of Tournai in 1581.

A set of twelve small plates of the Sports of Children. Anthony and Cleopatra.

Queen Semiramis quelling a Revolt.

GIMIGNANI, LODOVICO, (or GEMIGNANI,) was the son of Giacinto Gimignani, and was born at Rome in 1644. He chiefly excelled in fresco; and

there are several of his works in the churches at Rome, as well as others executed in conjunction with his father. The vault of Santa Maria delle Vergini is one of his most admired performances; the principal altar-piece of the same church is by him. He died in 1697.

GINDERICK, THEODORICH VON, painted in 1475 'Two Angels,' and a baldacchino, for the chapel of St. Michael in the Victor's church at Xanten.

GINDTER, MATHÄ. See GÜNTHER.

GINNASI, CATTARINA, the niece of Cardinal Domenico Ginnasi, was born at Rome in 1590. She was taught painting by Giovanni Lanfranco, after whose designs she painted the whole of the pictures in the church of the convent of Santa Lucia at Rome. She died in 1660.

GIOCCHIO, ULISSE, a painter of the Florentine school, born at Monte San Savino, flourished in the early part of the 17th century. In 1616 he painted a lunette, representing 'St. Dominick and a procession of Corpus Domini,' over the principal entrance of the church of Santa Maria Novella in Florence, and in the following year decorated with frescoes the cloisters of San Lorenzo in Pistoja.

GIOJA, GAETANO, a painter of Rimini, who lived in the last quarter of the 18th century, studied at Florence and Rome, and executed historical and mythological pictures. He was still living in 1824.

GIOLFINO, NICCOLÒ, called by Vasari NICOLA URSINO, was a contemporary of Falconetto, and born at Verona about 1465. His paintings are chiefly to be seen in the churches of his native city. The Museum of Verona possesses two of the 'Madonna and Saints;' and the Berlin Gallery has a 'Virgin and Child between four Saints.' The church of Santa Maria in Organo, Verona, is especially rich in frescoes by him. The National Gallery, London, possesses two panels, originally in one, containing portraits of the Giusti family. He was a friend of Mantegna, and the master of Paolo Farinati, a celebrated fresco painter of Verona. The exact date of his death is unknown, but he was alive in 1518.

GIOLFINO, PAOLO, a painter of Verona in the 16th century, was a brother and pupil of Niccolò Giolfino. The Verona Gallery contains a 'Madonna enthroned,' and a 'Resurrection,' by him.

GIOLITO, GABRIELE, was a native of Ferrara, who resided in Venice, where from 1542 to 1567 he carried on the business of a printer, and also engraved on wood the illustrations for his edition of the 'Orlando Furioso' of Ariosto, first issued in 1542. He died before 1577.

GIONCOY, MICHEL, (or GIONCQUOY,) a painter, was a native of Tournai, who studied at Rome. In conjunction with B. Spranger he produced several works, but died in the year 1600, in the prime of life.

GIONIMO, ANTONIO, born at Padua in 1697, was first instructed by his father, Simone Gionimo, and afterwards studied under Aureliano Milani and Crespi. His principal residence was at Bologna, where he painted some pictures for the churches. Among his best works are the 'Finding of Moses,' in the church of Santa Cristina; and the 'Martyrdom of St. Floriano,' in Sant' Agata. He died at Bologna in 1732.

GIONIMO, SIMONE, the father of Antonio Gionimo, was born in Dalmatia in 1655, but afterwards removed to Vienna. He painted somewhat after the manner of Guercino.

GIORDANO, LUCA, called 'FA PRESTO,' was born at Naples in 1632. He was the son of

Antonio Giordano, an obscure artist, whom he had surpassed when he was only eight years old, and the astonishment which he created caused the Viceroy of Naples to place him under the care of Giuseppe Ribera, called Lo Spagnoletto. Before he was thirteen years of age he had acquired a fertility of invention, and a readiness of hand, that are perhaps without example. Animated by the report he had heard of the wonders of Rome, he withdrew himself from his father's house, and made the best of his way to that city. He there habitually copied the works of Raphael, Michelangelo, and Caravaggio. His talents recommended him to the notice of Pietro da Cortona, who employed him to assist him in the many considerable works in which he was at that time engaged. The brilliant style of this master was particularly congenial to the taste of Luca Giordano; and he appears to have aimed at excelling him in the facility and splendour of his execution. His father, who had lived in a state of indigence and obscurity, followed him to Rome; and from the produce of the talent of his son, whose designs after the works of the great masters were esteemed and sought after, he received a considerable emolument. Such was the demand for his drawings and sketches, that his father continually urged him to despatch, by repeating to him, 'Luca, fa presto,' ('Luke, make haste,') and hence he came to be designated by this phrase. In the last edition of Bellori's 'Vite de' Pittori,' in which is introduced the life of Luca Giordano, he is said to have made twelve different copies of the paintings by Raphael in the Loggia of the Vatican, and twenty drawings after the 'Battle of Constantine,' by Giulio Romano; besides those from Michelangelo, Caravaggio, and others. The fruits of his industry enabled him in company with his father to make a journey through Lombardy to Venice, where he studied the works of Titian and Paolo Veronese. He then returned by way of Florence and Leghorn to Naples. His first public works in his native city were a picture of the 'Holy Rosary' for the church of San Potito, three small frescoes from the life of St. John the Baptist for the chapel of San Giacomo della Marca, and some oil paintings for the church of Santa Teresa. In 1655 he painted in competition with Giacomo Farelli, for the church of Santa Brigida, a picture of 'St. Nicholas borne away by Angels,' which was a work of such power as to establish his reputation at the early age of twenty-three. In 1678, on peace being established between France, Spain, and Holland, he painted an immense picture to commemorate the event. In 1679 he was invited to Florence to paint the chapel of Sant' Andrea Corsini, and was overwhelmed with kindness by the Grand-Duke Cosmo III. On his way to Florence he was received by the Marquess of Heliche, the Spanish Ambassador to Rome, who afterwards became viceroy of Naples, by whom, as also by his successor, the Count of Santistevan, he was largely patronized. By imitating the style of every distinguished painter, he formed one which partook of the manner of each. He is compared by Bellori to the bee, that collects honey from the sweets of every flower. It would have been better for his fame if he had established a character of his own, and if imitation were not so apparent in all his productions. Some of his pictures having reached Spain, he was invited to Madrid by Charles II., in 1692, where he was appointed painter to the king. He has nowhere left greater proofs of that despatch for

which he is so celebrated. In the space of two years he painted in fresco the immense ceiling of the church, and the staircase of the Escorial; the latter, representing the famous 'Battle of St. Quentin,' and the 'Taking of Montmorency,' is considered as one of his finest works. His next productions included the great saloon in the Buen Retiro, the sacristy of the cathedral at Toledo, the chapel of Our Lady of Atocha, and the vault of the Royal Chapel at Madrid. After the death of Charles II. he was retained in the service of Philip V., and during a residence of ten years in Spain he completed a prodigious number of pictures, which might reasonably have been supposed to have occupied a long life of the most industrious painter. In 1702 he accompanied Philip V. to Naples, where the high reputation he had acquired in Spain rendered his reception enthusiastic. It was with difficulty that even he could keep pace with the eagerness of his fellow-citizens to possess his works. It is reported of him, that the Jesuits, having engaged him to paint a picture of 'St. Francis Xavier,' complained to the viceroy that they could not prevail on him to finish the picture, though it was to be placed at their principal altar on the day of the festival of that saint. Luca Giordano, finding himself pressed on all sides, painted the picture in a day and a half. Perhaps no painter has left so many pictures, without even excepting Tintoretto. To such uncommon powers it would not be reasonable to refuse the claim to genius; but it was certainly that species of mechanical skill which produced little that was marked with depth and originality. He died at Naples in 1705. His pupils were his son, Paolo de' Matteis, Aniello and Niccolò Rossi, Pavelli, Tommaso Fasano, Simonelli, Francisquito, and some others. The following paintings by him are preserved in the galleries of Europe:

Berlin.	<i>Gallery.</i>	The Judgment of Paris.
Bordeaux.	<i>Museum.</i>	Sleeping Venus.
"	"	Hercules and Omphale.
"	"	Head of an old Woman.
Brunswick.	<i>Museum.</i>	Jacob's Dream.
"	"	Moses and the Burning Bush.
"	"	The Sorceress Circe.
"	"	Roman Envoys to Æsculapius.
Cassel.	<i>Gallery.</i>	The Presentation in the Temple.
"	"	The Birth of the Virgin.
Copenhagen.	<i>Gallery.</i>	The Judgment of Paris.
"	"	Roman and Sabine Women.
"	"	The Death of Abel.
"	"	Adam and Eve weeping over Abel.
Darmstadt.	<i>Gallery.</i>	The Rape of Europa.
Dresden.	<i>Gallery.</i>	Hercules and Omphale.
"	"	Perseus with the head of Medusa.
"	"	Lucretia and Tarquinius.
"	"	The Rape of the Sabine Women.
"	"	The Death of Seneca.
"	"	Bacchus and Ariadne.
"	"	Abraham expelling Hagar.
"	"	David with the head of Goliath.
"	"	Jacob and Rachel at the Well.
"	"	The Slaughter of the Amalekites.
"	"	Lot and his Daughters.
"	"	Susanna.
"	"	Virgin and Child.
"	"	The Penitent Magdalen.
"	"	Gideon's slaughter of the Midianites.
"	"	Burial of St. Sebastian.
"	"	Eliezer giving presents to Rebecca.
"	"	Two Portraits.

Florence.	<i>Uffizi.</i>	His own Portrait.
"	<i>Pitti Pal.</i>	The Conception.
"	<i>Riccardi Pal.</i>	Olympus ( <i>frescoes</i> ).
Genoa.	<i>Spinola Pal.</i>	St. Anne and the Virgin.
Hague.	<i>Museum.</i>	The Musicians.
Hampton Court.	<i>Palace.</i>	The Wise Men's Offering.
Lille.	"	Cupid and Psyche ( <i>12 pictures</i> ).
"	<i>Museum.</i>	Combat of Turnus and Æneas.
"	"	Æneas healed by Venus.
Liverpool.	<i>Royal Inst.</i>	Dionysius, the Tyrant of Syracuse, as a Schoolmaster.
Madrid.	<i>Gallery.</i>	Twenty Scenes from the Old Testament.
"	"	Ten Scenes from the New Testament.
"	"	St. Jerome.
"	"	St. Anthony.
"	"	The Assumption.
"	"	Battle of St. Quentin.
"	"	Five Allegorical pictures.
"	"	Flight of Æneas from Troy.
"	"	Scenes in the lives of Hercules, Andromeda, Ixion, Tantalus, and Prometheus.
"	"	Tancred and Clorinda.
"	"	Portrait of Charles II.
"	"	Portrait of a Cardinal.
Milan.	<i>Bvera.</i>	Virgin and Child, with Saints and Angels.
Munich.	<i>Gallery.</i>	The Massacre of the Innocents.
"	"	Christ raised on the Cross.
"	"	Portrait of the Artist's Father.
"	"	Portrait of the Artist.
"	"	Death of Lucretia.
"	"	Christ blessing the Loaves and Fishes.
"	"	A Cynical Philosopher.
"	"	Archimedes.
"	"	An old Man.
"	"	Christ in the Wilderness.
"	"	Christ at the Well.
"	"	Two Scholars.
Naples.	<i>S. Restituta.</i>	S. Restituta carried by the Angels.
"	<i>S. Maria degli Angeli.</i>	Birth of the Virgin.
"	"	The Presentation in the Temple.
"	"	The Annunciation.
"	"	The Nativity.
"	<i>Gesù Nuovo.</i>	Virgin and Saints.
"	"	St. Charles Borromeo.
"	<i>S. Martino.</i>	The Triumph of Judith.
"	<i>S. Filippo Neri.</i>	Christ driving the Dealers from the Temple ( <i>fresco</i> ).
"	<i>Museum.</i>	The Virgin with the Rosary.
"	"	A Pietà.
"	"	St. Francis Xavier baptizing the Indians.
"	"	Consecration of Monte Cassino.
"	"	Herodias.
"	"	Semiramis.
"	"	Marsyas.
"	"	Venus asleep.
Paris.	<i>Louvre.</i>	Diana's Hunt.
"	"	Marriage of the Virgin.
"	"	Adoration of the Shepherds.
"	"	Tarquinius and Lucretia.
"	"	Death of Seneca.
"	"	Circle of the Loves.
"	"	Mars and Venus.
Petersburg.	<i>Hermitage.</i>	Sleep of Bacchus.
"	"	Mater Dolorosa.
"	"	The Judgment of Paris.
"	"	The Entombment.
Rome.	<i>Capitol.</i>	The Golden Fleece.
"	<i>Corsini Pal.</i>	Jesus with the Doctors.
"	<i>Borghese Pal.</i>	Death of St. Ignatius.
Venice.	<i>Academy.</i>	Descent from the Cross.
Vienna.	<i>Gallery.</i>	The Expulsion of Hagar.
"	"	The Massacre of the Innocents.
"	"	The Martyrdom of St. Bartholomew.
"	"	The Promise to St. Joachim.

Vienna.	<i>Gallery.</i>	The Birth of the Virgin.
"	"	The Presentation in the Temple.
"	"	The Marriage of the Virgin.
"	"	The Visitation.
"	"	The Adoration of the Shepherds.
"	"	The Dream of St. Joseph.
"	"	The Death of St. Joseph.
"	"	The Death of the Virgin.
"	"	The Archangel Michael. 1666.

There are some very spirited etchings by Luca Giordano, executed in a free, masterly style; among them are:

Elijah calling Fire from Heaven to destroy the Priests of Baal.  
The Virgin and Infant Jesus.  
St. Joseph and St. John.  
The penitent Magdalen.  
The Adulteress before Christ.  
Christ disputing with the Doctors.  
St. Anne received into Heaven by the Virgin.

GIORDANO, SOFIA, was born of poor parents at Turin in 1779. She was placed under the tuition of M. de Maron, the sister of Raphael Mengs, at Rome, but she returned to Turin in 1801, and married a surgeon named Giordano. Her chief works were in miniature and pastel. She died at Turin in 1829.

GIORDANO, STEFANO, was born at Messina, and is known by a splendid picture of 'The Last Supper,' produced in 1541, in the cloister of San Gregorio at Messina.

GIORGETTI, GIACOMO, born at Assisi about the year 1610, was a scholar of Giovanni Lanfranco. He excelled in historical paintings and frescoes, and several of his works are in the churches of his native city, the most considerable being the dome of the principal church. In the sacristy of the Conventuali he painted some pictures of the 'Life of the Virgin.'

GIORGIO, a miniature painter of the 15th century, was a son of Alberto of Germany. In 1441 he was employed by the Marquis Leonello of Ferrara in the preparation of breviaries and other ecclesiastical work, which occupied him till 1462. He left a son, who is known in art as Martino da Modena.

GIORGIO, GIOVANNI, was an Italian engraver, who was employed chiefly by the booksellers. He resided at Padua, where he engraved the plates for a work on antique lamps, published in 1653, entitled 'De Lucernis Antiquorum reconditis.' He also engraved a frontispiece with figures to Vesling's 'Anatomy,' published at Padua in 1647. There is also by him a ludicrous print, called 'The Bath of the Anabaptists,' after Raphael. He died at the age of 70.

GIORGIO DE FLORENTIA, flourished from 1314 to 1325, and was probably a pupil of Giotto. He is supposed to have painted at Borghetto and at the castle of Chambéry.

GIORGIONE. See BARBARELLI.

GIOTTINO, whose real name is not known with certainty, is supposed, from late researches, to have been Giotto di Maestro Stefano, who lived in the 14th century, and was evidently a careful and conscientious pupil of Giotto; another account has given his name as Tommaso di Stefano. There are still in the chapel of San Silvestro in Santa Croce, at Florence, a series of frescoes, attributed to Giottino, illustrating 'The Miracles of St. Sylvester.' The drawing and general composition of these frescoes is admirable, the colouring warm

and clear, and plainly show that the maxims and spirit of Giotto aided and animated this artist. The frescoes in the crypt chapel of the Strozzi in Santa Maria Novella, which represent scenes from the life of Christ, and a 'Pietà,' formerly in San Romeo, but now in the Uffizi Gallery, are also to be attributed to him. All the above-mentioned works are of the latter half of the 14th century. The frescoes in the chapel of the Holy Sacrament at Assisi, representing scenes from the life of St. Nicholas, and now much damaged by damp and partly obliterated, are considered by many to be by Giotto. Nothing authentic is known concerning the birth or death of this artist.

GIOTTO. See BONDONE.

GIOVANI, FRANCESCO, (or JUVANIS,) an engraver, is stated to have been born in 1635, and to have studied under Carlo Maratti. Plates by him are known of 'The Child Jesus upon a Cloud beside the Manger,' 'The Adoration of the Shepherds,' after Maratti, and 'Saturn enthroned.'

GIOVANNARIA, a monk of the Carmelite order, born at Brescia about 1460, excelled in perspective. His brother, GIOVANNI ANTONIO, was also a painter.

GIOVANNI, Maestro. See BOCCARDI.

GIOVANNI BATTISTA DI FRANCIA. See MOLA.

GIOVANNI BATTISTA DI RAFFAELLO. See GRASSI.

GIOVANNI DI FRANCESCO. See TOSSICANI.

GIOVANNI DI MARTINI. See MARTINI.

GIOVANNI DI PAOLO, called GIOVANNI DEL POGGIO, was a contemporary and occasional assistant of Sano di Pietro; he was already known in 1423, and was on the roll of the Guild at Siena in 1428. He died about 1481. The Academy at Siena possesses a 'Last Judgment' by him, dated 1453, and several panels of his production are in the collection of M. Ramboux of Cologne. Giovanni del Poggio has also some repute as a miniature painter.

GIOVANNI DI PIERO, who was born at Naples, lived in the 14th century at Pisa, where he kept a shop, and had as partner Martino Bartolommei, with whom he painted an altar-piece for the hospital of Santa Chiara, Pisa, in 1402, for the sum of ninety-five golden florins. This painting represents the 'Virgin and Child enthroned between four Saints,' with a Trinity, and SS. Mark and Luke in its pinnacles. In 1403 and 1404 he also furnished a canvas, and did other work in the hospital; and in 1405 he executed the 'Crucifixion' on canvas that is now hanging in the inner choir of the church of San Domenico, Pisa, with his signature and date. No dates can be given of this artist's birth or death.

GIOVANNI DI PIETRO, who flourished in the 15th century, was an occasional assistant of Sano di Pietro, and is of little note. In the choir of Santa Maria dei Servi, at Siena, is a 'Virgin of Mercy' by him. No further details concerning him are known.

GIOVANNI DI PIETRO, called, from his nationality, LO SPAGNA, (or GIOVANNI SPAGNUOLO, also JUAN DE ESPAÑA and JUAN EL ESPAÑOL,) first appears as his own master at Todi in 1507. His instructors in the art seem to have been Perugino and Pinturicchio; he was the companion of Raphael at Perugia, and his style shows a mixture of Peruginesque and Raphaellesque, without the higher qualities of either school. His death took place at Spoleto between 1528 and 1530. Amongst

other paintings by him, the following may be cited:

Assisi.	<i>S. Francesco.</i>	Virgin enthroned, with Saints. 1516.
Berlin.	<i>Gallery.</i>	Adoration of the Magi. (Formerly ascribed to Raphael.)
London.	<i>National Gall.</i>	Virgin in Glory.
"	<i>Stafford House.</i>	Christ crowned with Thorns.
"	<i>Mr. Fuller</i>	} Christ on the Mount of Olives.
"	<i>Maitland.</i>	
"	<i>Earl Dudley.</i>	Six Saints (in two frames). St. Catharine.
Paris.	<i>Lowre.</i>	The Nativity.
"		The Virgin and Child.
Perugia.	<i>Gallery.</i>	Virgin and Child, with four Saints.
Petersburg.	<i>Hermitage</i>	Adoration of the Infant Christ.
Rome.	<i>Vatican.</i>	The Nativity.
"	<i>Colonna Pal.</i>	St. Jerome.
Spoleto.	<i>Palazzo</i>	} Virgin and Child, with Saints. (Fresco.)
"	<i>Comunale.</i>	
Todi.	<i>Riformati.</i>	Coronation of the Virgin. 1507.
Trevi.	<i>Madonna delle</i>	} Deposition from the Cross. (Fresco.)
"	<i>Lagrine.</i>	
"	"	
"	"	St. Cecilia.

GIOVANNINI, CARLO CESARE, a son of Jacopo Maria Giovannini, was born at Parma in 1695, and died at Bologna in 1758, having resided in the latter city from 1723. It is not said by whom he was instructed, but he was a good historical painter. He, however, devoted himself rather to the restoration of pictures. Several of his works are in the public edifices at Bologna, the following being the most esteemed: 'St. Anne teaching the Virgin to read,' in the church of La Morte; 'Adam and Eve driven from Paradise,' in La Madonna del Piombo; and 'Christ giving the Keys to St. Peter,' in San Giovanni in Monte. He had a sister, BIANCA GIOVANNINI, a portrait painter, who died in 1744.

GIOVANNINI, JACOPO MARIA, (JOVANNINUS, or JOANNINUS,) was born at Bologna in 1667, and died at Parma in 1717. He was a scholar of Antonio Roli. He painted some pictures for the churches at Bologna; one of the most esteemed being that of 'The Magdalen worshipping the Cross,' in the church of San Niccolò degli Alberi. He is more known as an engraver than a painter. There are by him several plates after the great masters, particularly after Correggio and the Carracci, of which the following are the principal:

A set of twenty large plates; after the paintings by Lodovico Carracci, and others, in the cloister of San Michele in Bosco, at Bologna.

Twelve prints from the frescoes by Correggio, in the cupola of San Giovanni at Parma.

St. Jerome; after Correggio.

The Virgin and Infant, with St. George; after Correggio.

St. Sebastian; after Lodovico Carracci.

The Communion of the Apostles; after Marc Antonio Franceschini.

GIOVANNINO DEL PIO. See BONATTI.

GIOVENONE, GIROLAMO, (or GIUVENONE,) was a native of Vercelli, who flourished at the beginning of the 16th century, as appears from two of his pictures in the church of San Paolo in that city, dated 1514 and 1516. At Vercelli, in the church of the Augustines, there is a fine picture by him of the 'Resurrection,' with two laterals representing St. Margaret and St. Cecilia. Other works of his are in the same town and in Bergamo.

GIOVENONE, GIUSEPPE, a painter of Vercelli, appears to have flourished at the end of the 15th century. His pictures are peculiar from the contrasts they exhibit. One of them, a representation of 'Christ's Resurrection,' is in the Turin Gallery.

GIRALDI, GUGLIEMO, (called MAGRI, or DEL MAGRO,) was a painter of Ferrara, who, between 1450 and 1477, painted miniatures for various books, including a Missal, Breviary, and Psalter, and the works of Tibullus, Applan, and Petrarch.

GIRALDINI, MELCHIORE. See GERARDINI.

GIRANDOLE, BERNARDO DELLE. See BUONTALANTI.

GIRARD, ALEXIS FRANÇOIS, a French engraver, was born at Vincennes in 1789. He studied painting under Regnault, but later on turned his attention to engraving, in which he achieved much success. He succeeded in uniting together in his works the mezzotint, roulette, and Indian ink styles. He died in Paris in 1870. The following are among his best plates :

The Virgin with the Fish; *after Raphael.*  
 The Virgin with the Pearl; *after the same.*  
 Portrait of Talma; *after Gérard.*  
 Corinna; *after the same.*  
 Louis XVIII. in his Cabinet; *after the same.*  
 Cardinal Mazarin on his Death-bed; *after Delaroche.*  
 Cardinal Richelieu on the Rhone; *after the same.*  
 The Archangel Gabriel; *after the same.*  
 The Last Day of Pompeii; *after C. Bruloff.* 1839.  
 Mary Stuart; *after Decaise.*  
 The Happy Mother; *after Prud'hon.*  
 Dolce far niente; *after Winterhalter.*  
 Vintage at Naples; *after the same.* 1842.  
 Daniel in the Lions' Den; *after Ziegler.* 1839.  
 Bonaparte crossing the St. Bernard; *after Steuben.*  
 Abduction of Rebecca; *after Coignet.*

GIRARD, JEAN GEORGES, a French painter, born at Epinal in 1635, was a pupil of Legrand. He died at Nancy in 1690.

GIRARD, ROMAIN, a French engraver, was born in Paris in 1751. He engraved after Cipriani 'The Sacrifice of Love,' and 'Love caressing Beauty;' and after Greuze, 'The Broken Pitcher;' he also copied 'The Death of Dido,' from Bartolozzi.

GIRARDET, ABRAHAM, an engraver and etcher, was born at Locle, in the canton of Neuchâtel, in 1764, and when but thirteen years of age engraved 466 plates to a Biblical work. He then became a pupil of B. A. Nicolet in Paris, and in 1794 sought further improvement in Rome. The vignettes which he engraved for editions of Horace and La Fontaine are his best works. He died in Paris in 1823. The best of his larger plates are :

The Transfiguration; *after Raphael.* 1806.  
 The Triumph of Titus and Vespasian; *after Giulio Romano.* 1810.  
 The Rape of the Sabine Women; *after Poussin.*  
 The Dead Saviour; *after Andrea del Sarto.*  
 The Supper; *after Philippe de Champaigne.*  
 The Death of Arnold Winkelried.

GIRARDET, CHARLES SAMUEL, an engraver and lithographer, was born at Locle in 1780. He received his first instruction from his brothers Abraham and Alexander Girardet, and completed his studies in Paris. At first he engraved views of Swiss scenery, but executed 'The Resurrection of Christ,' after Le Brun, in 1804. In 1811 he turned his attention to lithography, and in that medium depicted the 'Biblical Narratives,' after Hübner; 'The Transfiguration,' after Raphael; 'The Battles of Alexander,' after Le Brun; and 'The Death of Endimidas,' after Poussin. From 1833 to 1840 he made designs for the 'Magasin Universel.' He died in Paris in 1863.

GIRARDET, EDOUARD HENRI, a Swiss painter and engraver, was born at Neuchâtel in 1819. He studied art under his father, Charles Samuel Girardet, and with his brother Karl, and became famous

as a painter of genre subjects and landscapes. Journeys in Egypt and Algiers resulted in several good pictures representing those countries and their people. Among his most successful paintings of Swiss peasant-life are the following :

A Sale by Auction in a village.  
 A Dying Peasant blessing his family.  
 A Young Mother dying in the snows of the Great St. Bernard.  
 The Doctor's Visit.  
 The Little Apple Thieves.

Girardet, in the midst of work such as this, suddenly gave it up in favour of engraving, and worked in aquatint, mezzotint, and a mixed style, with as much success as he had done in painting. The following are his best prints :

Divicon; *after Gleyre.*  
 The Banquet of the Girondins; *after Delaroche.*  
 The Fainting of the Virgin; *after the same.*  
 The Return from Golgotha; *after the same.*  
 The Virgin in contemplation before the Crown of Thorns; *after the same.*  
 The Cenci; *after the same.*  
 Molière at the table of Louis XIV.; *after Gérôme.*  
 The Education of a Prince; *after Zamacois.*  
 A Spanish Wedding; *after Fortuny.*  
 Raphael in his Studio; *after Jalabert.*  
 The Marriage of Henry IV.; *after Lechevalier-Chevignard.*

He died at Versailles in 1880.

GIRARDET, JEAN, an historical painter, was born at Nancy in 1709. He studied first in his native city, but more especially in Italy, and painted for churches and palaces in oil and fresco. He died at Nancy in 1778. Some of his work, of a classical character, may be seen in the town-hall of that city.

GIRARDET, KARL, a genre and landscape painter, was born at Locle in 1810. He was a son of Charles Samuel Girardet, and after being instructed under Léon Cogniet he travelled in Switzerland, Germany, Italy, Spain, Egypt, &c., and from 1836 brought out landscapes and representations of the manners of those countries. In 1842 he excited much attention by a picture of 'A secret Protestant Meeting in a cave attacked by Troops and Monks.' He succeeded especially with views of Swiss lakes, North Italian landscapes, scenes from popular and military life, children's games, and so forth. He also illustrated Ariosto, and Thiers's Histories of the Consulate and Empire. His death occurred in Paris in 1871.

GIRARDIN, ALEXANDRE FRANÇOIS LOUIS DE, Count, a French historical and landscape painter, was born in Paris in 1767, and became a pupil of Bidault. He exhibited at the Salon of 1822 a 'View of Ermenonville,' and various other landscapes at the subsequent exhibitions until 1835, after which year there is no further record of him.

GIRARDON, CATHERINE. See DUCHEMIN.

GIRAUD, ANTOINE COSME, a French engraver, born in Paris in 1760, was a pupil of Lingée, and executed vignettes and plates for booksellers. His best works are two plates after Borel, the one representing 'Two young Women lying on a bed,' the other 'A young Woman bathing her feet.' He died after the commencement of the 19th century.

GIRAUD, VICTOR, a French genre painter, born in Paris in 1840, was a pupil of Picot and Eugène Giraud. His best known picture, 'The Slave-Market,' was formerly in the Luxembourg Gallery; he also painted 'The Bird-Charmer.' He died in 1871, from disease brought on by exposure on the fortifications of Paris during the siege.

**GIRLING, EDMUND**, an amateur etcher, who flourished in the early part of the 19th century, was a clerk in a bank at Yarmouth. He etched after Rembrandt, Crème, and the Dutch masters, and his works were exhibited at the Norwich Society.

**GIRODET-DE-ROUSSY-TRIOSON, ANNE LOUIS**, a French historical painter and writer, was born at Montargis in 1767. Having lost his parents when very young, he was adopted by an army surgeon, M. Trioison, whose name he subsequently added to his own. After some elementary instruction from a painter named Luquet, he entered the studio of David in 1785. In 1787 and 1788 he unsuccessfully competed for the 'prix de Rome,' but at length, in 1789, obtained the coveted distinction with a picture of 'Joseph making himself known to his brethren.' He spent some time in Rome, and there painted the 'Endymion,' which first brought his name into notice. The political troubles of the time obliged him to fly to Naples, and thence to Venice, but on his way home he fell ill at Genoa, and was carefully tended by Gros. Once more settled in Paris, he devoted himself assiduously to historical painting, and he met with such success that at the decennial competition in 1810, he was awarded the 'grand prix' for his 'Scene from the Deluge,' in preference to David's 'Sabines.' In 1812 Girodet's adopted father died, and with the property bequeathed to him he was enabled to indulge a taste for architecture. This amateur house-building, and his literary pursuits—for he wrote a poem on painting, and contributed freely to the art literature of the day—did not leave him much leisure during the next few years for the production of any large works. In fact, throughout his career, he painted but few pictures. His time was greatly occupied with studies and sketches, and he executed an immense number of designs for the illustration of the classic authors, notably for editions of Anacreon, Virgil, and Racine. In his latter years Girodet suffered much in health, and he owed much to the attention of his friend, the great physician Larrey. He died in Paris in 1824, and previous to his burial at Père-la-Chaise, Louis XVIII. ordered the cross of officer of the Legion of Honour to be affixed to his breast. Like David himself, and most of his disciples, Girodet lacked a mastery over colour. His power of drawing was his forte, and to this is due the charm of many of his works. He is seen at his best in his less ambitious subjects, such as the 'Atala' and the 'Endymion'; whilst in such works as the 'Insurrection at Cairo' and the 'Deluge,' he is strained, not to say theatrical. The following is a list of some of his works:

Ajaccio.	<i>Hôtel de Ville.</i>	Portrait of Charles Bonaparte.
Amiens.	<i>Museum.</i>	The Burial of Atala. ( <i>A replica of the Louvre picture.</i> )
Angers.	<i>Museum.</i>	Romulus and Tatius. 1788.
Avignon.	<i>Museum.</i>	Head of a Turk.
Cherbourg.	<i>Museum.</i>	Portrait of a Man.
Compiègne.	<i>Palace.</i>	The Four Seasons.
"	"	Apollo.
"	"	Flora.
"	"	Aurora.
Leipsic.	<i>Museum.</i>	Venus.
Le Puy.	<i>Museum.</i>	Head of a young Man.
Lyons.	<i>Museum.</i>	Head of a young Woman.
Orleans.	<i>Museum.</i>	Erigone.
Paris.	<i>École de Médecine.</i>	Hippocrates refusing the presents of Artaxerxes. 1792.
"	<i>Louvre.</i>	Scene from the Deluge. 1810.
"	"	The Sleep of Endymion. 1792.

Paris.	<i>Louvre.</i>	The Burial of Atala. 1808.
Quimper.	<i>Museum.</i>	Head of a young Girl.
Tarbes.	<i>Museum.</i>	Head of a Child.
Versailles.	<i>Gallery.</i>	Napoleon receiving the Keys of Vienna. 1808.
"	"	The Insurrection at Cairo. 1810.
"	"	Portrait of Charles Bonaparte.
"	"	Portrait of J. B. Belley.

O.J.D.

**GIROLAMO DA TREVIGI.** See PENNACCHI.

**GIROLAMO DAI LIBRI.** See DAI LIBRI.

**GIROLAMO DI TIZIANO.** See DANTE.

**GIROLAMO PADOVANO.** See SORDO.

**GIROUST, A. L. C.**, an historical and portrait painter, born at Versailles about 1780, was a pupil of David. He was still living in 1835.

**GIROUST, JEAN ANTOINE THÉODORE**, a French historical painter, was born at Bussy-Saint-Georges (Seine and Marne) in 1753. He was a pupil of Lépicié, obtained the 'grand prix' in 1778, and was received into the Academy in 1788 upon his 'Œdipus at Colonus.' He died at Mitry-Mory (Seine and Marne) in 1817. He executed a great number of works, among which were 'St. Theresa,' in the cathedral of Boulogne-sur-Mer, 'The Tortures of the Maccabees,' 'Eponine and Sabinus,' and 'St. Godeliva.'

**GIRSCHER, BERNHARD**, a landscape painter, was born at Rothenburg, near Görlitz, in 1822. He at first studied medicine, but in 1848 turned his attention to art, and worked under the portrait and landscape painter Resch at Breslau. In 1849 he proceeded to Munich, where he remained four years, passing the summer months in walking through the Bavarian highlands and the Tyrol. He spent some time at Liegnitz, and then in 1854 removed to Berlin, travelling, however, after this in the Tyrolese and Styrian Alps. He died in 1870. Among his best paintings are 'Moonlight Night in the Tyrolese Highlands,' 'Water-Mill in Silesia,' and those in which glaciers are represented.

**GIRTIN, THOMAS**, who was born in Southwark in 1775, was a pupil of Edward Dayes. He was one of the founders of the English school of painting in water-colours, and is generally classed next to Turner, with whom he was on terms of intimacy. He exhibited at the Royal Academy from 1794 to 1801. Many of his pictures represented views in London, while others were from Scotland, the Lake district, Wales, and Devonshire; there were also several of English cathedrals. On the occasion of the peace of Amiens, Girtin went to Paris, where he made twenty drawings of the principal views in that metropolis, of which he etched the outlines, and the plates were finished in aquatint by other artists. He afterwards painted a panorama of London. Though of a very weak and delicate constitution, such was his attachment to art that he continued to exercise his profession till within a few days of his death, though in a state of the most deplorable debility. He died in London in 1802, at the early age of twenty-seven. The British Museum possesses a fine collection of Girtin's drawings and sketches, many of which were presented by Mr. Chambers Hall in 1855, or bequeathed by Mr. Henderson in 1878. Some interesting particulars respecting this artist are contained in Thomas Miller's 'Turner and Girtin's Picturesque Views, sixty years since,' London, 1854. Among his works in public collections are the following:

*British Museum.*

View of Bridgenorth.  
The Great Hall, Conway Castle.  
Ethel Castle, Northumberland.  
Lanercost Priory, Cumberland.  
Melrose Abbey.  
Knaresborough Castle.  
View of Ripon.  
York Cathedral.  
Interior of Canterbury Cathedral.  
View of Dartford, Kent.  
Abbey Gateway, Bury St. Edmund's.

*South Kensington Museum.*

View on the Wharfe, Yorkshire.  
Rievaulx Abbey. 1798.  
View on the Thames.  
Street in Weymouth.  
Entrance to the Grotto, Posillippo.  
Warkworth Hermitage.

*National Gallery of Scotland.*

View of Westminster.  
Study of a Sloop. (Two drawings.)

*National Gallery of Ireland.*

View of St. Asaph.  
Jedburgh Abbey.

**GISBRANT, JOHN**, was an English historical painter of the 17th century. He spent many years at Lisbon, where he painted an altar-piece for the church of St. Mary Magdalen.

**GISELAER, N. B.** In the Fitzwilliam Museum at Cambridge is a picture of the 'Interior of a Hall,' signed *N. B. Giselaer, fecit Anno Dni. 1631*. The colouring and perspective are good, but the figures are too large, and the animals bad.

**GISMONDI, PAOLO**, called **PAOLO PERUGINO**, was a native of Perugia, but was educated at Rome under Pietro da Cortona, and was received into the Academy in that city in 1668. Some of his best fresco works, which are historical, are those in the church of Sant' Agnese and in the tribune of Sant' Agata at Rome.

**GIUDICI, CARLO MARIA**, a painter, sculptor, and architect, was born at Viggiù, in the Milanese, in 1723. From his thirtieth year he studied the great masters in Rome, and afterwards settled down in Milan, where he in 1760 started a school, by means of which he sought to develop a purer style, and inculcate closer study of the antique and of nature. He died at Milan in 1804. His works as a sculptor were considerable; as a painter he executed a few frescoes in San Francesco di Paola at Milan, and some easel pictures from both sacred and profane history, which in the heads recall the style of Guido Reni.

**GIUGNI, FRANCESCO**. See **ZUGNI**.

**GIULIANO DI ARRIGO**. See **GIUOCHI**.

**GIUNTA PISANO**. See **PISANO**.

**GIUNTALODI, DOMENICO**, (*i. e.* **GIUNTA DI LODO**) was a painter and architect, who was born at Prato in 1505, and learned painting under Niccolò Soggi, and afterwards at Rome. He died at Guastalla in 1560. He executed several important works as an architect, and was made engineer to Charles V. As a painter, in addition to the portraits of some notable persons of his time, he is known to have produced a picture of 'The Coliseum,' which was engraved by Girolamo Fagivoli, and of 'An Old Man in his Drawing Chair,' engraved by Agostino Veneziano.

**GIUOCHI, GIULIANO**, called **PESELLO**, the son of Arrigo di Giuocolo Giuochi, was born at Florence in 1367. He was more of a sculptor and architect than a painter, and in 1390 was commissioned to

design a monument to Pietro Farnese in Santa Maria del Fiore. In 1414-16 he painted flags for the interior of San Giovanni, and in 1419 he unsuccessfully competed for the erection of the cupola of Santa Maria del Fiore, but was made Brunellesco's substitute in the following year. In 1424 occurs the only record of his name in the Guild of St. Luke. He died in 1446 at Florence, and was buried in the church of the Carmine. Owing to a confusion on the part of Vasari, much doubt exists as to the authorship of various works attributed indiscriminately to Giuliano and his grandson Francesco, who resided for many years in his grandfather's atelier in the Corso degli Adimari. In the Uffizi Gallery at Florence is an 'Annunciation,' painted for the church of San Giorgio sulla Costa by Giuliano, who is said to have excelled in the representation of animals. Both grandfather and grandson were employed in painting 'cassoni.'

**GIUSTI, ANTONIO**, was born at Florence in 1624, and first studied under Cesare Dandini, but afterwards under Mario Balassi. He painted with equal success historical subjects, landscapes, animals, and hunting-pieces; and continued to exercise his profession with unabated vigour until he reached his eighty-first year. He died in 1705.

**GIUSTI, FELICE**, who was born at Pistoja, and died at Bologna, flourished about the middle of the 18th century. He studied under Crespi, and painted sea-pieces and landscapes with figures. He was surpassed by his brother, **GIACOMO GIUSTI**, who also was born at Pistoja, and died at Bologna.

**GIUSTI, GREGORIO**, who was born at Pistoja in 1732, studied at Rome under Seblonca, and afterwards under Battoni. In 1756 he executed several pictures for the church of San Vitale, but he was principally employed by the Directors of the Kircher Museum in painting art objects.

**GIUSTO DI ANDREA**. See **MANZINI**.

**GIUSTO DI GIOVANNI** (or **GIUSTO PADOVANO**). See **MENABUOI**.

**GIUVENONE, GIROLAMO**. See **GIOVENONE**.

**GIXON, JUAN CARLOS RUIZ**. See **RUIZ GIXON**.

**GLADIATOR**. See **DE BARN, JACOBUS**.

**GLAESER, GEORG**, a portrait and historical painter, was born at Altorf, near Nuremberg, in 1719. After receiving tuition from his own friends he underwent a ten years' apprenticeship, and was then appointed court painter to the Margrave Friedrich at Baireuth, who sent him first to Vienna, where he twice obtained the prize, and then to Italy, from whence he only returned after seven years, and died at Baireuth in 1748. The following paintings by him are in the gallery of the Landauer Brüderhaus at Nuremberg:

Lucretia stabbing herself.

Cleopatra applying the Asp to her Breast.

Alexander on entering India received by the High Priest.

The Baptism of Christ.

Portrait of a Rabbi. 1735.

**GLANTSCHNIGG, ULRICH**, was born at Hall, in the valley of the Inn, in 1661, and after studying at Venice, settled in 1686 at Botzen, where he died in 1722. He chiefly painted altar-pieces, but also genre scenes. The following are among his works:

Botzen. *Franciscan Ch.* St. Francis receiving the Stigmata. 1712. (Restored by Sies in 1856.)

„ *Parish Ch.* The Three Wise Men from the East.

Brixen. *Chapter House.* The Marriage at Cana.



His son and pupil, JOSEPH ANTON GLANTSCHNIGG, who was born at Botzen in 1695, and died there in 1750, but who lived chiefly at Würzburg, was a painter of historical, genre, and landscape subjects.

GLASER, HANS, a wood-engraver and card-painter, lived at Nuremberg about the middle of the 16th century. His works, which are very rare and have chiefly an historical interest, are for the most part views of old castles and fortresses; one of them represents 'An Owl surrounded by other Birds.'

GLASER, JOHANN HEINRICH, was a Swiss wood-engraver, who flourished at Basle about 1630.

GLASS, JOHANN KILIAN, (not KLASS, as given by Nagler,) was born at Dornsied in the province of Hanau in 1701, and afterwards settled down at Frankfort-on-the-Main. He worked variously at the painting of portraits, house façades, ornaments, snuff-boxes, &c. He was much employed by Oppenheimer, the Finance Minister of Württemberg, and at Lausanne (in 1742) for the Margrave of Baden and some English noblemen. He afterwards went to Paris, where he was lost sight of.

GLAUBER, DIANA, the sister of Johannes and Jan Godlieb Glauber, was born at Utrecht in 1650, and was instructed in design by her elder brother. She painted historical subjects and portraits, in which she distinguished herself at Hamburg, where she chiefly resided. In the latter part of her life she became blind.

GLAUBER, JAN GODLIEB, called MYRTILL, the younger brother and scholar of Johan Glauber, was born at Utrecht in 1656. At the age of fifteen he accompanied Johannes Glauber in his journey through France to Italy. Whilst at Paris, he studied under Jacob Knyf, who was in some repute as a painter of architectural views and seaports. After this he rejoined his brother at Lyons, and went with him to Rome, where he studied two years. In 1684 he went to Hamburg, and met with great encouragement, but was afterwards invited to the court of Vienna, where he passed a great part of his life. Jan Godlieb Glauber painted landscapes in the style of his brother,—hence his nickname,—though with a less masterly handling; but he excelled in seaports, which he embellished with small figures, correctly drawn and neatly touched. He died at Breslau in 1703. Some good landscapes by him are in the Augsburg, Munich, Pommersfelden, and Vienna Galleries. In the Glasgow Gallery is a picture of 'The Snake in the Grass.'

GLAUBER, JOHANNES, surnamed POLYDOR, was the son of German parents, but was born at Utrecht in 1646. He studied for some time under Nicolaas Berchem, but having seen some Italian landscapes he was seized with a desire to go to Italy, and in 1671 left Holland upon a journey to Rome, travelling through France in company with his brother and sister and the brothers Van Dooren. He remained a year at Paris and two at Lyons, studying under various masters. Arriving at length in Rome he received the name of 'Polydor,' upon joining the Artists' Guild. He passed two years in that city, sketching the most remarkable scenery in the vicinity; and afterwards visited Padua, Venice, Hamburg, and Copenhagen. On his return to Holland in 1684, he settled at Amsterdam; and formed an intimacy with Gerard de Lairese, who was then in the height of his reputation, and joined him in his studio. The landscapes of Glauber, decorated with the classic figures of the 'Poussin of Holland,' obtained such reputation,

that it was with difficulty they could execute the commissions which they received. It was at this time that Glauber painted the fine landscapes in the château of Soestdijk, for the Prince of Orange, in which the figures are painted by De Lairese. He died at Schoonhoven in 1726. His works exhibit nothing of the taste of his country, his forms and scenery being entirely Italian. Among his principal pictures are the following:

Amsterdam.	<i>Museum.</i>	Diana at the Bath. Mercury carrying off Io.
Berlin.	<i>Gallery.</i>	Italian Landscape.
Brunswick.	<i>Museum.</i>	Five Landscapes.
Cassel.	<i>Gallery.</i>	Landscape.
Copenhagen.	<i>Gallery.</i>	Landscapes.
Dresden.	<i>Gallery.</i>	Idyllic Landscape.
Hague.	<i>Gallery.</i>	Departure of Adonis for the chase.
Madrid.	<i>Gallery.</i>	Four Landscapes.
Munich.	<i>Gallery.</i>	Two Landscapes.
Paris.	<i>Lowre.</i>	Landscape.
Petersburg.	<i>Hermitage.</i>	Mountain Landscape.

There are by him several etchings, executed in a slight, spirited style, some of them after his own designs, and others after Berchem and Gaspard Poussin. He also etched some plates from the designs of Gerard de Lairese. The following are his principal prints:

- Various Landscapes and Cattle; *after Berchem.*
- Two Landscapes; *after Gaspard Poussin.*
- A set of six oblong Landscapes; *from his own designs.*
- A set of six upright Landscapes; *from the same.*
- A set of circular plates of allegorical subjects, from the histories of the four great Monarchies of Assyria, Persia, Greece, and Rome; *after De Lairese.*

GLAUCION, a painter of Corinth, is only known through being recorded by Pliny as the instructor of Athenion.

GLEDITSCH, PAUL, an engraver and etcher, was born at Vienna in 1794. He was instructed by J. F. Leybold, and in 1819 obtained the first prize, whilst in 1848 the King of Prussia awarded him a gold medal for his plate of 'St. Catharine,' after Carlo Dolci. He died at Vienna in 1872. Other engravings by him are:

- Mary observing the sleeping Child; *after Guido Beni.*
- Madonna and Child, with St. Jerome; *after Raphael.*
- Madonna and Child, with the Magdalen and St. Catharine; *after Perugino.*
- Madonna Velata; *after Sasso Ferrato.*
- Cupid the Bow-Cutter; *after Parmigiano.*
- Portrait of the Emperor Joseph I.; *after Pompeo Battoni.*

GLEN, JAN DE. See DE GLEN.

GLEYRE, MARC CHARLES GABRIEL, an historical painter belonging to the French School, but Swiss by birth, was born at Chevilly, a small village near La Sarraz, in the Canton of Vaud, in 1806. His father, who was a farmer, encouraged his son's predilection for art. He first studied at Lyons, but in 1824 he migrated to Paris, and became a pupil of Hersent. This master did not exercise any marked influence on him, and he owed more to his study of the old masters in Italy, where he went in 1828. He stayed chiefly at Padua, Florence, and Rome, and whilst in the latter city, he sent some water-colour portraits to the Salon of 1833—his first appearance at the annual exhibition. He then made a long tour in the Levant, visiting Egypt, Greece, and Asia Minor. The fruits of his travels were seen in two decorative works, a 'Nubian Girl,' and 'Diana,' typifying Egypt and Greece, which he painted in 1838 for M. Lenoir of Paris. Soon after his return he suffered from a dangerous attack of ophthalmia, which at one time threatened him with loss of sight. On his

recovery, he painted the well-known 'Evening,' which established his position, and henceforth the history of his life is almost contained in the list of the works he executed. It should be mentioned that from some cause not clearly ascertained, he did not exhibit his pictures at the Salon after the year 1849. Paul Delaroché had a high appreciation of Gleyre's art, and on giving up his atelier, recommended his pupils to him. Amongst those who passed through his studio were the English painters, Poynter, Marks, and Calderon. Gleyre died on the 4th May, 1874, from the rupture of a blood-vessel while visiting the exhibition at Paris on behalf of the expatriated inhabitants of Alsace. The chief characteristics of his works are the softness and poetic feeling with which they are imbued, although in some of his productions, as the 'Pentheus' and the 'Battle of Leman,' he exhibits considerable strength and vigour. The following are some of his principal pictures :

- St. John in the Island of Patmos. 1840.
- Evening, or Lost Illusions. 1843.
- The Departure of the Apostles. 1845.
- Dance of Bacchantes. 1849.
- The Pentecost 1851. (*St. Marguerite, Paris.*)
- Execution of Major Duval. 1852. (*Lausanne Museum.*)
- Battle of Leman. (*Lausanne Museum.*)
- Venus on a Goat.
- Hercules at the feet of Omphale. 1863.
- Pentheus pursued by the Maenades. (*Basle Museum.*)
- The Charmer. (*Basle Museum.*)
- The Bath. 1868.
- Joan of Arc in the Forest.
- The Deluge.
- Ruth and Boaz.
- Minerva and the Graces.
- Portrait of General Jomini. } (*Lausanne Museum.*)
- " M. W. Haldimand. }
- " Thomas Carlyle. } O.J.D.

GLIEMANN, PHILIPP ALBERT, a German portrait painter, was born at Wolfenbüttel in 1822. He had from his youth to struggle for his subsistence, so that it was not until 1844 that he was able to resort to the Dresden Academy for instruction. After this he entered Julius Hübner's atelier, and then, with the exception of brief trips to Paris and Antwerp, he remained settled in Dresden, where he died in 1872. There is a 'Head of a bearded Jew' by him in the Dresden Gallery.

GLINK, FRANZ XAVIER, a German historical painter, was born at Burgau in 1795. He was the son of a carpenter, and learned his father's trade; he went with his parents in 1809 to Munich, where his talent for art induced him to attend the Academy. In 1824 he went to Italy, and upon his return painted the altar-piece for the chapel of the Military Hospital at Munich as a token of gratitude for his travelling allowance. He painted several church pictures, amongst them some for the Frauenkirche. He died at Munich in 1873. His finest pictures are :

- The Flight into Egypt.
- The Virgin's Visit to Elizabeth.
- The Virgin and Child.
- Christ in Gethsemane.
- Christ in Glory.

GLINZER, KARL, (or GLINTZER,) an historical and landscape painter, was born at Breitenau, near Cassel, in 1802. He was first instructed by J. Krausskopf, a pupil of David, next passed two years at the Munich Academy, and in 1825 made a brief stay with Schadow at Düsseldorf; he then proceeded by way of Belgium to Paris, where he entered the atelier of Baron Gros. In 1833 he made a journey to

Rome and Naples, which had much influence on the character of his subsequent productions. Later in life he partially abandoned the practice of art in order to pursue the theoretical department, and in 1865 he published a treatise entitled 'Art and School.' On the reopening of the Cassel Gallery, however, he furnished chalk drawings from Rembrandt, of the size of the originals, for the publication of the Rembrandt Album. He died at Cassel in 1878. Among his paintings, in addition to numerous portraits, are the following :

- Joseph's bloody Coat. 1838.
- Susannah.
- The Good Samaritan.
- The Slave Dealer. 1840.
- Pan and Syrinx. 1852.

GLOCKENDON, ALBERT, (or GLOCKENTON,) the elder, a German engraver and miniature painter, was born at Nuremberg about the year 1432. He was educated in the school of the elder Rogier van der Weyde, and was working at Würzburg in 1481-85. His plates are wrought entirely with the graver, in a neat but stiff style; and he appears to have imitated the manner of Martin Schongauer, some of whose plates he copied. He usually marked his prints with his initials in

Gothic letters, thus :  The following plates are by him :

- Twelve plates of the Passion of Christ; after Martin Schongauer.
- Ten plates of the Wise and Foolish Virgins; after the same.
- Christ bearing His Cross; after the same.
- The Death of the Virgin; after the same.
- The Virgin and Infant seated on an altar.

GLOCKENDON, ALBERT, the younger, a glass painter, illuminator, and wood-engraver, lived at Nuremberg, where he is known to have been working from 1531 to 1543. He is probably identical with an Albert Glockendon of whom Neudörffer speaks as a brother of Nikolaus, and as a diligent illuminator and "half a poet." The Berlin Library possesses a Calendar, dated 1526, under this latter name, adorned with cuts and verses to each month. By the former (if they are really to be regarded as two distinct men) are a fine engraving of 'Two Honourable Women' (1531), and thirty-two plates of various Saints.

GLOCKENDON, GEORG, the elder, a wood-engraver and illuminator of Nuremberg, was working as early as 1480, and died in 1520. Two of his plates are, 'Mary surrounded by five holy Women,' and 'The Ascension of Christ' (1520).

GLOCKENDON, GEORG, the younger, who was born at Nuremberg in the year 1492, executed miniatures in the manner of Albrecht Dürer. He was also an engraver on wood. He died in 1553.

GLOCKENDON, NIKOLAUS, of Nuremberg, the son of Georg Glockendon the younger, studied under his father, and became a miniaturist of great merit. His works display much feeling and sentiment in addition to great technical knowledge; they are, however, often incorrect in drawing. In the Royal Library at Aschaffenberg there is a Missal, painted by Glockendon for Albrecht of Brandenburg, Archbishop of Mayence, for which he received 500 gulden. It contains twelve illuminated borders to a calendar, with pictures representing the twelve months, and numerous miniatures after Schongauer, Albrecht Dürer, and Cranach. On the last page of the missal is written the following inscription, "Ich Niklas Glockendon zu

Nurenberg hab disses Bhuch illuminiert und vollent im jahr 1524." The Aschaffenberg Library contains also a prayer-book with designs by Glockendon. This artist died in 1560; the date of his birth has not been recorded. He had twelve sons, all of whom he brought up to his own profession.

GLOVACHEVSKY, KIRIL, a Russian painter, born at Korop in 1735, studied at Kiew, but afterwards went to St. Petersburg, where he became a Professor of the Academy of Fine Arts, and died in 1823.

GLOVER, GEORGE, an engraver, was born about the year 1618. He worked chiefly for the booksellers, and engraved several portraits of persons distinguished in English history. They are executed in a bold, open style, though without much taste. He also engraved some frontispieces and emblematical subjects; but his portraits are his best works. The following are by him :

James I.  
Charles I.  
Henrietta Maria, Queen of Charles I.  
Mary, Daughter of Charles I.  
Charles II.  
Catharine, Queen of Charles II.  
James II.  
Mary Beatrice, Queen of James II.  
Oliver Cromwell.  
Francis Russell, Earl of Bedford.  
William Russell, Duke of Bedford.  
Algernon Percy, Earl of Northumberland.  
Robert Devereux, Earl of Essex.  
Henry Rich, Earl of Holland.  
Thomas Wentworth, Earl of Strafford.  
James Ussher, Archbishop of Armagh.  
Sir Thomas Urquhart.  
Sir Edward Dering. 1640.  
Sir James Campbell.  
Sir Henry Oxenden of Barham.  
Sir Anthony van Dyck.  
John Pym, M.P. for Tavistock.  
John Fox, the Martyrologist.  
Lewis Roberts, merchant. 1637.  
John Goodwin, presbyter. 1642.  
William Bariff. 1643.  
John Lilburne. 1641.  
Henry Burton, Rector of St. Matthew's, Friday Street. 1648.  
Natt. Witt, an idiot.

GLOVER, JOHN, a landscape painter in water-colours, was born at Houghton-on-the-Hill, Leicestershire, in 1767. He received no instruction in art, and in 1786 became writing-master at Appleby Free School. He, however, employed all his spare time in drawing, and in 1794 removed to Lichfield, where he devoted himself to practising and teaching art. In 1805 he came to London, and joined the newly-formed Water-Colour Society, of which he was President in 1815. He resigned his membership in 1818, and having been an unsuccessful candidate for Academy honours, he, in 1824, assisted in founding the Society of British Artists, where he exhibited till 1830. In the following year he emigrated to Australia, occasionally sending home works until his death in 1849 at Launceston, Tasmania. Glover's art was fashionable, and his works commanded high prices during his lifetime. He occasionally painted in oils, but his fame rests on his work in water-colours. Amongst his best drawings are :

Durham Cathedral. (*Earl of Durham.*)  
Loch Lomond.  
Tivoli. (*South Kensington Museum.*)  
Windsor Castle. (*The same.*)  
Landscape: Windsor Castle in the distance. (*The same.*)  
River Scene. (*The same.*)

Matlock Bath—Mist clearing off.  
Chepstow Castle.  
Landscape near Civitá Vecchia,  
Elter Water.  
Wingfield Manor, Antrim.

GLUME, JOHANN GOTTLIEB, who was born at Berlin in 1711, and died in 1798, was a pupil of Pesne and Harper. He painted historical and genre subjects and landscapes, and also etched several portraits, &c.

GMELIN, WILHELM FRIEDRICH, an engraver, was born at Badenweiler in 1745, and studied under Christian von Mechel in Basle. He went to Rome in 1788, and died there in 1821. His engravings after Claude Lorrain and Poussin are of a high order of merit. His best plates are :

The Temple of Venus; after *Claude Lorrain.*  
The Mill; after *the same.*  
Landscape with the Flight into Egypt; after *the same.*  
Acis and Galatea; after *the same.*  
The Waterfalls of Tivoli; two plates.  
The Villa of Mæcenat at Tivoli; two plates.  
The Grotto of Neptune at Tivoli; two plates.  
Waterfall of Velino. 1795.  
The Lake of Albano near Rome. 1796.  
Rinaldo and Armida; after *G. Poussin.*  
View of Pozzuoli; after *Hackert.*

GNOCCI, PIETRO, was a native of Milan, who was born about 1550, and, according to Morigia, flourished about the year 1595. He was a scholar of Aurelio Luini, and surpassed his instructor in the elegance and taste of his figures. Lanzi conjectures that this artist may be the painter called Pietro Luini, as it was not unusual at that time for the disciple to adopt the name of his master. His best performance is his picture of 'Christ giving the Keys to St. Peter,' in the church of San Vittore at Milan.

GOBAU. See GOUBAU.

GOBBO, ANDREA. See SOLARIO.

GOBBO DA CORTONA, IL (or IL GOBBO DE' CARRACCI, or DALLE FRUTTA). See BONZI.

GÖBELL, GERRIT HENDERIK, a Dutch landscape painter, was born at Raalte in 1786, and died at Deventer in 1833. The Amsterdam Museum has a 'Winter Landscape' by this artist.

GÖBEL, KARL PETER, an Austrian portrait and historical painter, born at Würzburg in 1791, was educated at the Academy at Vienna, where he died in 1823. The Vienna Gallery has a picture by him of 'Jacob blessing the Sons of Joseph.' Besides this may be mentioned his 'Moses,' and 'Death of Dido.'

GOBERT, PIERRE, a French portrait painter, was born at Fontainebleau in 1666. He became an academician in 1701, and died in Paris in 1744. There is by him in the Madrid Gallery a portrait of Louis XV. when Dauphin.

GODBY, JAMES, an English engraver, lived at the beginning of the 19th century. He prepared the illustrations for 'The Fine Arts of the English School,' 1812, and engraved also Raphael's 'Miraculous Draught of Fishes.'

GODDARD, JOHN, was an English engraver, of the 17th century. He engraved some frontispieces, maps, and other subjects, for the booksellers. One of his best prints is the portrait of Martin Billingsley, a writing-master, dated 1651, which is prefixed to his copy-book. Strutt mentions a small upright print of a woman standing, under which is inscribed *Vetura*, and another its companion.

**GODDYN, PIETER**, a Flemish painter, was born at Bruges in 1752. He was educated at the Bruges Academy, and afterwards in Rome, and in 1782 won the first prize at Parma, for the best picture from a scene in Virgil's 'Æneid.' In 1784 he returned to his native city, where he died in 1811.

**GODEFROID, MARIE ELÉONORE**, a daughter and pupil of the painter Ferdinand Joseph Godefroid, was born in Paris in 1778. In 1795 she became a teacher of art and music in the Institute of St. Germain; but in order to devote herself more entirely to painting she renounced this position and entered the atelier of Gérard, whom she assisted in his works, while she also independently painted portraits in oil, water-colour, and pastel. She had an elder brother a painter, who completed her education after their father's death. She died in Paris in 1849.

**GODEFROY**, —, was a French miniaturist, who worked at Fontainebleau early in the 16th century, and rivalled Fouquet, Beauneveu, the Pascals, and other celebrated artists of that time. In 1519-20 he executed for Francis I. the miniatures in the fine manuscript of Cæsar's 'Commentaries,' of which the first volume is now in the British Museum, the second in the National Library at Paris, and the third in the collection of the Duke d'Aumale. He also painted those in the beautiful manuscript of the French translation of the 'Triumphs' of Petrarch, which is in the library of the Arsenal in Paris.

**GODEFROY, FRANÇOIS**, a French designer and engraver, was born at Rouen in 1748, and died in Paris in 1819. He was the father of Jean Godefroy, and one of the best scholars of Le Bas, under whose tuition he engraved landscapes after Casanova and Claude Lorrain, genre pieces after Fragonard, and historical subjects from the Revolution in North America. Among his best plates are:

Landscape with a Herd of Cattle; *after Villemont.*

A pair of Landscapes, called 'Le Temple des Amours,' and 'La Tour des deux Amans;' *after Lantara.*

A View of the Village of Moutiers Travers; *after Chatelet.*

Amusement of Brabant; *after Teniers.*

The Georgian Bath; *after L. de La Hire.*

A pastoral Landscape; *after Casanova.*

A Landscape, with a Waterfall; *after Le Prince.*

A Landscape; *after Claude Lorrain.*

**GODEFROY, JEAN**, a French engraver, the son of François Godefroy, was born in London in 1771, and was a scholar of J. P. Simon. He engraved the works of the most eminent French painters of his time; particularly those of Gérard, Prud'hon, Carle Vernet, Isabey, and Chaudet. There are also by him engravings after Raphael, Correggio, Poussin, and the Carracci. He died in Paris in 1839. He is said to have been also a painter. The following are among his best plates:

Cupid and Psyche; *after Gérard.*

The Battle of Austerlitz; *after the same.* 1813.

Ossian with his Harp charming up Pictures of Phantasy; *after the same.*

The Congress of Vienna; *after Isabey.* 1819.

Bonaparte at Malmaison; *after the same.*

The Death of Hippolytus; *after Carle Vernet.*

**GODEFROY, PETER LUDWIG DE LARIVE.** See LARIVE-GODEFROY.

**GÖDELER, ELIAS (JOHANN)**, an Austrian historical and landscape painter, as well as an architect, was born in 1620. He painted in oil and in fresco principally at Nuremberg, Baireuth, and 580

Hildburghausen, and died in the last-named town in 1693.

**GODEMAN**, an English monk of the latter half of the 10th century, was a miniature painter, who executed thirty designs in gouache and gold in a Benedictional of Bishop Athelwold of Winchester, now in the possession of the Duke of Devonshire, and in a Benedictional and a Missal now in the Library at Rouen.

**GODETS, ANTOINE DES.** See DES GODETS.

**GODEWYCK, MARGARITA**, born at Dordrecht in 1627, was a pupil of Nicolaas Maes, and painted landscapes and flower-pieces. She possessed a remarkable talent of executing similar subjects in needle-work. She died at Dordrecht in 1677.

**GODFREY, G.**, an English artist, engraved, among other things, some of the plates for Grose's 'Antiquities' in 1785.

**GODFREY, RICHARD B.**, an engraver, was born in London in 1728. He engraved several views and antiquities, and some English portraits for Bell's 'British Theatre' and the 'Antiquarian Repository;' among them the following:

Edward, the Black Prince.

Thomas, Duke of Gloucester.

Margaret, Countess of Salisbury.

Sir Henry Upton, British Minister in France.

Simon Forman, astrologer.

Sir Anthony Weldon, historian.

John Evans, astrologer.

Abraham Cowley, poet.

Richard Cromwell, son of the Protector.

**GODWIN, JAMES**, an English designer for illustrated books, was born early in the 19th century. He studied in the schools of the Royal Academy, and exhibited there and at the Society of British Artists between the years 1846 and 1851 some works, among which was his 'Hamlet and Ophelia.' He died in London in 1876.

**GOEBOUW, ANTOON.** See GOUBAU.

**GOEDAARD, JOHANNES**, born at the beginning of the 17th century in Middelburg, where he died in 1668, painted insects and other objects of natural history.

**GOEDIG, HEINRICH (OR GOEDIGEN)**, a painter and engraver, was a native of Brunswick, who in 1558 went to Dresden, and entered the service of the Elector of Saxony. In the Ducal Art Cabinet at Gotha is a little book containing thirteen miniature pictures by him representing scenes from the life of Christ. His most important work as an engraver is a series of subjects taken from the History of Saxony and published in 1597-98, but these plates are surpassed by seven historical landscapes which he executed about the same time. After 1598 every trace of the artist disappears.

**GOEIMARE, JAN**, a landscape painter, was a native of Flanders, who flourished at the beginning of the 17th century.

**GOEKINDT, PIETER (OR GOETKINT)**, an amateur painter, was a native of Antwerp, who flourished about 1581, and was the first master of Jan Brueghel.

**GOEREE, J.**, was a Dutch engraver, who resided at Amsterdam about the middle of the 17th century. He engraved a variety of frontispieces and other book plates, which are chiefly, if not entirely, from his own designs.

**GOES, HUGO VAN DER.** See VAN DER GOES.

**GOESIN, PIERRE ANTOINE FRANÇOIS DE**, a Flemish historical painter, was born at Ghent in 1753. He was Professor at the Academy, and Director of the Institute at Ghent, but he abandoned

art in order to take the management of the printing office which had been carried on by his family for upwards of a century. He died in 1831.

GOESTELINE, WILLEM, a native of Brussels, painted in 1463 an altar picture in the church of St. Nicholas at Ghent.

GOETHE-MEYER, JOHANN HEINRICH. See MEYER.

GOETZ, GOTTFRIED BERNARD, a German painter and mezzotint engraver, was born at Kloster-Welchrod, in Moravia, in 1708. He was instructed in painting by Eckstein, and afterwards was a scholar of Johann Georg Bergmüller, at Augsburg, where he died in 1768. His works as a painter are little known out of his own country; but he has scraped some plates in mezzotint, among which are the following:

The Emperor Charles VII.; *after a picture by himself.*  
Bust of Louis XV.  
St. Amandus; *after J. G. Bergmüller.*  
St. Walburg; *after the same.*

GOIEN, JAN VAN. See GOYEN.

GOLCHI, PETER, is mentioned by Walpole as having painted in England in the reign of Queen Elizabeth.

GOLD, CHARLES, a colonel of the Royal Artillery, was an English amateur draughtsman. He entered the army in 1790, and after having served in India and the Netherlands, and at Waterloo, retired from the service in 1825, and died at Leamington in 1842. He published in 1806 'Oriental Drawings,' representing Indian costumes, &c.

GOI-DAR, JOHN, an engraver, was born at Oxford in 1729, and died of apoplexy in Hyde Park, London, in 1795. He engraved several humorous subjects, among which is a set of four plates, after John Collet, called 'Modern Love.' He also engraved a print of 'Ships after an Engagement,' after Wright.

GOLDING, RICHARD, a line-engraver, was born in London of humble parentage in 1785. He was apprenticed in 1799 to an engraver named Pass, for seven years, but left him after five, when his indentures were transferred to James Parker, who, however, died shortly after; Golding completing some of the plates he had left unfinished. Rapidly improving in his profession, Golding soon after obtained through a Mr. Fuller, an American artist, for whom he had engraved a plate, an introduction to West, for whom he executed a plate of the 'Death of Nelson.' He also became known to Smirke, from whose paintings he executed many beautiful engravings for book illustration; among the best are those for editions of 'Don Quixote' and 'Gil Blas.' In 1818 he engraved for Sir Thomas Lawrence his portrait of the 'Princess Charlotte of Wales,' a very fine plate, for which he received much praise, so that he now became famous, and obtained many commissions. Some years after, however, he seems to have become apathetic, and discontinued work almost entirely. He died at Lambeth in 1865 in comparative poverty. The chief of his larger works are:

St. Ambrose refusing the Emperor Theodosius admission to the Church; *after Paolo Veronese.*  
A Peep into Futurity; *after Maclise.*  
The Princess Charlotte of Wales; *after Sir Thomas Lawrence.*  
The Princess Victoria (the Queen) in her ninth year; *after Westall.*  
The Princess Victoria (the Queen); *after Fowler.* 1830.  
Henry Calvert, Esq.; *after T. Phillips.*  
Thomas Hammersley, Esq.; *after Hamilton.*

GOLDSCHMIDT, HERMANN, a painter, but more distinguished as an astronomer, was born at Frankfurt-on-the-Main in 1802. A visit to Holland in 1832 decided him to devote himself to art, and he then studied under Schnorr and Cornelius at Munich. In 1834 he took up his residence in Paris, where his 'Romeo and Juliet' was purchased by the state. He became an astronomer in 1847, and has left a name in that science by his discovery of thirteen of the asteroidal planets. He died at Fontainebleau in 1866.

GOLÉ, JACOBUS, a Dutch engraver, was born at Amsterdam in 1660, and died in the same city in 1737. There are by him several prints, some of which are executed with the graver, and others in mezzotint; the former are the better. Among them are the following:

#### LINE-ENGRAVINGS.

Charles XI., King of Sweden. 1685.  
Duchess de La Vallière. 1685.  
Mahomet IV., Sultan of Turkey.  
Kara Mustapha, Grand Vizier.  
Abraham Hellenbroek, Minister of the Gospel.  
Nicolas Colvius, Pastor of the Walloon Church; *after B. Vaillant.*

#### MEZZOTINT PORTRAITS.

Charles III., King of Spain.  
Frederick, King of Poland.  
George Augustus, Elector of Brunswick-Luneburg.  
Charles, Landgrave of Hesse-Cassel.  
Cornelis Tromp, Admiral of Holland.  
Balthasar Becker.

#### SUBJECTS IN MEZZOTINT.

Peasants smoking; *after Adriaan van Oostade.*  
Dutch Boors regaling; *after Adriaan Brouwer.*  
The Tooth-drawer; *after Teniers.*  
The Schoolmaster; *after E. Heemskerck.*  
Heraclitus; *after Cornelis Dusart.*


GOLS, CONRAD (or GOLTZIUS), an engraver, was working at Cologne at the end of the 16th century. There are known of his works:

St. Bernard with the Instruments of the Passion.  
The History of Susannah; seven plates.  
The Annunciation.  
The Seven Sacraments.

GOLTZIUS, HENDRIK, a painter and an engraver both on metal and on wood, was born at Mülbrecht, in the duchy of Jülich, in 1558. His father, Johann Goltzius, was an eminent glass-painter, who instructed him in the first principles of art; and he was taught engraving by Dirk Cuerehert. His progress was such, that he soon surpassed his master, who employed him to engrave some plates, and he also executed several for Philipp Galle. In his twenty-first year he married a wealthy widow, the mother of Jakob Matham, which enabled him to establish a printing office of his own, but did not advance his happiness, and in fact the continued domestic discord so preyed upon his health that it led to his travelling to southern lands. He passed through Germany to Italy, where his studies were particularly directed to the works of Michelangelo, Raphael, and Polidoro da Caravaggio. A too vehement desire to imitate the style of Michelangelo led him frequently into outrageous and extravagant designs, which are not always compensated by the extraordinary excellence of his graver. During his residence at Rome, he engraved several plates after Raphael, Polidoro, and others; and on his return to Holland he settled at Haarlem, where he engraved several plates from the Flemish and Dutch masters. He imitated with the greatest

success the styles of Albrecht Dürer, Lucas van Leyden, and other admired old masters, and produced a set of six large plates, called the 'Masterpieces of Goltzius,' not because they are his best productions, but as showing how perfectly he could copy the particular manner of those artists whose works were held in higher estimation than his own. He had reached his forty-second year when he commenced painting. His first picture represented the 'Crucifixion,' with the Virgin Mary and St. John, and it is commended by Van Mander for the excellence of the colouring, and the boldness of the design. He died at Haarlem in 1617. His principal pictures are:

Petersburg.	<i>Hermitage.</i>	Adam and Eve.
"	"	The Circumcision of Christ.
"	"	The Adoration of the Magi.
"	"	The Baptism of Christ.
Rotterdam.	<i>Museum.</i>	Juno receiving the eyes of Argus. 1615.

Goltzius is more famous as an engraver than a painter, and his prints amount to more than five hundred in number; they are frequently marked with the cipher  The following are his principal plates:

#### PORTRAITS.

Henndrik Goltzius.  
 Henry IV., King of France; oval. 1592.  
 Frederick II., King of Denmark; oval. 1588.  
 William, Prince of Orange, in armour, with an emblematical border.  
 Charlotte de Bourbon, Princess of Orange.  
 Dirk Cuenerbert; *after his own design.*  
 Gerbrand Adriaansz Brederods; with an oval border of laurels.  
 Hans Bol, painter of Mechlin; in an ornamental border.  
 Jan Stradan, painter.  
 Philipp Galle, engraver.  
 Pieter Forest, or Forestus, physician. 1586.  
 Justus Lipsius. 1587.  
 Johannes Zurenus; *after M. van Heemskerck.*  
 M. de La Faille; very highly finished.  
 Madame de La Faille, with a Skull; the companion. 1589.  
 Christopher Plantin, the printer.  
 Françoise d'Egmont, with her hand on a Skull; oval.  
 Robert Dudley, Earl of Leicester; oval. 1586.  
 S. Sovius, without his name; inscribed, *Bene agere et nil timere.* 1583.

#### VARIOUS SUBJECTS FROM HIS OWN DESIGNS.

Judah and Tamar; circular; supposed to be one of his earliest plates.  
 The Life and Passion of our Saviour; twelve plates, executed in the style of Albrecht Dürer; *H. Goltz fec.* 1597. There is a set of copies after these, in a stiff, formal style.  
 Christ and the Apostles; fourteen plates. 1598.  
 Six large plates, known by the name of the 'Masterpieces of Goltzius.' They are executed in the style of each of the masters he wished to imitate, and are as follows:  
 The Annunciation; in the style of *Raphael.*  
 The Visitation; in imitation of *Parmigiano.*  
 The Annunciation; in the manner of *Bassano.*  
 The Circumcision; in the style of *Albrecht Dürer.*  
 The Adoration of the Magi; in imitation of *Lucas van Leyden.*  
 The Holy Family; in the manner of *F. Barocci.*  
 The Nativity; unfinished and extremely scarce. 1615.  
 The Adoration of the Magi.  
 The Murder of the Innocents; very scarce; the plate was not finished.  
 The Repose in Egypt; *H. Goltzius fec.* 1589.  
 The Woman of Samaria. 1589.  
 The Wise Men's Offering; a curious composition.

The Infant Jesus holding a globe, with a glory of Angels; *H. Goltz fec.* 1597.

The Temptation of St. Anthony.

A Female Saint, holding a book; very scarce. Some parts of the plate are merely traced.

A set of fifty-two plates for the 'Metamorphoses' of Ovid. It is supposed that Goltzius was largely assisted by his scholars in these plates.

A set of ten plates of Eight of the Heroes of ancient Rome, with the introduction and conclusion. 1586. Engraved in a free, bold style, with fine back-grounds.

Venus reclining against a Tree, holding a bunch of grapes, whilst Cupid presents to her a handful of corn; a circular plate, of highly finished and beautiful execution.

Three plates; Bacchus, Venus, and Ceres; dedicated to Cornelis van Haarlem.

Three plates; Juno, Minerva, and Venus; ovals. 1596. Mars and Venus. 1585.

Three plates; Jupiter and Juno, Neptune and Amphitrite, and Pluto and Proserpine.

Pygmalion and his Statue. 1593.

Mercury and Argus; a small plate, very scarce.

Nine plates of the Muses; each with four verses. 1592.

Three plates of the Graces.

The Three Fates; in circular plates.

The Apollo Belvedere, with the Portrait of the Designer, in half-length.

The Hercules Commodus.

The Farnese Hercules.

The three prints last mentioned, after the famous antique statues, are executed with surprising beauty and energy.

Hercules holding his Club; in the back-ground are represented his labours. 1589. In this plate Goltzius has overcharged the outline of the figure in the most barbarous manner, the parts are scattered, and the whole is without effect.

The Judgment of Midas. 1590.

The seven Cardinal Virtues; Faith, Hope, Charity, Justice, Prudence, Fortitude, and Temperance; in seven plates.

Three fine plates, of Diligence, Patience, and Wisdom; personified by female figures.

Labour and Diligence; represented by a male and female figure. 1580.

An emblematical subject of Christian Prudence, in a female figure, richly clothed; small circular, highly finished.

The Blind leading the Blind; circular.

The Chariot of War; an immense composition; *Henricus Goltzius fecit*; very scarce.

The Boy and Dog. The boy is supposed to be the portrait of the son of Theodoor Frisius, a painter of Venice, to whom Goltzius dedicated the print. It is considered one of his finest plates.

Corydon and Sylvia; a pastoral.

A Mountainous Landscape, with the story of Dædalus and Icarus; an etching.

#### WOODCUTS AFTER HIS OWN DESIGNS.

A Landscape, with a Cottage, and a Woman drawing Water from a Well.

A Landscape on the sea-coast, with a large Rock, and a Hermit kneeling.

A pastoral Landscape, with a Shepherd and Shepherdess.

A Warrior, with a Helmet and a Spear; half-length.

Hercules slaying Cacus.

A set of seven plates of the Heathen Divinities; fine.

#### SUBJECTS AFTER VARIOUS ITALIAN MASTERS.

St. Joachim; *after Raphael.*

The Triumph of Galatea; *after the same.*

Eight plates of the Heathen Divinities; in niches; after the paintings by *Polidoro da Caravaggio*, in the Quirinal.

Two Sibyls; *after the same.*

The Last Supper; *after Paolo Veronese.* 1585.

The Marriage at Cana; *after G. Salviati*; in two sheets.

St. Jerome in the Desert, in meditation; *after Palma*; fine.

## SUBJECTS AFTER VARIOUS FLEMISH AND GERMAN MASTERS.

The Fall of Adam and Eve; *after B. Spranger*. 1585.  
The dead Christ supported by an Angel; *after the same*.

The Banquet of the Gods on the Marriage of Cupid and Psyche; in three sheets; *after the same*.

The Venetian Ball; *after Theodore Bernard*; in two sheets.

The Dragon devouring the Companions of Cadmus; *after Cornelis van Haarlem*. 1588.

The dead Christ, with the Four Evangelists at the Tomb; *after A. van Bloeklandt*.

GOLTZIUS, HUBRECHT, (or GOLTZ,) an eminent artist and learned antiquary, born at Venloo in 1526, was the son of an obscure painter of Würzburg, named Rüdiger, who taught him the rudiments of design, and placed him under the tuition of Lambert Lombard of Liège. He assumed his mother's name of Goltz, which he Latinized into Goltzius. Lambert Lombard had, during a long residence in Italy, made drawings from the most celebrated remains of antiquity: these were given to Goltzius to copy, and they inspired him with a wish to visit Italy himself. He therefore went to Rome, and resided there several years. On his return he settled at Bruges, where he published several antiquarian works embellished with prints, in which he was assisted by Josse Gietleugen of Courtrai, who executed the woodcuts. Little is known of his works as a painter, but Van Mander commends a set of pictures by him, representing the history of the Golden Fleece, painted for the House of Austria. All he did must have been executed before 1557. In 1563 he published at Bruges his work entitled 'C. Julius Cæsar,' with forty-six copper-plates of ancient coins, &c. In 1566 he issued at Bruges another work entitled 'Fasti Magistratum et Triumphorum Romanorum,' with two hundred and thirty-four plates and woodcuts. His collected works appeared at Antwerp in 1644-45, in five volumes, as 'Romanæ et Græcæ Antiquitatis Monumenta ex prisciis numismatibus eruta.' Goltzius died at Bruges in 1583.

GOLTZIUS, JAKOB, an engraver, who was working at the close of the 16th century, was probably a relative of Hendrik Goltzius. Two plates, engraved after the latter, are known of his work: 'Pallas in the midst of a number of Warriors,' and 'A young Man endeavouring to bribe an old Woman into Love.'

GOLTZIUS, JULIUS, a son of Hendrik Goltzius, flourished about the year 1580. The following engravings are by him:

The Good and Bad Shepherd; a set of middle-sized plates; *after Marten De Vos*.

Christ appearing to the Magdalen; *after F. Zucchero*.

Part of the plates for Boissard's 'Habitus Variorum Orbis Gentium.' 1581.

The Virgin suckling her Child; *after M. De Vos*.

The Good Samaritan; *after H. Bol*.

The Evangelist Matthew; *after A. van Bloeklandt* (one of a series of four).

GOMEZ, FRANCISCO, was the son and pupil of Martin Gomez. He executed six pictures for the Carmelite Friars in Granada, but in 1750 he went to America, and died in Mexico about 1755.

GOMEZ, JACINTO, born at San Ildefonso in 1746, was a pupil of Francisco Bayeu. He was appointed chamber painter to Charles IV., and died in 1812. In the Madrid Gallery is a picture by him of 'The Angelic Hierarchy adoring the Holy Spirit.'

GOMEZ, JUAN, was a Spanish historical painter in the service of Philip II. in 1593. He painted the large picture of 'The Martyrdom of St. Ursula and her Companions,' which was designed and traced by Pellegrino Tibaldi to supply the place of the same subject by Luca Cambiaso, which had been removed to the old church of the Escorial. He painted also several subjects from the Life of St. Jerome. He restored the 'Annunciation,' and the 'St. Jerome penitent,' by Federigo Zucchero, which Philip had rejected, and ordered to be re-touched. He died in 1597.

GOMEZ, JUAN DE ALFARO Y. See ALFARO.

GOMEZ, LUCIANO SALVADOR. See SALVADOR GOMEZ.

GOMEZ, MARTIN, a Spanish painter, was a brother of Sebastian Gomez, and flourished in the latter part of the 16th century. He lived at Cuenca, for the cathedral of which city he painted several pictures.

GOMEZ, SEBASTIAN, called EL MULATO DE MURILLO, born in 1646, was a mulatto servant of the celebrated Murillo. From witnessing the exercise of his master's talents he conceived a liking for art, and passed his leisure time in efforts to follow it, which were successful. After the death of Murillo, in 1685, he painted some pictures for the churches and convents at Seville. In the portico of the convent of the Mercenarios Descalzos, there is a painting by him of 'The Virgin and Infant Christ'; and at the Capuchins, 'Christ bound to the Pillar.' There are several other works by him at Seville, where he died in 1682. In the Hermitage at St. Petersburg is a picture of 'St. Francis.'

GOMEZ, SEBASTIAN, a painter of Granada, who flourished about the middle of the 16th century, was instructed in the school of Alonso Cano, but by no means approached him in his workmanship. A picture by him of 'The Virgin with Angels and St. Dominick' is at the monastery of San Pablo at Seville, and one of 'St. Rosa of Viterbo preaching' is in the Franciscan convent at Ecija.

GOMEZ, VICENTE SALVADOR. See SALVADOR GOMEZ.

GONDOLACH, MATTHÄUS, (or GUNDELACH,) a portrait and historical painter of Hesse-Cassel, was for some considerable time in the service of the Emperor Rudolph II. at Prague, and died at Augsburg in 1653. The Vienna Gallery contains a 'Madonna and Child with Saints,' dated 1614.

GONSALVEZ, NUNO, who was court painter to King Alfonso of Portugal (1438—1481), painted the altar of St. Vincent in the Cathedral of Lisbon, and 'Christ at the Pillar' in the convent of the Trinity in the same city. He apparently studied in Italy, as he was a good imitator of the great masters of that country.

GONZAGA, —, (or GONSAGO,) a scene-painter, who also executed landscapes and perspective pictures, worked for theatres in Italy, and from 1794 to 1804 in St. Petersburg. He is known to have been living in 1827.

GONZALEZ, BARTOLOMÉ, was born at Valladolid in 1564, but he visited Madrid when young, and became a pupil of Patricio Caxes. He was employed by Philip III. to paint the portraits of different branches of the Austrian royal family, for the palace of Pardo, and on the death of Castello he was made painter to the king. There are many of his works in the Escorial, at Valladolid, and at Burgos. Of his historical works, the principal are the

angles in the church of the Augustines at Madrid; and an allegory of the Arts, in the royal collection. In the Madrid Gallery are portraits of Queen Margaret of Austria, wife of Philip III., and the Infanta Clara Isabella Eugenia, daughter of Philip II. He died at Madrid in 1627.

GONZALEZ, CRISTOBAL, a Spanish painter, lived at Madrid about 1590, and executed several pictures for the convent of the Barefooted Carmelites.

GONZALEZ, FERRAN, was a painter and sculptor of Toledo, who died in 1399.

GONZALEZ, FRANCISCO MIGUEL, was an engraver, and one of the founders of the school of design at Seville about the year 1660.

GONZALEZ, JUAN GIACCHINETTI. See GIACCHINETTI GONZALEZ.

GONZALEZ, PEDRO RUIZ. See RUIZ GONZALEZ.

GONZALEZ BECERRIL, JUAN, a Spanish painter, who lived at Toledo in the 15th century, was the pupil of Pedro Berraguette, whose daughter he married. He assisted his father-in-law in decorating the cloisters of Toledo cathedral in 1498.

GONZALEZ DE CEDILLO, ANTONIO, a Spanish painter, born at Toledo about 1635, studied at Madrid under Rizi. He then went to Rome, where he occupied his time in copying the best masters, and on his return to Spain painted several pictures rich in colouring and pure in design. He died about 1680.

GONZALEZ DE LA VEGA, DIEGO, was born at Madrid in 1622, and was a scholar of Francisco Rizi, whose style he followed. After marrying early and soon becoming a widower, he entered the convent of the Fathers of the Saviour. There are many of his works in the public edifices at Madrid, and some of his easel pictures in the private collections. In the cloister of the Franciscans are several pictures by him of the Life and Passion of our Saviour; and in the convent of the Religiosas Mercenarias, are some subjects from the Life of the Virgin. He died at Madrid in 1697.

GONZALEZ RUIZ, ANTONIO, a Spanish painter, was instructed first under Hovasse at Madrid, and afterwards successively in Paris, Rome, and other Italian towns. In 1752 he was made director of the Academy of San Fernando, and in 1757 court painter. He died in 1785. He was a member of the Academies of Valencia and St. Petersburg. His pictures are to be seen in Madrid and Salamanca.

GONZALEZ VELAZQUEZ, ALEXANDRO, was the second of three brothers, all painters, the sons of Pablo Velazquez Gonzalez, a native of Andujar, who practised carving at Madrid. He was born at Madrid in 1719, and assisted his brother Luis in the coronation decorations in 1746, and in many subsequent works. He painted some frescoes in the Bernardine and other nunneries at Madrid, and in conjunction with one Guillermo l'Anglois (probably a Frenchman), he painted a ceiling in the palace from the designs of Mengs. He was also an architect. He had just completed some scenery for the theatre in the Calle del Principe, when he died at Madrid in 1772.

GONZALEZ VELAZQUEZ, ANTONIO, the youngest of the three sons of Pablo Velazquez Gonzalez, and the most famous, was born at Madrid in 1729. He was sent with a pension from the crown to study at Rome, where he became the pupil of Giaquinto Corrado, and acquired some reputation by a fresco which he painted in the church of the Trinitarian friars of Castile, and a picture of

the 'Anointing of King David,' which he sent to the new Royal Academy at Madrid. In 1753 he returned to Spain to adorn with frescoes the chapel of Our Lady of the Pillar in the cathedral of Zaragoza. From there he went to Madrid, and assisted his brothers in painting the domes of the church of the Incarnation and of the Royal Salesian Nunnery. He likewise executed a picture of the 'Assumption' for the cathedral at Cuenca. In 1754 he was made deputy-director in the Academy, and in 1765 full director, and in 1757 he was appointed court-painter. In the New Palace he executed an allegorical fresco on the ceiling of the Queen's ante-chamber, and in another saloon a fresco of 'Ferdinand and Isabella receiving the New World from the hands of Columbus.' He executed many other paintings in oil and fresco in various churches and convents, and as court-painter executed several portraits, including that of Charles III. He died at Madrid in 1793, leaving three sons, of whom the eldest and youngest were painters, and the second an architect.

GONZALEZ VELAZQUEZ, LUIS, the eldest of the three sons of Pablo Velazquez Gonzalez, was born at Madrid in 1715. He was one of the earliest students in the School of Art, established in 1744, and in 1746 he furnished the decorations for the streets and the theatre of Buenretiro at the coronation of Ferdinand VI., who appointed him his painter in ordinary. He was a member and director of the Academy of San Fernando, and died at Madrid in 1764. The frescoes on the dome of the church of San Marcos were esteemed his best work, but are pronounced to be very feeble.

GONZALEZ Y TAVE, FEDERICO, was born at Cadiz in 1823, and showed so much talent when young that the municipality paid his expenses to Madrid and Paris. Upon his return he became a successful painter of portraits, made many copies of the works of Van Dyck, Velazquez, and Murillo, and obtained great praise for his picture of 'Pedro I. consulting his Horoscope,' now in the Cadiz Museum. He died at Cadiz in 1867.

GOOCH, T., was an English animal painter, who exhibited pictures of horses and dogs at the Royal Academy from 1777 to 1802, when he retired to Lyndhurst in Hampshire.

GOOD, THOMAS SWORD, an English genre painter, born at Berwick in 1789, was brought up as a house-painter, but subsequently devoted himself to art, and produced works in the style of Wilkie. He came to London, and exhibited at the Royal Academy from 1820 to 1833, when having inherited some property he retired to Berwick, where he died in 1872. Amongst his works are:

A Scotch Shepherd. 1820.

Practice. 1823.

Musie.

Fishermen.

The Industrious Mother.

Idlers. 1829.

The Truant. 1830.

Medicine. 1831.

The Newspaper.

No News.

Fisherman with a Gun.

Study of a Boy.

(National Gallery, London.)

GOODALL, EDWARD, a line-engraver, was born at Leeds in 1795. Entirely self-taught, he at an early age practised both engraving and painting, but having attracted the attention of Turner, he received from that master a commission to engrave from his pictures as many plates as he would



undertake, and by these engravings Edward Goodall is chiefly known. Among the best may be mentioned those after the great landscape painter's 'Tivoli,' 'Cologne,' 'Caligula's Bridge,' 'Old London Bridge,' and 'Richmond Hill,' and others in the 'England and Wales' and 'Southern Coast' series, besides some of the exquisite little vignettes illustrating Rogers's 'Italy' and 'Poems.' He also engraved many plates for the 'Art Journal,' and several after the works of his son, Frederick Goodall, R. A. He died in London in 1870, leaving behind a family of artists, three of his sons being well-known painters, and one of his daughters having exhibited several pictures at the Royal Academy. Besides his plates after Turner, the following are his most important works:

Raising the Maypole; after Frederick Goodall.  
 The Swing; after the same.  
 The Angel's Whisper; after the same.  
 The Soldier's Dream; after the same.  
 The Piper; after the same. (*Art Union of London.*)  
 A Summer Holiday; after the same.  
 Crammer at the Traitor's Gate; after the same.  
 The Happy Days of Charles the First; after the same.  
 The Castle of Ischia; after Stanfield. (*Art Union of London.*)  
 The Bridge of Toledo; after David Roberts.  
 Amalfi; after G. E. Herring.  
 The Chalk Waggoner; after Rosa Bonheur.  
 Evening; a composition; after Cuypp. (*Pye's National Gallery.*)  
 An Italian Sea-Port; after Claude Lorrain. (*The same.*)  
 The Marriage Festival of Isaac and Rebecca; after the same. (*The same.*)  
 The Market Cart; after Gainsborough. (*The same.*)  
 The Ferry; after F. R. Lee. (*Finden's Royal Gallery of British Art.*)

GOODALL, FREDERICK TREVELYAN, the eldest son of Frederick Goodall, R.A., born in 1848, was a student of the Royal Academy, where he gained, in 1870, the gold medal for his painting of 'The Return of Ulysses.' He soon after went to Italy, but unhappily lost his life by an accident at Capri in 1871.

GOODALL, HOWARD, the second son of Frederick Goodall, R.A., was born in 1849. He exhibited at the Royal Academy in 1870, 'Nydia in the House of Glaucus,' and in 1873, 'Capri Girls winnowing.' This promising young artist died at Cairo in 1874.

GOODRICKE, MATTHEW, (or GOTHERICKE,) is mentioned as a painter in the reign of Charles I. of England.

GOODWIN, EDWARD, a landscape painter in water-colours, exhibited at the Royal Academy from 1802 to 1808. In 1806, he was an unsuccessful candidate for admission to the Water-Colour Society, but exhibited at its open exhibitions from 1814 to 1816.

GOODYEAR, JOSEPH, a line-engraver, was born at Birmingham in 1799. He came to London, and studied under Charles Heath, and was subsequently employed on Finden's 'Royal Gallery of British Art,' for which he engraved the 'Greek Fugitives,' after Eastlake. He also executed several plates for the 'Keepsake.' He died in London in 1839.

GOOL, JAN VAN, a Dutch painter and writer on art, born at the Hague in 1685, studied under Terwesten and Simon van der Does. His cattle pieces are praiseworthy, but not to be considered as masterpieces. He is better known by his 'Lives of the Artists of the Netherlands,' published in 1718, in continuation of the work of Houbraken. He died at the Hague in 1763. In the Rotterdam Museum is a picture of a 'Girl milking a Cow.'

GOOVAERTS, HENDRIK, a Flemish painter, was born at Mechlin in 1669, but on his father's death he went to reside in Antwerp, where he commenced his artistic studies. In his twentieth year he travelled through Germany, exercising his art in Frankfort and other cities. He then went to Prague and Vienna, at each of which cities he resided about three years, and then travelled through Hungary and Slavonia. After an absence of nearly ten years he returned to Antwerp in 1699, when he was made free of the Corporation of St. Luke. He died at Antwerp in 1720. In the Antwerp Gallery is a picture of the 'Junior Archers' Guild inaugurating the portrait of their chief, Jean Charles de Cordes,' dated 1713.

GORDON, Sir JOHN WATSON, a Scotch portrait painter, the eldest son of Captain James Watson, R. N., was born at Edinburgh in 1790. He was originally intended for the army, but having studied in the Trustees' Academy, he preferred an artistic career, and at first turned his attention to historical painting. It was not long, however, before the exigencies of life compelled him to devote himself to portraiture, and on the death of Raeburn in 1823, he became the chief portrait painter in Scotland, when he assumed the name of Gordon. He had a considerable share in the foundation of the Royal Scottish Academy, of which he was one of the earliest members, and he became its president in 1850, at the same time being knighted and appointed Queen's 'Limmer.' His works were also exhibited in London, where he was elected an Associate of the Royal Academy in 1841, and an Academician in 1850. He died at Edinburgh in 1864. Amongst his portraits are the following:

Earl of Hopetoun. } *Archers' Hall, Edinburgh.*  
 Earl of Dalhousie. }  
 Principal Lee. (*Edinburgh University.*)  
 Sir James Hall. (*Royal Society, Edinburgh.*)  
 Lord Murray.  
 Lord Cockburn.  
 Sir William Gibson Craig, Bart.  
 Sir John George Shaw Lefevre.  
 Sir William Johnston, Lord Provost of Edinburgh.  
 Lord Rutherford.  
 Sir Walter Scott, Bart. (*unfinished*).  
 A Grandfather's Lesson.  
 Roderick Gray, Provost of Peterhead.  
 Fancy Portrait of a Lady in White Satin.  
 Professor Ferrier. (*United College, St. Andrews.*)  
 Sir David Brewster. (*National Gallery.*)  
 David Cox. (*Birmingham and Midland Institute.*)  
 Thomas De Quincey. (*National Portrait Gallery.*)

(*National Gallery of Scotland.*)

GORDOT, CLAUDE MARIE, was a French painter of the 18th century, by whom there is in the Musée Calvet, at Avignon, a picture of the Pope's Palace at Avignon, dated 1774.

GORE, CHARLES, an English marine draughtsman, flourished about the end of the 18th century. There are several of his drawings in the Cracherode Collection in the British Museum.

GORGASUS, an ancient Greek modeller and painter, was engaged along with Damophilus, about B.C. 490, in adorning the Temple of Ceres at the Circus Maximus in Rome in both branches of his art. It is stated that he worked upon the left and Damophilus upon the right side of the edifice.

GORI, ANGIOLO, a Florentine painter of the 17th century, painted genre subjects, and fruit and flower pictures. He was a pupil of Chiavistelli,

and in 1658 was engaged with others in decorating the corridor of the Public Gallery at Florence.

GÖRIZ, CHRISTIAN, was a native of Vienna, who flourished in the 17th century, and painted Italian views.

GORTZIUS. See GELDORP.

GOSSART, JAN, (or GOSSAERT,) commonly called MABUSE, was born about 1470 at Maubeuge, a small town in Hainault. He frequently signed his pictures JOANNES MALBODIUS, and he is registered in the Guild of St. Luke at Antwerp as JENNYN VAN HENEGOUWE (John of Hainault). He probably studied in the school of Quentin Massys, and, as long as he painted in the Flemish style, he equalled that master in power of colour and execution. It is frequently stated that he visited England and worked here, but there is nothing to bear out the statement. The picture at Hampton Court, which was formerly supposed to represent three children of Henry VII., is now generally accepted as that of three children of Christian II. of Denmark. He entered the Guild at Antwerp in 1503, and in 1508 went to Italy with his patron Philip of Burgundy, and there took to copying the works of Michelangelo and Leonardo da Vinci, and was the first painter of his country who introduced the composite style of Italianised Flemish art which marks this epoch of painting in the Netherlands. He returned to the Netherlands about 1509, and after that appears never to have left his native land. He was employed by Margaret of Austria and Christian II. of Denmark. He died at Antwerp in 1532. His works are numerous. In the Antwerp Gallery, his Flemish style is illustrated in the 'Four Maries returning from the Sepulchre,' and in the 'Upright Judges.' In the Berlin Gallery, two diptychs display the composite art, half Flemish, half Italian, of Mabuse. They represent 'Adam and Eve,' and 'Neptune and Amphitrite.' The latter is signed by the painter 1516. In England there are two good specimens of his earlier style—'The Adoration of the Magi,' at Castle Howard, and the 'Children of Christian II.' at Hampton Court. His fondness for introducing a profusion of architectural detail into his pictures is illustrated in his 'St. Luke painting the Virgin,' at Prague. The following is a list of Mabuse's principal works in the European galleries :

Althorp.	<i>Earl Spencer.</i>	The Visitation.
"	"	Bust of St. Jerome. ( <i>The centre panel of an altar-piece.</i> )
"	"	Francesco and Massimiliano Sforza, Dukes of Milan. ( <i>The left wing of a triptych.</i> )
Amsterdam.	<i>Museum.</i>	Adoration of the Magi.
Antwerp.	<i>Gallery.</i>	Four Maries returning from the Sepulchre.
"	"	Upright Judges.
"	"	Ecce Homo.
"	"	Female Portrait.
"	"	Madonna and Child.
"	"	Portrait of Margaret of Austria, Governess of the Netherlands.
Berlin.	<i>Gallery.</i>	Adam and Eve in Paradise.
"	"	Adam and Eve in Paradise. ( <i>A replica of the picture at Hampton Court.</i> )
"	"	Neptune and Amphitrite. 1516.
"	"	Virgin and Child, with cherries; after <i>Andrea Solario</i> .
"	"	Virgin offering a grape to the Child.

Berlin.	<i>Gallery.</i>	The Gold Weigher: a young girl weighing gold pieces.
Bruges.	<i>Hospital of St. John.</i>	Christ bound to the Pillar.
Brunswick.	<i>Museum.</i>	The Mocking of Christ.
Brussels.	<i>Gallery.</i>	Christ at the house of Simon the Pharisee. ( <i>The central panel of a triptych.</i> )
"	"	The Raising of Lazarus. ( <i>The left wing of the above.</i> )
"	"	The Assumption of the Magdalen. ( <i>The right wing of the above.</i> )
Castle Howard.	<i>Earl of Carlisle.</i>	Adoration of the Magi. ( <i>Formerly in the Orleans Gallery.</i> )
Cologne.	<i>Church of Leyskirchen.</i>	The Descent from the Cross.
Corsham.	<i>Lord Methuen.</i>	Virgin and Child enthroned, with St. Joseph, St. Catherine, and another saint, who is offering a pear to the Virgin.
Dresden.	<i>Gallery.</i>	Adoration of the Magi.
"	"	Portrait of a Mother and Children.
Dublin.	<i>Nat. Gallery.</i>	Virgin and Infant Christ.
Genoa.	<i>Ducal Palace.</i>	Virgin enthroned.
Hague.	<i>Royal Collection.</i>	Twelve subjects from the life of St. Augustine; forming one picture, the subjects being separated by ornaments.
Hampton Court.	<i>Palace.</i>	Three Children of Christian II., King of Denmark.
"	"	Adam and Eve in Paradise. ( <i>A replica of the picture in the Berlin Gallery.</i> )
Kensington.	<i>Palace.</i>	Christ and the Rich Young man.
Seawby.	<i>Hall.</i>	Legend of the Count of Toulouse.
London.	<i>Nat. Gall.</i>	A Man's Portrait.
"	"	A Man's Portrait.
Lubeck.	<i>St. Jakob.</i>	A Pope celebrating Mass.
Madrid.	<i>Gallery.</i>	Virgin and Child.
Munich.	<i>Gallery.</i>	Danaë receiving the shower of gold. 1527.
"	"	Holy Family (SS. Mary and Anne enthroned).
"	"	Holy Family.
"	"	Virgin and Child, on a cornice. 1527.
"	"	Crucifixion. (In a separate compartment is the 'Flagellation,' and the 'Crowning with thorns.')
"	"	Christ in Glory; with symbols of the Four Evangelists.
"	"	Archangel Michael, and a donor.
Nuremberg.	<i>Chapel of St. Maurice.</i>	Virgin, Child, and St. Joseph.
"	"	Virgin and Child, on a cornice.
Paris.	<i>Louvre.</i>	Jean Carondelet. 1517.
"	"	Madonna and Child. 1517.
"	"	Portrait of a Benedictine.
Petersburg.	<i>Hermitage.</i>	Holy Family.
Prague.	<i>Cathedral.</i>	St. Luke painting the Virgin.
Rome.	<i>Vatican.</i>	A small painting on one of the presses in the Library.
Vienna	<i>Gallery.</i>	Virgin in a niche, holding the Infant on her knees.
"	<i>Archduke Charles Coll.</i>	Justice.
"	"	Abimelech offering presents to Abraham.
"	"	Virgin and Child, on a throne in the form of a shell; with two Saints, and a third person.
"	"	The Dead Christ, surrounded by three men and two women.
"	"	Albanacht presenting his daughters to King Alfred.
Würzburg.	<i>Castle.</i>	Adoration of the Shepherds.

**GOSSE, NICOLAS LOUIS FRANÇOIS**, a French historical and portrait painter, was born in Paris in 1787. He studied under Vincent in the *École des Beaux-Arts*, and died at Soncourt in 1878. His best pictures are :

The Adoration of the Magi.  
The Birth of Christ.  
St. Vincent of Paola.  
The Death of St. Vincent Ferrer. (*Vannes Cathedral.*)  
Napoleon receiving the Queen of Prussia at Tilsit.  
The Meeting of Napoleon and the Emperor Alexander at Erfurt.

**GOSSWYN, GERHARD**, a Flemish flower and fruit painter, born at Liège in 1616, was a pupil of Gerhard Douffet. Whilst still very young he went to Italy, and worked for a lengthened period in Rome and Paris, and became the first art instructor of the Dauphin, afterwards Louis XV. He died at Liège in 1691.

**GOTHERICKE, MATTHEW**. See GOODRICKE.

**GOTTI, BARTOLOMMEO**, a Florentine painter, who flourished in the 17th century, was a pupil of Ghirlandaio. He went to France and worked for Francis I.

**GOTTI, VINCENZO**, a native of Bologna, was born about 1580, and became a scholar of Dionysius Calvaert at the time that Guido Reni studied under that master. At twenty years of age he went to Rome, in company with Guido, and there painted some pictures. He was then invited to the court of Naples, where he passed the remainder of his life. This painter possessed so ready an invention, and such surprising facility, that Orlandi states, from a list of his works, found after his death, that he had painted no fewer than two hundred and eighteen pictures for public positions in the different towns of the kingdom of Naples. He died at Reggio in 1636.

**GÖTTING, ANDREAS**, a painter who flourished at the close of the 16th and beginning of the 17th century, is the author of a picture in the Rotterdam Museum, representing 'Diana surprised by Actæon;' signed and dated 1607.

**GOTTLANDT, PETER**, called also **PETER VON RODDELSTET**, was a painter and engraver from the town of Roddelstet (Rudestedt?), who was working at Weimar from 1548 to 1572, where he was made court painter in 1553. He both painted and engraved on metal and on wood the portraits of the three Electors Johann Friedrich. Besides these and other portraits, there are among his engravings :

The Victory over Death and Hell. 1552.  
The Fall of Man; after *L. Cranach*. 1552.  
The Prophet Jonah. 1552.  
Madonna in a Landscape. 1555.  
The Redemption; after *L. Cranach*. 1556.

**GÖTZENBERGER, JACOB**, an historical painter, was born at Heidelberg in 1800, and educated after 1820 in Düsseldorf under Cornelius, and after 1824 in Munich. It is stated that so early as 1823 Cornelius could pass off as his own a painting by this artist. He was employed, together with Hermann and E. Förster, to decorate with frescoes the hall of Bonn University, and in 1828 he visited Rome and Naples to gain ideas for this work. He returned in 1832, and executed his undertaking, painting alone the designs for Jurisprudence, Medicine, and Philosophy, and that for Theology in conjunction with his two collaborators. After this he obtained the two appointments of court painter at Baden and inspector of the gallery at Mannheim. He visited Paris and London in con-

pany with Cornelius, and on his return executed a new cycle of frescoes in the chapel at Nierstein in Rhenish Hesse, as well as in the drinking hall at Baden-Baden, the latter of which, painted in 1844, represented legends from the Black Forest. An offence led to his dismissal from his offices, upon which he proceeded to England, where he painted both portraits and frescoes, and especially distinguished himself by his performances in Bridgewater and Northumberland Houses. The last of these works was accomplished in 1863-5. His death occurred at Darmstadt in 1866.

**GÖTZLOFF, KARL WILHELM**, a landscape painter, was born at Dresden in 1803, and became a member of the Academy there in 1835. He, however, went to Italy in 1823, and remained there painting principally the scenery of the country. He died at Naples in 1866.

**GOUBAU, ANTOON**, (**GOBAU**, or **GOEBOW**.) who was born at Antwerp in 1616, is said to have studied under one Jan de Farius. He was admitted into the Guild of St. Luke in 1636-37. He visited Italy in later life, and was there much impressed by the works of Jan Asselyn, whose style he afterwards copied. In 1668, he received as a pupil the young Nicolas de Largillière, and afterwards Petrus Cornelis Hessels. Goubau died at Antwerp in 1698. His works, which are rather scarce, are noteworthy for good drawing and colouring, but more especially for excellence of composition. The Antwerp Gallery possesses two good examples of this master, 'Artists studying from Ruins near Rome,' signed and dated 1650, and a 'Market-scene in the Piazza Navona in Rome,' dated 1680; and in the church of St. Jacques is a 'Last Supper.' In the Brunswick Museum is a 'Landscape with old ruins;' at the Hague is an 'Italian Landscape;' and in the Museum at Lille is an 'Italian Market-place.' Specimens of his early style, which are camp scenes, are in the galleries at Meiningen and Prague.

**GOUBAU, FRANS**, born at Antwerp in 1622, is supposed to have studied under Gerard Zegers, and was free of the Corporation in 1649. He painted for the Carmelite Church a picture of 'St. Agabus building the first Chapel to the Virgin;' and for the church of St. Willebrod, a portrait of Pieter Luycx, both of which pictures have disappeared. In the Antwerp Gallery is the 'Adoration of the Sacrament,' dated 1650, and in the church of St. Jacques a 'Dead Saviour,' and a portrait of Frans van den Bossche, Dean of St. Jacques. Goubau died about 1678.

**GOUDA, CORNELIS VAN**, a Dutch painter, was born at Gouda in 1510, and was the best known scholar of Marten van Heemskerck. He died in 1550.

**GOUDT, HENDRIK**, a distinguished amateur artist of a noble family of Holland, and a Count of the Palatinate, was born at Utrecht in 1585. A passionate admiration for art led him to an early application to drawing, and when he was young he went to Rome in search of improvement. Arrived in that capital, he was one of the most assiduous students of his time, and daily frequented the Academy to draw from the model. He contracted an intimacy with Adam Elsheimer; and purchased some of his most finished works, which he has engraved in a style peculiar to himself, and perhaps better adapted to express the polished finish and the admirable effect of chiaro-scuro of the originals, than any other that could have been adopted. His plates are wrought entirely with the

graver, and their extraordinary effect is produced not by the usual mode of deepening and strengthening the stroke, but by delicately crossing and re-crossing them several times in the shadows. The following are the seven prints by him, after Adam Elsheimer, as described by Strutt:

Ceres drinking from a Piche. An old woman appears holding a candle at the door of a cottage, and a boy naked standing by her, is laughing and pointing at the goddess, for which contempt he was metamorphosed into a frog. This print was well copied by Hollar. It is distinguished by the name of 'The Sorcery.'

The Flight into Egypt; a night scene.

The Angel with Tobit; who is drawing a fish by his side.

The Angel with Tobit crossing a stream of water; Tobit holds the fish under his arm. Hollar has copied this print with much success.

Baucis and Philemon entertaining Jupiter and Mercury; a small plate, nearly square.

Aurora, representing the Dawn of Day; a small landscape. The effect is very beautiful.

The Beheading of St. John the Baptist in Prison; a very small oval print, very scarce.

GOULDSMITH, HARRIET. See ARNOLD.

GOUPY, BERNHARD, a French miniature painter, was the brother of Joseph Goupy, and like him he practised in London about the middle of the 18th century.

GOUPY, JOSEPH, a French painter and engraver, was born at Nevers in the beginning of the 18th century. He came to England when he was young, and about 1725 was engaged together with Tillemans in painting scenes for the Italian Opera. He taught drawing to Frederick, Prince of Wales, and to Prince George, afterwards King George III., who on his accession allowed him a small pension. He resided here the remainder of his life, and died in London at an advanced age in 1763. He excelled in painting landscapes in water-colours, which he treated with great spirit and intelligence. His pictures in the style of Salvator Rosa have considerable merit. He etched several plates in a very spirited and masterly style, some of which are from his own designs. Among others, the following are by him:

Mutius Scævola burning his hand before Porsena; *from his own design.*

Zeuxis painting Helen; *after Solimena.*

Diana hunting with her Nymphs; *after Rubens.*

St. Philip baptizing the Eunuch; *after Salvator Rosa.*

St. John preaching in the Wilderness; *after the same.*

The Calling of St. Andrew to the Apostleship, in a landscape; *after Pietro da Cortona.*

A grand Landscape, with the story of Pyramus and Thisbe; *after N. Poussin.*

A View of Castel Gandolfo, and of the Campagna near Rome; *after Bolognese.*

A set of eight Landscapes; *after Salvator Rosa.*

GOUPY, LOUIS, was a miniature painter and copyist, who practised in London early in the 18th century. He was the nephew, and, probably, the pupil of Bernard Lens.

GOURAND, CLAUDE. See GOYRAND.

GOURDEL, PIERRE, a native of Paris, who lived in the 16th century, was painter to Henry III. He drew all the birds in a work by Pierre Belon entitled 'Histoire de la Nature des Oyseaux,' Paris, 1555.

GOURMONT, JEAN DE, a French painter and engraver, was living in 1557, and is supposed to have worked chiefly for the illustration of books. There is a picture in the Louvre assigned to this artist, entitled 'The Nativity,' and there is a portrait engraved by him of Charles, Duke of Bourbon.

GOUSBLOOM, C., (GOUSBLOM, GOUTSBLOEM, or GOUDTSBLOEM,) was an obscure Dutch engraver, by whom there are portraits of the naval heroes Jan van Galen and M. H. Tromp, after Jan Lievens, and others.

GOUT, JOHANN FRANZ, a landscape and architectural painter, and an etcher, was born at Berlin about the middle of the 18th century. He travelled through Germany and Switzerland, and became theatrical painter at Darmstadt; he also painted Swiss landscapes in fresco. In 1782 he designed sixty plates of Ruins near Spire for Counsellor Merk at Darmstadt. He died after 1812.

GOUWEN, WILLEM VAN DER. See VAN DER GOUWEN.

GOVAERTS, A., was a landscape painter of the 17th century, who adopted the style of Savery, on what has been called a mixture of those of Jan Brueghel and Paulus Brill. Mention may be made of the following works:

Augsburg. *Gallery.* Landscape with Peasant's Cottage.

Brunswick. *Gallery.* Landscape with the Four Elements as Nymphs. 1624.

Hague. *Museum.* Oak Forest. 1612.

Milan. *Breva.* A Wood, with Abraham and Isaac.

GOVERT, —, a painter of landscapes with humorous figures, is stated by Van Mander to have been a pupil of Gerrit Pietersz at Amsterdam at the commencement of the 17th century.

GOVERTZ, THEODORUS, was a portrait painter of Utrecht, and the master of H. Verschuuring and T. Camphuysen, who lived about the middle of the 17th century.

GOWER, GEORGE, was an English portrait painter, who was appointed in 1584 Queen Elizabeth's serjeant-painter in oils for life.

GOWI, I. P., appears to have been a painter of the Antwerp school, who flourished in the 17th century, but the dates of his birth and death are unknown. The Madrid Gallery has two pictures by him of the story of 'Hippomenes and Atalanta,' and 'The Battle of the Titans.'

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE. This peculiar genius and imaginative painter was born at Fuendetodos in Aragon, March 30th, 1746. His parents were humble, living on the produce of a small piece of land surrounding their cottage. Here Francisco lived to the age of sixteen without any knowledge of art, when his passion for painting was awakened by a monk of Santa Fé near Zaragoza, after which he got admitted into the studio of José Luxan Martinez, who had been educated in Italy. Here he distinguished himself not so much in the studio as in the streets, in the quarrels of painters and confraternities, sometimes ending in bloodshed. After one of these fights he saw the emissaries of the Inquisition approaching, and having some reason to fear them, he there and then took to his heels and escaped to Madrid. Even at that late time the different provinces of Spain resembled distinct countries, so he lived in safety till similar exploits exposed him to new dangers. He was struck down by the blow of a poniard in the back, and had to secrete himself till he recovered, when he made his way to Italy. He settled down in Rome, where he met Louis David, with whom he fraternized, exchanging ideas not only on art, but also on religion and politics. In 1774 he returned to Spain, married, and began industriously to follow his profession.

This sketch of Goya's youth indicates the character of his painting: bizarre and wild, with a gleam, so to say, of infernal splendour in his choice of beauty. In his execution, he is the only Spaniard of extraordinary quality during the latter half of the 18th century and the beginning of the 19th. His works are numerous—church pictures in fresco and in oil; incidents in life of a highly fantastic kind; about 200 portraits; and many miscellaneous works, came from his hand. Etchings and engravings in aquatint also, now much prized, were executed by him. Of these 'The Caprices' are the most surprising, showing humanity in all the stages of brutality and ugliness, with a *mélange* of beauty and demonology quite unexampled. All through the occupation of Spain by the French, and during their expulsion by Wellington, he lived quietly without taking any part in public affairs. He had been made 'pintor de camera' by Charles IV. in 1789, and in 1814, on the return of Ferdinand VII., he published 'The Disasters of War,' in seventeen designs, as repulsive and fascinating as it is possible to imagine. He also engraved thirty-three plates of scenes in the Bull-ring. Not the least valuable productions of his graver are his etchings of the five great equestrian portraits, the 'borrachos,' 'meninas,' dwarfs, and single figures, executed by Velazquez. The British Museum possesses an exceedingly fine collection of Goya's etchings and aquatints. He died at Bordeaux, April 16th, 1828. His principal paintings are:

Lille.	<i>Museum.</i>	Young Girls.
"	"	Old Women.
"	"	A Criminal garotted.
Madrid.	<i>Gallery.</i>	Equestrian Portrait of Charles IV.
"	"	Equestrian Portrait of Maria Louisa, Queen of Charles IV.
"	"	Charles IV. and his Family.
"	"	Charles IV.; full-length.
"	"	Queen Maria Louisa; full-length.
"	"	A Mounted Picador.
"	"	Episodes of the French Invasion. 1808.
"	"	Portrait of the Infanta Maria Josefa.
"	"	Portraits of the Infants Don Francisco and Don Antonio.
"	"	Portrait of the Prince of Parma.
"	"	Portrait of the Artist's Wife.
"	"	His own Portrait.
"	"	Portrait of Ferdinand VII.
"	"	The Crucifixion.
"	<i>Academy of San Fernando.</i>	La Maja clothed.
"	"	La Maja nude.
"	"	Portrait of Juan de Villanueva.
"	"	Portrait of La Tirana.
"	"	Equestrian Portrait of Ferdinand VII.
"	<i>St. Francisco.</i>	St. Francis preaching.
"	"	Equestrian Portrait of the Prince of Peace.
"	"	The Mad-House.
"	"	A Bull Fight.
"	"	Portrait of Bayeu.
"	"	The Crucifixion.
Paris.	<i>Museo de Fomento Louvre.</i>	Portrait of F. Guillemardet, French Ambassador to Spain in 1798.
"	"	A young Spanish Woman.
Seville.	<i>Cathedral.</i>	St. Justina and St. Rufina.
Toledo.	<i>Cathedral.</i>	The Treason of Judas.
Valencia.	<i>Cathedral.</i>	Two subjects from the Life of St. Francis of Borja.

Valencia.	<i>Museum.</i>	Portrait of Bayeu.
"	"	Portrait of Doña Jacquina.
Zaragoza.	<i>Madonna "del Pilar."</i>	The Virgin in Glory. ( <i>Fresco.</i> )
		W.B.S.

GOYEN, JAN VAN, who was born at Leyden in 1596, studied under Jan Nicolai, Schilderpoort, Jan De Man, Hendrik Klok, and Willem Gerritsz, all unimportant masters. While still young, he made a journey through France, and on his return received some final instruction from Esaias van de Velde. After a short stay at Haarlem he settled at Leyden, where in 1618 he married Annetje Willems van Raelst. About 1631 he went to the Hague, and in 1640 was elected a member of the Painters' Guild. He died at the Hague in 1666. Van Goyen was one of the earliest of the Dutch landscape painters, and has etched a few landscapes. He was father-in-law to Jan Steen. The following are some of his principal works:

Amsterdam.	<i>Museum.</i>	A River. 1645.
"	"	View on the Meuse.
"	"	The Castle of Valkenhof, near Nymwegen.
"	"	Landscape. 1641.
Antwerp.	<i>Gallery.</i>	Landscape.
Augsburg.	<i>Gallery.</i>	Landscapes ( <i>seven</i> ).
Berlin.	<i>Gallery.</i>	Hilly Landscape. 1629.
"	"	Summer.
"	"	Winter. 1621.
"	"	Winter Landscape. 1650.
"	"	View of the Town of Arnheim. 1646.
"	"	View of Nymwegen. 1649.
"	"	Bank of a River.
Brunswick.	<i>Museum.</i>	A Village Scene.
Brussels.	<i>Gallery.</i>	View of Dordrecht. 1644.
Cambridge.	<i>Fitzwilliam Museum.</i>	Two River Views.
"	"	View near Dort.
"	"	Landscape.
"	"	Sea-piece.
"	"	Winter Scene.
Cassel.	<i>Gallery.</i>	Three Landscapes.
Copenhagen.	<i>Gallery.</i>	Dutch Village in a Flood.
Darmstadt.	<i>Gallery.</i>	Sea-piece.
Dresden.	<i>Gallery.</i>	Landscape. 1633.
"	"	Skating Scene. 1647.
"	"	River Bank. 1643.
Frankfort.	<i>Stüdel Inst.</i>	Canal with boats.
Gotha.	<i>Gallery.</i>	Four Views in Holland.
Lille.	<i>Museum.</i>	River Scene in Holland.
London.	<i>Grosvenor House.</i>	View of Nymwegen.
"	<i>Bute Coll.</i>	Scene at Scheveningen. 1649.
"	<i>Kensington Palace.</i>	River Scene.
Paris.	<i>Louvre.</i>	Banks of a Dutch River. 1653.
"	"	River Scene.
"	"	Sea-piece.
"	"	Banks of a Canal.
Petersburg.	<i>Hermitage.</i>	The Meuse near Dordrecht.
"	"	The Meuse.
"	"	Winter Landscape.
"	"	The Dunes near Scheveningen.
"	"	Three Landscapes.
Rotterdam.	<i>Museum.</i>	River Scene.
Vienna.	<i>Gallery.</i>	Landscape.

GOYET, EUGÈNE, a French historical and genre painter, was born at Chalon-sur-Saône in 1798, and died in Paris in 1857. His best pictures are 'The Death of St. Paul,' 'St. Francisca,' and a portrait of Pope Pius IX.

GOYET, JEAN BAPTISTE, an historical and genre painter, the father of Eugène Goyet, was born at Chalon-sur-Saône in 1779, and died in Paris in 1854. He was self-instructed. A 'Virgin and St. Anne' by him was exhibited at Paris in 1855.

GOYRAND, CLAUDE, (or GOURAND,) a French engraver, was born at Sens about 1620, and died in 1662. He resided some time at Rome, as appears from the inscription on one of his plates. There are by this artist a variety of neat and spirited etchings of landscapes and views after Callot, Della Bella, and others, of which the following are the principal :

A set of twenty Landscapes, &c. ; *after Callot.*

A set of four Views; the Castle of Bicêtre, the Invalides, the Ruins of an old Tower, and the Fountain in the Garden of Tivoli.

Four Landscapes; *after Della Bella.*

Eight Views in Paris and its environs; *after the same.*

1645.  
The Chapel of Santa Maria Maggiore at Rome; *after the same.*

A small Head with an ornamental border; worked with the graver.

GÖZ, JOSEPH FRANZ FRIEDRICH, a painter and etcher, was born at Hermannstadt in 1754, and after studying jurisprudence, was for some time in the state service, but went in 1779 to Munich, then to Augsburg, and in 1791 to Ratisbon, where he died in 1815. He brought out a series of character pictures in 160 etchings from his own designs, entitled 'Impassioned Outlines for Friends of Art and the Drama' (Augsburg, 1784). He is also known by his scenes from 'Bavarian Popular Life,' in gouache, and by various portraits of notables, some etched and some painted in oil.

GOZZI, MARCO, an Italian landscape painter, was born about 1759, and died about 1839. There are nine landscapes by him in the Brera at Milan.

GOZZOLI, BENOZZO, the son of a doublet maker, was born at Florence in 1420. He followed Fra Angelico to Rome, and having acted in 1447 as his assistant at Orvieto, he in 1449 applied, but unsuccessfully, for permission to finish Fra Angelico's frescoes in the cathedral of that city. In the same year he went to Montefalco, and there painted in the church of San Fortunato a 'Virgin and Child,' the 'Apotheosis of St. Fortunatus,' an 'Annunciation,' and 'St. Thomas receiving the Girdle;' the last-named is now in the Museum of St. John Lateran at Rome. By 1452 he had completed the frescoes in the hexagonal choir of the monastery of San Francesco at Montefalco. These decorations consist of a triple course of twelve scenes from the life of St. Francis, five medallions of illustrious Dominicans, and portraits of Petrarch, Dante, and Giotto, besides numerous figures of saints and angels. Benozzo also decorated the chapel of St. Jerome, in the same monastery, with a fresco of the 'Madonna and Child' that simulated an altarpiece, the 'Crucifixion,' the Four Evangelists, scenes from the life of St. Sebastian, and various figures of saints and angels. It is considered probable that he remained at Montefalco until 1456, in which year he executed a 'Virgin and Child, between SS. Peter, John the Baptist, Jerome, and Paul,' with a predella representing the 'Resurrection,' with SS. Thomas, Laurence, Sebastian, and Bernard, which is now in the Academy at Perugia. Soon afterwards he returned to Florence, where he was employed to decorate the walls of the chapel in the palace of the Medici, now the Riccardi Palace. He there painted an immense fresco which covers the walls of the body of the chapel; it represents the Magi, with a long train of attendant knights, pages, servants, hunters, and followers of every description, wending their way

through a splendid landscape towards Bethlehem. The sanctuary of the chapel is decorated with various groups of angels, who are represented as being in a beautiful garden typifying the heavenly Eden. The altar-piece is lost, but the predella, containing the 'Resurrection,' and the 'Marriage of St. Catharine,' is in the Uffizi Gallery at Florence. About 1464, Benozzo went to San Gimignano, where he executed a large series of frescoes in the church of Sant' Agostino, under the patronage of Fra Domenico Strambi, called Parasinus. His first production there was a painting of 'St. Sebastian,' represented standing erect on a pillar, with a long mantle held by angels so as apparently to shield a crowd of people from the thunderbolts cast by the Eternal, whilst the Virgin baring her breast, and the Saviour showing His wounds, seem likewise to implore the Divine pity. This subject was probably intended to commemorate the delivery of the city from the plague in 1464. Beneath the above design is a 'Crucifixion,' and four adoring saints, with twelve medallions and a miniature likeness of Parasinus, the donor of the frescoes. Gozzoli next decorated the choir of the same church with a triple course of seventeen scenes from the life of St. Augustine, and other designs from the lives of Tobit, St. Sebastian, and St. Bartolus, as well as figures of various saints and martyrs. His assistant in this immense work was Giusto di Andrea. Having finished his commissions for Sant' Agostino, he in 1465 decorated the space between the portals of the Collegiata with the 'Martyrdom of St. Sebastian,' and figures of Christ and the Virgin, in a glory of Seraphim and Cherubim, with figures of different saints and martyrs. In 1466 he painted the two Madonnas and saints which are now in the churches of Santa Maria Maddalena and Sant' Andrea in San Gimignano; as also the 'Marriage of St. Catharine,' in the church of San Francesco at Terni. He remained at San Gimignano until 1467, when he restored the frescoes of Lippo Memmi, in the Palazzo del Podestà in that town. Early in 1469 Benozzo commenced his largest and most important work, the frescoes in the Campo Santo at Pisa. These consisted of a series of twenty-four designs, three of which are now obliterated, drawn from Bible History, commencing with the curse of Ham, and including the lives of Abraham, Isaac, Jacob, Esau, Joseph, Moses, the fall of Jericho, the story of David and Goliath, and the visit of the Queen of Sheba to King Solomon. This enormous work took Benozzo and his assistants, among whom was Zanobi Macchiavelli, sixteen years to complete, the last payment being made in May, 1485. During the execution of this work, the authorities of the Campo Santo, in testimony of their appreciation of Gozzoli's talents, presented him in 1478 with a tomb therein, in order that he might rest in the midst of the glorious achievements of his life. Notwithstanding this immense undertaking, he yet found time to decorate a chapel on the road to Meleto, near Castel Fiorentino, in 1484, with frescoes of the 'Virgin and Child, with Saints,' over the altar, and also the 'Death, Burial, and Ascension of the Virgin,' and the 'Gift of the Miraculous Girdle to St. Thomas.' In 1497 he valued the frescoes of Alesso Baldovinetti in the Gianfigliuzzi Chapel in Santa Trinità at Florence. Benozzo Gozzoli died in 1497 or 1498. The following are some of his extant paintings :

Dublin.	<i>National Gallery.</i>	History of Lucretia.
Florence.	<i>Riccardi Pal.</i>	Procession of the Magi ( <i>fresco</i> ). 1450.
	<i>Uffizi.</i>	A Predella.
London.	<i>National Gallery.</i>	Virgin and Child enthroned, with Angels and Saints. The Rape of Helen.
Montefalco.	<i>S. Francesco.</i>	Scenes from the Life of St. Francis ( <i>fresco</i> ). 1452.
Paris.	<i>Louvre.</i>	Apotheosis of St. Thomas Aquinas.
Perugia.	<i>Academy.</i>	Virgin and Saints.
"	<i>Pinacoteca.</i>	Altar - piece and Predella. 1456.
Pisa.	<i>Campo Santo.</i>	Subjects from the Old Testa- ment ( <i>frescoes</i> ). 1469-1485.
"	<i>Academy.</i>	Virgin and Child, with Saints. The Conception.
"	"	Study for the fresco in the Campo Santo of the Queen of Sheba.
Rome.	<i>Lateran Museum.</i>	The Virgin giving her girdle to St. Thomas.
"	<i>Vatican.</i>	Miracles of St. Hyacinth.
San Gimignano.	<i>S. Agostino.</i>	Life of St. Augustine ( <i>fres- coes</i> ). 1465 and 1467.
"	"	St. Sebastian preserving the town of San Gimignano from the Plague in 1464.
"	<i>Collegiata.</i>	Virgin surrounded by Saints. 1466.
"	"	Martyrdom of St. Sebastian. 1465.
Vienna.	<i>Gallery.</i>	Virgin and Child, with Saints.

GRAAF, HANS, (or GRAF,) born at Vienna in 1680, was a scholar of Van Alen, and painted fairs and market-places, horses, and other animals. He was also a good landscape painter. He died at Vienna in 1734. A 'Tower of Babel' by him is in the Landauer Brüderhaus at Nuremberg.

GRAAF, JOSUA, (or GRAVE,) a painter of landscapes and views of cities, fortified places, &c., lived at the end of the 17th century, and was an officer in the service of Holland. In the Cassel Gallery are two landscapes by this artist.

GRAASBEEK, JOOST VAN. See CRAESBEECK.

GRAAT, BAREND, (or GRAET,) a Dutch painter, was born at Amsterdam in 1628. Whilst very young he was placed under the care of his uncle, a reputable painter of landscapes and animals, under whom he made rapid progress. The pictures of Pieter De Laer, called Bamboccio, were then in the highest estimation, and he applied himself to study and imitate the style of that master, in which he was so successful, that some of his pictures were mistaken for those of Bamboccio. The success he met with in that branch of the art disposed him to attempt historical painting, in which he was not unsuccessful. To perfect himself in the design of the figure, he established a kind of school or academy in his house, where his contemporary artists and himself occupied themselves in drawing from life. The Dutch biographers speak highly of his talents in historical painting, and particularly commend a picture he painted for the Council-chamber at Amsterdam, representing 'Time discovering Truth.' Another admired picture by him was 'David and Bathsheba.' A 'Home Scene,' in the Queen's collection at Buckingham Palace, is also much praised. He also painted portraits with great success, and produced some admired pen-and-ink and pencil drawings, as well as etchings upon copper. He died at Amsterdam in 1709.

GRAAUW, HENDRIK, a Dutch historical painter, was born at Hoorn, in North Holland, in 1627. He was successively the scholar of Pieter De Grebber and of Jacob van Kampen the younger,

and on leaving those masters, he was employed by Prince Maurice of Nassau to paint four frescoes in the cupola of the Palace in the Wood, which established his reputation as one of the most promising artists of his time. Ambitious of improvement, and elated with the description he had heard of the wonders of Italy, he resolved to visit that country, and in 1648 he embarked for Leghorn, and made the best of his way to Rome. For three years he was assiduously employed in designing; and he returned to Holland with an ample store of materials for his future studies. On establishing himself at Amsterdam, he was loaded with commissions. He painted for the family of Bronckhorst a series of historical and fabulous subjects, of which two, the 'Triumph of Julius Cæsar,' and the 'Education of Bacchus,' were particularly admired. He resided chiefly at Amsterdam and Utrecht, and died at Alkmaar in 1682.

GRACE, Mrs., a portrait painter and copyist, whose maiden name was Hodgkiss, was born early in the 18th century. She was self-taught, and exhibited at the Society of Artists from 1762 to 1769, but in the latter year she retired with a competence to Homerton, where she died about 1786.

GRACHT, JACOB VAN DER. See VAN DER GRACHT.

GRADILLA, JUAN MARTINEZ DE. See MARTINEZ DE GRADILLA.

GRADO, FRANCESCO DE, an engraver, who resided chiefly at Naples, flourished about 1690. He engraved the plates of the 'Illustrious Personages' published at Naples in 1693, and executed part of the portraits for Bellori's 'Vite de' Pittori, Scultori, et Architetti moderni,' 1672.

GRAEF, TIMOTHEUS DE. See DE GRAEF.

GRAET, BAREND. See GRAAT.

GRAEF, HANS. See GRAAF.

GRAF, HANS, (or GRAVE,) was a wood-engraver from Amsterdam, who worked at Frankfort-on-the-Main, where in 1553 he executed a view of that city for the widow of the painter Konrad Faber, and also engraved on wood a plan of the same, which Faber himself had designed. He likewise worked on Sebastian Münster's 'Cosmographia.'

GRAF, URS, who has also been known by the names of URS GAMPERLIN or GEMBERLIN, and VAN GOAR, was a wood-engraver, who at early periods in his life was a goldsmith, painter, and engraver on copper. He was born at Solothurn between 1485 and 1490, and after working with a goldsmith at Zurich, he in 1515 took part in the Swiss war in Lombardy, and again in 1522, being taken prisoner in the following year. He died at Basle between 1529 and 1535. He appears to have been a wild and reckless character, but he managed to execute 327 woodcuts, chiefly book illustrations, many of which are marked with one or other of the annexed

monograms: **VG**,  The earliest of

these was a set of twenty-five woodcuts for the 'Passion of our Saviour,' printed at Strassburg by Johann Knoblauch in 1506. They are neatly cut, but very incorrectly drawn. He has written the names of the different figures over their heads, as was not unusual at the time. Single plates of his are, 'The Monk crowned by two Bishops,' 'Death lying in wait,' 'The Satyr Family,' and 'The Raising of Lazarus.' He also produced a few copper-plates and etchings, as well as nielli. The Basle Art Collection, and the Albertina at Vienna, possess many of his pencil-drawings.

GRAFF, ANTON, a portrait-painter, was born at Winterthur in Switzerland in 1736, and died at Dresden in 1813. He studied under Johann Ulrich Schellenberg in his native town, but soon went to Augsburg, and thence, on the invitation of the court, to Dresden, where he was appointed court-painter in 1766. He was often summoned to Berlin, Leipsic, and other places, where he painted many of his more celebrated contemporaries, as Lessing, Herder, Moses Mendelssohn, Schiller, Gluck, Weisse, and Frederick William II. The following also are by him:

Berlin.	<i>Gallery.</i>	Two Portraits of Johann Joachim Spalding.
Brunswick.	<i>Museum.</i>	Portrait of Friedrich Albrecht, Prince of Anhalt-Bernburg.
Dresden.	<i>Gallery.</i>	His own Portrait.
"	"	Portrait of Frederick Augustus, King of Saxony.
"	"	Portraits of Karl Hommeyer and his wife.
"	"	Portraits of Christian Voight and his daughter.
"	"	Portrait of Johann Jakob Mesmer.
Gotha.	<i>Gallery.</i>	Portrait of Eckhoff.
Leipsic.	<i>Museum.</i>	Portrait of Frau Gabain.
Munich.	<i>Gallery.</i>	His own Portrait.

GRAFF, JOHANN ANDREAS, a painter and engraver, born at Nuremberg in 1637, was instructed in art under Häberlin and the flower painter Marrel, in Frankfort, after which he studied for two years in Vienna and four years in Rome. In 1664 he returned to Nuremberg, where he married the artist Maria Sibylla Merian. Twenty years later he removed to Frankfort, but returned to Nuremberg, where he died in 1701. He designed and engraved numerous landscapes, plans, and figure subjects, among which are:

Interiors of the churches of St. Lawrence and St. Sebald at Nuremberg.  
The Römerberg at Frankfort.  
John Maurice, Prince of Nassau-Orange. 1658.  
The Emperor Leopold and the Seven Electors; *after Marrel.*

GRAFF, JOHANNA HELENA. See HEROLD.

GRAFF, KARL ANTON, a landscape painter, the son of Anton Graft, was born at Dresden in 1774, and was first instructed there under Professor Zingg, but he afterwards devoted six years to travelling in Switzerland and Italy. He died in 1832. His best works were mountain landscapes from Bavaria and Switzerland.

GRAFF, MARIA DOROTHEA HENRICA. See GSELL.

GRAFF, MARIA SIBYLLA. See MERIAN.

GRAFFICO, CAMILLO, was a native of Friuli, who flourished about the year 1588. He engraved several plates of devotional subjects, among which is one representing the 'Holy Family,' after Bernardino Passari. He worked entirely with the graver, in a style resembling that of Cornelis Cort, but very inferior to it.

GRAFIONE, a Florentine painter, who lived in the 15th century, was a pupil of Baldovinetti. He painted a 'God in Glory' over the door of the hospital of Santa Maria degli Innocenti in Florence.

GRAHAM, G., an English engraver, worked in the latter half of the 18th century. He produced some of the illustrations for Campbell's 'Pleasures of Hope' in 1799, and also some of Rowlandson's works. He engraved chiefly in the dotted manner, but the following mezzotint plates are also by him:

John, Earl of Bute; *after Ramsay.*  
Mrs. Collier; *after Sir Joshua Reynolds.*  
Van Tromp; *after Rembrandt.*  
Poverty; *after Rising.*

GRAHAM, JOHN, an English historical painter, was born about 1706. He studied in Paris, London, and Italy, and finally settled at the Hague, where he was still living in 1776.

GRAHAM, JOHN, a Scottish historical painter, born in 1754, was at first apprenticed to a coach-painter in Edinburgh, but coming to London he entered the schools of the Royal Academy, where he exhibited from 1780 to 1797. In 1798 he was appointed master of the Trustees' Academy in Edinburgh, where he had amongst his pupils Wilkie, Allan, Burnett, and Watson Gordon. He died at Edinburgh in 1817. His chief works are:

Daniel in the Lions' Den. 1780.

Una. 1783.

Ceres in search of Proserpine. 1786.

The Escape of Mary, Queen of Scots, from Lochleven.

1788. (*Stationers' Hall, London.*)

Portrait of Alderman Boydell. (*Stationers' Hall, London.*)

The Funeral of General Fraser at Saratoga.

Queen Mary, the morning before her Execution. 1792.

King David instructing Solomon. 1797.

The Disobedient Prophet. (*National Gallery of Scot-*

*land.*)

GRAHAM-GILBERT, JOHN, a Scottish portrait painter, the son of a West India merchant named Graham, was born at Glasgow in 1794. When about twenty-four years of age he came to London, and having entered the schools of the Royal Academy, he gained in 1821 the gold medal for painting, afterwards proceeding to Italy to study the old masters, especially those of the Venetian school. The collection of pictures which he formed was bequeathed by his widow, who died in 1877, to the city of Glasgow, and forms a most valuable feature of the Corporation Galleries. After having been in Italy two years he returned to London, but in 1827 he went to Edinburgh, and was elected a member of the Royal Scottish Academy in 1830. Soon after this he married and settled in Glasgow, at the same time adding his wife's name, Gilbert, to his own. He was an occasional contributor to the Royal Academy in London from 1844 to 1864, having also exhibited a few pictures there after his return from Italy. He died at Yorkhill, near Glasgow, in 1866. He executed many fancy studies of young girls, especially Italian, and other subjects, besides many portraits; his drawing was good and natural, and his colouring rich in tone, his portraits especially recalling the Venetian richness of painting. Among his subject pictures may be mentioned 'Females at a Fountain' (Royal Academy, 1846), 'A Roman Girl' (Royal Academy, 1864), and a portrait of Charles Lawson, Provost of Edinburgh, exhibited at the Royal Scottish Academy in 1866, the year of his death. In the National Portrait Gallery is a portrait of Sir Walter Scott by him, and in the National Gallery of Scotland are:

Sir John Watson Gordon, P.R.S.A.

John Gibson, R.A., sculptor.

An Italian Nobleman.

The Bandit's Bride.

GRAHL, KONRAD, (GRAHLEN, or GRAHEIN,) was an engraver on metal and wood, who lived at Leipsic about 1620, working chiefly for booksellers.

GRAMBS, JOHANN VALENTIN, a portrait painter, born at Frankfort-on-the-Main in 1630, was a follower of the style of Van Dyck. His works were much admired, and amongst them was the portrait of the Empress Eleonora Magdalena, third consort of Leopold I., which was engraved by Kilian.



GRAMMARSEO, PIETRO, a native of Montferrat, in Piedmont, flourished about 1523, in which year he painted an altar-piece, which is in the conventual church of Casale.

GRAMMATICA, ANTIVEDUTO, born at Siena in 1571, was a disciple of Domenico Perugino. Several of his works are in the public edifices at Rome. In the church of Santa Maria in Trastevere there is a picture of the 'Virgin and Infant in the clouds, with Angels, and St. Hyacinth below;' and in San Giacomo degl' Incurabili is a fine picture of the 'Nativity,' with the 'Adoration of the Shepherds.' His talents raised him to the presidency of the Academy of St. Luke, but of this distinction he was deprived, on account of a nefarious attempt to dispose of a picture by Raphael belonging to the Academy, and to substitute for it a copy which he had made. He did not long survive this disgrace, and died at Rome in 1626.

GRAN, DANIEL, an historical painter, born at Vienna, or Mähren, in 1694, studied under Ferg and Wernle at Vienna, and afterwards under Ricci at Venice, and Solimena at Naples. Upon his return from Italy he executed a great number of large ceiling frescoes, mostly of an allegorical character, in the imperial palace, and in various castles, churches, and cloisters. He also produced several oil paintings, of which the Vienna Gallery possesses a 'Holy Family,' and the Karlskirche a 'St. Elizabeth,' and left some good pen-and-ink drawings. He died at St. Pölten in 1757.

GRANACCI, FRANCESCO, a Florentine painter, was born at Florence in 1477. He was a fellow-pupil with Michelangelo in the studio of Ghirlandajo, and was much attached to the former, whose style he at first greatly imitated. Granacci was one of the artists who went to Rome to assist Michelangelo in the Sistine Chapel, but when the master, finding he could not manage to get on with his assistants, shut both the door of the chapel and that of his own house against them, Granacci was justly incensed. He is said to have evinced his acquirement of the principles of Michelangelo in his picture of 'St. Zenobius and St. Francis, with the Virgin and Infant in the Clouds;' but still more in his 'Assumption,' formerly in San Pier Maggiore, and now in the Rucellai palace, in which the figure of St. Thomas is entirely in the style of that master. He died at Florence in 1543. Not many pictures by this artist remain, but his principal works are:

Berlin.	Gallery.	Portrait of a Girl.
"	"	Virgin and Child enthroned.
"	"	The Trinity.
Florence.	Academy.	Virgin and Saints.
"	"	Three pictures, representing the Life and Martyrdom of St. Apollonius.
"	Pitti Pal.	Holy Family.
Munich.	Gallery.	St. Jerome.
"	"	St. Apollonia.
"	"	St. John the Baptist.
"	"	The Magdalen.
Petersburg.	Hermilage.	The Nativity.

GRANDE, FRANCISCO AGUSTIN Y. See AGUSTIN.

GRANDHOMME, JACQUES. See GRANTHOMME.

GRANDI, ERCOLE DI GIULIO, commonly called ERCOLE DA FERRARA, whose works have been confused with those of Ercole di Roberto, was a native of Ferrara. He was in the service of the Duke of Ferrara from 1492 till 1499, and died in 1531. He was a disciple of Lorenzo Costa, and was the author of 'St. Sebastian, with other Saints

and Patrons,' in San Paolo, Ferrara; of an 'Adoration of the Kings,' in the Ferrara Gallery; of a 'St. George and the Dragon,' in the Corsini Gallery, Rome; and also of 'The Conversion of St. Paul,' and a 'Madonna and Child with Saints,' in the National Gallery, London. Other pictures by him are in private collections in Italy.

GRANDI, ERCOLE DI ROBERTO, was a partner with his brother as a painter and gold-beater in Ferrara in 1479. He was in the paid service of the Duke of Ferrara, and was frequently employed in painting chests. He built a triumphal car; decorated the garden lodge of the Duchess; and in 1494 painted the likeness of Hercules I. for Isabella of Mantua. He was a disciple and imitator of Mantegna, and executed, amongst other works, the decorations (since destroyed) of the Garganelli chapel in San Pietro, Bologna, finished about 1483, and much admired by Michelangelo. He also, it is said, finished a view of Naples in 1490-93. He died before 1513. The following works also are ascribed to him:

Dresden.	Gallery.	Betrayal of Christ.	} <i>Parts of the predella of an altar-piece by Lorenzo Costa, formerly in San Giovanni in Monte, Bologna.</i>
"	"	Procession to Golgotha.	
Liverpool.	Royal Inst.	Pietà.	<i>(Part of the predella of the same altar-piece.)</i>
Modena.	Gallery.	Lucretia.	
Ravenna.	Gallery.	Christ on the Mount of Olives.	
Venice.	Correr Mus.	Christ on the Cross, with the Virgin and St. John the Evangelist.	

A full account of the Grandis is given in Crowe and Cavalcaselle's 'History of Painting in North Italy,' 1871; i. 530-534.

GRANDIN, JACQUES LOUIS MICHEL, a French historical painter, born at Elbeuf in 1780, was a pupil of David, but he adopted a style differing considerably from that of his master. He mostly painted idylls and mythological scenes. The date of his death is not known.

GRANDJEAN, JEAN, was born at Amsterdam in 1752, and after instruction under Jacobus Versteegen and Jurriaan Andriessen, as well as at the Academy of his native city, where he obtained three prizes, proceeded first to Düsseldorf, and then in 1779 to Italy. He painted landscapes, portraits, and historical subjects, and has also left one etching of a 'Bacchanal.' He died at Rome in 1781.

GRANDVILLE, JEAN IGNACE ISIDORE, whose real name was GÉRARD, a French designer and lithographer, was born at Nancy in 1803. He first studied miniature painting under his father, and then under Mansion and Hippolyte Lecomte, but abandoning this branch of art, he devoted himself to the then newly-discovered invention of lithography. He soon obtained a large practice, and illustrated a great number of periodicals and books. His later years were clouded with domestic misfortune, and he died in a lunatic asylum at Vanves, near Paris, in 1847. Besides the journals and books which he illustrated, the following are a few of the works he published on his own account:

- Le Dimanche d'un bon Bourgeois.
- Les Métamorphoses du Jour. 1828.
- Les Animaux peints par eux-mêmes. 1841.
- Les petites Misères de la Vie humaine. 1842.
- Un autre Monde. 1843.
- Cent Proverbes. 1844.
- Les Fleurs animées. 1846.

GRANELLO, Niccolò, who was probably the step-son of Giovanni Battista Castello, called Il Bergamasco, flourished in the 16th century. He especially excelled in battle-pieces, which he executed in conjunction with other artists, as Tabaron and Cambiaso, and among which are the 'Battle of St. Quentin,' in the Escorial, and the 'Battle of Higuera,' after a painting by Dello, in the Alcazar at Segovia. He was the half-brother and instructor of Fabrizio Castello, and died at Madrid in 1593.

GRANET, FRANÇOIS MARIUS, a French architectural and historical painter, was born at Aix in 1775. His father, who was a mason, apprenticed him to an Italian painter who chanced to stop at Aix while upon a tour, and after having learnt the rudiments of art from him, he entered the school of the landscape painter Constantin, and afterwards the atelier of David at Paris. He there won a prize with the picture of 'The Court of a Monastery,' and then proceeded in 1802 to Rome, where he passed many years of his life. On returning to Paris for the first time in 1819, he brought with him a copy of his 'Choir of the Capuchin Monastery,' which met with such extraordinary admiration that he was compelled to execute fifteen or sixteen variations of it. Louis XVIII. gave him the decoration of the Legion of Honour in the same year, and afterwards the order of St. Michael; while in 1826 he became conservator of the paintings in the Louvre, in 1830 a member of the Institute, and in 1833 an officer of the Legion of Honour. After the revolution of 1848 he returned to Aix, where he died in 1849. He bequeathed to the town his property, and presented his pictures as the foundation of a museum; at the same time setting apart a yearly allowance of 1500 francs for the education in art of a youth of that town, and a further sum of money for establishing in the hospital for incurables two beds for masons as a memorial of his father. His paintings consist chiefly of the interiors of churches and other buildings, set out with historical scenes, and in this line he is considered to have been wholly unrivalled. The following are among his best works:

- Poussin uncovering the painting of the 'Communion of St. Jerome.'
- Jacques Stella painting the Madonna on the wall of his Prison Cell. 1810. (*Leuchtenberg Gallery.*)
- The Choir of the Capuchin Monastery in the Piazza Barberini at Rome. (*Buckingham Palace.*)
- Inner Court of the Carthusian Monastery at Rome.
- Communion of the first Christians in the Roman Catacombs.
- The Alchymist. (*Stafford House.*)
- Beatrice Cenci on her way to Execution.
- View of the Choir of St. Scolastica at Subiaco. (*Avignon.*)
- Interior of the Convent Chapel of San Benedetto, near Subiaco.
- Godfrey of Bouillon hanging up the Trophies from Ascalon in the Church of the Holy Sepulchre. (*Versailles Gallery.*)
- St. Louis delivering the French prisoners at Damiatta. 1827. (*Amiens Museum.*)
- Funeral Honours to the Victims of Fieschi's Infernal Machine. 1839. (*Invalides, Paris.*)
- The Painter Sodoma brought into the Hospital. 1815. (*Louvre.*)
- Interior of the Coliseum. (*The same.*)
- Interior of the Lower Basilica of St. Francis at Assisi. 1823. (*The same.*)
- Ransoming of Christian Slaves in Algiers. 1831. (*The same.*)
- His own Portrait. (*The same.*)

GRANGER, DAVID, an engraver, practised in London in the early part of the 17th century. There is by him a 'St. George,' after Raphael.

GRANGER, JEAN PERRIN, a French historical painter, was born in Paris in 1779, and died in the same city in 1840. He was educated under Allais and Regnault, and in David's school, and he executed pictures from ancient mythology and from Greek and Roman history, as well as several of a sacred character. His 'Adoration of the Kings,' in Notre-Dame de Lorette at Paris, partakes of the style of Paolo Veronese. In the Bordeaux Museum is a picture of 'Ganymede;' in the Dijon Museum one of 'Homer and Glaucus;' and in the Leipsic Museum, 'Apollo and Cyparissus.'

GRANGES, D. DES. See DES GRANGES.

GRANO, GIORGIO DEL. See GANDINI.

GRANT, Sir FRANCIS, a portrait painter, was born at Kilgraston in Perthshire in 1810. He was the fourth son of Francis Grant of Kilgraston, and was educated at Harrow, with the intention that he should study for the bar, but he preferred the pursuit of art, and adopted it as a profession. He first exhibited at the Royal Academy in 1834, and among his early works were hunting meets, of which his liking for field sports rendered him a faithful delineator. He subsequently devoted himself to full-length portraits, and became the fashionable portrait painter of the day, most of the celebrities of his time sitting to him. He was elected an Associate of the Royal Academy in 1842, and an Academician in 1851. On the death of Sir Charles Eastlake in 1866, and after the refusal of the office by Maclise and Sir Edwin Landseer, he was chosen President of the Academy, and knighted, honours which he owed more to his urbanity and social position than to his art. He died, after several years' suffering, in 1878, at Melton Mowbray, where he was buried, his family declining the honour of a grave in St. Paul's Cathedral. The following is a list of some of his chief works:

The Breakfast at Melton. 1834.

Count D'Orsay. 1836.

The Meeting of H.M. Stag-hounds at Ascot Heath. 1837.

(*Earl of Chesterfield.*)

The Melton Hunt. 1839. (*Duke of Wellington.*)

Equestrian Portrait of Queen Victoria. 1840. (*Army and Navy Club.*)

Shooting Party at Ranton Abbey. 1841. (*Earl of*

*Lichfield.*)

Marehioness of Waterford. 1844.

Queen Victoria. 1846. (*Christ's Hospital, London.*)

Albert, Prince Consort. 1846. (*The same.*)

Sidney Herbert, afterwards Lord Herbert of Lea. 1847.

Sir Richard Sutton's Hounds. 1848.

Viscount Hardinge. 1849. (*National Portrait Gallery.*)

Lord John Russell. 1854.

Lord Macaulay. 1854. (*National Portrait Gallery.*)

Sir Edwin Landseer. 1855. (*The same.*)

Benjamin Disraeli, Earl of Beaconsfield. 1852.

General Sir Hope Grant. 1862.

A Jewish Rabbi. (*National Gallery of Scotland.*)

Sir George Grey.

Edward, fourteenth Earl of Derby.

Lord Clyde.

Viscount Palmerston.

John Gibson Lockhart.

Viscount Gough.

Lord Chancellor Truro.

Lord Chancellor Campbell. (*National Portrait Gallery.*)

Lord Chief Baron Pollock.

Sir William Erle.



George Moberley, Bishop of Salisbury.

GRANT, WILLIAM JAMES, an historical painter,

was born at Hackney in 1829. At about the age

of sixteen he entered the schools of the Royal

Academy, and within two or three years exhibited his first work, 'Rabbits,' and was from that time a frequent exhibitor, sending in 1852 'Samson and Delilah;' in 1858, 'The Last Trial of Madame Palissy;' in 1860, 'The Morning of the Duel;' and in 1861, 'The Last Relics of Lady Jane Grey.' He was a promising artist, but died in 1866, at the early age of thirty-seven.

GRANTHOMME, JACQUES, a German engraver, born at Heidelberg, flourished about the year 1600. Little more is known of him than that he was educated in France in the school of Thomas De Leeuw and Rabel, and that being expelled as a Huguenot, he settled at Frankfort, where, as well as at Heidelberg, he worked as an engraver, in the style of Sadeler and Cornelis Cort. Some writers speak of three artists of this name, and attribute to them the plates of Jean de Gourmont and Jan Georg van Vliet. Granthomme is known to have executed eighty-two plates, of which the best are his portraits. He worked entirely with the graver, and usually marked his plates with one of these ciphers:  or . The following are his principal prints:

Portrait of Henry III.

Louis XIII.

Charles IX.

James I., King of Great Britain.

Pope Sixtus V.

Frederick IV., Count Palatine of the Rhine.

Henry of Bourbon, Prince of Condé.

Thirteen Portraits of the Doctors and Reformers of the Church; or, as they are often styled, the Heresiarchs; *after a painter whose initials are P. M.*

The Narrative of the Good Samaritan; four plates.

The Marriage of Henry IV. and Catharine de' Medici.

The Infant Dauphin strangling a Serpent. 1601.

Adam and Eve.

Venus and Adonis; four plates.

Laocoön.

The Murder of the Innocents.

The Apostles; twelve small prints; *after his own designs.*

The Rape of Helen; copied from the print by Marc-Antonio, *after Raphael.*

GRANVILLE, —, was an English engraver, who flourished about the year 1760. He executed landscapes, among which are some plates from the pictures of Thomas Smith of Derby.

GRANVILLE, MARY, (Mrs. DELANY,) an English portrait painter and copyist, who was a great favourite with George III., was born in 1700. She was first married to a Mr. Pendarves, and secondly to Dr. Delany, Dean of Down. She died in 1788. There is a very good portrait of the Duchess of Queensberry by her.

GRASDORP, WILLEM, a painter of fruit and flowers, who resided at Amsterdam, was a scholar of Ernst Stuken in 1710. His pictures are held in great estimation, and are to be found in some of the finest private collections in Holland. There is a picture by him in the Brunswick Gallery, and another in the Hermitage at St. Petersburg.

GRASHOF, OTTO, an historical, genre, portrait, and animal painter, was born at Prenzlau in 1812. He was educated at Düsseldorf under Schadow, and afterwards resided some years in Russia, Mexico, and La Plata, but finally settled in 1845 at Cologne, where he died in 1876. He had been blind from 1861. Some of his best known works are:

The Battle of Schumla. 1848.

Russian Bears in a Forest.

The Guardian Angel. 1845.

Russian Pilgrims.

Portrait of Franz Liszt.

Christ and the Samaritan Woman. 1846.

Wolves by a dead Horse. 1847.

St. Wapitz of Novgorod.

Fight of a Tscherkessan and a Russian.

Till Eulenspiegel.

Scene from 'Nathan the Wise.'

GRASSI, GIOVANNI BATTISTA, lived at Udine in the 16th century, and practised there both as an architect and painter. His first known painting there was the altar-piece of the church of San Cristoforo, executed in 1547. In 1554 he painted on the front of the Casa Sabbatini frescoes representing the Medusa, and Jove and Vulcan. In 1556 he painted the organ in the cathedral with designs representing the 'Annunciation,' the 'Nativity,' the 'Marriage at Cana,' and 'Christ healing the Sick;' and in 1569 he executed the decorations of the castle of Udine, which are now nearly ruined. He died after 1578. Two paintings of his are:

Buia. *Church.* Martyrdom of St. Lawrence. 1558.

Gemona. *Church.* Organ Shutters. 1577.

GRASSI, JOSEPH, an historical and portrait painter, born at Udine in 1756, was made professor at the Dresden Academy in 1800, and in 1817 director of the Royal Saxon Pensioners at Rome. He died at Dresden in 1838. His portraits are much esteemed, and he was particularly successful with those of females. The Dresden Gallery possesses two of his paintings, 'St. John the Baptist,' and 'St. Peter.'

GRATELLA. See FILIPPI, SEBASTIANO.

GRATELOUP, JEAN BAPTISTE, a French engraver, was born at Dax in Gascony in 1735, and died in the same town in 1817. He executed portraits in the manner of Savart and Ficquet, among which are:

Rousseau; *after J. Aved.*

Adrienne Lecouvreur; *after C. A. Coypel.*

Montesquieu; *after Dassier.*

Descartes; *after F. Hals.*

Dryden; *after Kneller.*

Bossuet (two portraits); *after Rigaud.*

Fénélon; *after Vivien.*

GRATI, GIOVANNI BATTISTA, was born at Bologna in 1681, and was a scholar of Giovanni Gioseffo dal Sole. There are several of his pictures in the churches at Bologna, of which the most esteemed are 'The Virgin and Child, with St. Francis, St. Joseph, and St. Gaetano, with a glory of Angels,' in Santa Maria Incoronata; and 'St. Anne teaching the Virgin to read,' in San Giacomo Maggiore. He died in 1758.

GRATIANI, BARTOLOMMEO, the son of Guido Gratiani, settled in Perugia in 1319, and painted for the church of Montelebato.

GRATIANI, GUIDO, superseded Diotisalvi in 1287, 1290, and 1298 as painter of the books of the Biccherna. He is mentioned as the painter of a banner, and he executed in 1295 a 'Majesty, between St. Peter and St. Paul,' in the Public Palace of Siena, and gilded three hundred letters for an image of the Virgin. In 1302 he executed the portraits of twelve forgers for the front of the Tribunal of Justice.

GRATIANI, MINO, a brother of Bartolommeo, painted in 1289 a 'Virgin and Saints' for the Hall of the Great Council in the old Public Palace of Siena, and in 1303 a 'St. Christopher.' In 1298 he produced the portraits of several false witnesses. His name is not found in the public records after 1329.

GRATTON, GEORGE, an Irish genre painter, flourished at the beginning of the 19th century, and in 1807 was awarded 100 guineas by the Dublin Society for his 'Beggar Woman and Child.' He afterwards removed to London, and exhibited at the Royal Academy in 1812, 'The Guard Room,' 'The Gathering,' and 'Noon Tide.' No trace of him exists after this date. There is a water-colour view of 'Christ Church, Dublin,' by him, in the South Kensington Museum.

GRAVE, ALDE. See ALDEGREVER.

GRAVE, HANS. See GRAF.

GRAVE, JAN EVERT, a designer and engraver, was born at Amsterdam in 1759, and died there in 1805. He was a scholar of Jakob Cats and Jan Punts, and chiefly executed landscapes and views of towns.

GRAVE, JOSUA. See GRAAF.

GRAVELOT, HENRI, whose original name was D'ANVILLE, a French designer and engraver, was born in Paris in 1699. He was the brother of the geographer D'Anville, but he assumed the name of Gravelot on coming to England, whither he was invited in 1733, by Claude Du Bosc, to assist him in the plates for the 'Religious Ceremonies,' which he published in English, copied from Picart. Gravelot returned to France in 1745, but was soon in England again, and after a highly successful course here, he finally settled in Paris in 1754, where he died in 1773. He was an excellent draughtsman, and made designs for ornaments, and drawings of ancient buildings, monuments, &c., with great taste. He etched several plates for books; among which were those for Sir Thomas Hamner's edition of Shakespeare, some of which were from his own designs, and others after Francis Hayman. He also engraved the plates for Theobald's Shakespeare, from his own designs. He is also well known as one of the earliest caricaturists. His best plate is a view of Kirkstall Abbey.

GRAVELOT, HUBERT FRANÇOIS BOURGUIGNON. See BOURGUIGNON-GRAVELOT.

GRAVES, ROBERT, a line-engraver, was born in London in 1798. At an early age he manifested a strong predilection for art, and studied in the life-school held in Ship Yard, Temple Bar, until 1812, in which year he became a pupil of John Romney, the engraver. Afterwards he made for collectors many copies in pen-and-ink of rare portraits by Hollar, Van de Passe, and others; but at length he devoted himself entirely to engraving. In 1836 he was by an unanimous vote elected an Associate Engraver of the Royal Academy, on which occasion he presented as his diploma work the portrait of Lord Byron, after Thomas Phillips. This and the 'Highland Whiskey-Still,' after Sir Edwin Landseer, are his two most successful engravings. Besides a great number of portraits and book-illustrations, he engraved several plates after Wilkie, Landseer, and Mulready, for the Author's Edition of the 'Waverley Novels,' and others for the 'Literary Souvenir,' 'Iris,' 'Amulet,' 'Keepsake Français,' and 'Forget-Me-Not.' He died in London in 1873. His plates generally are characterised more by their refinement and delicacy, and in these qualities they can scarcely be surpassed, than by any remarkable vigour of line. The following are his most important works:

The Enthusiast; after T. Lane. 1831.

Mathematical Abstraction; after the same. 1833.

The Musical Bore; after R. W. Buss. 1834.

The Romance; after the same.

The Venetian Girl; after J. Wood. 1836.

Lord Byron; after Thomas Phillips. 1836.

The Abbotsford Family; after Sir David Wilkie. 1837.

The Examination of Shakespeare before Sir Thomas Lucy on a charge of deer-stealing; after Sir George Harvey. 1839.

A Castaway; after the same. 1841.

The Highland Whiskey-Still after Sir Edwin Landseer. 1842.

The First Reading of the Bible in the crypt of Old St. Paul's; after Sir George Harvey. 1846.

Lord Nelson; half-length; after Abbott. 1847.

The Baron's Charger; after J. F. Herring. 1850.

The Highland Cradle; after Sir Edwin Landseer. 1850.

Haidee, a Greek Girl; after Sir Charles Eastlake. 1850.

The Princess Amelia; after Sir Thomas Lawrence. 1855.

The Princess Victoria Gouramma of Coorg; after Winterhalter. 1857.

Cromwell resolving to refuse the Crown; after C. Lucy. 1858.

The Sisters; after Sir Charles Eastlake. 1859.

The Princesses Mary, Sophia, and Amelia, daughters of George III.; after J. S. Copley. 1860.

The Slide; after Webster. 1861.

The Origin of the Harp; after Maclise. 1862.

The Good Shepherd; after Murillo. 1863.

The Immaculate Conception; after the same. 1865.

Paolo and Francesca da Rimini; after Sir John Noel Paton. 1866.

Hon. Mrs. Graham; full-length; after Gainsborough. 1866.

The Blue Boy (Master Burrell); after the same. 1868.

Mrs. Lloyd, afterwards Mrs. Peter Beckford; full-length; after Sir Joshua Reynolds. 1868.

Mrs. Siddons; half-length; after Gainsborough. 1869.

Via Dolorosa; after Raphael (?). 1869.

Georgiana, Duchess of Devonshire; full-length; after Gainsborough. 1870.

Mrs. Beaufoy; full-length; after the same. 1872.

Lady Bowater; full-length; after the same. 1872.

(Left unfinished: completed by James Stephenson.)

GRAY, —, an English engraver of little celebrity, executed a set of views for a work published about 1727, entitled 'Thirty different Drafts of Guinea,' by William Smith, Surveyor to the Royal African Company of England. There is a frontispiece to the work, representing an Elephant, which is etched in the style of Hollar, very superior to the plates by Gray.

GRAY, PAUL, an Irish draughtsman on wood, was born at Dublin in 1842, and there passed his earlier years; but when about twenty-one years of age he came to London. He showed some skill as a painter, but having to support his mother he was driven to become a wood engraver. He designed the illustrations to Charles Kingsley's 'Hereward,' and he also contributed many of the cartoons to 'Fun.' He, however, suffered from bad health, and died at the early age of twenty-four, in 1866.

GRAZIA, LEONARDO, known as LEONARDO DA PISTOJA, was a native of Pistoja, and a scholar of Giovanni Francesco Penni, a distinguished disciple of Raphael. His family name appears to have been Grazia, from an inscription on a picture of the 'Annunciation,' by him, in the chapel of the sacristy of the cathedral of Lucca. He painted historical subjects and portraits, but particularly excelled in the latter. His works are to be found chiefly at Rome, Naples, and Lucca. According to Zani he flourished from 1516 to 1540; but there is a doubt whether there were not two painters of the same name who lived about the same time.

GRAZIADEI. See PESCIA.

GRAZIANI, ERCOLE, a Bolognese painter, was born at Bologna in 1688. He was brought up in the school of Donato Creti, whose style he improved by a grander character of design, a

more harmonious colouring, and a greater freedom of hand. His powers approximate to those of Marc Antonio Franceschini and others that issued from the school of Cignani. He was an artist of unusual assiduity, and painted a prodigious number of pictures for the public edifices at Bologna and Piacenza. The churches at Bologna abound with his works, of which the most esteemed is his celebrated picture of 'St. Peter consecrating St. Apollinaris amidst an assemblage of the primitive Christians.' Cardinal Lambertini, Archbishop of Bologna, on becoming Pope, as Benedict XIV., commissioned Graziani to paint a replica of this picture for the church of Sant' Apollinare at Rome, where is also his 'Baptism of Christ.' In San Bartolommeo di Reno, at Bologna, are two admired pictures by him of the 'Marriage of St. Catharine,' and 'St. Anne teaching the Virgin to read.' In the church of La Purità is the 'Ascension;' and in the Madonna delle Rondini is the 'Annunciation,' one of his most celebrated works. He died in 1765.

GRAZIANI, PIETRO, was a painter of battles, who flourished at Naples in the 18th century.

GRAZZINI, GIOVANNI PAOLO, born at Ferrara about the year 1570, passed the first and greater part of his life as a goldsmith. He learned the rudiments of design, as was at that time usual with those of his profession, and being intimate with Carlo Bononi, he was prompted by the celebrity of his friend to make an essay of his own powers in painting, though he had already passed the prime of life. His first public performance, which occupied him eight years, was a picture of 'St. Eloy,' which Lanzi says was painted for the Scuola degli Orefici. Barotti, in his description of the works of art in Ferrara, places it in the church of San Giuliano, and adds, that Carlo Bononi embellished it with four angels at the corners, in chiaroscuro, and that Scarzellino environed it with nine small pictures of the principal actions of the saint. Grazzini also painted several easel pictures, which were much esteemed by his fellow-citizens. He died in 1632.

GREBBER. See DE GREBBER.

GRECCHI, MARC ANTONIO, was a native of Siena, whose works are dated from 1590 to 1634. There is a picture by him, mentioned by Lanzi, in a church at Foligno, representing the 'Holy Family.' It is painted in a style resembling rather the Bolognese taste of Tiarini, than that of any of the Sieneze painters.

GRECHE, DOMENICO DELLE. See THEOTOCOPULI.

GRECHETTO, IL. See CASTIGLIONE, GIOVANNI BENEDETTO.

GRECO, IL. See THEOTOCOPULI.

GRÈE, PIETER JAN BALTHASAR DE, a Flemish painter, born at Antwerp in 1751, was a pupil of Geeraerts, from whom he acquired the taste for painting bas-reliefs, and in this line he gained a reputation. About 1786 he went to Ireland, and settled in Dublin, where he died in 1789.

GREEN, AMOS, a flower and landscape painter, who flourished in the latter half of the 18th century, was the brother of Benjamin Green. He was born at Hales Owen, and died at York in 1807.

GREEN, BENJAMIN, a mezzotint engraver, born at Hales Owen about 1736, was probably the elder brother of Valentine Green. He was a member of the Incorporated Society of Artists, with whom he exhibited from 1765 to 1774, and he taught drawing at Christ's Hospital. He died in London about 1800. He engraved the plates in Morant's

'History and Antiquities of the County of Essex,' 1768, as well as the following prints:

The Horse before the Lion's Den; after Stubbs. 1768.

The Lion and the Stag; after the same. 1770.

The Horse and the Lioness; after the same. 1774.

Portrait of Lord Pigot; after the same.

Portrait of Miss Baldwin; after Kettle.

Portrait of Henry Townshend; after Hudson.

GREEN, BENJAMIN ROBERT, a water-colour painter, born in London in 1808, was the son of James Green, the portrait painter. After having been educated in the schools of the Royal Academy, he became a member of the Institute of Painters in Water-Colours. He taught much, and was for many years Secretary of the Artists' Annuity Fund. He died in London in 1876. There is a water-colour drawing by him of the 'Interior of Stratford-on-Avon Church' in the South Kensington Museum.

GREEN, JAMES, a portrait painter, was born at Leytonstone in 1771. He at first practised in water-colours, and belonged to the Associated Society of Water-Colour Artists, but afterwards exhibited at the British Institution, where he obtained a prize of £60 in 1808. His later works appeared at the Royal Academy. He died at Bath in 1834. There are portraits by him in the National Portrait Gallery of Thomas Stothard, the painter, and Sir John Ross, the Arctic navigator.

GREEN, JOHN, an engraver who worked in the 18th century, was a native of Hales Owen. He was brother to Benjamin Green, and a pupil of James Basire. Some of the plates in Borlase's 'Natural History of Cornwall,' and on the Oxford Almanacks are by him. He died about 1757. Among other portraits, the following are by him:

Thomas Rowney, M.P.

Thomas Shaw, D.D., Master of St. Edmund Hall, Oxford.

William Derham, D.D., Canon of Windsor.

GREEN, JOSHUA, was a water-colour painter, by whom there is a drawing of 'Ullswater Head' in the South Kensington Museum. The dates of his birth and death are unknown.

GREEN, MARY, a miniature painter, born in 1776, was the second daughter of William Byrne, the landscape engraver, and wife of James Green, the portrait painter, whom she married in 1805. She studied under Arlaud, and exhibited at the Royal Academy from 1795 to 1834. She died in 1845. There are good portraits by her of Queen Adelaide and Lady Alicia Peel.

GREEN, VALENTINE, a mezzotint engraver, was born at Hales Owen, near Birmingham, in 1739. He was intended by his father for the profession of the law, for which purpose he was placed under a respectable practitioner at Evesham, in Worcestershire, with whom he passed two years; but having a taste for drawing, he abandoned his office, and, without his father's concurrence, became a pupil to an obscure line-engraver at Worcester. His progress in that branch of engraving not succeeding to his wishes, he came to London in 1765, and turned his attention to scraping in mezzotint, in which, without the aid of an instructor, he arrived at a perfection which has seldom been equalled. Green participates with MacArdell and Earlom in the merit of having been the first artists who gave consequence and variety to the particular mode of engraving to which they devoted themselves; and it is worthy of remark, that Green's celebrated prints of 'Hannibal' and 'Regulus,' after the pictures by West in the Royal Collection, were the first plates of equal magnitude and importance

that had appeared. These were succeeded by several others of similar consideration, which will ever rank among the ablest and most energetic efforts of mezzotint. This indefatigable artist, by his unremitting exertions during a period of upwards of forty years, produced nearly four hundred plates, engraved from the works of the most celebrated painters, ancient and modern. In 1789 he obtained a patent from the Duke of Bavaria, giving him the exclusive privilege of engraving and publishing prints from the pictures in the Düsseldorf Gallery; and in the year 1795, he had published twenty-two prints from that collection. The enterprise promised to remunerate him amply for so spirited an undertaking, but unfortunately, during the siege of that city by the French in 1798, the castle and gallery were laid in ruins, and a very valuable property belonging to him was destroyed. Other speculations, flattering in their outset, were lost to him by the overwhelming eruption of the French Revolution, of which Green thus became one of the innumerable victims. In 1767 he was elected a member of the Incorporated Society of Artists of Great Britain; and in 1775 one of the six Associate Engravers of the Royal Academy. On the foundation of the British Institution he was appointed keeper; and his zealous exertions to promote the purposes of that institution contributed greatly to its success. Valentine Green died in London in 1813. The following are among his most important works:

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

Sir Joshua Reynolds; *after the picture by himself at the Royal Academy.* 1780.  
 The Duke of Bedford, Lords Henry and William Russell, and Miss Vernon. 1778.  
 Lord Dalkeith, afterwards Duke of Buccleuch. 1778.  
 Maria Isabella, Duchess of Rutland.  
 Emily Mary, Countess of Salisbury. 1787.  
 Anne, Viscountess Townshend. 1780.  
 The Ladies Waldegrave. 1784.  
 Lady Louisa Manners. 1769.  
 Lady Elizabeth Cavendish. 1781.  
 Louisa, Countess of Aylesford. 1783.  
 Lady Elizabeth Delme. 1779.  
 Lady Talbot. 1782.  
 Lady Caroline Howard. 1782  
 Georgiana, Duchess of Devonshire. 1780.  
 Lady Jane Halliday. 1779.  
 Jane, Countess of Harrington, with her two Sons. 1780.

PORTRAITS AFTER OTHER MASTERS.

Charles Theodore, Elector of Bavaria; *after P. Batoni.*  
 Sir Thomas Wharton; *after Van Dyck*; for the Houghton Gallery.  
 Henry, Earl of Danby; *after the same*; for the same.  
 George, Marquis of Huntly; *after the same*; for the same.  
 Richard Cumberland; *after Romney.* 1771.  
 Mrs. Yates, as the Tragic Muse; *after the same.* 1772.  
 William Powell and Robert Bensley in the characters of King John and Hubert; *after Mortimer.*  
 John Hamilton Mortimer, painter; *after the same.*  
 Garrick and Mrs. Pritchard, in Macbeth; *after Zoffany.*

HISTORICAL SUBJECTS AFTER WEST.

The Stoning of Stephen. 1776.  
 The Raising of Lazarus.  
 Christ calling to him the little Children.  
 Peter denying Christ.  
 Jacob blessing the Sons of Joseph. 1768.  
 Daniel interpreting Belshazzar's Dream. 1777.  
 Nathan and David. 1784.  
 St. Peter and St. John going to the Sepulchre.  
 The Three Maries at the Sepulchre.  
 Alexander and his Physician.  
 Regulus leaving Rome to return to Carthage.

Hannibal vowing eternal hatred to the Romans.  
 Mark Antony's Oration on the Death of Caesar.  
 Agrippina weeping over the Urn of Germanicus.  
 The Death of Epaminondas.  
 The Death of the Chevalier Bayard.

SUBJECTS AFTER VARIOUS MASTERS.

The Annunciation; *after F. Barocci.*  
 The Nativity; *after the same.*  
 The Virgin and Infant; *after Domenichino.*  
 St. John with the Lamb; *after Murillo.*  
 The Assumption of the Virgin; *after the same.*  
 The Entombment of Christ; *after L. Carracci.*  
 Time clipping the Wings of Love; *after Van Dyck.*  
 Venus and Cupid; *after Agostino Carracci.*  
 The Descent from the Cross; *after Rubens.*  
 The Visitation; *after the same.*  
 The Presentation in the Temple; *after the same.*  
 The Sulky Boy; *after R. Morton Pape.*  
 The Disaster of the Milk-pail; *after the same.*  
 The Child of Sorrow; *after the same.*

GREEN, WILLIAM, an engraver, was born at Manchester in 1761. He originally practised as a surveyor, and then came to London to study engraving; but he afterwards settled in the Lake district, and drew and engraved many views of its scenery. He died at Ambleside in 1823. There is by him in the South Kensington Museum a water-colour drawing of 'Raven Crag, Thirlmere.'

GREENBURY, —, a portrait painter, employed by Charles I. as a copyist, is mentioned by Sir Theodore de Mayerne, and by Walpole. He died about 1670. There is in New College, Oxford, a portrait of Arthur Lake, Bishop of Bath and Wells, by him, dated 1626.

GREENHILL, JOHN, a portrait painter, was born at Salisbury in 1649. He was one of the ablest scholars of Sir Peter Lely, and before he was twenty copied Van Dyck's picture of 'Thomas Killigrew and his Dog,' now in the collection of the Duke of Devonshire, so well that it was mistaken for the original. His heads in crayons were much admired; and he appears to have been more employed in that way than in oil. He would probably have reached a high position in the art, had he not fallen a victim, in the prime of life, to an intemperate and dissolute course of life. He died in London in 1676. There are in the National Portrait Gallery portraits by him of Charles II., and of Anthony, first Earl of Shaftesbury. He also etched a portrait of his brother, Henry Greenhill, the mathematician.

GREENWOOD, JOHN, a painter and mezzotint engraver, was born at Boston, in Massachusetts, in 1729. In 1752 he migrated to Surinam, and thence to Holland, arriving in England in 1763. Here he exhibited engravings at the Incorporated Society of Artists from 1764 to 1776, when he became an auctioneer. He died at Margate in 1792. Amongst the plates he engraved are:

The Curious Maid; *after a picture by himself.*  
 Amelia Hone; *after Hone.*  
 John Wesley; *after the same.*  
 George Whitefield; *after the same.*  
 An Old Man; *after Leekhout.*  
 Rembrandt's Father; *after Rembrandt.*  
 Simon Fokke; *after Buys.*

GREENWOOD, THOMAS, the son of John Greenwood, the painter and engraver, was for many years at the close of the 18th century, chief scene-painter at Drury Lane Theatre. He died in 1797.

GREFF, HIERONYMUS, a German engraver, was a native of Frankfort, who flourished early in the 16th century. He is supposed to have been a pupil of Albrecht Dürer; but this conjecture probably

arose from his having copied some of the designs of that artist with great exactness; among which are the woodcuts of the 'Apocalypse,' copied in 1502 in the same size as the originals. He is sometimes called 'Hieronymus of Frankfort,' and he usually

marked his prints with the monogram



GREGORI, CARLO, an Italian engraver, was born at Florence in 1719. He learned engraving from Johann Jakob Frey at Rome, and among his principal plates are those after the paintings by Bernardino Barbatelli, called Poccetti, in the chapel of St. Philip Neri at Florence. He engraved also several plates for the 'Museo Fiorentino,' as well as many after the pictures in the collection of the Marquis Gerini, and some portraits. He died at Florence in 1759. The following plates are by him:

PORTRAITS.

- Francesco Maria, Grand-Duke of Tuscany; *after Campiglia.*  
 Eleonora Vincentina of Gonzaga, his consort; *after the same.*  
 Sebastiano Bombelli; *after a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

- The Image of the Virgin; *after a design by Fratta.*  
 Saint Catharine; *after Bartolozzi.*  
 Fourteen plates of the Life of St. Philip Neri; *after Bernardino Barbatelli.*  
 The Three Maries at the Sepulchre; *after Raphael.*

GREGORI, FERDINANDO, the son of Carlo Gregori, was born at Florence in 1743. After receiving some instruction in engraving from his father, he went to Paris, where he became a pupil of J. G. Wille, and afterwards returned to Florence, where he died about 1804. He engraved several plates, of which the following are the principal:

- Portrait of Carlo Gregori; *after his own design.*  
 La Madonna della Sedia; *after Raphael.*  
 The Holy Family under a Palm Tree, surrounded by Angels; *after C. Maratti.*  
 Venus sleeping; *after Guido.*  
 St. Sebastian bound to a Tree; *after the same.*  
 Venus, with Cupid mounted on a Dolphin; *after Casanova.*  
 Two Groups of Sculpture; *after Cellini.*  
 The Holy Family; *after Andrea del Sarto.*  
 The Stoning of Stephen; *after L. Cardù.*  
 The Death of St. Louis Gonzaga; *after Cipriani.*

GREGORIO, Fra, a Polish miniature painter of the 17th century, worked in Rome for the house of Barberini, and afterwards in London for Charles I. and his Queen in 1640. He was also a carver in ivory.

GREGORIO, MARCO DI, who was born at Resina in 1829, studied in the Art School at Naples. In 1868 he went to Egypt, where he remained for three years, made several studies, and painted a drop scene for the theatre at Cairo. He died at Resina in 1876.

GREGORIO DI CECCO. See CECCO.


GREGORIUS, ALBERTUS JAKOB FRANS, a portrait painter, and director of the Academy at Bruges, was born in that city in 1774, and after 1802 was a scholar of David at Paris. He painted, amongst others, the portraits of Napoleon, Louis XVIII., Charles X., and Louis Philippe. He returned to Bruges in 1835, and died there in 1853.

GREIG, GEORGE M., a water-colour painter, was an artist better known in Scotland than in England, who confined himself almost entirely to painting picturesque interiors and old buildings. He exhibited some sketches of the interior of Holyrood

Palace at the Royal Academy in 1865, and died at Edinburgh in 1867.

GREIN, KASPAR ARNOLD, was born at Brühl, near Cologne, in 1764. He was instructed under J. M. Metz, in Cologne, where from 1794 he lived as a teacher of drawing, and died in 1835. He was especially successful as a flower-painter, but was clever also in portraits, landscapes, still-life, and historical subjects. The Wallraf-Richartz Museum at Cologne contains one of his pictures.

GREISCHER, M., a German engraver mentioned by Basan, is said to have engraved several plates after various masters, which are signed with the

annexed monogram: . One of them is a print of 'The Virgin and Infant Christ, with St. John,' after F. Barocci.

GRENIER DE SAINT-MARTIN, FRANÇOIS, who was born in Paris in 1793, studied in David's school, and devoted himself to historical subjects. Later in life he painted genre and fancy subjects, many of which are well known from engravings and lithographs. He died in Paris in 1867. Amongst his pictures may be mentioned:

- The Marriage Project.  
 The Sailor with his Boy.  
 The Strolling Players with the Stolen Child.  
 The Recovered Child.  
 The Old Vagabond; (from Béranger).  
 The Poacher fallen asleep on the Watch.  
 The Little Wood Thieves.  
 Prudence. (*Compiègne.*)

GRENVILLE, JONES, an Irish engraver, was born at Dublin in 1723. He chiefly executed landscapes, among which are two after Poussin.

GRESLY, GABRIEL, a French genre painter, was born at L'Isle-sur-les-Doubs about 1710, and died at Besançon in 1756. There are examples of his art in the Museums of Dijon and Besançon.


GRESSE, JOHN ALEXANDER, born in London of Swiss parentage in 1741, was first instructed by Gérard Scotin, the engraver, but afterwards studied for some years under Cipriani, as well as under Zuccarelli. He was one of the first students who attended the Duke of Richmond's gallery, and in a short time afterwards he entered the Academy in St. Martin's Lane. Though possessed of considerable talents, he was not sufficiently assiduous to distinguish himself in the higher branches of painting; and as he inherited a small fortune at the death of his father, he relinquished the more arduous exercise of the profession, and became a drawing-master, in which pursuit he acquired great reputation and extensive employment, and in 1777 was appointed drawing-master to the princesses. In the early part of his life he etched the figures, &c., for Kennedy's 'Description of the Antiquities and Curiosities in Wilton House,' 1769, in which he had the advantage of being assisted by Bartolozzi. There are also four other etchings by this artist, a 'View of Framlingham Castle, Suffolk;' a 'Cottage;' a 'St. Jerome;' and a 'Satyr sleeping,' after Nicolas Poussin. Gresse died in London in 1794. On account of his corpulency he was known among his comrades by the name of 'Jack Grease.' In the South Kensington Museum is a water-colour drawing by him of 'Llangollen Bridge.'

GREUT, JOSEPH, noticed by Strutt as the engraver of a portrait of Hieronymus Bartholomeus, is supposed to have been a German, and to have worked chiefly for booksellers.

GREUTER, JOHANN FRIEDRICH, the son of Matthäus Greuter, was born at Rome about the year 1600, and was instructed by his father, whom he surpassed. He died in 1660. He engraved the plates for the 'Flora' of P. Ferrari, as well as the following prints:

Portrait of Giovanni Battista Marino; *after S. Vouet.*  
 Hercules in the Garden of the Hesperides; *after Pietro da Cortona.*  
 Marc' Antonio Colonna carried in triumph by Sea Gods; *after the same.*  
 The Forge of Vulcan; *after Lanfranco.*  
 The Hesperides arriving in the Port of Naples, with their Fruit borne by Tritons; *after the same.*  
 Apollo and the Muses; *after A. Camassei.*  
 The Virgin and Infant, with St. Francis kneeling; *after his own design.*  
 The Death of St. Cecilia; *after Domenichino.*  
 The Growth of Christianity; *after Romanelli.*  
 Battle-piece; *after A. Tempesta.*

GREUTER, MATTHÄUS, a German engraver, was born at Strassburg about the year 1564. After receiving some instruction in his native city, he travelled to Italy, by way of Lyons and Avignon, in both of which cities he was for some time employed. He resided chiefly at Rome, where he engraved several plates, executed in a neat style, though his design is generally incorrect. He died in 1638. Some of his plates are wrought entirely with the graver; others are etched, and finished with the graver, in a slighter style. He signed his prints sometimes with his name at length, and

sometimes with the monogram . The following are his principal works:

Pope Sixtus V.  
 Cardinal Serafino Olivaro Razalio.  
 The Virgin seated, with the Infant Jesus and St. John; *after F. Barocci.*  
 St. Mary Magdalen seated, holding a Book, and leaning her hand on a Skull; *after Luigi Gaetano.* 1584.  
 Venus standing on a Globe, with Figures emblematical of Virtue and Vice; *after his own design.* 1587.  
 The Fall of Phaeton; *after W. Dieterlin.* 1588.  
 The Burning of Troy; *after Lanfranco.*  
 The grand Cavalcade of the Emperor Charles V.; engraved conjointly with *Lucas Vorsterman.*  
 A set of small plates of Insects; etched in a style like that of *Gaywood.*  
 View of Strassburg in 1587; *after D. Speckle.*

GREUZE, JEAN BAPTISTE, a French genre and portrait painter, was born at Tournus, near Macon, in Burgundy, on the 21st August, 1725, and from his eighth year amused himself with drawing, although his father at first opposed his inclinations. His earliest regular instruction in art was due to a Lyonnese painter, Gromdon—his maternal grandfather—who took him to Lyons, and eventually to Paris, where he studied in the Academy. His first picture, 'A Father explaining the Bible to his Children,' obtained a great success, and it was for some time doubted whether he was really the painter. His subsequent productions dispelled these doubts, and in 1755, his picture of 'L'Aveugle trompé' procured his acceptance by the Academy, on the nomination of Pigalle, the sculptor. He then passed a short time in Italy, and his sojourn there affected his style for a time, but did not leave any permanent traces. On his return, he continued to exhibit at the Academy, without fulfilling the required academic conditions, and he was at length, after repeated warning, excluded from the Salon of 1767. It was not till after he had produced his 'Severus reproaching Caracalla' (now in

the Louvre) in 1769, that he was admitted into the Academy, and then not in the highest class as a painter of history, but in the ranks of the genre painters. At this rebuff, Greuze withdrew in dudgeon, and did not exhibit again until after the Revolution. But it was then too late: the classic school reigned supreme, and, moreover, age had begun to tell on his art. Troubles fell thickly upon him in his latter years: the competence he had saved was dissipated by failures, and his nature was not such as to attract friends. He died in indigence in Paris on the 21st of March, 1805. Greuze has with justice been styled the painter of the bourgeoisie: his happiest efforts are taken from the daily life of the middle classes, *e. g.*—'The Father's Curse,' 'The Broken Pitcher,' 'The Village Bride,' 'The Sleeping Girl,' &c. He was the painter whom it pleased the Encyclopædists to honour, and it is, therefore, necessary to receive with considerable caution a statement such as Diderot's, that "he was the first who thought of bringing morality into art." Indeed, charming as his works are, they often suggest doubts as to his sincerity, and give rise to an impression that he, equally with his contemporaries, was influenced by the pursuit of mere prettiness. Still, however, to give him his due, Greuze merits some recognition of his efforts after a more natural style than the false and sickly sentiment of the sham pastorals with which the Bouchers and the Fragonards were inundating French art.

An account of Greuze and of his works is to be found in MM. de Goncourt's 'Art du XVIII<sup>me</sup> siècle.' The following paintings by him are to be found in the chief European collections:

Aix.	Museum.	Triumph of Galatea. Study of a Child.
Berlin.	Gallery.	Little Girl with music-book.
Cambridge.	Fitzwilliam Museum.	Beggar Boy.
"	"	Beggar Girl.
Dresden.	Gallery.	A Father explaining the Bible to his Children.
Edinburgh.	Nat. Gall.	Interior of Cottage with Peasant's family.
"	"	Girl with dead canary.
"	"	Boy with lesson-book.
"	"	Two studies of Girls.
Glasgow.	Gallery.	A Child's Head.
Gotha.	Gallery.	The Sulky Boy.
London.	National Gall.	The Emperor Caracalla.
"	"	Girl with an apple.
"	Buckingham Pal.	Two studies of Girls.
"	"	La Trompette.
"	South Kensington Museum.	Two studies of Girls.
"	Sir R. Wallace.	Innocence.
"	"	Innocence.
"	"	Girl with Doves.
"	"	Reflections.
Leipsic.	Museum.	Study of a Woman.
Lille.	Museum.	Psyche crowning Love.
Madrid.	Gallery.	Old Woman with crutch.
Montpellier.	Museum.	The Morning Prayer.
"	"	Twelfth Cake. 1774.
"	"	The young Mathematician.
"	"	The Paralytic.
"	"	The Idle Child. 1755.
"	"	Six studies of Girls.
Munich.	Gallery.	Portrait of a young Girl.
Narbonne.	Museum.	Study of a young Girl's head.
Nimes.	Museum.	Study of an old Woman's head.
Paris.	Louvre.	Severus reproaching Caracalla. 1769.
"	"	The Village Marriage. 1761.
"	"	The Father's Curse.
"	"	The Son punished.



Paris.	<i>Louvre.</i>	The Broken Pitcher.
"	"	Two studies of young Girls.
Rome.	<i>Academy of St. Luke.</i>	Contemplation.
Petersburg.	<i>Hermitage.</i>	The Paralytic.
"	"	Study of a young Girl.
Rotterdam.	<i>Museum.</i>	Young Woman and Child.
Vienna.	<i>Academy.</i>	Five studies of heads.

## PORTRAITS.

Angers.	<i>Museum.</i>	Madame de Porcin.
Beaunçon.	<i>Museum.</i>	Count Alexandre Strogonof.
Cherbourg.	<i>Museum.</i>	Baron Denon.
Hampton Court.	<i>Palace.</i>	Madame de Pompadour.
"	"	Louis XVI.
London.	<i>South Kensington Museum.</i>	The Artist's Mother.
Lyons.	<i>Museum.</i>	His own Portrait.
Marseilles.	<i>Museum.</i>	Unknown Man.
Nantes.	<i>Museum.</i>	M. de St. Morys.
"	"	Count de St. Morys, as a Child.
Paris.	<i>Louvre.</i>	His own Portrait.
"	"	His own Portrait. ( <i>Sketch.</i> )
"	"	Étienne Jaurat, the painter.
"	"	Armand Gensonné.
"	"	Fabre d'Églantine.
Troyes.	<i>Museum.</i>	Eugène de Baculard d'Arnaud.
Versailles.	<i>Gallery.</i>	Napoleon I. as Consul.
"	"	Fontenelle. 1793.

GRÉVEDON, PIERRE LOUIS, known as HENRI, a portrait painter and lithographer, was born in Paris in 1782, and died there in 1860. He was instructed under Regnault, and at first painted historical pieces and scenes from popular life, but before long he devoted himself wholly to lithography, in which he produced portraits and fancy heads.

GREVEN, ANTON, a portrait and genre painter, was born at Cologne in 1810, and after studying at Düsseldorf betook himself to Munich, where he was exciting high hopes of future distinction, when he died at Cologne in 1838. Among his best paintings are:

Monks drinking.  
The Coffee Quaffers.  
The Knight and his Lady Love; (from Uhland).

GREVILLE, Lady LOUISA AUGUSTA, the eldest daughter of Francis, first Earl of Warwick, was born in 1743, and married in 1770 to William Churchill, Esq. She etched after Salvator Rosa, Annibale Carracci, and others, and the Society of Arts awarded her gold medals in 1758, 1759, and 1760, for various drawings.

GRIBELIN, SIMON, a French engraver, was born at Blois in 1661. He was instructed in engraving in Paris, and came to England in 1680; but it was above twenty years before he was noticed. The first work that raised his reputation was a plate he copied from Gérard Edelinck's fine print of 'Alexander entering the Tent of Darius,' after Le Brun. This was followed in 1707 by a set of the Cartoons of Raphael at Hampton Court, which had some success, being the first complete set that had appeared; but the plates were on too small a scale for the grandeur of the subjects, and the contracted powers of Gribelin, both in execution and drawing, were wholly inadequate to express the sublimity of Raphael. He afterwards published several plates after pictures in the Royal Collection; but his prints give no idea of the style of the masters after whom they are engraved. He also produced some portraits, and a variety of other subjects. He died in London in 1733. The following are his principal prints:

## PORTRAITS.

William III.; after *Fouler*.  
Queen Mary II.; after the same.  
William, Duke of Gloucester; after *Kneller*.  
Queen Anne.  
Frederick, Prince of Wales.  
George Granville, Lord Lansdowne.  
James Butler, Duke of Ormonde; after *Dahl*. 1713.  
Thomas Herbert, Earl of Pembroke.  
The Duke of Schomberg.  
The Earl of Shaftesbury; after *Clostermann*; prefixed to the 'Characteristics.'  
Sir William Dawes, Archbishop of York; after the same.

## SUBJECTS AFTER VARIOUS MASTERS.

The Cartoons; seven small plates; after *Raphael*. On the title is the portrait of Queen Anne, and the representation of the room at Hampton Court in which the paintings then hung.  
The Apotheosis of James I.; after the ceiling at *Whitehall* by *Rubens*; in three plates.  
Hercules between Virtue and Vice; after *P. Matheis*.  
The Adoration of the Shepherds; after *Palma*.  
Esther before Ahasuerus; after *Tintoretto*.  
Apollo and the Muses; after the same.  
The Birth of Jupiter; after *Giulio Romano*.

GRIEF, ANTON, (GRIF, GRIFIR, or GRYEF,) a Flemish painter of wooded landscapes with dead game, dogs, and accessories of the chase, was born at Antwerp in 1670. His pictures are small, but painted with spirit and well coloured, though somewhat too sombre. He lived at Brussels, and died there in 1715, but there are no particulars of him recorded, though from his style it is conjectured that he was a pupil of Frans Snyders. There seem to have been two painters of the same name, but whether father and son is unknown. Among his works are:

Dijon. *Museum.* Game.  
Lille. *Museum.* Vegetables and Fruit.  
Paris. *Louvre.* Landscape, with dead Game.  
Petersburg. *Hermitage.* Trophies of the Chase.  
" " Poultry-yard.

GRIEGO, EL. See SERAFIN; and THEOTOCOPULI.  
GRIENINGER. See REINHART, HANS.  
GRIEVE, JOHN HENDERSON, a scene-painter, was born in 1770, and died in 1845.

GRIEVE, WILLIAM, a scene-painter, was born in London in 1800. He was the son of J. H. Grieve, and as a boy began scene-painting at Drury Lane Theatre, where, and at Covent Garden, he made his reputation, notably by the scenery for 'Masaniello' and 'Robert le Diable.' He died in London in 1844.

GRIF, ANTON. See GRIEF.

GRIFFIER, JAN, called OLD GRIFFIER, was born at Amsterdam in 1645, and first placed under a flower-painter; but his taste leading him to landscape, he became a scholar of Roeland Roghman, whose works were then highly esteemed. He preferred, however, the brighter and more agreeable style of Ruisdael and Lingelbach, and he studied their pictures more than those of his master. In a short time he became a very pleasing painter of landscapes and views of the Rhine, in which he particularly excelled.

Jan Griffier came to England soon after the fire of London, and his pictures being much admired, he met with great encouragement. His favourite subjects were views of the Thames; and in order that he might study nature more intimately, he purchased a yacht, embarked his family and his pencils, and passed his whole time on the river between Windsor and Gravesend. After staying

here many years, he sailed in his own yacht for Rotterdam, but was shipwrecked, and lost the produce of his industry in England. Nothing daunted, he built a new yacht, and sailed from port to port, studying with earnestness. He returned to England in 1687, found a liberal patron in the Duke of Beaufort, and died in London in 1718. His best known works are:

Amsterdam.	<i>Museum.</i>	A River Scene.
Augsburg.	<i>Gallery.</i>	River and Mountain Views.
Bordeaux.	<i>Museum.</i>	Two Rhine Views.
Brunswick.	<i>Gallery.</i>	Two Winter Scenes.
Cambridge.	<i>Fitzwilliam } Museum. }</i>	Landscape.
"	"	Dogs and Game.
Dresden.	<i>Gallery.</i>	Fifteen Landscapes.
Gotha.	<i>Gallery.</i>	Winter Landscape.
Hampton Court.	<i>Palace.</i>	Ruins.
"	"	View of Windsor Castle.
Paris.	<i>Louvre.</i>	Two Views on the Rhine.
Petersburg.	<i>Hermitage.</i>	Landscape.

GRIFFIER, JOHN, a landscape painter, the son of 'Old Griffier,' was born in the latter part of the 17th century. He practised in London, and excelled in his copies of Claude's works. He died in London about 1750. The only two pictures of this artist, at present known to be extant, are in the Marquis of Bute's Collection. They are both imaginary river scenes, and one is dated 1743.

GRIFFIER, ROBERT, the son of Jan Griffier, was born in London in 1688, and instructed by his father. His pictures, like the early works of the latter, represent views on the Rhine, with boats and figures, very neatly painted, and agreeably coloured. He resided for many years in Amsterdam, but late in life he returned to England, and died here in 1750. There is a 'Landscape' by him in the Hermitage at St. Petersburg.

GRIFFITH, MOSES, a draughtsman, born in Carmarthenshire in 1749, was the servant of Pennant, the antiquary, for whom he drew and engraved illustrations for some of his works. In 1801 he published on his own account some etchings of Welsh scenery. He was living in 1809. There is a 'Landscape' by him, in water-colours, in the South Kensington Museum.

GRIFIR, ANTON. See GRIFR.

GRIFOL, FRANCISCO, was a Valencian painter of religious daubs for the people. In the course of his practice he learned to paint landscapes, marine views, and fruit pieces of some merit, but in spite of this success, he came to poverty, and died in the public hospital at Valencia in 1766.

GRIGNION, CHARLES, an English portrait and historical painter, was born in London in 1754. He studied under Cipriani, and in the schools of the Royal Academy, where he obtained the gold medal in 1776 for his 'Judgment of Hercules.' In 1782 he went to Rome with the Academy studentship, and thenceforth chiefly resided in Italy. There he painted 'The Death of Captain Cook,' and a portrait of Lord Nelson. He purchased several fine pictures in Italy, notably the Altieri Claudes, which were sent to London. He exhibited at the Royal Academy between 1770 and 1784, and died at Leghorn in 1804.

GRIGNION, REYNOLDS, an English engraver of the 18th century, executed the plates for Baskerville's edition of Addison, Pennant's 'Scotch Tour,' &c. He died at Chelsea in 1787.

GRIGNON, CHARLES, probably a relative of Jacques Grignon, was born in London, of foreign parentage, in 1716. He was one of the committee

appointed in 1755 to arrange for the establishment of the Royal Academy. He engraved several plates in a masterly style; some of which were executed in conjunction with his contemporaries. Among his earliest works were several of the plates for the celebrated anatomical work of Albinus, published by Knapton in 1757. He engraved also some of the plates of the 'Antique Statues,' after the designs of Dalton, as well as the tapestries of the Vatican, published in 1753. There are some good examples of his art in the illustrations to 'Bell's British Poets,' especially those after Stothard. He died at Kentish Town, near London, in 1810. The following prints are also by him:

A View taken from the Star and Garter at Richmond; after Heckel.

Two perspective Views of the Foundling Hospital; after Valée.

The Election; four plates; after Hogarth; engraved conjointly with *Le Cave* and *Aveline*.

Garrick, in the character of Richard III.; engraved in conjunction with *Hogarth*. 1745.

Phryne and the Philosopher Zenocrates; after *Salvator Rosa*.

GRIGNON, JACQUES, a French engraver, flourished about the year 1680. The best of his works are portraits, some of which possess great merit. They are executed entirely with the graver, in a neat, clear style. In his plates of historical subjects he is less successful, as his drawing is very incorrect, and his management of the lights and shadows heavy and without effect, particularly in his plates after Poussin and the Carracci. He engraved some of the plates for a work entitled 'Les Tableaux de la Pénitence,' after the designs of Chauveau. The following portraits are also by him:

Francesco Maria Rhima; an ecclesiastic.

Pierre Barbereau, Doctor in Theology; after *Ph. de Champaigne*.

Jacques Cœur, Seigneur de St. Fargeau.

Jean Bureau, Mayor of Bordeaux.

GRIGOLETTI, MICHELANGELO, was born at Rorai Grande di Pordenone in 1801, and was educated at the Academy at Venice, of which he, in 1839, became a professor. In 1824 he first came out with historical paintings of his own, and a church picture by him in Sant' Antonio at Trieste excited much attention. In 1837 he executed a like work for the new cathedral at Erlau, and in 1846 an altar-piece for that at Gran in Hungary. He died at Vienna in 1870. Among his works, in addition to some portraits, may be mentioned:

Erlau. *Cathedral.* The Archangel Michael.

" " Holy Family.

Gran. *Cathedral.* Ascension of the Virgin.

Treviso. *Stg. Sugana.* An Odalisque.

Trieste. *S. Antonio.* St. Anne with the Virgin and Child.

" *Herr Caal.* The Prodigal Son.

" *Sig. Sartorio.* Francesca da Rimini.

Vienna. *Gallery.* Francesco Foscari committing his Son to Prison.

GRILLANDAIO. See BIGORDI.

GRIMALDI, ALESSANDRO, the son and scholar of Giovanni Francesco Grimaldi, flourished in the latter half of the 17th century, and painted landscapes in the style of his father, but did not equal him in execution. He appears to have etched a good many of his father's figures. There is an etching by him entitled 'An Allegory upon Religion,' which is in the style of Pietro Santi Bartoli; and another of the 'Brazen Serpent,' after his own design.

**GRIMALDI, GIOVANNI FRANCESCO**, called **IL BOLOGNESE**, was born at Bologna in 1606, and studied under the Carracci, in whose academy he became a skilful designer of the figure; though his inclination led him later on to landscape painting, in which he endeavoured to rival Annibale Carracci and Titian. He next went to Rome, where he soon rose to distinction, and was taken under the protection of Innocent X., who employed him in the Vatican, and in his gallery at Monte Cavallo. These commissions were executed so satisfactorily, that Prince Pamfili, nephew to the Pope, engaged him to decorate his villa of Bel Respiro, which he embellished with some admirable landscapes with figures, in the style of the Carracci. His reputation reached Paris, whither in 1648 he was invited by Cardinal Mazarin, and where Louis XIV. employed him in the palace of the Louvre, and rewarded him with his accustomed munificence. On his return to Rome, after the death of his protector, Innocent X., he was equally patronized by his successors, Alexander VII. and Clement IX., and was one of the most successful artists of his time. He was twice appointed president of the Academy of St. Luke. His death occurred at Rome in 1680. Many of his pictures are in the Colonna Palace at Rome and the Vienna Gallery, and the following also are preserved:

Darmstadt.	<i>Gallery.</i>	Baptism of Christ.
Edinburgh.	<i>Nat. Gall.</i>	Landscape.
Paris.	<i>Bibl. Nat.</i>	Landscapes.
"	<i>Louvre.</i>	Landscapes.
"	"	The Washerwomen.
Rome.	<i>Quirinal.</i>	Scenes from the Old Testament.
"	<i>Borghese Pal.</i>	Series of Landscapes.

Grimaldi also left a number of etchings, among which the following may be named:

A set of four small Landscapes.

A grand Landscape, with Buildings, and in the foreground Figures at play; *Gio. Fran. Grimaldi Bolognese inv. et fec.*

A grand Landscape, with Buildings and Fishermen; *signed as above.*

A Landscape, with the Baptism of Christ.

A Landscape, with Ruins and Figures.

A mountainous Landscape, with Figures.

Two upright Landscapes; *after Annibale Carracci.*

A set of four Landscapes; *after the same.*

**GRIMALDI, WILLIAM**, an English miniature painter, born in Middlesex in 1751, studied under Worlidge, and afterwards at Paris. He first exhibited at the Free Society of Artists, and then at the Royal Academy. He practised successively at several country towns, and in Paris from 1777 to 1785. He then settled in London, and became miniature painter to several members of the Royal Family. He died in London in 1830.

**GRIMANI**. See **JACOBS, HUBERT**.

**GRIMBALDSON, WALTER**, a landscape painter of no repute, practised early in the 18th century.

**GRIMM, LUDWIG EMIL**, a painter and etcher, was born at Hanau in 1790. He was the younger brother of Jacob and Wilhelm Grimm, and was educated under Karl Hess at Munich, as well as at the Academy in that city. In 1840 he published a hundred of his own etchings, comprising landscapes, historical and genre subjects, portraits, and heads, under the title of 'The Story-teller' ('Die Mährchenzählerin'), and in 1854 another thirty as a supplement. He died in 1863 at Cassel. Among his other etchings are:

Portraits of Luther and Melanchthon; *after L. Cranach.*  
The Brothers Grimm. 1823.

Gipsy Life.

Children's Games in Electoral Hesse.

Entertainment of Artists at Munich. 1812.

**GRIMM, SAMUEL HIERONYMUS**, a water-colour painter and draughtsman, born at Burgdorf, in the canton of Berne, in 1734, was taught by his father, a miniature painter. He settled in London about 1778, and was much employed in topographical work, such as Burrell's 'Sussex,' the Society of Antiquaries' 'Vetusta Monumenta,' &c. He made a large number of pen-and-ink sketches, shaded with indian-ink or bistre, or tinted with water-colours, in the counties of Northumberland and Durham, Derbyshire, Nottinghamshire, and the environs of London, which are correct, although somewhat stiff and weak. He occasionally exhibited at the Royal Academy some subject pictures, and also published caricatures. He died in London in 1794. There are at the South Kensington Museum the following water-colour drawings by him:

The North Foreland Lighthouse.

Mother Ludlam's Hole, near Farnham. 1781.

**GRIMMER, ABEL**, perhaps a son of Jakob Grimmer, is known by two pictures: a 'Christ at the house of Martha and Mary,' dated 1614, in the Brussels Gallery, and a picture dated 1604 in possession of Herr Van Lerius, Antwerp. Grimmer entered the Guild of St. Luke in the latter city in 1592.

**GRIMMER, HANS**, who studied under Matthäus Grünewald, flourished at Mayence towards the close of the 16th century. The portraits by him which remain testify to his excellence as an artist. The Vienna Gallery has one of Adam von Puechhaim, painted in 1570, and in the chapel of St. Maurice at Nuremberg there are two—one of a man, and the other of a woman. In the Städel Institute at Frankfort are two wings of a picture, of which the centre is missing.

**GRIMMER, JAKOB**, was born at Antwerp in 1510, and was for some time a disciple of Matthys Cock, but afterwards studied under Christian Queborn. He was a reputable landscape painter, and was received into the Academy at Antwerp in 1546. He died in the same city in 1560. His pictures are generally embellished with buildings and ruins, in which he excelled. A 'Legend of St. Eustace,' in the Brussels Gallery, is attributed to him, and in the Ghent Museum there is an 'Adulteress before Christ.'

**GRIMOU, ALEXIS** (**GRIMOUX**, or **GRIMOUD**), born at Romont, in the canton of Fribourg, Switzerland, about 1680, was the son of one of the Swiss guards at Versailles. He had no master, but acquired his art by copying the works of Van Dyck and Rembrandt in a broker's shop. His portraits and genre pictures were very popular; but the irregularity of his life and his eccentricities prevented his attaining the eminence which he might otherwise have done. He painted many pictures of women playing and singing, and was admitted to the Academy at Paris in 1705, but he left it in disgust at the mediocre pictures of the other associates, and took his picture to the Academy of St. Luke, where he was admitted on payment in 1709. He died in Paris in 1740. The Louvre contains a portrait of himself, a 'Topee,' a 'Female Pilgrim,' and two portraits of young soldiers. In the Kunsthalle in Carlsruhe there are two half-length portraits of women; in the Städel Institute at Frankfort, the portrait of a young

man; in the Avignon Museum, three portraits of ladies; in the Dulwich Gallery, a portrait of a lady; in the Dresden Gallery, a 'Boy blowing a whistle'; and in the Bordeaux Museum, a 'Monk,' a 'Young Pilgrim,' and an 'Instrument Player.'

GRINGONNEUR, JACQUEMIN, a French miniature painter, is known to have flourished from 1392 to 1420, and to have executed various games of cards for Charles VI. The National Library at Paris possesses seventeen cards belonging to one of these games. The picture at Versailles of the family of Jean Juvenal des Ursins, who died in 1431, is attributed to him.

GRISOLFI, GIOVANNI. See GHISOLFI.

GRISONI, GIUSEPPE, was born at Florence about the year 1700, and was a scholar of Tommaso Redi. The rising merit of the disciple is said to have occasioned so much jealousy and uneasiness in the master, that it shortened his life. He painted historical subjects and portraits; but particularly excelled in the latter, of which his own portrait, in the Gallery at Florence, is a fine specimen. He died in 1769.

GROBON, MICHEL, a French genre and landscape painter and engraver, was born at Lyons in 1770, and studied painting under Prud'hon, and engraving under J. J. de Boissieu. His works are much in the style of the old painters of the Netherlands, and he also etched, in the manner of his master, a plate of 'The Interior of a Forest.' He died at Lyons in 1853.

GROEGER, FRIEDRICH CARL, a portrait painter and lithographer, was born at Ploen, in Holstein, in 1766. He was a self-taught artist, and settled down to work in Hamburg, where he died in 1838. In the Dresden Gallery is his own portrait.

GROENENDAEL, CAMILLE, a Belgian historical and portrait painter, was born at Lierre in 1785, and after studying at the Antwerp Academy and in Paris he returned to his own country in 1814 an accomplished artist, and died at Antwerp in 1834. His portraits are considered his best works. Those of M. and Mme. van Donick are in the Antwerp Gallery.

GROENEWEGEN, GERBIT, a painter and etcher, was born at Rotterdam in 1754, and studied under Muys. He became noted for his pictures of ships and marine views, and died at Rotterdam in 1826. His works are rare, but eighteen plates of Dutch marine views, etched in Bakhuisen's manner, are known to be by him, as also twelve of Dutch costumes.

GROENSVELD, JOHAN. See GRONSVELT.

GROGAN, NATHANIEL, an Irish landscape painter, born at Cork about the middle of the 18th century, was originally a wood turner, and also served in the army during the American war. On his return to Cork he taught drawing, and endeavoured to gain a living by art. He engraved a set of views in the south of Ireland, and died at Cork about 1807. His best known works are, 'An Irish Fair,' and 'An Irish Wake.'

GROGNARD, ALEXIS, a French portrait painter, was born at Lyons in 1765, and died in the same city in 1840. He was a pupil of Vien, and director of the school of Fine-Arts at Lyons.

GROISEILLIEZ, MARCELIN DE, a French landscape painter and etcher, born in Paris in 1837, studied under Boyer and Pasini, and became skilful in the delineation of southern landscapes. He died in Paris in 1880. Among his paintings are:

A Morning on the Banks of the Sédelle.  
The Banks of the Gardon.  
The Beach at St. Malo.  
The Plain of Samoïs, near Fontainebleau.

He also etched, 'Recollections of Beuzeval.'

GRONIGIUS, GERHARD, was a Dutch engraver of the middle of the 16th century, whom Strutt mentions as having etched ten plates, emblematical of the 'Life of Man,' from ten to a hundred years. The drawing is incorrect, and the outline hard; but they are not devoid of merit.

GRÖNINGEN, GIOVANNI DI. See SCHWARTZ, HANS.

GRÖNLAND, THEUDE, a painter of landscapes and still-life, was born at Altona in 1817. He went to the Academy in Copenhagen in 1833, and then resided three years in Italy, three years in England, and twenty-five years in Paris. From 1868 he lived at Berlin, where he collected many students around him, and died in 1876.

GRONSVELT, JOHAN, a Dutch engraver, was born at the Hague about the year 1650. He etched several views and landscapes, after Berchem, Van Goyen, Lingelbach, and others; and engraved some historical subjects and portraits. The following are his principal prints:

Dorothy, Countess of Sunderland; after Van Dyck.

A Girl with a Cat; after Abraham Bloemaert.

A Man sleeping on a Barrel; after Brouwer.

The Adoration of the Magi; after Paolo Veronese.

Christ before Pilate; after A. Schiavone.

A set of six Landscapes; after Berchem.

A set of four Landscapes; after the same.

A set of twelve Oriental and Italian Harbours; after J.

Lingelbach.

Six Dutch Landscapes; after Verboom.

Cows; after A. van de Velde.

GROOMBRIDGE, WILLIAM, a water-colour painter, practised in the latter part of the 18th century. He painted landscapes and moonlight scenes with cattle and figures.

GROOS, GERHARD and GEORG DE. See DE GROOS.

GROOT, JAN DE. See DE GROOT.

GROPIUS, KARL WILHELM, a decorative painter, was born at Brunswick in 1793, but went when young to Berlin and painted for the exhibitions of his father, after which he travelled through Germany and Switzerland, and made himself acquainted in Paris with the arrangement of Daguerre's diorama. Next he travelled in Italy and Greece, and made numerous landscape and architectural sketches. After his return he opened, in 1827, a diorama in Berlin in connection with a permanent exhibition of paintings. He was at the same period appointed court theatrical painter, in which office he produced some superior decorations from the designs of Schinkel. He was considered the first wit in Berlin, where he died in 1870.

GROS, ANTOINE JEAN, Baron, a French historical and portrait painter, was born in Paris, March 16th, 1771. His early surroundings were artistic, for his father, Jean Antoine Gros, was a miniature painter, and his mother drew in crayons. In such an atmosphere, it is not surprising that his inclination to art was soon developed. In 1785 he commenced to study seriously by becoming a pupil of David, and in 1792 he competed unsuccessfully for the 'prix de Rome.' His desire to visit Italy was not, however, to be frustrated. Notwithstanding the death of his father, and the want of means, he resolutely overcame all obstacles, and, having obtained a passport through David, arrived at

Geneva in 1793. He devoted himself assiduously to study, and was fortunate in obtaining good introductions. He at length, in 1801, attracted the notice of Bonaparte, then in command of the French army in Italy, by his picture of 'Bonaparte at the Battle of Arcola.' From him he received an honorary staff appointment, and he was also employed in the collection of works of art for the adornment of the French galleries. Compelled to quit Milan by the reverses to the French arms, he took refuge in Genoa, and in the siege of that city he underwent severe hardships. On his return to Paris in 1801, he commenced the series of works on which his fame rests:—'Bonaparte visiting the Plague-stricken at Jaffa' (1804); 'The Battle of Aboukir' (1806); 'Napoleon at Eylau' (1808); 'The Battle of the Pyramids' (1810); 'Francis I. and Charles V. at St. Denis' (1812). On the Restoration, Gros—ever faithful to the traditions of the Classic School, and to his master David—took over the atelier of the latter, and was much occupied in instruction: more than four hundred pupils passed through his studio. He also endeavoured to obtain the recall of his master from banishment, and had a medal struck in his honour, which he took to Brussels and presented to him. Gros did not, however, lack under the Bourbons the patronage he had received under the Empire. For several years he was much occupied with the pictures in the dome of the Panthéon, and honours and offices were freely bestowed on him, culminating in the title of Baron. But, though official approval of his works was not wanting, his art was violently and incessantly criticized by partisans of the Romantic School. These criticisms reached such a point on the appearance of his 'Hercules and Diomedes' in 1835, and, aggravated by the state of his health, had such an effect on him, that he committed suicide on June 26th in that year. His body was found in the Seine, near Meudon, and was buried in Père-la-Chaise, Paul Delaroché and others pronouncing funeral orations over his grave. Although Gros was in one sense always a strict adherent to the canons of classicism, yet he was one of the first of David's pupils to abandon classic and mythologic scenes. It has been aptly remarked that he painted classic forms underneath modern costume. His style is bold and full of movement, and his colouring, though not unfrequently exaggerated, is a great improvement on the coldness of the founders of the Classic School. The following are some of Gros's principal works:

Besançon.	<i>Museum.</i>	Girl bathing. 1791.
Bordeaux.	<i>Museum.</i>	Embarkation of the Duchess of Angoulême. 1816.
Nantes.	<i>Museum.</i>	Combat of Nazareth. 1801.
Paris.	<i>Louvre.</i>	Bonaparte visiting the Plague-stricken at Jaffa. 1804.
"	"	Napoleon at Eylau. 1808.
"	"	Francis I. and Charles V. at St. Denis. 1812.
Toulouse.	<i>Museum.</i>	Hercules and Diomedes. 1835.
"	"	Venus and Cupid. 1832.
Versailles.	<i>Gallery.</i>	The Battle of the Pyramids. 1810.
"	"	Interview of Napoleon and Francis II. after Austerlitz. 1812.
"	"	The Capitulation of Madrid. 1810.
"	"	Louis XVIII. quitting the Tuileries in 1815. 1816.
"	"	The Battle of Aboukir. 1806.
"	<i>Trianon.</i>	Apotheosis of St. Germain. 1824.

## PORTRAITS.

Besançon.	<i>Museum.</i>	Madame Dufresne.
Grenoble.	<i>Museum.</i>	Dr. Clot-Bey.
Marseilles.	<i>Museum.</i>	Madame Favréga. 1798.
Montpellier.	<i>Museum.</i>	Eleven Miniatures.
Nancy.	<i>Museum.</i>	Marshal Duroc.
Paris.	<i>Vicomte de Peyronnet.</i>	Louis XVIII. ( <i>This head was copied for all the official portraits.</i> )
Toulouse.	<i>Museum.</i>	Madame Gros.
"	"	His own Portrait.
Versailles	<i>Gallery.</i>	Duke de Bellune.
"	"	Eugène Beauharnais.
"	"	Equestrian Portrait of Jerome Bonaparte, King of Westphalia. 1808.
"	"	Marshal Duroc.
"	"	Count Daru.
"	"	General Count Fournier-Sarlovèse. 1812.
"	"	His own Portrait.
"	"	Equestrian Portrait of Charles X. 1826. O.J.D.

GROSE, FRANCIS, a topographical draughtsman, was born in 1731 at Richmond, in Surrey, where his father was a jeweller. He was of independent means, and devoted to antiquarian pursuits, on which he published several learned works. He occasionally exhibited tinted drawings of ruins, &c., at the Royal Academy. In one of his visits to Scotland, he became 'The chief amang ye taking notes' of Burns. He died at Dublin in 1791.

GROSNIER, Mlle., a French lady, is mentioned by Basan as the engraver of several plates; but they are wholly unknown.

GROTEFEND, ADOLPH, a miniature painter, was born at Klausthal in Hanover, in 1812. He for a time studied law at Göttingen University, but his love for art caused him in 1836 to proceed to Munich to fit himself for a portrait painter. In this line he was becoming conspicuously successful, when ill-health drove him in 1846 to Italy, and he died at Florence in the following year.

GROTH, —, a German painter, flourished in England in the reign of George II. He painted in water-colours and enamel, but was not very proficient.

GROUX, CHARLES CORNEILLE AUGUSTE DE, (or DEGROUX,) a Belgian genre and historical painter, was born at Commines in France in 1826, and studied at the Brussels Academy under Navez. He at first produced pictures from popular life, but afterwards took to historical subjects, in which he was less successful, and he finally returned to his former department. He decorated the marketplace of Ypres. His death occurred at Brussels in 1870. Among his paintings are:

Ash Wednesday.  
Grace before Meals. (*Brussels Gallery.*)  
The Doctor's Visit.  
The Death of Charles V.  
The Citizens of Calais before Edward III.

GROZER, JOSEPH, a mezzotint engraver, was born about 1755, and probably died before 1799. He practised in London, and amongst his works are:

Shepherds with a Lamb; *after Sir J. Reynolds.* 1784.  
Master Braddyll; *after the same.* 1786.  
Mrs. Mackenzie of Seaforth; *after the same.* 1787.  
Innocence; *after the same.* 1788.  
William, Earl Fitzwilliam; *after the same.* 1786.  
Lady St. Asaph and Child; *after the same.* 1792.  
Miss Johnson, dancing; *after the same.* 1792.  
James, Earl of Cardigan; *after Romney.* 1792.  
Lady Charlotte Legge; *after the same.* 1799.  
The Duke and Duchess of York; *after Singleton.* 1797.  
Robert, Lord Hobart; *after Sir Thomas Lawrence.* 1796.

GRUND, JOHANN JAKOB NORBERT, a German painter and author, was born at Gunzenhausen, in Anspach, in 1755. He originally intended to become a Jesuit, but afterwards devoted himself to miniature painting. He subsequently went to Italy, and was appointed a professor in the Academy at Florence. He published in 1789, 'An Artistic Tour to Rome,' and in 1810, 'The Painting of the Greeks.' He died about 1815.

GRUND, NORBERT, a German painter of landscapes, cattle, fairs, battles, &c., born at Prague in 1714, was the son of a painter, and studied at the Vienna Academy under Ferg. He was of a vagrant nature, and in his latter years his carelessness and improvidence reduced him to want. He died at Prague in 1767. In the Dresden Gallery are two pictures, 'Country Dances,' and 'A Gathering at a Table in a Garden.'

GRUNDY, THOMAS LEEMING, a line-engraver, was born at Bolton in 1808. He was at first apprenticed to a writing engraver, and then came to London, where he was employed on the Annuals then in fashion. He afterwards worked for Doo and Goodall, and died in London in 1841.

GRUNER, WILHELM HEINRICH LUDWIG, a German line-engraver, was born at Dresden in 1801. He commenced life as a scene-painter, but afterwards studied engraving under Ephraim Gottlieb Krüger in Dresden, and from 1826 to 1836 in Milan, under Longhi and Anderloni. He resided in Rome from 1837 to 1841, when he came to England, and remained here until 1856, in which year he was made director of the Cabinet of Engravings at Dresden, where he died in 1882. Besides his 'Decorations of the Garden Pavilion at Buckingham Palace,' 1846, and other important works, he engraved many separate plates, especially after the works of Raphael and Overbeck, by which he gained much reputation. Among his chief works are:

- Portrait of Giulio de' Medici (?); *after Raphael*. 1835.
- The Vision of a Knight; *after the same*.
- La Fornarina; *after the same*.
- Christ's Agony in the Garden; *after the same*. 1849.
- The Ansidei Madonna; *after the same*. 1856.
- The Conversion of Saul; *after the same*. 1864. (Arundel Society.)
- Christ, the Good Shepherd; *after Overbeck*.
- Hagar in the Wilderness; *after the same*.
- Moses defending the Daughters of Jethro; *after the same*.

GRÜNEWALD, E., was an engraver of Darmstadt, who studied under Frommel, and produced some praiseworthy landscape plates about 1825.

GRÜNEWALD, HANS, was the brother of Matthäus Grünewald, but nothing authentic is known of him. A portrait of Maximilian I., in the Vienna Gallery, is ascribed to him.

GRÜNEWALD, MATTHÄUS, who was born probably in Frankfort, settled in Aschaffenburg, where he was employed by the Archbishop Albrecht of Mayence. He seems to have died about the year 1530, and to have been, after Dürer and Holbein, the greatest German painter of the period, though but little of his life is known. His most important work is an altar-piece of six panels, which was executed for the church of SS. Maurice and Mary Magdalene at Halle, but afterwards transferred to the church of SS. Peter and Alexander at Aschaffenburg. It is now in the Munich Gallery. The centre picture represents the 'Conversion of St. Maurice by St. Erasmus,' and the wings contain the figures of St. Lazarus, St. Mary Magdalene, St. Martha, St. Chrysostom, and St. Valentinian.

There is another work in the church of Our Lady at Halle, of which the centre picture, representing the 'Virgin in Glory,' the inner sides, and perhaps the outer sides, are assigned to Grünewald. A 'Rosary' in the chapel of St. Anthony in the cathedral of Bamberg, and the wings of altar-pieces at Heilsbronn in Franconia, and at Annaberg in Saxony, are also assigned to this master.

GRUSS, JOHANN, an historical painter, born early in the 19th century, was a native of Bohemia. Among his works are a 'Virgin and Child,' a 'Sleeping Jesus,' and 'St. Aloysius.' He died at Vienna in 1872.

GRÜTZNER, EDUARD, born at Great Carlowitz in Silesia in 1846, was the son of a peasant. He was destined for the church, but Hirschberg, an architect of Munich, induced him in 1864 to repair to that city, where his first work was a ceiling in a private house. He showed great humour in his pictures, 'The Cloister Cellar,' 'Wine Tasting,' 'Sleepless Nights,' and especially in his representation of Falstaff and other characters in the 'Merry Wives of Windsor.' He died in 1878.

GRYEF, ANTON. See GRIEF.

GRYPMOED, GEERLIG, born at Zwolle in 1760, learned the art of drawing from A. D. Prudhomme. He afterwards went to Amsterdam, where he studied under H. Meyer and Troost van Groenendoele, who employed him largely in painting curtains. He also painted landscapes. He died in 1788.

GSELL, MARIA DOROTHEA HENRICA, the daughter of Johann Andreas Graff and Maria Sibylla Merian, was born at Nuremberg in 1678. She painted flowers and insects, and was acquainted with Hebrew. She married the portrait and still-life painter Gsell, and accompanied him to St. Petersburg, where they both worked for the Academy of Sciences, and where she died in 1745.

GUADALUPE, PEDRO FERNANDEZ DE. See FERNANDEZ.

GUALDO, MATTEO DA, a painter of the Umbrian school, was born at Gualdo Tadini, but the dates of his birth and death are alike unknown. A genuine fresco by him is at Santa Maria della Circa, near Sigillo; it represents a 'Madonna and Child,' with a dog in the arms of the latter, also a 'Lady of Mercy.' In SS. Antonio e Jacopo of Assisi, are some frescoes by him, although now very much damaged; they include a 'Madonna,' dated 1468. These works are executed somewhat in the style of Benozzo Gozzoli.

GUALDORP, GORTZIUS. See GELDORP.

GUARANA, JACOPO, (or incorrectly VARANA,) was a painter of the Venetian school, who was born at Verona in 1727, and became a pupil of Sebastiano Ricci, G. B. Tiepolo, and especially of Carlo Cignani. The Academy of Copenhagen offered him the position of first painter, and the Empress of Russia also invited him to her court from her admiration of the work he painted for her; but he could not be induced to leave his own country. He died at Venice in 1808, having been a member of the Academies of Venice, Florence, and Bologna. The following are among his paintings, the first two being in oil, the others in fresco:

- The Sacrifice of Iphigenia. (*Painted for the Empress of Russia*.)
- The Heart of Jesus. (*San Paolo, Venice*.)
- The Virtues. (*Patriarch's Palace, Venice*.)
- St. Mark. (*Doge's Palace, Venice*.)
- Apotheosis of St. Martin. (*San Martino, Venice*.)
- The Dome of San Vitale, Ravenna.

He also etched several plates, and supplied the designs for the engravings in the work entitled 'Oracoli della Religione pagana,' published at Venice in 1792. His son, VINCENZO GUARANA, who was born at Venice in 1750, and died there in 1815, painted in the style of his father, but did not equal him.

GUARDI, FRANCESCO, a Venetian painter, was born at Venice in 1712, and died there in 1793. He was a scholar of Canaletto, and excelled in architectural views of Venice, but his works are less accurate in perspective and details than are those of his master. The following pictures by him are in the chief European galleries:

Bergamo.	Academy.	Three Views in Venice.
Berlin.	Gallery.	View on the Grand Canal, Venice.
"	"	Two Views of San Michele, Venice.
"	"	View on the Lagoons.
Brussels.	Gallery.	Interior of San Marco at Venice.
Cambridge.	Fitzwilliam Museum.	Views in Venice.
"	"	The Island of Anconetta.
Dublin.	Nat. Gallery.	The Doge's State Barge.
Glasgow.	Gallery.	Grand Canal and Church of San Giorgio, Venice.
"	"	Piazzetta of San Marco.
London.	Nat. Gallery.	View of the Church, Campanile, and Piazza of San Marco, at Venice.
"	"	View in Venice.
"	"	View on the Grand Canal.
"	"	Seven Views of Venice.
"	"	Church on the Grand Canal, Venice.
Modena.	Gallery.	The Grand Canal, Venice.
"	"	The Fondaco dei Tedeschi.
Nantes.	Museum.	Two Views of Venice.
Paris.	Louvre.	View of Venice.
"	"	Church of La Salute.
"	"	The Fête of Shrove Tuesday.
"	"	The Fête of Corpus Domini.
"	"	Procession of the Doge to the Church of San Zaccaria.
"	"	The Hall of the Ducal Palace.
"	"	View of Venice.
Venice.	Correr Mus.	The Island of San Giorgio.
Verona.	Museum.	Two Views of Venice.

GUARDOLINO, IL. See NATALI.

GUARIENTI, PIETRO, a painter of Verona, was born before 1700. He was a pupil of Crespi, but followed the study of the great masters of the various countries in which he travelled, seeking to acquire the faculty of painting in every style. He settled in Dresden, and died there before 1769.

GUARIENTO, a painter of Padua, was living in the 14th century, and is known to have been amongst the first artists employed to decorate the Great Hall of Council at Venice in 1365. His work there was a 'Paradise,' and incidents from the war of Spoleto. These paintings were effaced to make room for the successive designs of Gentile Bellini and of Titian. In the Eremitani at Padua may still be seen many frescoes by this artist representing the Life and Passion of Christ, the life of St. Augustine, and several subjects from the Old Testament. According to Brandolese, Guariento flourished about 1360 at Padua, and was buried there in the church of San Bernardino. He died before 1378. There are preserved of his works:

Bassano.	Pinacoteca.	A Crucifixion, with the Virgin and Saints.
Padua.	Academy.	Six portions of frescoes, with subjects from the Old Testament.

GUARINO, FRANCESCO, who was born at Solofra, near Naples, in 1612, was a pupil of Massimo Stanzioni. He painted in the church of his native town, and died at Gravina in 1651. In the Naples Museum there is by him a picture of 'Susanna.'

GUASTA, BENVENUTO and GIROLAMO DEL. See DEL GUASTA.

GUBBIO, ODERIGI DA, was a miniature painter, who is said to have been born at Gubbio, near Perugia, in 1240. No undoubted work by him is now in existence, although some miniatures contained in two Missals of the Virgin and of St. George, in the Archivio de' Canonici di San Pietro, at Rome, are strongly supposed to be by him. He painted at Gubbio in 1264, at Bologna in 1268, and in Rome in 1295. According to Vasari, he made the acquaintance of Giotto in Rome, and died there in 1299. He has been mentioned with much praise by Dante, who calls him the 'Glory of Agobbio,' and represents him as expiating in Purgatory the pride with which his skill had inspired him.

GUBITZ, FRIEDRICH WILHELM, a wood engraver, was born at Leipzig in 1786, and was a member of the Academy of Berlin, where he died in 1870. The cuts in his 'Volkskalender,' issued from 1835 to 1869, are much admired, as is also his portrait of the Saviour, after Lucas Cranach. He also published some 'Plays and Poems,' a newspaper called 'Der Gesellschafter,' and a volume entitled 'Occurrences.'

GUCCIO DEL SERO. See AGHINETTI.

GUCHT, VAN DER. See VAN DER GUCHT.

GUDIN, JEAN ANTOINE THÉODORE, a French marine painter, was born in Paris in 1802. He attended for some time the atelier of Girodet-Trioson, but left it and enrolled himself in the Romantic School, in company with Géricault and Delacroix. He restricted himself entirely to landscapes and marine subjects. His first success dated from about the year 1822, and in 1827 he produced 'The Burning of the "Kent," East Indiaman,' and 'The Return of the Fishermen,' two of his best pictures. Gudin's works are remarkable for vigorous, but, too generally, exaggerated, treatment. He painted between the years 1838 and 1848 a series of ninety marine subjects for the Galleries at Versailles, where many of them still are. They record the achievements of the French navy in Algeria, whither Gudin was sent by Louis Philippe. Early in life he travelled in the East, in Russia, and in Germany, but he spent much of the latter part of his life in Scotland. He also practised the arts of etching and lithography. He died at Boulogne near Paris, in 1880. Among his best works are:

- The Hurricane of the 7th of January, 1831, in the Roadstead of Algiers. 1835.
- Coast Scene. (*Brussels Gallery.*)
- Breton Coast. 1845. (*Berlin National Gallery.*)
- A Smuggler's Felucca. 1845. (*The same.*)
- The Ship in Distress.
- Shipwreck on the Coast of Genoa. (*Leipzig Museum.*)
- View of Havre. (*Avignon Museum.*)
- Explosion of the Emperor's Fort at Algiers.
- View of Constantinople, taken from Pera.
- The Boarding of the English galeot 'Hazard' by the 'Courier.'
- Devotion of Captain Desse. (*Bordeaux Museum.*)

GUDMUNDSSON, SIGURD, an Icelandic painter, born at the farm of Helluland in 1833, entered the Copenhagen Academy in 1849, and on his return to Iceland in 1858, produced almost a revolution in the manners and costumes of the island. He died at Reykiavik in 1874.

GUÉ, JULIEN MICHEL, a French landscape and historical painter, born in St. Domingo in 1789, was a pupil of David and of Lacour. The Bordeaux Museum possesses the 'Death of Patroclus,' and there are other works by this artist at Versailles, Compiègne, and Rheims. He died in Paris in 1843.

GUELARD, B., a French painter and etcher, is mentioned by Basan as the engraver of several plates after Oudry, J. F. van Bloemen, &c. He lived in Paris about 1730.

GUÉRARD, EUGÈNE CHARLES FRANÇOIS, a French landscape painter and lithographer, was born at Nancy in 1821. He was a pupil of Paul Delaroche and of Dieudonné Pierre of Nancy, in which city he died in 1866.

GUERARDS, MARC. See GEERARTS.

GUERARDS, N., a French engraver, who flourished about the year 1700, executed the plates for a work entitled 'Les Edifices antiques de Rome,' published at Paris in 1682, after the designs of A. Des Godets, who engraved the frontispiece. He also engraved the frontispiece to a book of ornaments, published by Pierre Bourdon in 1703; and a small plate of 'Soldiers marching,' in imitation of Callot.

GUERCINO. See BARBIERI, GIOVANNI FRANCESCO.

GUÉRIN, CHRISTOPHE, a draughtsman and engraver, born at Strassburg in 1753, was a pupil of Jeulain and P. Müller. He became conservator of the Museum, and a Professor of the School of Design at Strassburg. He died in 1831. His chief works are:

Cupid disarmed; *after Correggio.*

The Dance of the Muses; *after Giulio Romano.*

The Angel leading Tobit; *after Raphael.*

Two Landscapes; *after De Louthembourg.*

GUÉRIN, FRANÇOIS, a French historical and genre painter, was a native of Paris. He exhibited first at the Academy of St. Luke in 1751, and became an Academician in 1761, his reception work being 'A Market.' He continued to exhibit at the Salon until 1783, but in 1791 he was residing in Strassburg, where he died, but in what year is not known.

GUÉRIN, GABRIEL CHRISTOPHE, a son of Christophe Guérin, was born at Kehl in 1790. He was a pupil of Regnault, and in 1817 received the gold medal for his 'Death of Polynices.' He painted a 'Burial of Christ' for the church of St. Francis of Assisi in Paris, and he succeeded his father as conservator of the Museum, and Professor of the School of Design at Strassburg. He died at Hornbach in Bavaria in 1846.

GUÉRIN, JEAN, a miniature and water-colour painter, born at Strassburg in 1760, was a brother of Christophe Guérin. He went to Paris, where he became a pupil of Regnault, and soon gained a reputation, as well as the protection of Queen Marie Antoinette, whose cause he espoused so warmly as to cause him to be banished from Paris. He returned to that city at the beginning of the Consulate, and devoted himself to miniature painting. He died at Obernai in 1836.

GUÉRIN, JEAN BAPTISTE, the second son of Christophe Guérin, was born at Strassburg in 1798. He was a pupil of his father and of Regnault, and practised in his native city, but the year of his death is not recorded.

GUÉRIN, PAULIN JEAN BAPTISTE, a French portrait and historical painter, born at Toulon in 608

1783, was the son of a blacksmith, which trade he at first followed, but showing a disposition for art he went to Paris, where he entered the studio of Vincent, and supported himself with the greatest difficulty, till he gained a reputation by his picture of 'Cain after the death of Abel.' He died in Paris in 1855. Among his other works are:

The Dead Christ in the Lap of the Virgin. 1817.

Anchises and Venus. 1822.

Adam and Eve driven out of Paradise. 1827.

Christ crucified. 1834.

Ulysses fighting with Neptune. 1824.

Anne of Austria, Regent of France, with her two sons,

Louis XIV. and the Duke of Orleans.

Portrait of Louis XVIII., full-length.

Portrait of Charles X., full-length.

His son and pupil, FÉLIX PIERRE ANTOINE GUÉRIN, who was born in Paris in 1825, painted portraits, and died in Paris in 1865.

GUÉRIN, PHILIBERT JEAN PIERRE, a French landscape painter, born at Marseilles in 1805, was a pupil of Paulin Guérin. He exhibited at the Salon from 1824 to 1844, and died in Paris in 1846.

GUÉRIN, PIERRE NARCISSE, Baron, a French historical painter, was born in Paris on the 13th March, 1774. In his early years he showed but little inclination to art, and it was owing to his parents that he entered the studio of Brenet. His progress, however, was small, until he became the pupil of Regnault. With this master he found his vocation, and at the competition of 1797 he obtained one of the three prizes. The disturbed state of Europe did not at once permit of his pursuing his studies at Rome, and while waiting at Paris he produced his 'Return of Marcus Sextus,' which, on being exhibited in 1799, was crowned by his brother artists. On arriving at Rome, his weak health soon compelled him to remove to Naples, where he remained about a year. On his return to Paris, he resumed his studies with such success that in 1803, while still a pupil, he received the cross of the Legion of Honour. He was received into the Institute on the return of the Bourbons in 1815, and in 1816 was appointed director of the French School at Rome, but his health did not allow him to accept the appointment. At the next vacancy he was again offered the post, which he accepted, though the state of his health allowed him only to attend to the duties of his office, and prevented his applying himself to any of his own works during his stay in Rome. On his return to Paris in 1829, he was created a Baron, and he devoted himself for the next two or three years to his own art. Contrary to the advice of his physicians and friends, he accompanied Horace Vernet to Rome, where he died on the 16th July, 1833, and was buried in the church of the Trinità dei Monti. Guérin's art reached its highest point in the 'Marcus Sextus.' In his later works he lost the vigour which characterized his earlier productions, and affected a spurious energy, which has—not without reason—been called theatrical. This may in some degree have arisen from his custom of sketching the actors at the Théâtre Français. The following is a list of Guérin's chief works:

Angers. *Museum.* Death of Priam. (*Sketch.*)

" " St. Louis. (*Sketch.*)

Avignon. *Museum.* Portrait of Charles X.

Bordeaux. *Museum.* Pyrrhus and Andromache. (*A small replica of the Louvre picture.*)



Compiègne.	<i>Palace.</i>	St. Geneviève.	
Hampton Court.	<i>Pal.</i>	Portrait of Louis XVIII.	
Paris.	<i>Louvre.</i>	The Return of Marcus Sextus.	
		1799.	
"	"	Offering to Æsculapius.	1802.
"	"	Hippolytus and Phædra.	1802.
"	"	Pyrrhus and Andromache.	1810.
"	"	Æneas and Dido.	1813.
"	"	Clytemnestra.	1817.
Rennes.	<i>Museum.</i>	Ulysses.	
Valenciennes.	<i>Mus.</i>	Death of Marshal Lannes.	
Versailles.	<i>Gallery.</i>	The Revolt of Cairo.	O.J.D.

GUERINI, GIOVANNI FRANCESCO, (or GUERBIERI,) a native of Fossombrone, in the Roman state, flourished about the year 1650. It is not said under whom he studied, but he painted historical pictures in the style of Caravaggio and Guercino. Lanzi mentions several of his works in very favourable terms, particularly a picture in the Filippini at Fano, of 'St. Charles contemplating the Mysteries of the Passion,' with two laterals, representing subjects from the life of that saint. There are many of his paintings in his native town, and a 'St. Sebastian cured by St. Irene' particularly is attributed to him. He had the peculiar taste to introduce into each of his pictures the portrait of one of his lady-loves.

GUERNIER, DU. See DÙ GUERNIER.

GUERNIER, RENÉ, was probably a native of France. According to Florent Le Comte he excelled in engraving ornaments and grotesque figures.

GUEROULT, GUILLAUME, is mentioned by Strutt as the engraver of a set of woodcuts for a Bible, published at Paris in 1564, and dedicated to Catharine de' Medici.

GUERRA, CRISTOFORO. See CHRIEGER.

GUERRA, GIOSEFFO, (or QUERRA,) a painter of Venice, was one of the best scholars of Solimena. He painted numerous large historical pictures for churches and monasteries in the kingdom of Naples, but having resorted to the trick of copying paintings disintombed at Herculaneum, and selling them as originals, he was detected and compelled to flee to Rome, where he died in 1761.

GUERRA, GIOVANNI, a painter, engraver, and architect, was born at Modena in 1544, and went in his eighteenth year to Rome, where he painted, in conjunction with Cesare Nebbia, a large part of the pictures commissioned by Pope Sixtus V. He then for some time devoted himself to trade, and when he had thereby lost all his means he returned to art, and brought out a series of forty-eight plates entitled 'Varie Acconciature di Teste usate da nobilissime Dame in diverse Città di Italia.' He also prepared the model for the Scala Santa in Rome, and the designs for several churches in Modena, as well as a great number of drawings from subjects in the Old and New Testaments, and from Greek and Roman history, in readiness for engraving. He died at Rome in 1618.

GUERRIERI, GIOVANNI FRANCESCO. See GUERINI.

GUERRINI, GIACOMO, was born at Cremona in 1718, and while quite young painted 'The Beheading of St. John the Baptist' for the Oratory of St. Jerome in his native city. He afterwards executed for the church of Sant' Agostino, 'The Meeting of St. Joachim and St. Anna' and 'The Presentation in the Temple.' Some of the churches in Milan also possess paintings by him. He died in 1793.

GUERTIÈRE, FRANÇOIS DE LA. See DE LA GUERTIÈRE.

GUEST, DOUGLAS, an English historical and portrait painter, practised in the early part of the 19th century. He studied in the schools of the Royal Academy, and in 1805 gained the gold medal for his 'Bearing the dead body of Patroclus to the Camp, Achilles's Grief.' He occasionally exhibited at the Academy from 1803 to 1817, and again in 1834 and 1838. He painted the 'Transfiguration,' an altar-piece for the church of St. Thomas, Salisbury, and in 1829 published a work on the decline of historical painting.

GUEVARA, FÉLIX DE, was an amateur painter, who acquired the friendship of Titian when he accompanied the Emperor Charles V. to Bologna to receive the imperial crown from Clement VII. He distinguished himself as a cavalry officer in the expedition to Tunis in 1535, and was the author of 'Commentaries on Painting,' published in 1788. He died at Madrid in 1563.

GUEVARA, JUAN NIÑO DE, born at Madrid in 1632, was the son of a captain of the guards of the Viceroy of Aragon, under whose patronage he was placed as a disciple of Miguel Manrique, a Fleming, who had been educated in the school of Rubens. He afterwards studied at Madrid, under Alonso Cano, and became a very reputable artist, adopting a style that partook of the character of both his masters, uniting with the grandeur and correctness of Alonso Cano the splendid and brilliant colouring of the head of the Flemish School. His principal works are at Malaga, Granada, and Cordova. In the church of La Caridad at Malaga, is a fine picture of 'The Triumph of the Cross,' and in the cathedral, 'The Ascension of Christ,' and 'The Assumption of the Virgin.' At Cordova, in the cloister of the Augustines, there are some pictures of the life of the founder of the order, and several portraits, which are compared by Palomino to those of Van Dyck. He died at Malaga in 1698.

GUGLIELMI, GREGORIO, a painter born at Rome in 1714, was a pupil of Conca; but he was little known in his native city on account of his having gone when young to Vienna, Dresden, and St. Petersburg. He executed a few frescoes in the hospital of Santo Spirito at Rome, but others that gained more attention in the cities named above, as well as at Augsburg and in the castle of Schönbrunn. His works in oil were feebler. He died at St. Petersburg in 1773.

GUIBAL, NICOLAS, a painter and architect, born at Lunéville in 1725, was the son of Barthélemy Guibal, a sculptor. He worked at first at sculpture under his father, but afterwards abandoned it for painting, and studied under Claude Charles at Nancy, but came in 1741 to Paris, and then studied under Natoire. In 1745 he was made a pensioner of the Academy, and won the second prize. In 1749 he proceeded to Stuttgart, and in 1752 Duke Charles Eugene sent him to Rome with a commission to execute for him four paintings. He there improved himself under Rafael Mengs, so that on his return in 1755 he was appointed by the duke first court painter and architect, professor of painting, and director of the picture gallery. He was made an Academician in 1784, on the completion of his 'Aurora' on the ceiling of the gallery of Apollo in the Louvre, and died at Stuttgart in the same year. His best work is the ceiling above the marble staircase in the Palace at Stuttgart. Other paintings by him are in the bath-house at Schwetzingen, in the former dining-hall of the Academy (now the king's private library),

in the halls at Hohenheim and Monrepos, in the Ordenskapelle of Ludwigsburg Castle, and in the churches of Gmund, Zwiefalten, and Solothurn. Guibal wrote the 'Eloge de Mengs' (1780), and 'Eloge de Nicolas Poussin' (1783).

GUICHARD, JOSEPH ALEXANDRE, a French marine painter, born at Marseilles about 1830, was a pupil of Isabey and Durand-Brager. He died in his native city in 1877. Amongst his works are:

Souvenir of Villafranca. 1866.  
The Fisherman's Return. 1869.  
Sunrise at the Martigues. 1870.  
The Marriage of Camacho.

GUIDI, RAFFAELLO, an Italian engraver, was born at Florence in 1540, and died probably about 1613. His plates are executed entirely with the graver, which he handled in a masterly manner, and from his style it would appear that he was instructed by Cornelis Cort or Agostino Carracci. The following are his principal prints:

David playing on the Harp; after *Giuseppe Cesari*.  
Dædalus and Icarus; after the same.  
The Crucifixion; after *Christoph Schwartz*.  
The Entombment of Christ; after *F. Barocci*.  
Æneas carrying his father Anchises; after the same.  
Jupiter; after *Polidoro da Caravaggio*.  
Vulcan; after the same.  
The Madonna seated, distributing Rose Garlands to various Ecclesiastical Orders.

GUIDI, TOMMASO, commonly called MASACCIO, the son of the notary Ser Giovanni di Simone Guidi, was born at Castel San Giovanni di Valdarno, in 1401, and is thought by some to have studied under Masolino. That he was precocious in the display of his talent, is shown by the fact that about 1417 he went to Rome, where he received a commission from Cardinal San Clemente to decorate a chapel that still bears his name. Masaccio painted there a 'Crucifixion,' and different scenes drawn from the lives of St. Catharine and St. Clement. When at Rome he painted several pictures, amongst others one which represented 'Pope Martin V. with the Emperor Sigismund and the Virgin, between four Saints,' which was, in after years, much admired by Michelangelo. In 1421 he was received into the Guild of the Speziali at Florence, and twice painted the portrait of Giovanni di Bicci de' Medici, who returned to power in Florence in 1420. In the interval extending from 1423 to 1428, he adorned the Brancacci Chapel in the Carmine with frescoes, twelve in number, which represent scenes drawn from the Bible, and from the life of St. Peter; these prove his great skill as an artist, and also that he had really studied the sister arts of architecture and sculpture. He died at Rome about 1428, at the early age of twenty-six. Masaccio's paintings are all far in advance of his time, and foreshadow the rules which afterwards guided art in the 16th century. Of his other paintings and frescoes, not previously mentioned, there remain at the Carmine a portion of a design in the cloisters, representing part of a procession, that has recently been recovered from beneath the whitewash. The galleries of Berlin, Munich, and Modena possess paintings attributed to him, and the National Gallery has a portrait considered to be that of Masaccio himself.

GUIDO, ASCANIO, an Italian engraver, flourished about the year 1567. There is a print by him of the 'Last Judgment,' after Michelangelo, rather smaller than the plate engraved by Martino Rota,

and not much inferior to it in merit. It is dated 1567, two years previous to that by Rota.

GUIDO, PIETRO DEL SIGNOR. See GALLINARI.

GUIDO DA SIENA. See SIENA.

GUIDO RENI. See RENI.

GUIDO RENI, ERCOLIN DI. See SAN GIOVANNI, GUIDOBONO, BARTOLOMMEO, called 'Il Prete di Savona,' was born at Savona in 1654. His father, Giovanni Antonio Guidobono, who was majolica painter to the court of Savoy, taught him his own art. He then became a priest, (whence his sobriquet,) but his love of art caused him to relinquish that office. Having seen some pictures by Benedetto Castiglione, he copied them with so much exactness, that it was difficult to distinguish the reproductions from the originals. He afterwards visited Parma and Venice, studying the works of the best masters, and on settling at Genoa, he was much employed in that city. He particularly excelled in painting animals, flowers, and fruit; and he was no despicable designer of the figure, as he has shown in some fabulous subjects in the Palazzo Centurioni. Some of his best pictures are in the Palazzo Brignole Sale; among them that of 'Lot and his Daughters.' He died at Turin in 1709.

GUIDOLINO. See FIESOLE, GIOVANNI DA.

GUIDONE DA GHEZZO. See SIENA, GUIDO DA.

GUIDOTTI, PAOLO, called 'IL CAVALIERE BORGHESI,' was born at Lucca in 1569, and went when young, in the pontificate of Gregory XIII., to Rome, where he improved the instruction already received by studying the great works of art in that city. He was employed by Sixtus V. in several fresco works in the library of the Vatican, in the Scala Santa, and in the Palace of San Giovanni in Laterano. He distinguished himself as a sculptor as well as a painter; and for some productions in that art was honoured by Paul V. with the permission to take the name of 'Borghese,' and was made a knight of the order of Christ. He was also an architect, and in fact he boasted of the knowledge of fourteen arts; but in spite of all these he was reduced to great misery, and died in 1629 from a fall while attempting the additional art of flying. There are several of his works in the public edifices at Rome. In San Girolamo degli Schiavoni, is a picture of 'St. Matthew'; and in the cupola of Santa Maria de' Monti, the 'Assumption of the Virgin.'

GUIDUCCI, ANGELO, a landscape painter and etcher, lived at Rome about 1750. He engraved two portraits of Joseph II. of Austria, and others after Van Dyck, as well as two plates representing peasants.

GUIGNET, JEAN ADRIEN, a French historical and landscape painter, was born of French parentage, at Annecy in Savoy in 1816. Against his father's wishes he went to Paris, and studied under his brother, Jean Baptiste Guignet, and under Blondel; but it was not until after some years of uphill work that he succeeded in achieving a position. In style he inclined considerably to that of Decamps. He died in Paris in 1854. Amongst his works are:

Moses exposed on the Nile. 1840.  
St. John the Baptist preaching. 1842.  
Salvator Rosa amongst the Brigands. 1844.  
Joseph explaining Pharaoh's Dream. 1845. (*Rouen Museum.*)  
Xerxes bewailing his Army. 1846.  
Don Quixote playing the Fool. 1848.  
Travellers surprised by a Bear.  
Hagar in the Desert.

Episode in the Retreat of the Ten Thousand.  
The Defeat of Attila by Aetius.  
Belshazzar's Feast.

**GUIGNET, JEAN BAPTISTE**, a French historical and portrait painter, born at Autun in 1810, was the brother of Jean Adrien Guignet, and studied under Regnault. He died at Viriville in 1857. Amongst his portraits are :

General Pajol.  
Gilbert Louis Duprez, the tenor.  
James Pradier, the sculptor.

**GUIGOU, V.**, a French engraver, flourished about the year 1676. He engraved some bird's-eye views of châteaux and other buildings in France, which are executed in a neat but stiff style. He also engraved several portraits for books.

**GUILLAIN, SIMON**, a French sculptor, who for amusement practised etching, was born in Paris in 1581, and died in the same city in 1658. There are the following prints by him :

A set of twenty plates of the Life of St. James; after *Annibale Carracci*.

Eighty plates of the Cries of Bologna; after *Annibale Carracci*, engraved in conjunction with *Alessandro Algardi*.

**GUILLAUME, Le Frère**, known as 'Le Prieur,' and 'Il Prete Gallo,' was a French painter, who was born at Marseilles in 1475, and died at Arezzo in 1537. Being implicated in some criminal affair, he entered holy orders, and accompanied Frère Claude to Rome, and there assisted him in his works for Pope Julius II. He was afterwards employed and protected by Cardinal Silvio Passerini at Cortona, and he visited Florence, Castiglione, Perugia, and Arezzo, establishing himself in the last-mentioned town. He was one of the best glass painters in his time, and worked equally well in oil and fresco. Vasari was his pupil.

**GUILLEBAULT, SIMON**, a French historical painter, was born at Le Mans in 1636. He chiefly executed Scriptural subjects, among which was 'The Triumph of the Church,' painted for his reception at the Academy in 1687. He died at Le Mans in 1708.

**GUILLEMARD, SOPHIE**, a pupil of Regnault, was born in Paris in 1780, and from 1801 to 1819 exhibited at the Salon historical pictures, as well as some portraits and genre subjects; amongst them were 'Alcibiades and Glycerion,' and 'Joseph and Potiphar's Wife.' The date of her death is not recorded.

**GUILLEMART, —**, was an obscure French engraver, who was chiefly employed in engraving portraits for the booksellers. Among others is that of Setani, Abbé of St. Geneviève.

**GUILLEMIN, ALEXANDRE MARIE**, who was born in Paris in 1815, studied under Gros, and became a painter of genre subjects. He died at Bois-le-Roi, near Fontainebleau, in 1880. The following are a few of his works :

Huntsman and Milk-woman. 1844.  
The old Sailor. 1845.  
Sunday Morning. 1864.  
La Trilla; souvenir of Upper Aragon. 1869.  
Los Pordioseros; souvenir of Upper Navarre. 1877.  
Sunday Morning in Brittany.  
Women of the Pyrenees.

**GUILLEMOT, ALEXANDRE CHARLES**, a French historical painter, was born in Paris in 1786. He was a pupil of Allais and of David, and in 1808 obtained the 'prix de Rome' for his picture of 'Philip, the physician, discovering the cause of

Antiochus's illness in his love for Stratonice.' In 1819, after his return from Rome, a first-class medal was awarded to Guillemot for his picture of 'Christ raising the Widow's Son at Nain.' His last important work was the 'Stoning of St. Stephen.' In the Palace at Compiègne is a picture of 'Mars surprising Rhea Sylvia.' He died in Paris in 1831.

**GUILLEROT, —**, a French landscape painter, who flourished in the 17th century, was a pupil of Fouquières, and worked with considerable success under Sébastien Bourdon at the Tuileries.

**GUILLO, VICENTE**, a painter of the Valencian school, was born at Alcalá de Gilbert, about 1660, and at one time lived at Barcelona. The hospital of Santa Tecla at Tarragona possessed a good 'Adoration of the Kings,' dated 1690. He executed some frescoes in the Sagrario of his native town, in the hermitage of San Pablo at Albocacer, and in the church of San Juan del Mercado at Valencia, where he is said to have died in 1701 of disappointment at having been superseded by Palomino. **AGUSTIN GUILLO**, who does not appear to have been related to Vicente, contributed about the same time some indifferent frescoes to the same church, and to the Dominican convent at Valencia. The latter left a son, **FLORENCIO GUILLO**, a painter even feebler than himself.

**GUINACCIA, DEODATO**, born at Messina about the year 1510, became the best and most renowned pupil of Polidoro da Caravaggio, when he visited that city, after the sacking of Rome. After the death of Polidoro he was engaged to complete the fine picture of the 'Nativity,' in the church of Alto Basso, which was left unfinished by that master. In the church of the Pellegrini is a picture of Guinaccia's own composition, representing the 'Trinity,' and another of the 'Transfiguration' is in San Salvatore de' Greci. He founded a school which flourished for a long time in Messina, and many of its scholars attained celebrity.

**GUIRRI, VICENTE**, a native of Valencia, became a friar in the Augustine convent of that city in 1608, and devoted his time to prayer and penitence, and to the execution of devotional pictures within its walls, till 1640, when he died.

**GUIRRO, FRANCISCO**, a Spanish historical painter, was born at Barcelona in 1630, and died there in 1700. His principal work was a 'St. Monica,' in the convent of the Recollets, which places him in the first rank of the better Spanish artists.

**GUISONI, FERMO**, a native of Mantua, who worked between the years 1540 and 1568, was educated in the school of Giulio Romano. He became one of the favourite disciples of that great master, from whose cartoons he painted in the dome of the cathedral the 'Calling of St. Peter and St. Andrew to the Apostleship,' esteemed one of the finest compositions of Giulio. In the church of Sant' Andrea, there is a fine picture of his own composition, representing the 'Crucifixion.'

**GUISONI, RINALDO**, who was possibly a brother of Fermo Guisoni, and was a pupil of Giulio Romano, flourished at Mantua in the 16th century.

**GUITARD, PEDRO**, a Spanish painter, was born in Catalonia about 1540. In 1576—79, he executed six pictures in oil from the life of St. Peter, for the high altar of the church of San Pedro, at Reus.

**GUIZZARDI, GIUSEPPE**, an Italian painter, born at Bologna in 1779, made himself famous by a picture of 'Æsculapius,' which is now in the Museum of that city. He died at Bologna in 1867.

**GULDENMUND, HANS**, an old German engraver on wood, flourished at Nuremberg from about 1520 to 1540. His works are extremely numerous, more than 200 being known, of which the best are, 'The Triumphal Procession of Charles V. in 1537,' and a bust portrait of Hans Sachs. The first work which brought him into notice, and which appeared in 1526, was an emblematical print of 'The Course of the World,' in which Greed, as the companion of Tyranny, is flaying an Ass, which throws out its legs, and brings Dissimulation to the ground.

**GULIELMUS**, a painter, who flourished about 1138, worked in the cathedral of Sarzana, and also, it is believed, executed the figures upon the façade of that at Modena.

**GULSTON, ELIZABETH**, was an English amateur etcher in the beginning of the 19th century, who copied several of her father's collection of portraits at Ealing Grove, and exhibited at the Royal Academy from 1795 to 1801. She died before 1840.

**GÜTLINGER, JOHANNES GUMPOLT**, (GÜTLINGER, or GILTlinger,) a painter of the 15th century, was probably born at Augsburg. Several altar-pieces by him are still in St. Ulrich's Church in that city. He was paid 400 florins for his work upon St. Michael's altar, which is a sufficient evidence of the value set upon his productions.

**GUNDELACH, MATTHÄUS**. See GONDOLACH.

**GUNKEL, FRIEDRICH**, a native of Cassel, painted historical subjects in the style of Cornelius, among which may be named the 'Battle of the Granicus.' He died by suicide at Rome in 1876.

**GUNST, PIETER VAN**, a Dutch line-engraver, was born at Amsterdam about the year 1667, and died in 1724. He worked entirely with the graver, and from the style of his prints, it is probable that he formed it upon that of the Drevets. His best plates are his portraits, and they form the larger part of his productions. His greatest work was a set of ten full-length portraits, after Van Dyck, of Charles I., his Queen, and some of the English nobility. Arnold Houbraken, the father of the celebrated engraver of that name, came to England to make the drawings from the pictures. Van Gunst also engraved a set of portraits for Larrey's 'History of England.' The following are his principal plates:

PORTRAITS AFTER VAN DYCK.

- Charles I.
- Queen Henrietta Maria.
- William Villiers, Viscount Grandison.
- Lucy Percy, Countess of Carlisle.
- Viscount Chaworth.
- Margaret Smith, Lady Herbert.
- Ann, Countess of Chesterfield.
- Lady Wharton.
- Elizabeth, Countess of Lindsey.
- Arthur Goodwin, of Winchendon, Bucks.

VARIOUS PORTRAITS.

- King William III.; after Brandon.
- Queen Mary II.; after the same.
- Queen Anne; after Kneller.
- George, Prince of Denmark; after Wissing.
- John Churchill, Duke of Marlborough; after A. van der Wouff.
- George I.; after Kneller.
- Earl of Peterborough; after the same.
- John Locke; after Greenhill.
- John Dryden; after Riley.

He also engraved nine plates of the 'Loves of the Gods,' after Titian, the same subjects that Smith has scraped in mezzotint.

**GÜNTHER, CHRISTIAN AUGUST**, a designer and etcher on copper, was born at Pirna in 1760, and died at Dresden in 1824. He first drew from nature, but Professor Zingg observed his talent and took him into his school. His coloured drawings won much admiration at the Dresden Academic exhibitions. He also painted portraits in pastel. His etchings were mostly landscapes—among them are 'The Baggage Waggon,' after Zingg, and two after Wouwerman and Dietrich for the third volume of the Dresden Gallery.

**GÜNTHER, MATTHÄUS**, (or MATHÄ GÜNTHER,) was born at Bisenberg in Bavaria in 1705, and after studying under Cosmas Damian Asam in Munich, took to imitating the style of Johann Holzer, with whom also he passed some time. He was director of the old Academy at Augsburg, where he died in 1791. His best known productions were ceiling pictures in churches and halls.

**GURK, EDUARD**, an Austrian painter, born at Vienna in 1802, accompanied the Archduke Friedrich on the expedition to Syria, and on remaining there for the sketching of memorable spots, he died of the plague in 1841. His chief works are architectural views in water-colours, which are in the possession of the Emperor of Austria.

**GUTEKUNST, JOHANN GOTTLÖB**, a painter and photographer, was born at Tübingen in 1801. He manifested an early taste for art, and received assistance from King William of Würtemberg, which enabled him to study for three years in Italy, and at the end of that term he adorned his patron's pleasure-palace at Rosenstein with frescoes representing the story of 'Cupid and Psyche.' After 1849 he associated photography with water-colour painting. He died at Stuttgart in 1858.

**GÜTERBOCK, LEOPOLD**, was a German genre painter, who died at Berlin in 1881. His mediæval subjects are often very humorous.

**GUTIERREZ, ESTACIO**, was a native of Valladolid, who was appointed painter to Philip III. in 1605. He died at Madrid in 1609.

**GUTIERREZ, GENNARO**, engraved some plates for the 'Museo Fiorentino,' and a large upright plate of the 'Virgin and Infant in the Clouds,' after Carlo Maratti, executed in a neat style, in the manner of Johann Jakob Frey, though inferior. He flourished about the year 1760.

**GUTIERREZ, JUAN SIMÓN**, was born in Seville about 1644, and succeeded in copying Murillo's style of colouring so exactly that it is sometimes difficult to distinguish their productions. The drawing of his pictures, however, is very inferior. In the Liverpool Institution is a picture of 'St. Francis in ecstasy,' and in the Seville Gallery one of 'Christ surrounded by the Virgin and Angels.'

**GUTIERREZ, EL LICENCIADO PEDRO**, was a Spanish engraver who lived at Granada about the middle of the 17th century. Engravings by him are contained in the 'Life of St. Eufrasio,' by Antonio Torrones de Robres, published in 1657.

**GÜTLINGER, JOHANNES GUMPOLT**. See GÜTLINGER.

**GÜTTENBERG, HEINRICH**, a German engraver, the brother and pupil of Karl Gottlieb Guttenberg, was born at Wöhrd, near Nuremberg, in 1749. Through his pupils Geissler and Reindel he founded a new school of engraving at Nuremberg. He lived many years in Paris, returning home, however, on the outbreak of the Revolution, but again repairing to the French capital after order was restored. He died at Nuremberg in 1818. He engraved several

plates in the style of his brother; among them are the following:

St. Francis; *after Rembrandt.*  
 The Burgomaster; *after the same.*  
 Charles V.; *after Van Dyck.*  
 The Deposition from the Cross; *after Rubens.*  
 The Women below the Gateway; *after Bega.*  
 A Dutch Family; *after the same.*  
 A Repose in Egypt; *after Bayocci.*  
 A Mountainous Landscape; *after Dietrich.*

GUTTENBERG, KARL GOTTLIEB, a German engraver, was born at Wöhrd, near Nuremberg, in 1743. He was the elder brother of Heinrich Guttenberg, and a pupil of J. G. Wille, at Paris, and has engraved several plates, in the neat style of that artist. From 1780 till the Revolution he lived in Paris, but afterwards returned to Nuremberg, where he died in 1790. His principal works were the plates he executed for the 'Voyage pittoresque du Royaume de Naples,' by the Abbé de St. Non. There are also by him:

Portrait of Catharine II., Empress of Russia; *after Rotari.*  
 Wilhelm Tell; *after Füssli.*  
 Le petit Boudeur; *after Greuse.*  
 L'Invocation à l'Amour; *after Théolon.*  
 The Chemist; *after Mieris.*  
 The Dance; *after P. Bol.*  
 The Evening Party; *after Rembrandt.*  
 The Death of General Wolfe; neatly copied from the print by *Woollett.*  
 Two Views in Switzerland; *after Schutz.*  
 The Eruption of Monte Novo; *after Fragonard.*  
 The Harbour of Ostend.

GUTTENBRUNN, L., was a native of Dresden, who came to England about the year 1789. He painted portraits and small historical subjects, and exhibited at the Royal Academy from 1790 to 1795, when he went to St. Petersburg, by the recommendation of the Russian Ambassador. He was a member of the Academy of Florence, whence it may be presumed that he had studied in Italy.

GUYARD, ADÉLAÏDE. See VINCENT.

GUYOT, LAURENT, a French engraver, born in Paris in 1756, was a pupil of Le Grand and Tillard. He died in 1806.

GUZMAN, JOSEF COBO Y. See COBO.

GUZMAN, JUAN DE, known as Fray JUAN DEL SANTISSIMO SACRAMENTO, was born at La Puente de Don Gonzalo, near Cordova, in 1611. After studying some time at Cordova he went to Rome, but did not devote much attention to the antique, or the works of Raphael; colouring, and mathematics as applicable to architecture and perspective, being his chief objects. He returned to Spain in 1634, and went to reside in Seville; where he signalized himself more by turbulence, and dexterity in the management of arms, than in the skilful use of the pencil. The consequence was, that having taken part in a revolt, and having been unsuccessful, he was obliged to seek refuge in the convent of the Carmelitas Calzados, or Shod Carmelites, and assume the habit as a lay brother. His restless character caused him soon to be sent from that establishment to the Carmelitas Descalzos, or Barefooted Carmelites, and he received orders to reside in the convent of Aguilar, where a severer discipline effected a change in his behaviour, and he now appeared in the character of a humble and pious monk. He took the name of Fray Juan del Santissimo Sacramento, and had permission to exercise his talent as a painter in decorating the walls of the convent, and other establishments appertaining to the

order. At intervals he employed himself in translating Pietro Accolti's 'Practical Perspective' from Italian into Spanish, to which he added notes correcting the errors of the author; and it is said that he even engraved plates illustrative of the work, which, however, was never published. In 1666 he went to Cordova to paint pictures for the monastery of his order in that city, which he accomplished so much to the satisfaction of the bishop, that he retained him to decorate his episcopal palace, and other places in his diocese. He remained at Cordova till 1676, when he returned to his convent at Aguilar, where he died in 1680. His merit as a painter is but small.

GUZMAN, PEDRO DE, called GUZMAN EL COXO ('the lame'), was a Spanish painter of the beginning of the 17th century, a pupil of Patricio Caxes, who was also court-painter to Philip III., and helped to decorate for him the Palace of El Pardo.

GWINN, JAMES, born in the county of Kildare, was originally a coach painter. He came to London in 1755, and gained his livelihood by decorating the lids of snuff-boxes in enamel. He fell into great want, and was found dead in his room in 1769.

GYLES, HENRY, a glass painter, who also painted historical subjects and landscapes, worked chiefly at York, where he resided from 1640 to 1700, and established a school of glass painting. His own portrait in crayons, by himself, is in the British Museum.

GYSBRECHTS, CORNELIUS N., was a painter of Hamburg at the beginning of the 17th century. In Schleissheim Palace is a painting by him of 'Transiency, with her Attributes,' by the side of his own portrait; whilst in Augsburg there is a 'Vanitas' by him. He succeeded well with subjects of still-life, of which specimens are to be seen in the Cassel Gallery.

GYSELS, PEETER, (GYSENS, GYZELS, or GYZENS,) a Flemish painter, born at Antwerp in 1621, was a pupil of J. Boots. He entered the Guild of St. Luke in 1642, becoming a master therein in 1649, and was most successful in painting flowers, fruit, still-life, and small landscapes. He died at Antwerp in 1690 or 1691. Among his best works are:

Amsterdam.	Museum.	A Town.
Antwerp.	Gallery.	Still Life (known as 'Le Cercueil de Pierre Gysels').
Berlin.	Gallery.	View of a Village Street.
Brussels.	Gallery.	Dead Game in a Landscape.
Dresden.	Gallery.	Five Rustic Scenes, two Landscapes, and one still-life piece.
Hague.	Museum.	Game, with Hunting Implements.
London.	Butt Coll.	Dead Game.
Petersburg.	Hermitage.	A Garden.

## H

HAACH, LUDWIG, a German historical painter, was born at Dresden in 1813, and entered the Academy there in 1830. In 1837, having studied under Hildebrandt at Düsseldorf, he painted his famous 'Christ in the Storm,' and 'Isaac and Rebekah.' His last work, 'The Three Kings before Herod,' he left unfinished. He went in 1841 to Rome, where overwork brought on an illness, from which he died in the following year. He left eight plates of etchings.

HAAG, GEORG MARCEL, a German historical and portrait painter, was born at Bopfinger in Würtemberg in 1652. He first studied under H. Schön-

field at Augsburg, but afterwards went for improvement to Rome, and then to Venice, where he became influenced by Paolo Veronese. On his return in 1682, he painted for the principal church at Nördlingen a picture of 'Mary Magdalene washing the Saviour's Feet with her Tears.' He also executed an 'Epitaphium' to his father at Bopfingen, where he died in 1719. He painted likewise several good portraits.

HAAG, J. F. C., a German portrait painter, was painter to William, Prince of Orange, and hereditary Stadtholder of Friesland, whom he accompanied to the Hague, when he became Stadtholder of the United Provinces. He died at the Hague in 1759.

HAAG, TETHART PHILIPP CHRISTIAN, a son of J. F. C. Haag, was born at Cassel in 1737. He was instructed by his father, and painted portraits and other subjects; but he excelled in painting horses, by which he gained a great reputation. He was appointed Director of the Academy at the Hague, where he died in 1812.

HAAN, DAVID DE. See DE HAAN.

HAANEBRINK, WILLEM ALBERTUS, a Dutch genre painter, was born at Utrecht in 1762. He painted conversation pieces, and formed a choice collection of the drawings of contemporary masters, which was dispersed after his death. He was a member of the Academy of Amsterdam, and secretary of the College of Design at Utrecht, where he died in 1840.

HAANEN, CASPARIS, who was born at Maastricht in 1778, painted interiors of churches. In 1812 he was living at Oosterhoudt, but in 1830 he removed to Amsterdam, where he died in 1849. His sons, George Gillis and Remigius, painted respectively genre subjects and landscapes, and his daughters, Elisabeth Alida and Adriana Johanna, genre subjects and flowers.

HAANEN, ELISABETH ALIDA, afterwards KIERS, born at Utrecht in 1809, was at first a pupil of her brother, George Gillis Haanen, and at a later period painted from life. She was especially successful in conversation pieces with light falling upon them. In 1838 she was made an honorary member of the Academy of Arts at Amsterdam, where she died in 1845.

HAANSBERGEN, JOHANNES VAN. See HAENSBERGEN.

HAARLEM, CORNELIS VAN. See CORNELISZ, CORNELIS.

HAARLEM, GERRIT, or GERHARD VAN, called also GEERTGEN VAN SINT JANS (a diminutive of Gerrit van Sint Jans, which name was probably applied to Gheerardt David, a greater pupil of the same instructor)—in English GERARD OF ST. JOHN, and in Italian GERARDO DA SAN GIOVANNI—is believed to have lived about the period from 1460 to 1488, and to have been a pupil of Albert van Ouwater, who was apparently the earliest Dutch painter of whom anything authentic is known. He obtained the name of 'Sint Jans' from the monastery of the Knights of St. John at Haarlem, where he chiefly resided, though not a monk. According to Van Mander he lived only the twenty-eight years above named, yet he executed several admired works. The best of them was a triptych altar-piece in the church of St. John at Haarlem. The principal picture represented the 'Crucifixion,' and on the folding-doors were the 'Descent from the Cross' and the 'Resurrection.' The expression of grief on the faces of the Maries and the Apostles was superior

to any production of the time. The Munich Gallery contains a very similar altar-piece, together with the two wings of a third. In the cathedral of Haarlem there is a view of that edifice painted by him. Two pictures in the Vienna Gallery are also attributed to Geertgen; one represents 'The Legend of the Bones of St. John the Baptist,' and the other is a 'Pieta.' This last is in the style of Quentin Massys. There is but little doubt that he painted the 'Expiatory Offering' in the Amsterdam Museum, as well as the 'Adoration of the Magi' in the Museum at Prague, and 'Christ in the tomb surrounded by the instruments of the Passion,' in the Archiepiscopal Museum at Utrecht. In the Gallery at Modena is a 'Crucifixion' assigned to this artist, the composition of which is confused, but it is executed in a careful, though hard and mechanical, manner.

HAARLEM, THIERRY DE. See BOUTS, DIERICK.  
HAAS, CHRISTIAN PETER JONAS, a Danish engraver, the son of Jonas Haas, was born at Copenhagen in 1754, but the date of his death is not known. He was a pupil of Preisler, and engraved portraits and illustrations to books of travels.

HAAS, JOHAN JAKOB GEORG, a Danish engraver, and son of Jonas Haas, was born at Copenhagen in 1756. He attended the Academy of that city, and in 1776 obtained the large gold medal for his engraving of 'The Prophet Elisha upon Mount Carmel,' after his own design. He then engraved the plates to Biehl's translation of 'Don Quixote.' In 1777 he proceeded to Paris, and completed his studies under Nicolas de Launay. In 1782 his engraving of 'Hercules causing Diomedes to be torn to pieces by his own Horses' procured his election to the Paris Academy, and in the year following he obtained the same honour at Copenhagen, and was also made court engraver. He engraved the 'Review of Prince Frederick of Denmark,' after Lorentzen, and the 'Northern Scenes' of the same painter; also the allegorical pictures of Abildgaard and a portrait of Winslöv. He died in 1817.

HAAS, JOHAN MENO, a Danish engraver, the son of Jonas Haas, was born at Hamburg in 1752. He studied under his father and at the Copenhagen Academy under Preisler, and afterwards went to Paris to complete his education under De Launay. In 1786 he was appointed to engrave the pictures in the Berlin Gallery, and after this he worked for booksellers and art dealers. He was made a member of the Academy at Berlin in 1793, and died in that city in 1833. Among his chief plates, besides some landscapes after Poelenborch, there are:

The Expulsion of Hagar; *after Govert Flinck.*

The League of the German Princes; *after Bernhard Rode.* 1793.

Frederick the Great on Horseback; *after U. L. F. Wolff.* 1808.

Frederick William II., King of the Prussians; *after Cunningham.*

HAAS, JONAS, an engraver, was born at Nuremberg in 1720. He went to Copenhagen, where he worked for the booksellers, and died in 1774.

HAAS, PETER, a fourth son of Jonas Haas, was a pupil of Preisler, and engraved portraits and views for guide books.

HAAS, WILLIAM FREDERICK DE. See DE HAAS.

HAASTERT, IZAAK VAN, a Dutch painter, was born at Delft in 1753. He was instructed by a Venetian painter of the name of Geronimo Lapis, who resided at Delft, and he became a good

painter of landscapes and views of cities, as well as of animals, some plates of which he engraved. He was at the same time a poet and a naturalist, and he translated a work on Physiognomy. He died at Delft in 1834.

**HABELIUS**, —, was a German painter of the 17th century, who resided at Cologne, and by whom there is in the Wallraf-Richartz Museum a picture of 'Two Rat-catchers.'

**HABENSCHADEN**, **SEBASTIAN**, a Bavarian animal painter and etcher, as well as a modeller in wax and clay, was born at Munich in 1813. He was first instructed by the enamel painter Adler, but in 1829 he attended the Munich Academy, and then commenced painting animals from nature, pursuing his studies in the neighbourhood, as well as in the Alps. He also etched fifteen plates of animals. He died at Munich in 1868. Among his best paintings are the following:

Cows at Pasture. 1838.

View of the Alps. 1844.

Cows in the Stream. 1847.

Hay-making. 1850.

Morning by Land.

Morning in the Mountains. 1854.

Female Peasant with Cows.

Railway-making through the Forest. 1864.

**HABERMANN**, **IGNAZ**, a draughtsman, was a native of Prague, who with his brother Karl made drawings of several Bohemian castles. He afterwards became a monk, and died about 1810. **KARL HABERMANN** died about 1812.

**HABERT**, **NICOLAS**, a French engraver, born in Paris about the year 1650, was much employed by the booksellers, and engraved several portraits of literary characters and other celebrated persons. He also engraved an emblematical print, in the style of Antoine Masson, which he dedicated to that artist. The following portraits are by him:

#### PORTRAITS.

James II.; *after Kneller.*

Maria Louisa of Orleans, Queen of Spain; *after Philippe de Champaigne.*

Cornelis Jansenius, Bishop of Ypres; *after the same.*

Louis Maimbourg, a celebrated Jesuit; *after his own design.* 1683.

Félix Vialart, Bishop of Chalons; *after the same.*

John Milton.

John Dun, called Scotus.

Old Parr. 1715.

**HABERZETTEL**, **JOSEPH**, a Russian painter, who was a German by birth, lived for several years in England, where he exhibited a picture of 'St. John preaching in the Wilderness,' painted in 1828. He died in 1853.

**HABRON**, a Greek painter, whose date is unknown, is mentioned by Pliny as having painted 'Friendship' and 'Concord,' and likenesses of the gods.

**HACCOU**, **JOHANNES CORNELIS**, born at Middeburg in 1798, was a student of the Academy in that town, and at the same time a pupil of J. H. Koekkoek, under whom he made rapid progress. He painted winter and moonlight scenes, lakes with vessels, and landscapes, all with considerable talent. After visiting France, Germany, and Switzerland, he established himself in London, where he died in 1839.

**HACKAERT**, **JAN**, one of the ablest landscape painters of the Dutch school, was born at Amsterdam probably in 1636, but it is not known by whom he was instructed. He visited Switzerland and Germany, and there painted the choicest views

from nature. On his return to Holland he executed some admirable landscapes from the places he had visited, in which there is an extraordinary effect of sunshine piercing through the rocks and foliage. He died at Amsterdam in 1699. Philip Wouwerman, Adriaan van de Velde, Jan Lingelbach, and Nicolaas Berchem, painted figures in Hackaert's landscapes. A 'Landscape, with Dogs and Hunters,' a joint work of Van de Velde and Hackaert, in the Steengracht Collection at the Hague, is of great merit; and there is a similar picture in the Munich Gallery. In the Dresden Gallery is 'A Road leading by a group of lofty Trees, with Figures;' in the Rotterdam Museum, a 'Mountainous Landscape,' with figures by Lingelbach; in the Berlin Gallery, an 'Italian Landscape,' with figures by Van de Velde; and in the Amsterdam Gallery there is a 'Forest,' with figures by Lingelbach, and the 'Ash-tree Avenue,' a sylvan view by Hackaert, with figures by Van de Velde, a subject often repeated by these two artists. There is a 'Landscape' at Stafford House, formerly in the Orleans Gallery, and another in the possession of Sir Robert Lloyd Lindsay. A 'Stag Hunt,' with figures attributed to Berchem, is in the National Gallery. There is a set of six charming etchings of landscapes by this painter, from his own designs, executed in the style of Waterloo, but far inferior.

**HACKERT**, **GEORG ABRAHAM**, the youngest brother and pupil of Jakob Philipp Hackert, was born at Prenzlau in 1755, and was instructed in Berger's school at Berlin. In 1782 he entered the service of the King of Naples in conjunction with his eldest brother, and in 1786 he established himself as a printseller and engraver at Naples, where he died in 1805. He engraved several landscapes and views, chiefly from the designs of Jakob Philipp Hackert; among them are the following:

View of the Environs of Carpentras.

The Ruins of the Aqueduct at Frejus.

Two Views of the Ruins of the Bridge of Augustus at Narni.

Two Views of Tivoli.

View of Rome, from the Villa Mellini

View of Castellammare.

View of the Bay of Naples.

Morning and Evening; *after Gaspard Poussin.*

**HACKERT**, **JAKOB PHILIPP**, a Prussian landscape painter and engraver, was born at Prenzlau in Uckermark in 1737. He was the son of a portrait painter, Philipp Hackert, who gave him his first instruction, and in 1753 sent him to Berlin, where he at first practised decoration with his brother, Johann Gottlieb Hackert, and then studied landscape painting at the Academy under Le Sueur. In 1762 he commenced a course of studies from nature at Stralsund and the adjacent Prussian island of Rügen; and two years later he went to Stockholm. In 1765 he repaired to Paris, where he met with so much employment that he sent for his brother Johann Gottlieb to join him from Berlin. Three years later the two brothers visited Rome, and in 1770 Naples, where they painted several views of an eruption of Vesuvius. While in Rome Jakob Philipp was commissioned by the Empress Catharine II. to paint a picture of the 'Victory of the Russian Fleet over the Turkish at Tchesme, and the Burning of the latter.' In 1774, after the death of his brother, he paid a second visit to Naples, after which he travelled in Sicily, Upper Italy, and Switzerland, and in 1782, with his brother Georg Abraham, entered the service of the King of Naples. He was afterwards a severe sufferer

from the military turmoils that prevailed; but in 1803 he was able to purchase a small estate in the vicinity of Florence, in which city he died in 1807. He executed an immense number of oil paintings and sepia drawings, besides many pictures in gouache, but he obtained greater reputation than he deserved, being rather a clever mannerist than a genius in art. Four of his brothers distinguished themselves as artists. Hackert etched a variety of plates from his own designs, among which are the following:

Twenty-one Views in Pomerania and the Island of Rügen. 1763—1764.  
Six Views in Sweden.  
Six Views in Norway.  
Four Views in the Kingdom of Naples. Rome, 1779.  
Ten Views round Horace's Villa.

HACKERT, JOHANN GOTTLIEB, an animal painter, was born in 1744. He studied in Berlin under Le Sueur, and after working with his brother Jakob Philipp Hackert in Italy, he in 1772 came to England, and exhibited several of his pictures at the Royal Academy in 1773, in which year he died at Bath.

HACKERT, KARL LUDWIG, a third brother of Jakob Philipp Hackert, was a landscape painter in oil and gouache, who was born at Prenzlau in 1740. He spent some time with his brother at Rome, but in 1778 he settled at Geneva, and afterwards at Lausanne, where, in 1800, he committed suicide. There is a picture by him of 'Geneva,' dated 1782, in the South Kensington Museum.

HACKERT, WILHELM, the fourth brother of the above family, was an historical and portrait painter who was born in 1748, and worked for some time under Mengs. He afterwards went to Russia, where he died in 1780, in the position of an academical drawing-master.

HADEMAR, a talented miniaturist of the monastery of Reichenau, flourished about the year 912.

HADFIELD, MARIA CECILIA LOUISA. See COSWAY.

HADIK, JOHANN BAPTIST, Count, a connoisseur of painting, who was born in 1755, and held the post of Imperial Art-Chamberlain at Vienna, executed some historical drawings in water-colours, one of which, in 1785, procured his election as an honorary member of the Academy.

HAEBERLEIN, LEONHARD, a German fruit and flower painter, flourished in the 17th century. He worked at Ulm in 1643, and afterwards at Nuremberg.

HAEBICH, JOHANN RUDOLPH, a German painter and engraver, the son of Christoph Haebich, was born at Ulm in 1683, and died there in 1722.

HAECKEN, ALEXANDER VAN, a Dutch painter and mezzotint engraver, was born in 1701, and appears to have been living in 1748. He resided some time in London. Several of his portraits possess considerable merit; among other plates by him are the following:

The Five Senses; *after Amigoni*.  
George II., King of Great Britain; *after the same*.  
Caroline Wilhelmina, his Queen; *after the same*.  
William Augustus, Duke of Cumberland; *after the same*.  
Charles Hamilton, Viscount Binning; *after Richardson*.  
James Keith, Prussian Field-Marshal; *after Ramsay*.  
General Wade; *after J. van der Banck*.  
General Wentworth; *after Ramsay*.  
Johann Christoph Pepusch, musician; *after C. Lucy*.  
Carlo Broschi, called Farinelli; *after the same*.

HAERTEN, NICOLAAS VAN, sometimes called WALRAVEN, a painter of portraits and genre subjects, and an engraver, flourished from 1677 to 1709, according to the dates on his prints. Nothing of his history is accurately known, but it is supposed that he was a native of Gorcum. His subjects are of a low kind, chiefly of smokers and tipplers of both sexes. Weigel mentions thirty-nine prints by him, some of which are in mezzotint, and others etched and finished with the graver. He painted and engraved his own portrait, which bears his name and that of the place of his birth. The Suermondt Collection at Aix-la-Chapelle has a painting of 'Fish' by him.

HAELSZEL, JOHANN BAPTIST, a German fruit and flower painter, was born in 1712, and died in 1777. There are several examples of his art in the Vienna Gallery.

HAELWEGH, ADRIAAN, apparently a son of Albert Haelwegh, was an engraver in the service of the Landgraves George II. and Louis VI. of Hesse. There are plates by him bearing the dates 1662 and 1677. The portrait of Francesco Maria of Etruria is one of his best works.

HAELWEGH, ALBERT, a Flemish engraver, was born about the beginning of the 17th century, and received his art instruction abroad. He resided some time at Copenhagen, where, in 1647, he was appointed court and university engraver, and executed numerous portraits of distinguished Danish personages. Between 1643 and 1672 he is stated to have produced ninety-one portraits after Karel van Mander, Wuchters, and Ditmar. He died at Copenhagen in 1673. Among other portraits, the following are by him:

Christian IV., King of Denmark; *after K. van Mander*.  
Christian V., King of Denmark; *after A. Wuchters*.  
Sophia Amelia, Queen of Denmark; *after the same*.  
Louis, Landgrave of Hesse-Cassel; *after Duarte*.  
The Duke of Argyll, in armour.  
Rev. George Walker, Governor of Londonderry.  
Jacob Oldenborg, Phil. Doct.; *after A. Houbraken*.

HAEN, ABRAHAM DE. See DE HAEN.

HAENDEL, MAXIMILIAN, a portrait painter, was a native of Bohemia, who was born in 1696, and died in 1758.

HAENSBERGEN, JOHANNES VAN, a Dutch painter, born at Utrecht in 1642, was a scholar and imitator of Cornelis Poelenborch, whom he nearly equalled in the delicacy of his pencil and clearness of his colouring, though inferior to him in design. His landscapes are admired, but in later life he devoted himself to portrait painting, in which he was highly successful, especially with the heads of ladies. He died at the Hague in 1705. Among his pictures are:

Augsburg.	Gallery.	The Man with the Death's Head.
Berlin.	Gallery.	A Portrait.
Dresden.	Gallery.	Adoration of the Shepherds.
"	"	Adoration of the Magi.
"	"	The Assumption.
"	"	Angels announcing the Birth of Jesus to the Shepherds.
"	"	Landscape.
Stuttgart.	Gallery.	Diana and Callisto.

HAERT, HENRI VAN DER. See VAN DER HAERT.  
HAESKEL, —, a Dutch or Flemish portrait painter, flourished about the middle of the 17th century. He probably visited England, as some of his portraits have the character and costume of persons of distinction in this country, and his manner of painting has a strong resemblance to that of Dobson.



**HAF, JOHANN LORENZ**, a wood-engraver, was born at Schwäbisch Hall in 1737, and died at Berlin in 1802. He executed some silhouettes which met with great approbation, and three series of cuts and descriptions of animals, published at Berlin in 1792.

**HAFFNER, ANTON MARIA**, the son of a Swiss soldier, was born at Bologna in 1654. He studied figure-drawing under Canuti, and perspective under Mitelli, who considered him one of his best pupils. He went with Canuti to Rome, and painted in the church of San Domenico e Sisto, and afterwards proceeded to Genoa, where he painted in the Spinola Palace. While decorating the church and convent of St. Philip Neri at Genoa, he determined to embrace the monastic life. His last work was the fresco for the Balbi Oratory in Genoa, in which city he died in 1732.

**HAFFNER, FÉLIX**, a French painter of landscapes and Alsatian scenes, was born at Strassburg in 1818. He studied under Sandmann, and long resided in his native place, but after the Franco-German War of 1870 his option was for France, and he left Alsace. He died at Mesnil-Amelot in 1875. The following are amongst his works :

Gathering Tobacco, Alsace.  
Wild Boar ravaging a field of Maize.  
Goats surprised.  
Pond at Meinau, near Strassburg. 1857.  
Halt of Gipsies. 1858. (*Valenciennes Museum.*)  
Market of Schelestadt.

**HAFFNER, JOHANN CHRISTOPH**, a native of Augsburg, was born in 1668, and died in 1754. He executed several engravings, and by him we have a book of ornaments, executed in a coarse indifferent style.

**HAFFNER, JOHANN HEINRICH**, the brother of Anton Maria Haffner, was born at Bologna in 1640, and first followed his father's profession of arms, but afterwards abandoned it for art. He studied under Canuti and Mitelli, and with the former painted in Rome the decorations of the Altieri and Colonna palaces. In 1696, with Franceschini and Quaini, he was summoned to Modena to decorate the Grand-Duke's palace with frescoes. In Genoa and Savona he worked with Guidobono. He died in 1702.

**HAFFNER, MELCHIOR**, a German engraver, flourished about 1680. He worked principally for booksellers, and his chief performance was a set of portraits for the 'Templum Honoris reseratum,' published at Vienna in 1673, by Theophilus Spizelius. He also engraved a frontispiece for the 'Bibliotheca Realis Universalis,' published at Frankfurt in 1685, which represents the interior of a large library.

**HÄFNER, KARL**, was a landscape painter, who died at Munich in 1873. His best works comprise :

Waterfall at the Kochelsee.  
Misty Morning.  
Sketch near Brannenburg.  
Approaching Storm at the Wendelstein.

**HAGEDORN, CHRISTIAN LUDWIG VON**, a German amateur engraver, as well as a writer upon art, was born at Hamburg in 1713, and was a brother of the poet Friedrich von Hagedorn. In 1763 he was made director of the Academy at Dresden, and died in that city in 1780. He sometimes marked his etchings with the cipher **LD**. The following is a list :

Six sheets of Heads and Caricatures, called 'Erster Versuch' (First Essay); dated 1744.

Six sheets of studies of Heads, containing thirty-six Heads; dated 1744.

Thirty-six Landscapes; dated 1744 and 1745.

Six sheets, containing seven Landscapes, called 'Neue Versuch'; dated 1765.

**HAGELSTEIN, JAKOB ERNST THOMANN VON**. See THOMANN VON HAGELSTEIN.

**HAGEMAN, CARL GUSTAF**, a Swedish historical painter, was born in 1805, and died in 1868.

**HAGEN, JORIS VAN DER**. See VAN DER HAGEN.

**HAGENS, CHRISTOPH**, an obscure Dutch engraver, lived about the year 1644. In that year he engraved a portrait of Sir William Davidson, resident in Holland for Scotland, drawn by himself, from the life, at Amsterdam.

**HAGER, CHRISTOPH**, was a landscape painter, who was for forty years in the service of the court of Würtemberg. He died in 1806.

**HAHN, GUSTAV ADOLPH**, a German painter, was born at Altenburg in 1819, and died at Dresden in 1872. There is by him in the Dresden Gallery a view of 'Kriebstein Castle, in Saxony.'

**HAHN, HERMAN VAN**, a Dutch painter, was born about 1636. There is by him a picture of 'Dead Game' in the Vienna Gallery.

**Haid, JOHANN ELIAS**, the son of Johann Jakob Haid, was born at Augsburg in 1739, and instructed in mezzotint engraving by his father. Besides a number of portraits, he executed prints after Caravaggio, Cranach, Rembrandt, and other masters. He died in 1809. The following are some of his principal prints :

#### PORTRAITS.

Johann Jakob Haid, painter and engraver; *after Graff*.  
Anton Graff, painter; *after himself*. 1766.  
Johann Koella, painter; *after himself*. 1776.  
Johann Winkelmann; *after Liotard*. 1782.

#### SUBJECTS.

The Nativity; *after Rembrandt*.  
The Raising of Lazarus; *after the same*.  
The Old Man giving Admonition; *after Joseph Christ*.

**Haid, JOHANN GOTTFRIED**, the brother of Johann Lorenz Haid, was born at Augsburg in 1710, and was instructed by his brother. He came to England when he was young, and engraved some plates in mezzotint for Boydell. He also executed several plates, which possess great merit, after his return to Germany. He died at Vienna in 1776. The following are among his principal prints :

#### PORTRAITS.

George II., King of Great Britain.  
Maria Theresa, Empress of Germany.  
Joseph II., Emperor of Germany; *after Weickart*. 1770.  
Lord Camden; *after Sir Joshua Reynolds*.  
Garrick, in the 'Farmer's Return'; *after Zoffany*.  
Foote, in the character of Major Sturgeon; *after the same*.  
Jacques Antoine Arlaud, painter; *after Laryillière*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Virginia; *after Sir Nathaniel Dance*.  
Absalom's Submission to his Father; *after F. Bol*.  
Abraham offering up his son Isaac; *after Rembrandt*.

**Haid, JOHANN JAKOB**, a German portrait painter, and engraver in mezzotint, who was born at Süssen, near Geisslingen, in the duchy of Würtemberg, in 1703, went when young to Augsburg, where he became a pupil of Ridinger. He painted portraits with success, and distinguished himself by his plates for the 'Pinacotheca Scriptorum nostra

ætare literis illustrium,' which, to the number of one hundred, with lives written by Jakob Brucker, were published in folio at Augsburg, in 1741-55. He died at Augsburg in 1767. He engraved in all some 300 mezzotint portraits, as well as some historical subjects. Among his best prints are the following:

Carl Ludwig, Count of Hohenlohe.  
Christoph Friedrich, Baron von Seckendorf.  
Felix Meyer, painter.  
Egidius Verhelst, sculptor.  
Johann Karl Hedlinger, medallist.  
Marcus Friedrich Kleinert, painter.  
Georg Brandmüller, painter.

HAID, JOHANN LORENZ, a painter, designer, and mezzotint engraver, was born at Augsburg in 1702, and died in the same city in 1750. He was a pupil of Georg Philipp Rugendas, and worked extensively in the atelier of Gottlieb Heiss. One of his best paintings was his portrait of Magdalena, widow of Mathias Gross.

HAID, JOHANN PHILIPP, an engraver, son of Johann Lorenz Haid, was born at Augsburg in 1730. He resided with his uncle Johann Gottfried at Vienna for several years, and on his return to Augsburg was appointed teacher in the art school. He died in 1806.

HAID, MARIANNA, a miniature painter, was born at Danzig in 1688. She was the daughter of a famous goldsmith at Berlin, and in 1705 she married the painter Christoph Joseph Werner, and settled at Dresden, where she died in 1753.

HAILLECOURT, CAROLINE ANNE, a French miniature painter, was born at Metz in 1817, and died in the same city in 1869. She was a pupil of Madame de Mirbel and of Maréchal, and exhibited at the Salon from 1840 to 1863.

HAINES, WILLIAM, an English miniature painter, born in 1778, exhibited at the Royal Academy from 1808 to 1840, when, having succeeded to some property, he retired to East Brixton, where he died in 1848.

HAINES, WILLIAM HENRY, a landscape and genre painter, was a frequent contributor to the Royal Academy, British Institution, and Society of British Artists from 1843. He died in 1884.

HAINZEL, JOHANN FERDINAND, a Bavarian historical painter, was born at Augsburg in 1621, and died in the same city in 1671. He was first instructed by Strauss, and afterwards went to Italy. His works were much esteemed.

HAINZELMANN, ELIAS, a German engraver, was born at Augsburg in 1640. After learning the first principles of design in his native city, he went to Paris, where he became a pupil of François de Poilly, whose style he followed with great success. He died at Augsburg in 1693. Although not very correct in drawing, his prints, and particularly his portraits, possess great merit. The following are among his best plates:

#### PORTRAITS.

St. Francis Xavier.  
Aegidius Strauch, Theologix Doctor; *after A. Stech.*  
Marcus Huber, Reipubl. Augustanus Senator.  
David Thomann von Hagelstein, Juris consultus; *after F. De Neve.*  
Carl, Baron von Friesen.  
Gabriel Miller, Juris consultus; *after J. U. Mayr.*

#### SUBJECTS AFTER VARIOUS MASTERS.

The Virgin presenting Pinks to the Infant Jesus; *after Raphael.*  
Christ appearing to Mary Magdalene; *after Albani.*  
St. Francis praying before a Crucifix; *after Domenichino.*  
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The Virgin, with the Infant sleeping, and St. John, called the 'Silence'; *after Annibale Carracci.*

The Holy Family, with St. John presenting a Lamb to the Infant Christ; *after Sébastien Bourdon.*

The Holy Family, with the Virgin washing Linen; *after the same.*

The Holy Family, with St. John presenting an Apple to the Infant Jesus; *after the same.*

HAINZELMANN, JOHANN, born at Augsburg in 1641, was the brother of Elias Hainzelmann, whom he accompanied to Paris. He was instructed by François de Poilly. He afterwards became court engraver at Berlin, in which city he died in 1693. There are by him a variety of subjects after various masters, as well as a number of portraits, among which are the following:

#### PORTRAITS.

John III. Sobieski, King of Poland; *J. Hainzelman del. et sculp. 1684.*

The Elector Frederick William; *after De Clerck.*

Philippe Dufour, Chevalier. 1682.

J. B. Tavernier, Baron d'Aubonne, in an oriental dress; *J. Hainzelman del. et sculp. 1679.*

Claude Le Peletier, Minister of State. 1687.

M. F. Le Tellier, Marquis de Louvois; *after F. Voet.*

#### SUBJECTS AFTER VARIOUS MASTERS.

The Infant Jesus embracing the Virgin; *after Annibale Carracci.*

The Virgin and Child, with St. John; *after J. Guillebault.*

The Annunciation; *after Sébastien Bourdon.*

The Holy Family; *after the same.*

The Repose in Egypt; *after the same.*

Christ and the Woman of Samaria; *after N. Poussin.*

HAKEWILL, JOHN, a landscape, portrait, and decorative painter, was born about 1740. He studied under Wale, and in the Duke of Richmond's Gallery, and obtained prizes from the Society of Arts in 1763 and 1764. Some of his portraits appeared at the Spring Gardens Exhibitions from 1765 to 1773. His chief practice was in house-decoration. He died in 1791.

HAKEWILL, MARIA C., a portrait painter, was born in the latter part of the 18th century. She married James Hakewill, the architect, whom she accompanied to Italy, where they spent two years, 1816 and 1817, and she exhibited at the Royal Academy, British Institution, and Society of British Artists, between 1808 and 1838. She died at Calais in 1842.

HAL, JACOB VAN, a Flemish historical painter, was inscribed in the Guild of St. Luke at Antwerp in 1681-82, and became its dean in 1705. He was the master of Jacob De Wit, and died in 1750. There was a 'Nativity' by him in the Jesuit College at Antwerp, and there is still in the church of St. Jacques 'The Fall of the Manna.'

HAL, NICOLAS VAN, was born at Antwerp in 1668, and died in 1738. His early historical pictures were esteemed, but his later productions are not held in much estimation. He also introduced nymphs and genii into the pictures of Hardime and other flower painters.

HALBEECK, JAN VAN, a Dutch engraver, who worked first in Paris, and afterwards at Copenhagen, engraved a variety of prints, among them a set of grotesque ornaments, dated 1618, and a large plate of the Heads of the Roman Emperors, from Julius Caesar to Ferdinand II. He died about 1630.

HALBOU, LOUIS MICHEL, a French engraver, born in Paris in 1730, was a pupil of N. G. Dupuis, and was living in 1808. He executed, among others, the following plates:

Le jeune Aubergiste; *after Coquelet.*  
 Le galant Boulanger; *after the same.*  
 Le Buveur trop grave; *after F. Mieris.*  
 La Toilette du Savoyard; *after Murillo.*  
 Le Temps perdu; *after P. A. Wille.*  
 Les Intrigues amoureuses; *after Schenau.*  
 Le beau Commissaire; *after Eisen.*  
 La jolie Charlatane; *after the same.*  
 Le Sultan galant; *after Jeurat.*  
 La Sultane favorite; *after the same.*

HALBREITER, ULRICH, was born at Freising in 1812. He belonged to the school of Cornelius, and at first worked at the frescoes, after that master, of Patriarchs, Prophets, and Ecclesiastics in the Ludwigskirche at Munich, as well as the Fathers of the Church after Hermann. After this he spent three years at Athens, painting historical pictures in the Royal Palace. He next travelled till 1845 in Egypt, Syria, and Palestine, in the course of which tour he made numerous historical and architectural sketches, including a 'Panorama of Jerusalem from the Mount of Olives,' and the 'Holy Handkerchief' for King Louis's Album. He afterwards established a silversmith's workshop in Munich, where he died in 1877. His principal oil-paintings were the 'Coronation of the Virgin' and the 'Ascension of the Virgin' (1851).

HALDENWANG, CHRISTIAN, a German landscape engraver, born at Durlach in 1770, was articulated to Christian von Mechel, an engraver and dealer in art goods at Basle. He lived five years in this establishment, destitute of every means that could promote his education as an artist; for it was rather a factory than a school of art. The examples set before him were only French engravings, or pieces of Mechel manufacture. He, however, obtained a sight of some of Middiman's 'Select Views in Great Britain,' and others by Woollett, which were probably presents from those artists to Mechel. The sight of these prints excited in Haldenwang a desire to imitate them, and he determined to make Woollett his model. During the latter part of his time he made some attempts at aquatint, which, though injurious to his health, had beneficial results; for some well-executed works of this class obtained the notice of the Chalcographic Society, and he went to Dessau in 1796, where he remained for eight years, producing many beautiful landscapes, and improving his skill in that style of engraving. The reputation he acquired induced the Margrave Charles Frederick of Baden to appoint him engraver to the court of Carlsruhe, but during the time the French had the ascendancy in Germany, he was obliged to work for the booksellers. It was then that he executed the views in the 'Rhenish Pocket-book,' and the two masterly engravings for the 'Travels in Brazil' of Prince Maximilian of Neuwied. He also executed four landscapes, after Claude and Ruisdael, for the 'Musée Napoléon.' He died at Bad Rippoldsau in 1831. His best-known engravings are:

Two Waterfalls; *after Ruisdael.*  
 The Four Divisions of the Day; *after Claude Lorrain.*  
 The Return of the Cattle; *after the same.*  
 Landscape with Diogenes; *after Poussin.*  
 The Flight into Egypt; *after Elsheimer.*

HALDER, CHRISTOPH, who was born in 1592, and died at Nuremberg in 1648, was a pupil of Georg Gärtner. There is by him a picture of 'Ruins' in the Dresden Gallery.

HALEN, ARENT VAN, (Latinized AQUILA—'Arend' meaning 'a sea eagle,') was a painter,

engraver, and modeller in wax, who excelled in mezzotint. He painted and engraved the portrait of Lambert Bidlo, the poet, and started, under the title of 'Pan Poeticon Batavum,' a collection of portraits of Dutch poets, of which 200 are by himself. He died at Amsterdam in 1732. His best portraits are those of Jan van Huysum, Gerard de Lairesse, and Isaak Moucheron. He marked his plates *Aquila fecit (or sculptis)*, or A. V. H.

HALEN, PIETER VAN, a landscape painter, flourished at Antwerp about 1660. His landscapes, in which he sometimes imitated Claude, were generally enlivened with a number of small figures. Several of his pictures were brought to England, but they are now rare. It is said that he also painted historical and bacchanalian subjects.

HALES, JOHN. See HAYLS.

HALFPENNY, JOSEPH, a water-colour draughtsman, who was born at Bishopsthorpe in 1748, worked for several years as a house painter at York, but afterwards taught drawing. He published 'Gothic Ornaments in the Cathedral Church of York,' 1795, and 'Fragmenta Vetusta,' 1807. There is in the South Kensington Museum a water-colour drawing by him of 'The Bridge, Fountains Abbey.' He died in 1811.

HALL, CHARLES, a line-engraver, was born about 1720. He was brought up as a writing engraver, but he aspired to a higher branch of art, and he was much employed in engraving portraits, coins, medals, and other antiquities. He died in London in 1783. His portraits are his best works; among them are the following:

Thomas Howard, Earl of Surrey.  
 Henry Fitzallan, Earl of Arundel; *after Holbein.*  
 Catharine, Marchioness of Buckingham; *after Magdalena van de Passe.*  
 Mary Sidney, Countess of Pembroke; *after Simon van de Passe.*  
 Sir Francis Wortley, Bart.; *after Hertocks.*  
 Sir George Barnes, Lord Mayor of London.  
 William Harvey, Clarencieux King at Arms.  
 Thomas Goodrich, Bishop of Ely, Lord Chancellor.  
 Queen Mary; *after Marshal.*  
 Sir Anthony More; *after the same.*  
 Alexander Sterling; *after the same.*

HALL, JAMES, a Scottish advocate and amateur portrait painter, the son of Sir James Hall, Bart., was born in 1797. He was more a patron of art than an artist, and he greatly befriended Wilkie in his earlier days, before he had made a name. After the death of the painter he presented his palette to be placed on the pedestal of the statue erected to the memory of Wilkie, in the hall of the National Gallery. Hall was an occasional exhibitor of landscapes at the Royal Academy, and also at the British Institution, between the years 1835 and 1854, but he did not give enough attention to painting to become a very successful artist. He painted a full-length portrait of Sir Walter Scott (whose MS. of 'Waverley' Hall gave to the Advocates' Library, Edinburgh), and also received sittings from the Duke of Wellington. He died at Ashiestel, Selkirkshire, in 1854.

HALL, JOHN, a line-engraver, was born at Wivenhoe, near Colchester, in 1739. He came to London at an early period of his life, and having exhibited considerable talent for drawing, was placed under the care of Ravenet, the engraver, with whom at the same time was W. W. Ryland. There is still extant a pen-and-ink drawing by Hall, executed at the age of seventeen, which only a good judge could distinguish from engraving:

the subject is 'Two Children with a Cat,' from a French print. His first friends in London were Sir Stephen Theodore Jansen, and Jonas Hanway. On the decease of Woollett he was appointed historical engraver to George III., upon which occasion he presented to the king his print of the 'Battle of the Boyne.' He executed also several plates for the collection of Alderman Boydell. Hall died in Soho in 1797. His portrait by Gilbert Stuart is in the National Portrait Gallery. The following are his principal plates:

## PORTRAITS.

Pope Clement IX.; *after Carlo Maratti*. 1767.  
 Sir Robert Boyd, Lieutenant-Governor of Gibraltar.  
 William Warburton, Bishop of Gloucester; *after Hoare*.  
 Richard Chenevix, Bishop of Killaloe.  
 Richard Brinsley Sheridan; *after Sir Joshua Reynolds*.  
 Edward Gibbon; *after the same*.  
 Sir William Blackstone; *after Gainsborough*.  
 George Colman; *after the same*.

## SUBJECTS AFTER VARIOUS MASTERS.

Timon of Athens; *after Dance*.  
 William Penn treating with the Indians for the Province of Pennsylvania; *after West*.  
 Oliver Cromwell dissolving the Long Parliament; *after the same*.  
 The Death of the Duke of Schomberg at the Battle of the Boyne; *after the same*.  
 Venus relating to Adonis the Story of Hippomenes and Atalanta; *after the same*.

HALL, JOHN H., an American engraver, born at Cooperstown, New York, began engraving in 1826. He afterwards practised at Albany and Lancaster, from whence he removed to New York. In 1849 he went to California, where he died. He executed some engravings for a 'Manual of Ornithology of the United States and Canada.'

HALL, PIERRE ADOLPHE, a French portrait painter, who worked in oil and pastel, as well as in miniature and enamel, was born at Boras, in Sweden, in 1739, and studied under the German masters Eckhardt and Reichardt. He settled in Paris in 1760, and exhibited many of his works at the Salon from 1769 to 1789, but on the outbreak of the Revolution he left France, and his name was inscribed on the list of "émigrés." He died in penury at Liège in 1793. Hall displayed a wonderful delicacy of outline, and great taste in colouring, so much so that he has been called the Van Dyck of miniature painters. In the Louvre there are miniatures by him of the Prince of Conti and of a young lady.

HALLBLAD, ERIK, a Swedish painter, was born at Fahlun in 1720. He went to Stockholm in 1737, where after three years he entered the studio of the painter Olof Arenius, but his chief success was in the restoration of pictures. He died in 1814.

HALLÉ, CLAUDE GUY, a French historical painter, was born in Paris in 1652, and studied under his father, Daniel Hallé. He became an Academician in 1682, his reception work being 'The Re-establishment of the Catholic Religion at Strassburg,' now in the orthopædic establishment at Chaillot. In 1687 he painted, as a 'mai' for the cathedral of Notre-Dame, 'Christ driving the Money-changers out of the Temple.' For the same church he painted one of his best works, representing the 'Annunciation.' He worked for the Palaces of Meudon and Versailles, and supplied some designs for the tapestry manufactory of the Gobelins, among which was 'The Submission of the Doge of Genoa to Louis

XIV.,' which is now at Versailles. He died in Paris in 1736. In the Louvre is 'St. Paul preventing the Jailor of Lystra from killing himself,' a finished sketch for a picture painted for the church of St. Germain-des-Prés.

HALLÉ, DANIEL, a French painter, born at Rouen, was in 1631 received as a sworn apprentice in the corporation of master-painters of that city. Among his works are a picture of 'St. John about to be thrown into the Caldron of boiling Oil,' presented in 1662 as a 'mai' to the cathedral of Notre-Dame by the corporation of Goldsmiths; 'The Birth of Christ,' in the Rouen Museum; and 'The Miracle of the Loaves,' in St. Ouen at Rouen. He died in Paris in 1675.

HALLÉ, NOEL, the son and scholar of Claude Guy Hallé, was born in Paris in 1711. He was the pupil of Restout, and obtained the first prize of the Academy in 1736, with means to go to Rome. He was received into the Academy in 1748, on which occasion he presented 'The Dispute between Minerva and Neptune as to the name of Athens,' now at Fontainebleau. In 1771 he was made sub-inspector of the tapestry manufactory of the Gobelins, and in 1775 director of the French School at Rome, and in 1777 he obtained the cross of the order of St. Michael. He died in Paris in 1781. His best painting is 'St. Vincent-de-Paul preaching,' in the church of St. Louis at Versailles. There are by this painter a few etchings from his own designs, among which are 'Antiochus thrown from his Chariot,' and a companion print. In the Louvre are his pictures of 'Autumn,' 'Cimon the Athenian inviting the People to enter his Gardens,' and 'The Genii of Poetry, History, Physic, and Astronomy.'

HALLEMAN, THOMAS, a Dutch portrait and historical painter, flourished at Rotterdam about 1691, but little is known of his life.

HALLER, PHILIPP, a native of Innsbruck, was born in 1698, and died in 1772. He studied at Venice under Piazzetta, in whose style he painted several altar-pieces and portraits.

HALLER VON HALLERSTEIN, CHRISTOPH JAKOB, a miniature painter and etcher, born at Hilpoltstein, near Nuremberg, in 1771, was designed for the law, but evincing a taste for art, he was placed under Heideloff at Stuttgart. He afterwards visited Switzerland, painting many views there, and in 1799 he went to Berlin, where he drew portraits upon vellum, painted upon ivory, and was employed by the royal family. In Berlin alone he painted 284 portraits in three years, and executed 61 drawings, 54 engravings, and 795 sketches. In 1812 he was in Paris, and was next made keeper of the picture gallery at Nuremberg. He engraved 182 plates, of which five are church pictures, six are views of Berlin, and twelve are playing cards. He died at Nuremberg in 1839.

HALLET, GILLES. See ALÉ.

HALLEZ, GERMAIN JOSEPH, a Belgian portrait painter, was born at Frameries, near Mons, in 1769. He studied at the Mons School of Design, where he obtained every possible prize, and then devoted himself to portraits in pastel, crayons, and oil. He travelled all over France in company with an art dealer, and on his return he was summoned to Brussels to paint the Emperor of Austria and other exalted personages. In 1796 he became professor at the Central School of the department of Jemappes, and afterwards director of the Mons Academy. In 1839 he settled at Brussels, where

he died in the following year. He executed some allegorical and genre pictures, but was mainly engaged as a portrait painter.

**HALLIDAY, MICHAEL FREDERICK**, an amateur painter, was the son of a captain in the Royal Navy, and held an official post in the House of Lords. He first exhibited at the Royal Academy in 1853, and continued to do so from time to time up to 1866. He died in 1869. Among his best pictures may be mentioned, 'The Measure of the Wedding Ring,' exhibited in 1856; 'The Blind Basket-maker with his first Child,' 1857; and a 'Bird in the Hand,' 1864.

**HALLIER, NICOLAS**, a French painter and sculptor, was born in Paris in 1635, and died in the same city in 1686. He was made an Academician in 1663, when he painted a portrait of Louis Testelii.

**HALLMANN, ANTON**, a painter and architect, was born at Hanover in 1812, and studied first in that city under Hellner, and then at the Munich Academy. In 1833 he made his way on foot to Rome, and in the following year to Naples, where he was engaged upon a work on 'The Norman Buildings in Calabria and Sicily,' which was published after his death. After his return in 1839 to Munich, he went to St. Petersburg, where he prepared designs for the decoration of the Church of Isaac. He next visited successively London, Paris, and Berlin, seeking employment as an architect, which he failed to obtain, though medals were awarded him in the two first of these cities. He therefore returned in 1841 to Rome, where he met with success as an architectural painter. At this period he executed five pictures in tempera from the Song of Mignon, and began his essay upon 'The Art Efforts of the Present Day.' In 1842 he visited Dresden, and then returned to Rome, where he painted for the King of Prussia 'A Day at Cyprus' and 'A Ruined Villa by Moonlight.' He was on his way home with the latter picture when he died at Leghorn in 1845.

**HALLS, JOHN J.**, was a portrait and historical painter, who practised at Colchester till 1799, when he came to London and obtained a large connection as a portrait painter. In 1813 he was awarded a prize of £200 at the British Institution for his 'Raising of Jairus's Daughter.' He exhibited at the Royal Academy and British Institution from 1791 to 1827. The date of his death is not known. Amongst his works were:

Fingal assaulting the Spirit of Loda. 1798.

Lot's Wife turned into a Pillar of Salt. 1802.

Hero and Leander. 1808.

Danaë. 1811.

Portrait of Rev. Dr. Parr.

Portrait of Lord Chief Justice Denman. (*National Portrait Gallery.*)

**HALM, FELIX**, a Bavarian painter, was born at Munich in 1768, and died in 1810. He painted principally landscapes with ruins and old castles.

**HALPAX, MICHAEL.** See HALWACHS.

**HALPEN, PATRICK**, an Irish line-engraver, practised from 1778 to 1786. He was largely engaged on vignette illustrations for books. His son, who was a portrait painter, studied at the Dublin Academy, and practised in that city, and in London.

**HALPIN, FREDERICK**, an American portrait painter, was born at Worcester, in England, in 1805, and went in 1842 to New York. He painted mostly portraits in stipple, in the execution of which he was tasteful and successful. He died at Jersey City in 1880.

**HALS, DIRK**, the brother of Frans Hals, was born at Haarlem before 1600, and studied under Abraham Bloemaert. His works, which may be traced from 1624 to 1653, usually represent soldiers, cavaliers, and women, eating, drinking, dancing, or listening to music. He died at Haarlem in 1656.

**HALS, FRANS**, the elder, the contemporary and rival of Van Dyck, was born, probably at Antwerp, about 1580 or 1581. His parents were descendants of an old patrician family of Haarlem, impelled by the troubles of the period to seek refuge in Antwerp. They returned to the former city some time before the year 1600, and Frans Hals is said to have entered the studio of Karel van Mander, who died in 1606. If this be correct, he was not a pupil of Rubens, who only returned to Antwerp in 1609. About 1610, Hals married a young lady named Anneke Hermanszoon, and in the following year a son was born, who was christened Herman. Five years later Hals was summoned before the magistrates for ill-treating his wife, and on that occasion severely reprimanded for drunken habits and violent conduct. The poor lady died a few weeks afterwards, and in the following year Hals was married to Lysbeth Reyniers, reputed to have been a woman of irregular and doubtful character. A few days after the marriage their daughter Sara was born. The couple appear to have lived very happily together for nearly fifty years, and brought up a large family. For many years before his death records appear of the painter's sufferings from poverty and debt, and in the end he derived his subsistence from relief allotted to him by the city administration. Hals died at Haarlem in 1666. He had seven sons, five of whom were painters, and three daughters. His widow survived him for many years. In July 1675, she obtained relief from the corporation to the extent of fourteen sous a week; but after this nothing is heard of her. In the mean time the sons, following their father's profession, attained some distinction. The works of Frans Hals are distinguished for life and humour, and his delineation of laughter is entirely his own. He is considered by some writers the founder of the distinctive school of Dutch genre painting. He preferred small canvases and half-length figures, and was peculiarly happy in the expression of character in his portraits. His reputation was much raised by his 'Doelenstukken' of the Civic Guard, and the 'Banquet of Adriaansdoelen Officers,' and others, in the prevailing form of Dutch portraiture of his time. Among his pupils were the portrait painters Verspronck and Van der Helst, the society painters, with Dirk Hals at the head of them, and among them some of Frans's sons, and, on the other hand, the painters of the peasant world such as Adriaan van Ostade. Some of the best architectural and still-life artists, as well as the most celebrated genre painters of Holland, Metsu, Ter Borch, and Steen, arose directly or indirectly from the studio of Hals, a view of which exists in a picture by Job Berck-Heyde in the Haarlem Museum. It shows the interior of the studio, in which a number of young and middle-aged men are drawing from a nude model, and it is dated 1652. The old master is greeting Wouwerman, a former pupil; round the table sit Dirk Hals; Herman, Johannes, Frans, and Nicolas, the sons of old Frans; Dirk van Deelen, Pieter Molyn, Gerrit Berck-Heyde, and the painter of the picture. Of these Gerrit Berck-Heyde was the only one still young enough to be a pupil; the presence of the others testifies to the reputation of the old master

to whose studio they continued to resort for instruction in their art. The following works of Frans Hals are in European galleries:

Amsterdam.	Museum.	The Jolly Toppers. 1627.
"	"	A Mandoline Player. 1630.
"	"	The Artist and his Wife. 1624.
"	Van der Hoop } Collection.	Portrait of an Old Lady. 1639.
"		Town Hall. } A Shooting Gallery. 1637.
Antwerp.	Gallery.	Fisher Boy.
Berlin.	Gallery.	Two Portraits of Young Men.
"	"	Portrait of Joannes Aconnius. 1627.
"	"	Two Portraits of Young Women.
"	"	A Singing Boy.
"	"	A Jolly Toper.
"	"	Hille Bobbe, the Witch of Haarlem.
"	"	Portrait of an Old Man.
"	"	Portrait of a Nobleman. 1625.
"	"	A little Girl and her Nurse.
"	"	Portrait of Tyman Oosdorp. 1656.
Bordeaux.	Museum.	Portrait of the Artist.
Brussels.	Gallery.	Portrait of Willem van Heythuysen.
"	"	Portrait of Jan Hoornebeek.
Cassel.	Gallery.	Jolly Toppers.
"	"	Singing Boys.
"	"	Portraits of a Nobleman and his Wife.
"	"	Portrait of a Young Man.
"	"	Portraits of Two Gentlemen.
Dresden.	Gallery.	Portrait of Vincent Laurens.
"	"	Two Portraits of Men.
"	"	Portrait of a Girl.
"	"	Portrait of a Man.
Frankfort.	Stüdel.	Portrait of a Young Lady.
"	"	Portrait of a Youth.
"	"	Portraits of a Young Man and his Wife.
Gotha.	Gallery.	Two Portraits of Young Men.
Haarlem.	Museum.	Banquet of Officers of Arquebusiers of St. George ( <i>twelve figures</i> ). 1616.
"	"	Ditto. ( <i>Eleven figures</i> .) 1627.
"	"	Banquet of Officers of Arquebusiers of St. Andrew. 1627.
"	"	Assembly of Officers of Arquebusiers of St. Andrew. 1633.
"	"	Officers and Sergeants of Arquebusiers of St. George. 1639.
"	"	Governors of the Elizabeth Hospital. 1641.
"	"	Governors of the Hospital for Old Men. 1664.
"	"	Lady Governors of the Hospital for Old Women. 1664.
London.	Nat. Gall.	Portrait of a Woman.
"	Bridgewater House.	Head of an Old Lady.
"	Buckingham Pal.	Portrait of a Man.
"	Hampton Court.	Portrait of a Young Man.
Munich.	Gallery.	A Family Picture.
Paris.	Louvre.	Portraits of Mr. Beeresteyn and Wife. 1629.
"	"	The Beeresteyn Family. 1630.
"	"	A Girl of the Family. 1633.
"	"	Portrait of René Descartes.
"	"	Laughing Women.
"	"	Portrait of a Lady.
Petersburg.	Hermitage.	Portrait of a Youth.
"	"	Portrait of an Officer.
"	"	Two Portraits of Young Men.
Rotterdam.	Museum.	Portrait of an Old Man.
"	"	A small Portrait of a Man.
Schwerin.	Gallery.	Portrait of a Man.
"	"	Drinking Children.
"	"	Laughing Children.
"	"	Young Lappipe Players.
"	"	Guitar Players.
Vienna.	Gallery.	Portrait of a Young Man.

HALS, FRANS, the younger, the most famous of the sons of Frans Hals the elder, flourished from 1637 to 1669. He painted portraits and still-life, and worked in the style of his father, whom he sometimes copied. His best-known pictures are a 'Piper and a Violin Player,' in the Gallery at Schwerin, 'Playing and Singing Boys,' in the Brussels Gallery, and representations of still-life at Berlin and Utrecht.

HALS, HERMAN, the eldest son of Frans Hals the elder, was born at Haarlem in 1611, and died in 1669. He painted conversation pieces.

HALS, JOHANNES, a son of Frans Hals the elder, was born at Haarlem, and died in 1650. He was known by the name 'Gulden Ezel (golden easel),' and painted figures and genre subjects.

HALS, NICOLAS, the youngest son of Frans Hals the elder, was born in 1628. He painted peasants and landscapes.

HALS, REYNIER, a son of Frans Hals the elder, was born in 1627, and died before 1689. He was a mediocre painter of genre subjects, and one only of his pictures has been discovered, 'A Young Girl eating stew from an earthen pot.' Probably many others of his works pass under the name of his uncle, Dirk Hals, or of some other painter.

HALTER, CHRISTOPH, a German historical painter, was born at Nuremberg in 1593. He was a pupil of Georg Gärtner, and died in 1648.

HALWACHS, MICHAEL, (HALPAX, or HALWAX,) an Austrian historical painter, studied at Venice under Johann Karl Loth, called Carlotto, and in 1700 settled at Prague, where he painted several pictures. He died in Austria in 1715, or perhaps later. Among his works are 'St. Barbara,' painted for the Benedictine church of St. Nicholas in Prague, and 'St. Cecilia,' 'David,' and 'St. Florian,' for the Minorite church of St. James.

HAM, JAN BAPTIST, who was born at Middelburg in 1771, studied at the Academy of his native town, but afterwards went to Liège, where he entered the studio of Le Franc, a genre painter. He afterwards returned to his native town, where he died in 1802.

HAMBACH, JOHANN MICHAEL, was a painter who flourished at Cologne from 1672 to 1686. He had the faculty of imitating lifeless objects to deception, and among his subjects were tables set out with dishes, and groups of weapons and harness; two of these pictures are to be seen in the Wallraf-Richartz Museum at Cologne.

HAMEEL, ALART DU. See DU HAMEEL.

HAMEL, A. B. DU. See DU HAMEL.

HAMEN, JAN VAN DER. See VAN DER HAMEN.

HAMILTON, ANTON IGNAZ, the son of Johann Georg Hamilton, born at Vienna in 1694, was instructed by his father, and adopted the same class of subjects for his paintings—chiefly horses and still-life. He was for seven years in the service of the Duke of Saxe-Weimar, and was afterwards court painter to Augustus III., King of Poland and Elector of Saxony. He died at Hubertsburg in 1777.

HAMILTON, CARL WILHELM, the third son and pupil of James Hamilton, was born at Vienna in 1668, or more probably at Brussels in 1670, and died at Augsburg in 1754. He entered the service of Bishop Alexander Sigmund of Augsburg, for whom he painted many pictures. His works represent birds, plants, and reptiles, after the model of Van Schriek.

**HAMILTON, FERDINAND PHILIPP**, the eldest son of James Hamilton, was born at Brussels in 1664. Though he studied under his father, he was influenced more by the style of Weenix and other Dutch masters, than by his parent's instruction and example. He settled at Vienna, and, like his brother Johann Georg, was appointed painter to the Emperor Charles VI. He died at Vienna in 1750. He painted chiefly animals and birds of prey, frequently engaged in strife; but he occasionally chose still-life for his subjects. He was the best painter of this family of Scoto-Flemish artists settled in Germany.

The following are among his best works :

Frankfort.	<i>Stüdel.</i>	A Bunch of Grapes.
Munich.	<i>Gallery.</i>	Dead Game.
Vienna.	<i>Gallery.</i>	A Leopard defending its prey against a Vulture. 1722.
"	"	Dead Game.
"	"	Turkeys and Fox.
"	"	Three Chamois. 1722.
"	"	Four Vultures. 1723.
"	"	Animals. 1724.
"	"	Wolf and Dead Stag. 1720.
"	"	Dead Game. 1749.

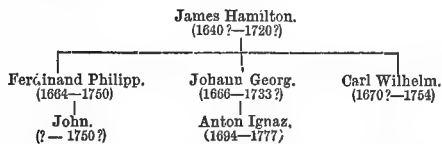
His son, **JOHN HAMILTON**, was an animal painter, who died at Vienna about 1750.

**HAMILTON, GAVIN**, was descended from the Hamiltons (or De Hamiltons) of Murdieston, and was born at Lanark in 1730. After receiving a liberal education he went to Italy, and resided at Rome the greater part of his life. He was more distinguished for his promotion of the fine arts, than for his skill as a painter. His best pictures are subjects from Homer's 'Iliad': 'Achilles grasping the dead body of Patroclus, and rejecting the consolation of the Grecian Chiefs,' 'Achilles parting with Briseis,' 'Achilles dragging the body of Hector tied to his Car,' 'Andromache weeping over the body of Hector,' and an 'Apollo,' are among his most esteemed works. In 1773 he published at Rome an interesting work, the 'Schola Italica Picture,' for the purpose of demonstrating the progress of the art from the time of Leonardo da Vinci to the period which succeeded the school of the Carracci. He died at Rome in 1797.

**HAMILTON, HUGH DOUGLAS**, an Irish portrait painter, was born at Dublin about 1734. He studied under James Mannin, and at first worked in crayons in Dublin, and then in London, obtaining a good connection. In 1778 he went to Italy, where he remained several years, and under the advice of Flaxman, took to painting in oils. On his return to Dublin, in 1792, he was elected a member of the Royal Hibernian Academy. He died at Dublin in 1806. Amongst his works are :

Dean Kirwan preaching. ( <i>Royal Dublin Society.</i> )	
Medusa.	
Prometheus.	
Cupid and Psyche.	
Mrs. Hartley.	
Major Stanley.	} ( <i>Earl of Derby,</i> <i>Knowsley Hall.</i> )
Lady Horton. 1773.	
Edward, 12th Earl of Derby. 1773.	
Charles Brodrick, Archbishop of Cashel.	
Richard, Lord Edgeworth.	
William Magee, Archbishop of Dublin.	
William, 1st Lord Plunket, Lord Chancellor of Ireland.	
Lord Edward Fitzgerald. ( <i>Duke of Leinster.</i> )	
Rt. Hon. Leasley Forster, Speaker of the House of Commons of Ireland.	} ( <i>Mansion House,</i> <i>Dublin.</i> )
Colonel Sankey, Lord Mayor of Dublin.	

**HAMILTON, JAMES**, who was born at Murdieston, Fifeshire, about 1640, excelled as a painter of fruit and still-life. He left England during the Commonwealth, and settled in Brussels, where, after a sojourn of some years in Germany, he died about 1720. His descendants are often called either De Hamilton, as natives of Brussels, or more frequently Von Hamilton, from their residence in Germany.



**HAMILTON, JAMES**, who was born in Ireland in 1819, went to America at an early age, and settled in Philadelphia. He was brought up to commercial pursuits, but early displaying a talent for art, he adopted it as a profession. In 1854 he came to England, but returned to America in 1856. He furnished the illustrations for Dr. Kane's 'Arctic Explorations,' the 'Arabian Nights,' 'Ancient Mariner,' and other popular works. Among his paintings may be named 'The Capture of the Serapis,' 'Old Ironsides,' 'Wrecked Hopes,' and 'Egyptian Sunset.' He died in 1878.

**HAMILTON, JOHANN GEORG**, the second son and pupil of James Hamilton, was born at Brussels in 1666. He was employed by Frederick I. of Prussia, and painted for the Emperor Charles VI. at Vienna, where he died about 1733. His pictures chiefly represent horses and stags: occasionally he painted dead animals and hunting weapons. There are five works by him in the Vienna Gallery, a 'Dead Hare' in the Munich Gallery, and four pictures of horses in the Dresden Gallery.

**HAMILTON, JOHN**, an amateur landscape painter, flourished in the latter half of the 18th century. In 1766 he was a member of the Incorporated Society of Artists, and afterwards secretary and vice-president. He etched the illustrations for Grose's 'Ancient Armour and Weapons.'

**HAMILTON, WILLIAM**, an historical painter, was born of Scottish parentage in Chelsea in 1751. When very young he accompanied Antonio Zucchi to Italy, and after a residence of some years at Rome, he returned to England, and soon distinguished himself as a painter. Hamilton was extensively employed in the publication of Boydell's Shakespeare, Macklin's Bible and British Poets, and Bowyer's English History, both to the approbation of his employers, and the admiration of the public. His coloured drawings may be placed among the most tasteful and effective efforts in that style. He also painted a considerable number of portraits, especially of theatrical personages, as well as the panels of Lord Fitzgibbon's state carriage, now in the South Kensington Museum. He first exhibited at the Royal Academy in 1774, and became an Associate in 1784, and an Academician in 1789. He died in London in 1801. There are two water-colour drawings by him in the South Kensington Museum, 'Eve and the Serpent' (1801), and 'Gleaners' (1796).

**HAMMACHER**, —, an historical and portrait painter of Oldenburg, was invited by the Prince-Bishop to Breslau, to paint pictures of the Saints, to which class of work his devout character was well suited. He also executed a large number of portraits. He died at Breslau in 1865.

**HAMMER, CHRISTIAN GOTTLIEB**, a German topographical draughtsman and engraver, was born at Dresden in 1775, but the date of his death is not known. He painted views in Dresden, St. Petersburg, London, and other places, in oil, water-colours, and sepia, with much skill and truthfulness.

**HAMMER, JÖRG**, an historical painter, studied at Munich under his father, and made his first attempt in 1570. He died in 1610.

**HAMON, JEAN LOUIS**, a French subject painter, was born May 8th, 1821, at St. Loup, a hamlet in the parish of Plouah, in Brittany. His early surroundings were of the humblest: his father was employed in the customs, and the family occupied a little cottage on the sea-shore. He was originally intended for the priesthood, and it was to the Brothers of the Christian Doctrine that he owed his elementary instruction. His artistic tendencies, however, soon developed, and he was enabled by a modest pension of 500 francs to proceed to Paris in 1840. By the advice of Ingres, he studied for some time in the Louvre, but his systematic art-training did not begin till he entered the studio of Delaroche. During the period of his studentship, he eked out his scanty resources by painting 'Stations of the Cross' for a miserably small remuneration. He continued his studies under Gleyre, when that painter took over Delaroche's atelier, and he found in him a constant friend. Through him, he obtained some commissions, which somewhat improved his condition, and from 1849 to 1852, as a ready means of subsistence, he designed for the Sèvres manufactory, obtaining at the London Exhibition of 1851 a medal for an enamelled casket. He was always partial to the ceramic art, and he also practised another branch of applied art, fan-painting, in which he produced some charming designs. Although he first exhibited at the Salon in 1848, his works did not attract notice till 1853, when he produced his idyll, 'My sister is not there,' for which he was awarded a medal, and in 1855 he received the Legion of Honour. Throughout his life he suffered more or less from illness, and added to this, he had the troubles occasioned by his own simple-mindedness and good-natured encouragement of worthless friends, who preyed upon him. His affairs at length became so involved, that in 1862 he found himself compelled to quit France. He spent some time in Rome, and in 1865 settled at Capri, where he sojourned several years. Having discharged his liabilities, he returned to Paris in 1871, married, and settled at St. Raphael, where he built himself a house. His happiness was not, however, long-lived, for his health again gave way, and he died May 29th, 1874, when about to seek a cure at the waters of Vichy. The characteristic of Hamon's art is its grace and tenderness. This may perhaps cause a want of power in some of his pictures, but the Arcadian charm of his subjects is a great relief from the coldness and pretence of the classic school to which he belonged. His colour is subdued and unobtrusive, and he greatly delighted in delicate grey and silvery tones. The following is a list of his principal works:

The Tomb of Our Lord. 1848. (*Marseilles Museum.*)  
 The Roman Placard. 1849.  
 The Seraglio. 1849.  
 The Puppet-Show. 1852. (*Luxembourg Gallery.*)  
 My sister is not there. 1853.  
 Love and his flock.  
 It is not I.

La Boutique à quatre sous. 1857.  
 The Elder Sister. 1861. (*Nantes Museum.*)  
 The Mountebank. 1861. (*Nantes Museum.*)  
 Aurora. 1863.  
 The Muses at Pompeii. 1866.  
 The sad Shore. 1873.

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**HAMON, PIERRE PAUL**, a French genre, portrait, and still-life painter, was born at Livarot, Calvados, in 1817. He studied under Cogniet, and died in 1860 at Lisieux, in the Museum of which place are two pictures of 'Dead Game' by him.

**HAMPE, CARL FRIEDRICH**, a German genre painter, was born at Berlin in 1772. He studied at the Berlin Academy, especially under Niedlich and Frisch, and was afterwards drawing-master to the Royal Family. He died at Berlin in 1848. The Berlin National Gallery contains the following pictures by him:

Luther's Room in Wittenberg. 1821.  
 Fountain in the Courtyard of a Castle. 1819.  
 Feudal Castle by Moonlight. 1817.

**HANCKÉ, CHARLES HENRI**, a French painter and lithographer, born at Bouxviller in 1808, was a pupil of Pfferdorff and Lesourd-Beauregard. He went to Paris, and for fifteen years managed the famous lithographic establishment of M. Fromentin. Several lithographs of views on the Rhine and Moselle were executed by him. He died at Bouxviller in 1869.

**HANCOCK, ROBERT**, an engraver, was born at Burslem in Staffordshire about 1731, and died in 1817. He was employed in the pottery works at Battersea, where he possibly learned engraving from Brooks or Frye. Thence he returned to his native town, but afterwards practised as an engraver in mezzotint, Valentine Green being his pupil. The latter part of his life was passed at Worcester and Bristol, where he engraved some small portraits for booksellers, but not in mezzotint. He engraved in mezzotint several portraits, among which are the following:

General William Kingsley; *after Sir J. Reynolds.*  
 Lady Chambers; *after the same.*  
 Miss Day, afterwards Lady Fenhoulet; *after the same.*  
 William Hopley, Verger of the Cathedral of Worcester; *after J. Wright.*  
 Edward Schofield, a dwarf; *after the same.*  
 Robert Hancock, engraver, of Worcester; *after the same.* Only one impression of this plate was taken.  
 R. Lovett; *after the same.*

**HAND, RICHARD**, a native of Warwickshire, practised for some time in Ireland, painting landscapes and fruit. He afterwards applied himself to glass-painting, and settled in England, where he died before 1817.

**HAND, THOMAS**, a landscape painter, studied under George Morland, and became one of his boon companions. He made clever copies of his master's works, which he palmed off as genuine originals; but he occasionally exhibited sporting and rustic pictures at the Royal Academy from 1792 to 1804, after which year his name disappears.

**HANDASYDE, CHARLES**, a miniature and enamel painter, flourished about the end of the 18th century. In 1765 he gained a Society of Arts' premium, and he exhibited at the Royal Academy in 1776. He mezzotinted two portraits of himself.

**HANDEL, MAXIMILIAN**, a German painter, born at Prague in 1696, was a pupil of Kupetzky, and died at Vienna in 1759. There are by him in the Vienna Gallery a portrait of an old man, and another of a young man in a black cloak.



**HANDERIOR, FRANÇOIS**, a French engraver mentioned by Florent Le Comte, executed, among other prints, a plate representing 'St. John thrown into the Caldron of boiling Oil,' after Le Brun.

**HANDMANN, EMMANUEL**, a Swiss painter of portraits and historical subjects, was born at Basle in 1718. He studied first under Schnetzler at Schaffhausen, and then under J. Restout at Paris. After four years' sojourn in Italy, he returned to his native place, and died in 1781.

**HANFSTÄNGL, FRANZ**, was born in the village of Baiernrain, in Upper Bavaria, of very poor parents, in 1804. In 1816 he went to Munich, and entered a drawing school, and afterwards the smaller Academy. He next devoted himself to lithography, under the tuition of Senefelder, and in 1834 he went to Paris to learn Lemercier's system of printing from stone. In 1835 he was appointed to make lithographic copies of the paintings in the Dresden Gallery. It was at this time that an insurrection occurred at Dresden, and as Hanfstängl's house was occupied by insurgents he was himself threatened with death, from which he was saved only by his possession of a presentation snuff-box containing the portrait of the King of Prussia. Besides his oil paintings and water-colour sketches, he interested himself greatly in taking measures for the reproduction of paintings, and with a view to this, devoted himself to the perfection of a galvanic apparatus. Photography, however, took the place of it, and to the practice of that branch of art he devoted himself with equal zeal, so that he was selected from among twenty-two candidates to photograph the principal paintings in the Munich Gallery. He received the honorary distinction of Counsellor to the Duke of Saxe-Coburg. His death occurred at Munich in 1877.

**HANGEST, EGBERT MARINUS FREDERIK DE**. See DE HANGEST.

**HANNAN, WILLIAM**, was a native of Scotland, who served his apprenticeship to a cabinet-maker, but afterwards devoted himself to painting. He came to London, and was patronized by Lord Le Despenser, who employed him to paint several of the ceilings at his seat at West Wycombe; one being from a design by Cipriani. Woollett engraved some of his landscapes. He died at West Wycombe in 1775.

**HANNAS, MARC ANTON**, an engraver, was a native of Augsburg, who lived at the end of the 16th and the beginning of the 17th centuries, and by whom are the following plates:

The Resurrection.  
The Scourging of St. Francis.  
Ecce Homo.  
The Steps of Age.

**HANNEMAN, ADRIAAN**, a Dutch portrait painter, was born at the Hague in 1611. He was a pupil of Jan van Ravesteyn, and an imitator of Van Dyck, and he distinguished himself as a portrait painter at the Hague, but the encouragement given to the arts by Charles I. induced him to visit England soon after Van Dyck's arrival in this country. His talents procured him immediate employment, and, during a residence here of sixteen years, he painted the portraits of several of the nobility, and greatly improved his style by studying and copying the works of Van Dyck. He returned to Holland on the commencement of the civil wars, and resided at the Hague, where he became court painter to Mary, Princess of Orange, and in 1665 director of the Academy. He died

there in 1680. Hanneman occasionally painted historical subjects, of which the best is an emblematical picture of 'Peace,' in the council-chamber of the States at the Hague. He painted a portrait of Charles II., before the Restoration, of which there is an engraving by Hendrik Danckerts. At Hampton Court are portraits of Peter Oliver, the celebrated miniature painter, Mary, Princess of Orange, and William III., when young. In the Vienna Gallery are portraits of Charles I. and Van Dyck; in the Rotterdam Museum, one of Johan De Witt, 1652; and in Frankfort, two portraits.

**HANNEMAN, WILLEM**, a portrait painter, and the son of Adriaan Hanneman, flourished in the reign of Charles I., but died young.

**HANRICH, SAMUEL GOTTLIEB**, was a native of Neusol in Hungary, and a pupil of Kupetzky. He was a great traveller, and in the year 1726 he was working at Berlin, from whence he went to Brunswick, and afterwards came to London.

**HANSCH, ANTON**, a landscape painter, who was originally a maker of artificial flowers, was born at Vienna in 1815, but did not devote himself to art until 1837. He studied the old masters, and also painted from nature, with the help of Prof. Mosser's instructions. He travelled in Germany, Belgium, Switzerland, and the Tyrol, and was most successful in his mountain scenery. His love of art was so great that he often spent nights upon the rugged hills of the Lower Alps, or took refuge in the poorest huts from the mountain storms, whilst he pursued his observation of nature. Pictures from his brush are in the Emperor of Austria's collection, and in the Vienna and other galleries. His smaller ones are the more successful. He died at Salzburg in 1876. Among his best pictures are the following:

Lake Constance at Sunset.  
Pine Forest in Salzkammergut.  
Sketch by the Golling Cascade.  
After the Storm.  
View from the Wilds of Styria.  
Alpine Forest.  
Glacier of the Oetz Valley.  
The Wetterhorn.  
View on the Koening See. 1849. } Vienna Gallery.  
Glaciers on the Jungfrau.

**HANSELAERE, PIETER VAN**, born at Ghent in 1786, was a pupil of Huffel in the Academy of that city, but went in 1809 to Paris to study under David. In 1814, his 'Abel's Sacrifice' gained the first prize for historical painting, which provided him with the means for passing a year in Italy, where he produced many beautiful pictures, and was made court painter to the King of Naples, and a member of the academies of that city and of Rome. After his return he was, in 1829, appointed professor in the Academy of Design at Ghent, in which city he died in 1862. Several churches in Belgium possess altar-pieces by him, and the Museum at Ghent has his 'Martyrdom of St. Stephen.'

**HANSEN, CARL CHRISTIAN CONSTANTIN**, born at Rome in 1804, was the son of Hans Hansen, a Danish portrait painter, who was born in 1769, and died in 1828. He at first studied architecture under Hesch, but soon gave it up in favour of painting, both genre and historical, and from 1835 to 1844 he resided at Rome. He died at Copenhagen in 1880. His best works are the frescoes in the vestibule of the University of Copenhagen, which represent scenes from Greek Mythology.

HANSEN, KAREL LODIEWYK, born at Amsterdam in 1765, was a scholar of Pieter Barbiere, and became a member of the Amsterdam Academy. He painted landscapes, views of cities and villages, and also interiors. He died at Amsterdam in 1840.

HANSEN, LAMBERT JAN, a son of Karel Lodewyk Hansen, was born at Staphorst in 1803, and died in 1859. He was a pupil of Pieneman, and painted interiors.

HANSKEN, KLEYN. See ELBURG, HANSJE VAN, and also VEREYCKE.

HANSONN, CHRISTIAN HEINRICH, born at Altona in 1791, was self-taught, and led a wandering life as house painter, portrait painter, and clown, till he went with a Danish painter, Bravo, to Rome, where he remained seven years. After that he returned to his native city, by the aid of which he was enabled again to visit Italy. From 1830 to 1845 he resided at Munich, where he painted most of his historical pictures. In 1845 he visited Austria and Italy, and in 1850 he returned to Altona, where he died in 1863. Among his works may be named, a 'Magdalen,' 'The Raising of the Widow's Son at Nain,' 'Christ on the Mount of Olives,' and 'The Fisher.'

HANTZSCH, JOHANN GOTTLIEB, a Saxon genre painter, was born at Neudorf, near Dresden, in 1794. In 1811 he entered the Dresden Academy, and in 1815 he removed to the atelier of the renowned portrait and historical painter, Professor Rössler. For a long time he worked in very straitened circumstances, in conjunction with his future brother-in-law, Peschel, and made the valuable acquaintance of Ludwig Richter, Ernst Oehme, Rietschel, and Otto Wagner, the decorative and landscape painter; he was also helped considerably by Quandt; but he was chiefly employed in later life as a drawing-master. He died at Dresden in 1848. The Berlin National Gallery contains a painting by him entitled 'At the Dentist's,' dated 1839.

HANZELET. See APIER.

HAPPEL, PETER HEINRICH, a landscape painter, was born at Arnsberg in Westphalia in 1813, and died at Düsseldorf in 1854. Among his pictures may be named 'The Way to the Village,' 'A Mill,' and 'A View in the Isar Valley.'

HARDENBERG, WILLEM SCHUBERT VAN. See EHRENBURG.

HARDIME, PIETER, a Dutch painter, born at Antwerp in 1678, was a scholar of his brother Simon Hardime, whom he altogether surpassed. He resided chiefly at the Hague, but spent some time successively at other towns in Holland as well as in Prussia. Having married the sister of the abbot of the Bernardines, near Antwerp, he was commissioned to paint four large pictures for that convent, representing the 'Four Seasons,' in which he introduced the fruits and flowers special to each. In conjunction with Terwesten, who painted the figures, he ornamented the apartments of the Hotel of the Count of Wassenaer. Towards the latter part of his life he retired to Dort, where he died in 1758.

HARDIME, SIMON, a Dutch painter, born at Antwerp in 1672, was the son of an Italian, and an elder brother of Pieter Hardime. He was a pupil of Crepu, and was a successful flower painter, an excellent specimen of his work being in the palace at Breda. He was working in London in 1720, and died here in 1737. In the Bordeaux Museum are two pictures by him of 'Flowers.'

HARDING, CHESTER, a portrait painter, was born at Conway, Massachusetts, of poor parentage, in 1792. He served in the war of 1812, and after having employed himself in cabinet-making and sign-painting, he took to portrait painting. In 1823, and again in 1843, he visited England. Among his portraits are those of Presidents Madison, Monroe, and Adams, Samuel Rogers, General Shearman, Daniel Webster, and several others. He died at Boston in 1866.

HARDING, EDWARD, an engraver, who was a son of Sylvester Harding, engraved some of his father's works, as well as some plates for the 'Biographical Mirrour.' He died in 1796, when only twenty years of age.

HARDING, GEORGE PERFECT, a water-colour painter, the son of Sylvester Harding, practised as a portrait painter, and occasionally exhibited at the Royal Academy from 1802 to 1840. He is, however, distinguished chiefly by his water-colour copies of English historical portraits, of which he executed a great number. He also furnished the illustrations for many historical and antiquarian publications, such as the works of Lodge, Jesse, Moule, Neale, Brayley, &c. He died at Lambeth in 1853.

HARDING, JAMES DUFFIELD, a landscape painter in oil and water-colours, was born at Deptford in 1798. At the age of fifteen he received a few lessons from Prout, but failing to satisfy himself, he resolved to abandon the idea of becoming a painter. He was then placed under John Pye, the engraver, but after a year's trial he returned to painting. In 1818 he was awarded a medal by the Society of Arts, and in the same year he first exhibited at the Water-Colour Society, of which he was elected an Associate in 1821, and a full member in 1822. He left the Society in 1847 in order to become a candidate for the Associateship of the Royal Academy, but failing to obtain Academical honours, he returned to it in 1857. Harding throughout his life had full employment as a teacher of drawing, and as such inculcated various theories, which did not always meet with a ready acceptance. He also devoted considerable attention to lithography in connection with the many works on art which he published. He died at Barnes in 1863. Amongst his works are:

#### PAINTINGS IN OIL.

The Alps from between Lecco and Como.  
The Jungfrau.  
Anglers on the Loire.  
View of Fribourg. (*Sir T. Brassey.*)

#### PAINTINGS IN WATER-COLOURS.

The Falls of Schaffhausen.  
On the Moselle. (*Sir R. Wallace.*)  
The Park.  
Pollards in Windsor Meadows. (*South Kensington Museum.*)  
Tintern Abbey. (*The same.*)  
Landscape with Hovels. (*The same.*)

HARDING, J. W., an engraver, practised in the latter part of the 18th century, chiefly in the dotted manner, and was engaged upon the works of Angelica Kauffmann and her contemporaries. He was the author of 'Sketches in North Wales,' published in 1810.

HARDING, SAMUEL, an engraver, who was a son of Sylvester Harding, executed some of the portraits in the 'Biographical Mirrour,' published 1795—1798.

**HARDING, SYLVESTER**, a miniature painter, was born at Newcastle-under-Lyme in 1745. Early apprenticed to a distasteful trade, he ran away and joined some strolling players. In 1775 he came to London, and began to practise as a miniature painter, exhibiting at the Academy from 1777 to 1802. He subsequently engaged in the publication of various works, illustrated and otherwise. He died in London in 1809.

**HARDIVILLER, CHARLES ACHILLE D'**, a French historical, portrait, and genre painter, born at Beauvais in 1795, was a pupil of David, and became drawing-master to the Duke of Bordeaux. The date of his death is not given.

**HARDORF, GEROLD**, an historical and portrait painter, born near Hamburg in 1769, received his first instruction in art in that city from Anton Tischbein, and after 1788 from Casanova at Dresden. Returning in 1796 to Hamburg, he was appointed professor, and he there painted two fine altar-pieces for the church of St. Maria Magdalena—the 'Crucifixion,' and the 'Institution of the Last Supper.' A noticeable earlier work of his was 'Cain after the Murder of his Brother,' painted in 1794. He died at Hamburg in 1864. His sons **RUDOLF** and **GEROLD** were also painters, the former gaining distinction as a sea painter.

**HARDY, BERNHARD KASPAR**, an amateur enamel painter and modeller in wax, who held the post of 'Domvikar' at Cologne, was born in that city in 1726, and died there in 1819. His best painting in enamel is the 'Redeemer,' after Carlo Dolci. He also produced oil pictures, and works in gilded bronze, besides a large number of models in wax.

**HARDY, FRANÇOIS** and **GILLES**, two brothers, who lived at Liège about 1550, are noticed by Balkema as having been the first to abandon the old style of painting to follow that of Lambert Lombard.

**HARDY, THOMAS**, was an English portrait painter and engraver, who flourished about the end of the 18th century. Amongst his portraits are:

Lady Cavendish, as a child, playing with a dog.  
John Horne Tooke. (*National Portrait Gallery.*)

Amongst his engravings, which are chiefly in mezzotint, are:

John, Duke of Dorset; after Sir Joshua Reynolds. 1799.  
Prince William of Gloucester; after Beechey. 1802.  
Arthur Blayney; after the same.  
John Moody; after himself. 1792.  
John Reeves; after himself. 1793.  
Sir Henry Gould; after himself. 1794.

**HAREFELDT, BERNARD**, (**HAREVELD**, or **HARDT-FELD**), an indifferent Flemish engraver, flourished at Antwerp about the middle of the 17th century. One of his prints was the 'Crucifixion,' after Rubens.

**HARGRAVE, —**, was a mezzotint engraver, who practised early in the second part of the 18th century.

**HARGREAVES, THOMAS**, a miniature painter, was born at Liverpool in 1775. He came to London in 1793, and was articulated as an assistant to Sir Thomas Lawrence for two years, but his health failing, he subsequently returned to Liverpool, where he had a large practice. His works appeared at the Liverpool Academy, at the Royal Academy, and at the Society of British Artists, of which he was a member from its foundation. He died at Liverpool in 1846, leaving three sons who followed his profession. One of them, **GEORGE**

**HARGREAVES**, was from 1824 to 1846 a member of the Society of British Artists, and died in 1870. Amongst the miniatures of Thomas Hargreaves are:

Sir Thomas Lawrence.  
Mrs. Hargreaves. 1794.  
Rt. Hon. W. E. Gladstone and his sister as children.  
Lord Edward Fitzgerald.  
James Bartleman, the musician. 1817. (*South Kensington Museum.*)  
Mrs. Denison.

**HARI, JOHANNES**, a Dutch artist, who painted portraits in oil, miniature, pastel, and water-colours, and also conversation pieces, was born at the Hague in 1772. In 1794 he received a gold medal from the Academy of his birthplace, and in 1835 became a member of that of Amsterdam. In the course of thirty-one years he took 1200 portraits. He died in 1850.

**HARINGHS, DANIEL**, a good portrait painter, was born at Loosduynen in 1636, and died in 1706. He was several times elected a director of the Academy at Prague.

**HARINGHS, MATHYS**, a portrait painter of Leeuwarden, was working in that place from 1636 to 1644. His portraits are said to have been excellent likenesses, and well painted.

**HÄRLIN, FRIEDRICH**. See **HERLIN**.

**HARLINGEN, PIETER VAN**. See **FEDDES**.

**HARLOW, GEORGE HENRY**, an historical and portrait painter, was born in London in 1787. His father, an East India merchant, died some months before his birth, and he was therefore left entirely to the care of his mother. After he had received some small share of education at grammar schools, and at Westminster, his mother, discovering his predilection for painting, placed him with Hendrik De Cort, the landscape painter. Finding that he made but little progress under De Cort, he left him for the studio of Samuel Drummond, with whom he remained about twelve months, when he grew desirous of another instructor, and by the advice of the Duchess of Devonshire was placed under the care of Sir Thomas Lawrence. The terms on which he was received by this fashionable portrait painter would seem strange in any other profession. He was to pay one hundred guineas yearly, as a pupil; that is to say, "for permission to have access to Sir Thomas's house at nine o'clock in the morning, with leave to copy his pictures till four o'clock in the afternoon, but to receive no instruction of any kind." It appears, however, that the master soon perceived the talents of the pupil, and availed himself of them by employing him to prepare some of his pictures in the dead colouring, and to advance copies. He remained with Lawrence about eighteen months, and it is allowed that he entered more largely into the peculiar style and character of that master's performances than any other of his pupils. His success must be attributed solely to himself; for Lawrence, though he employed him in forwarding portraits, never condescended to instruct him further than how to accomplish that drudgery. It seems that they separated on not very amicable terms; and as a quarrel with Lawrence was a quarrel with the Royal Academy, the result was that when Harlow afterwards offered himself as a candidate for the Associateship, he was rejected: Fuseli was the only member who voted in his favour, vindicating himself by observing, that "he voted for the talent, and not for the man." Harlow first exhibited at

the Academy in 1805. His earliest works were historical, 'Bolingbroke's Entry into London,' and 'The Quarrel between Queen Elizabeth and Essex.' As these attempts were not very successful, he was induced to paint portraits; and as he had considerable facility of hand, skill in drawing, and generally caught peculiarities of character, he soon obtained many sitters. But the work that first attracted the attention of the public was the 'Hubert and Prince Arthur,' which he painted for a Mr. Leader. This person's knowledge, or judgment, it seems, was not in accordance with that of the public, for he returned the picture to the artist in exchange for portraits of his daughters. The success of his portraits, and the praise, without patronage, which his historical attempts obtained, induced Harlow to try a blending of the two styles in one subject; and, accordingly, he commenced what is called 'The Trial of Queen Catharine,' or, more properly, 'The Kemble Family,' which was painted for Mr. Welch, the professor of music. Its popularity was very great; and the print which was engraved from it in mezzotint by George Clint had an extensive sale, both in England and on the continent. In 1818, Harlow went to Italy to acquire the art of drawing the human figure with purity and taste; and he astonished the Italian artists by the rapidity with which he copied the 'Transfiguration' of Raphael. Canova complimented him by saying, that "it seemed rather the work of eighteen weeks than of eighteen days," the time in which he made this correct and beautiful copy, of the same size as the original. He was introduced to the Pope by Canova, and was elected a member of the Academy of St. Luke, to which he gave his picture of 'The Presentation of the Cardinal's Hat to Wolsey in Westminster Hall.' He returned to London early in 1819, and in a few days was attacked by an affection of the throat, which terminated his life in his thirty-second year. Harlow's exhibited works were almost wholly portraits, many of them being of small size. Among others were those of Benjamin West, Sir William Beechey, Northcote, Stothard, Fuseli, and Miss Stephens, afterwards Countess of Essex.

HARMS, AUGUST FRIEDRICH, a son of Johann Oswald Harms, was a painter, by whom there is an altar-piece, 'The Ascension,' in Brunswick Cathedral. He also painted landscapes and architectural pieces, several examples of which are to be found in Brunswick and Copenhagen. On his father's death he removed to Cassel, where he died in 1745. Two pictures of 'Dead Game' by him are in the Brunswick Gallery.

HARMS, JOHANN OSWALD, a landscape and architectural painter, was born at Hamburg in 1642. He was a pupil of Ellerbrock, and lived some time in Rome, where he became successful in imitating Salvator Rosa. He afterwards worked in Dresden at theatrical decoration, and died at Hamburg in 1708. Paintings by him are to be met with in Brunswick and Schwerin. He also etched nine plates of ruins, and eight of theatrical scenes and landscapes (1678).

HARNIER, WILHELM VON, an amateur portrait painter, was born at Darmstadt in 1801, and died at Munich in 1838. Among his portraits is that of Admiral Codrington. In the Darmstadt Gallery are copies by him after Leonardo da Vinci and Raphael.

HARO, JUAN DE, was a Spanish painter who flourished at Madrid, but nothing is known of him

except that he was engaged in 1604, with Luis de Carbahal and Pantoja de La Cruz, to paint the altar-pieces of the Augustine College founded by Cardinal Quiroga in the town of Madrigal. Ceán Bermudez notes especially a 'St. Thomas of Villanueva,' signed by Haro, at a side altar, and considers it equal in drawing, colour, and composition to the works of his better-known contemporaries. Several pictures in other parts of the church appear to be by the same hand.

HARP, GERARD VAN. See HERP.

HARPER, ADOLF FRIEDRICH, born at Berlin in 1725, was instructed by his father, Johann Harper. He then devoted eight years to travelling in France and Italy, and in particular improved his talents for drawing and painting from nature by studying under Richard Wilson at Rome. After this he entered the service of the Duke of Würtemberg, and in 1759 became court painter, but having in this capacity to execute a large amount of mechanical work, such as door-pieces and arabesques, his capabilities as an artist soon exhibited a falling off. Among his earlier and better works is the 'Garden Theatre in the Villa Madama at Rome' (1760). He was esteemed as a teacher at the Academy of Fine Arts at Stuttgart, of which he was rector in 1771-2 and 1785-94. He died at Berlin in 1806.

HARPER, JOHANN, born at Stockholm in 1688, was a pupil of Meytens and Kraft. In 1712 he went to Berlin, where in 1716 he was appointed court painter. He died at Potsdam in 1746.

HARRADEN, R. B., an English draughtsman and engraver, practised in the first half of the 19th century. He aquatinted Girtin's views of Paris (1802), and supplied the drawings for 'Cantabrigia depicta' published in 1809. He occasionally exhibited at the Society of British Artists, of which he was a member from 1824 to 1849.

HARRATH, JOSEPH, a German animal and landscape painter, flourished at Munich between 1706 and 1725.

HARRER, HUGO PAUL, an architectural and landscape painter, was born at Eberswalde in Silesia in 1836. He at first studied architecture for three years, but then took up painting. His first pictures appeared at Nuremberg; thence he went to Munich, and from 1861 lived in Italy on account of his health, but afterwards returned to Germany, and lived during the years 1867-68 at Düsseldorf, working four weeks with Oswald Achenbach. Besides his architectural and landscape pieces, he painted several small genre pictures with great success. He died at Rome in 1876.

HARREWYN, FRANCISCUS, a Flemish draughtsman and engraver, born at Brussels in 1680, was a pupil of Romeyn De Hooghe, but was very inferior to his instructor. The following portraits are by him:

John IV., King of Portugal.

Henry of Lorraine, Duke of Guise.

Margaret of Valois.

Albert, Archduke of Austria, kneeling, with St. James by his side; *after Rubens.*

Isabella, Infanta of Spain, kneeling, with St. Margaret presenting to her a Crown of Flowers; *after the same.*

HARREWYN, JACOBUS, a Flemish draughtsman and engraver, flourished in the latter part of the 17th century. He engraved two views of Rubens's house at Antwerp, and many of the plates for Le Roy's 'Castella et Prætoria Nobilium Brabantæ,' published at Antwerp in 1694. He died after 1701.

**HARRIET, FULCHRAN JEAN**, was a French historical painter, who was born in Paris, and studied under David. He obtained the 'prix de Rome' in 1798 for his picture of the 'Battle of the Horatii and Curiatii,' and he proceeded to Rome in 1803, but died there in 1805. Amongst his other works are :

Portrait of Himself. 1802.  
Androcles and the Lion. 1802.  
Horatius Cocles at the Sublician Bridge. 1805.  
Hylas carried away by the Nymphs. 1805.

**HARRIS, J.**, an English engraver, who flourished at the end of the 17th century, engraved some architectural views for the fourth volume of the 'Vitruvius Britannicus,' published in 1739, and, in conjunction with John Kip, some large plates of views of gentlemen's seats. There is also by him a plan of the 'Encampment of the Royal Army on Hounslow Heath,' dated 1686.

**HARRIS, J.**, a water-colour painter, was born in the latter half of the 18th century, and worked in the early tinted manner. He exhibited at the Royal Academy from 1802 to 1813, and died in 1834. There is a water-colour drawing of 'Shipping' by him, dated 1795, in the South Kensington Museum.

**HARRIS, MOSES**, a natural history draughtsman, was born in 1731, and his works are dated 1766 to 1811. He was engaged for twenty years in drawing, engraving, and colouring the plates for 'The Aurelian; or, Natural History of British Insects,' published in 1766, with his own portrait prefixed to it.

**HARRISON, GEORGE H.**, a landscape painter in water-colours, born at Liverpool in 1816, was the son of Mrs. Harrison, the flower painter. He came to London about 1830, supporting himself by the sale of his drawings of various subjects, and received good advice from Constable. He commenced exhibiting at the Royal Academy in 1840, and was elected an Associate of the Water-Colour Society in 1845. He had considerable practice as a teacher, and tried various methods and various subjects, but finally adhered to landscape painting in water-colours. He died in 1846.

**HARRISON, Mrs. MARY**, a flower and fruit painter in water-colours, was born at Liverpool in 1788. Her maiden name was Rossiter, and she married in 1814. Owing to pecuniary losses and her husband's ill-health, she became the entire support of her family of twelve children. She was an original member of the New Society of Painters in Water-Colours, where she exhibited up to her death in 1875. Wild flowers were her forte, and she made long pedestrian excursions in search of them.

**HARRISON, WILLIAM FREDERICK**, the eldest son of Mrs. Harrison, the flower painter, died at Goodwick, near Fishguard Bay, South Wales, in 1880. He was an occasional contributor to the exhibitions of the Royal Academy and the Dudley and other Galleries.

**HARRISS, D.**, a water-colour draughtsman, practised in the tinted manner at Oxford about the end of the 18th century. He exhibited a 'View of a Country Seat' at the Royal Academy Exhibition in 1799.

**HART, SOLOMON ALEXANDER**, an historical painter, born at Plymouth in 1806, was the son of a goldsmith, who had studied under Northcote. In 1820 father and son removed to London, where the former acted as teacher of Hebrew, and the latter was apprenticed to Samuel Warren,

the line-engraver. Turning from engraving to painting, he became a student of the Royal Academy in 1823, and began his career as a miniature painter; his first contribution to a public exhibition being a miniature of his father at the Royal Academy in 1826. He contributed several pictures to the exhibition of the Society of British Artists, among which was 'The Elevation of the Law,' originally called 'Interior of a Polish Synagogue,' painted in 1830, which is now in the Vernon Collection, National Gallery. From 1828 to 1844 he exhibited at the British Institution, and in 1830 he sent to the Academy a picture of 'Isaac of York in the Donjon of the Castle of Reginald Front-de-Beauf,' which attracted considerable attention, and was followed in 1831 by 'English Nobility receiving the Communion of the Catholic Church.' He was elected an Associate of the Royal Academy in 1836, and an Academician in 1840. In 1841 and 1842 he visited Italy, and made a collection of sketches. He was appointed Professor of Painting in the Royal Academy in 1854, and held that office until 1863; and in 1865 he was elected Librarian, which office he held till his death, which took place in London in 1881. In the South Kensington Museum is a drawing by him of 'Othello and Iago.'

**HARTKAMP**. See SMITS, LUDEWYK.

**HARTLEY, Miss M.**, was an amateur etcher, who executed from the life a charming etching of Jedidiah Buxton, the celebrated arithmetician, dated 1764, and a landscape, dated 1761.

**HARTMANN, CHRISTIAN FERDINAND**, an historical painter, was born at Stuttgart in 1774. He at first devoted himself to medicine, but soon abandoned it for art, and studied painting under Hetsch, going to Rome in 1794. He attained celebrity by his 'Eros and Anteros,' painted in 1803, which was followed by 'Æneas hastening from Troy to the Battle-field.' He made a second journey to Italy in 1820-23, after which he was appointed director of the Academy at Dresden, where he died in 1842. Among his later pictures are :

Hector's Farewell.  
The Erlkönig. (*Stuttgart Gallery.*)  
Death robbing a Mother of her Child. (*The same.*)  
Hector and the Trojan Women.  
Portrait of Matthison.  
Portrait of Quandt.  
Portrait of Himself. (*Dresden Gallery.*)

**HARTMANN, FRANZ**, the son of Johann Jakob Hartmann, was born at Prague at the beginning of the 18th century, and died young in 1730. He was taught by his father, and imitated the style of Jan Brueghel. His paintings were much esteemed in Bohemia, but are now very rare.

**HARTMANN, JOHANN DANIEL WILHELM**, who was born at St. Gallen in 1793, and died there in 1862, was clever at painting crests in water-colours, and also small birds and insects. In 1844 he published a collection of shells in coloured lithographs. Some of his heraldic productions are to be seen in the town library of St. Gallen.

**HARTMANN, JOHANN JAKOB**, who was born at Kuttenberg, in Bohemia, in 1680, painted at Prague, about 1716, works in imitation of Jan Brueghel. In the Vienna Gallery are four landscapes by him with scenes typical of the Four Elements. He died about 1730.

**HARTMANN, JOHANN JOSEPH**, a landscape painter, was born at Mannheim in 1753. He was

a pupil of Franz Kobell, and about 1776 went to Switzerland to study from nature, where he executed some admired paintings, among which is one in water-colours of the 'Bieler-See and Island of St. Peter.' The 'Cascade of Rondchâtel' is among his best oil pictures, and is noticeable for his excellent delineation of the fir-tree. He died at Cotterd in the canton of Vaud in 1830.

**HARTMANN, MATTHIAS CHRISTOPH**, a genre painter, was born in 1701, and studied under Fues at Nuremberg. He became very clever at depicting comic Jewish scenes such as 'Veitel Itzig in the Dead Man's Shirt' (1827), and 'Fischelguschel putting a stop to the Mouth Harmonica' (1830). He also practised etching, one of his best plates being 'The Sluggard' (1818). He died in 1839.

**HARTWAGNER, MICHAEL**, an historical painter, was born at Degendorf in Bavaria, and studied at the Academy in Munich, in which city he died in 1775. He painted altar-pieces, portraits, and historical subjects, and also executed several engravings, among which are:

The Death of St. Andrew; *after J. K. Loth.*  
Three plates of architectural subjects; *after F. de Cuvilliers.*  
Diana and Actæon.  
Perseus liberating Andromeda.

**HARTZOEKER, THEODOOR**, a Dutch historical painter, was born at Utrecht in 1696, and studied in Italy under Balestra. He died at Utrecht in 1740.

**HARVEY, Sir GEORGE**, a Scottish historical, genre, and landscape painter, was born at St. Ninian's, Perthshire, in 1806. He was first apprenticed to a bookseller, but soon turned his attention to art, and studied in the Trustees' Academy in Edinburgh. On the foundation of the Royal Scottish Academy he was elected an Associate, and he became an Academician in 1829. He made his greatest reputation by his pictures of the Covenanters, but his subjects of Scottish life gained also great popularity. In his early as well as in his more mature works, landscape held a prominent place, and in his later years he devoted himself to this branch of art. He succeeded Sir John Watson Gordon in 1864 as the President of the Royal Scottish Academy, and was knighted in 1867. He died at Edinburgh in 1876. The following are among his chief works:

The Covenanters preaching. 1830. (*Glasgow Corporation Galleries.*)  
A Castaway.  
The Examination of Shakespeare before Sir Thomas Lucy on a charge of deer-stealing.  
The Battle of Drumlogie. 1836.  
Sabbath Evening. 1841.  
A Highland Funeral. 1844.  
The Alarm.  
The Covenanters' Communion. } (*National Gallery of Scotland.*)  
Quitting the Manse. }  
Dawn revealing the New World to Columbus.  
The First Reading of the Bible in the crypt of Old St. Paul's. 1847.  
The Night Mail.  
The Curlers.  
Children blowing soap-bubbles in Grey Friars' Churchyard, Edinburgh.  
Bunyan imagining the Pilgrim's Progress in Bedford Gaol. 1857.  
Loch Awe and Ben Cruachan.  
Scottish Moorland.  
Glen Dhu, Isle of Arran. 1866.  
The Mountain Pool. 1867.  
Glen Falloch. 1869.

**HARVEY, WILLIAM**, a wood-engraver, born at Newcastle in 1796, was at the age of fourteen apprenticed to Thomas Bewick, and helped his master with his woodcuts for 'Æsop's Fables.' In 1817 he came to London, and became a pupil of Haydon, executing on wood a large cut of the 'Death of Dentatus' by that artist, an engraving still considered remarkable. About 1824 he relinquished engraving, and devoted himself to making designs for woodcuts and copper-plates. Among his best designs are those for the 'Arabian Nights,' and the tasteful vignettes for Northcote's 'Fables.' He also designed the illustrations for Charles Knight's 'Shakespeare,' the 'Babes in the Wood,' 'The Blind Beggar of Bethnal Green,' Hood's 'Eugene Aram,' and many other works. He died at Richmond in 1866.

**HASENCLEVER, JOHANN PETER**, a genre painter, born at Remscheid, near Solingen, in 1810. At the age of seventeen he was sent to school at Düsseldorf, and soon after to the Academy, in order to complete his studies as an architect, but by the encouragement of Schadow he devoted himself to painting, in which he was at first so unfortunate that his master began to doubt his talent. After having painted portraits for some time in Remscheid, he began to study again in Düsseldorf, and this time with increasing success. In 1838 he went for some years to Munich, and lived with the flower painter Preyer, with whom he in 1840 undertook a journey to Northern Italy. Hasenclever soon after settled down finally in Düsseldorf, where he died in 1853. The following pictures by him are in German galleries:

Berlin.	<i>Nat. Gallery.</i>	Wine-Testing. 1843.
		The Reading-Room. 1843.
Düsseldorf.	<i>Gallery.</i>	Testing Wine.
Munich.	<i>Gallery.</i>	Hieronymus Jobs under Examination. ( <i>From the 'Jobsiad.'</i> )
"	"	Domestic Sulks.

**HASENPFLUG, KARL GEORG ADOLPH**, an architectural painter, was born at Berlin in 1802. His father being only a shoemaker in a humble way, his course at the outset was a difficult one; but Gropius, the decorative painter, discovered his talent, and took him to his atelier. He also attended the Academy; but after all the largest portion of his instruction was self-acquired. In 1823 he first attracted attention with a large painting of 'A Cathedral of the Fifteenth Century,' which was purchased by King Frederick William III., and is now in the Berlin National Gallery. In 1832-3 he painted interior and exterior views of Cologne Cathedral; and from 1837 he devoted himself mainly to ruins of monasteries and fortresses, together with cathedral centres. He died at Halberstadt in 1858. The Berlin National Gallery has views of Erfurt and Halberstadt Cathedrals.

**HASSEL, JACOB VAN**, who flourished about 1650, painted landscapes and rivers; the views being principally in the environs of Rome.

**HASSEL, WILLIAM**, a portrait painter, worked about the end of the 17th and beginning of the 18th centuries. His portrait was painted by Kneller, and George Lambert studied under him. He was living in 1707.

**HASSEL, WILLIAM**, an engraver, living in England in 1770, engraved five plates after Bampfyde for C. Anstey's 'Epistola Familiaris,' 1776.

**HASSELGREN, GUSTAF ERIK**, a Swedish historical painter, was born at Stockholm in 1781, and studied in the Academy of that city. He after-

wards went to Berlin, Dresden, Vienna, and for five years to Italy, returning home in 1816, when he became a professor of the Academy at Stockholm, where he died in 1827. The subjects of most of his pictures are taken from the history of Sweden.

HASSELL, EDWARD, a landscape painter, was the son of John Hassell, the engraver. He flourished in the first half of the 19th century, and exhibited at the Society of British Artists, of which he was elected a member in 1841, and afterwards its secretary. He died at Lancaster in 1852. He frequently painted in water-colours, and amongst his works in that medium are the following:

Dublin.	<i>Nat. Gallery.</i>	Rue Martinville, Rouen.
"	"	On the Conway, North Wales.
"	"	Clock Tower, Rouen.
"	"	Pont du Paut, on the Sleden.
"	"	St. Maclou, Rouen.
"	"	Croix de Pierre, Rouen.
London.	<i>South Kensington Museum.</i>	Barrow, Derwentwater.

HASSELL, JOHN, a draughtsman and engraver in aquatint, flourished during the latter part of the 18th and the earlier years of the 19th centuries. He died in 1825. The following works are by him:

- 'Picturesque Guide to Bath and Bristol Hot-Wells.' 1793.
- 'Tour of the Isle of Wight.' 1790.
- 'Life of George Morland.' 1806.
- 'Tour of the Grand Junction Canal.' 1819.
- 'Rides and Walks round London.' 1820.

HASSLWANDER, JOSEPH, an historical painter, born at Vienna in 1812, was the son of a watchmaker, which trade he at first followed, but he afterwards took to art, and entered the Academy. He died at Scheibbs, in Lower Austria, in 1878.

HASTINGS, THOMAS, an amateur etcher, practised in the earlier part of the 19th century. He held an office in the Customs at Liverpool, and published the following works, illustrated by himself:

- 'Vestiges of Antiquity.' 1813.
- 'Etchings from the Works of Richard Wilson.' 1825.
- 'The British Archer.' 1831.

HATCH, GEORGE W., an American line-engraver, was born in the State of New York, and studied under A. B. Durand. He was a good designer and engraver, especially of bank-notes.

HATFIELD, RICHARD, a line-engraver, was born in London in 1809. He studied under Edward Finden, but his eyesight failing, he retired from the practice of his profession some time before his death, which took place in London in 1867. His principal work is 'Cordelia and the Physician,' after Gilbert Stuart Newton.

HATTIGH, JAN BAAK. See BAAK HATTIGH.

HATTIN, JOHN, (OR HATTINS,) was an obscure English engraver, by whom, among other things, there is a small plate of a 'View of Old St. Paul's.'

HAUBENSTRICKER, PAUL, was an historical painter and engraver, who flourished at Vienna about 1780, who executed the following plates:

- Calvary; after *M. J. Schmidt*.
- St. Jerome; after the same.
- St. Paul and St. Anthony; after the same.

HAUBER, JOSEPH, a painter and engraver, born at Geratsried, near Kempten, in 1766, was the son of a carpenter, but he attended the Vienna Academy, and studied further in Munich, where he copied several pictures by Rubens, Mieris, Gerard Dou, and Van Dyck. He painted also

portraits, as well as large pictures from sacred history, and there are more than fifty altar-pieces by him in Munich and Upper Bavaria. He became at length a professor at the Academy of Munich, where he died in 1834. His best painting, 'The Dying Saviour,' is well known through Bode's lithograph.

HAUBER, WOLFGANG, a pupil of Altdorfer, was of the South German School, and flourished from 1515 to 1540. His pictures, which are few in number, fall little short of the works of Holbein and Dürer, but he is chiefly known by his engravings. A portrait of Anton Hundertpfundt by him is in the National Gallery of Ireland.

HAUBLIN, NICOLAS, was an engraver, who worked at Frankfort and Leipzig between 1660 and 1680. He engraved several portraits.

HAUCK, AUGUST CHRISTIAN, a portrait painter, was born at Mannheim in 1742, and died at Rotterdam in 1801. There is a portrait of Vice-Admiral Jan Arnold Zoutman by him in the Amsterdam Museum.

HAUCK, FRIEDRICH LUDWIG, a portrait painter, the elder brother of August Christian Hauck, was born at Homburg in 1718, and studied under his father, who was court painter in that town. He afterwards travelled for improvement in Germany and England, and settled in 1744 in Frankfort, from whence he made a tour through Holland. He died at Offenbach in 1801. He was best known by his portraits, but also executed conversation pieces.

HAUDEBOURT, ANTOINETTE CÉCILE HORTENSE, whose maiden name was Lescot, was born in Paris in 1784. She was a pupil of Lethière, but passed a number of years in Italy, where she became acquainted with the architect Haudebourt, whom she married in 1820. Her pictures chiefly represent Italian popular life, but her 'Kissing the Feet in St. Peter's at Rome' (1812) and 'Confirmation by a Greek Bishop' (1814) are successful imitations of the style of Granet. Another of her best works is the 'Saltarello.' She died in Paris in 1845. In the Louvre is her own portrait, painted in 1825.

HAUENSTEIN, JOHANN, a landscape painter, was born at Tiegelfelden in the Canton of Aargau in 1775. In 1806 he went to Rome, where he painted several landscapes, and made many drawings in sepia of Rome and its environs.

HAUER, JEAN JACQUES, a French historical and still-life painter, was born at Algesheim in 1751, and died in Paris in 1829. His principal pictures are the 'Death of Marat,' the 'Portrait of Charlotte Corday,' now in the galleries of Versailles, which Hauer commenced during the trial, and finished afterwards in the cell where she awaited execution, and the 'Passage of the Duchess of Angoulême at Blois in 1823,' in the Blois Museum.

HAUER, HANS, a German engraver, was born at Nuremberg in 1586. There is by him a set of woodcut portraits of the Electors of Saxony, executed in conjunction with Moses Thym. He also engraved some small copper-plates, among which is a portrait of Daniel Sennert, Professor at Wittenberg, dated 1612. He died at Nuremberg in 1660. He marked his prints *Hh.*

HAUER, JOHANN THOMAS, a mezzotint engraver and drawing-master, was born at Summerin in Hungary in 1748, and studied at Augsburg. His drawings are mostly either historical or architectural: one of the best is a 'Sacrifice in the Temple of Vesta.' He died about 1818.

HAUER, RUPRECHT, an architectural painter, was the son and pupil of Hans Hauer. He afterwards studied at Rome, and there are by him views of the 'Interior of St. Peter's, Rome,' and the 'Interior of the Court House in Nuremberg.' He died in 1667.

HAUGHTON, MOSES, born at Wednesbury, in Staffordshire, in 1734, was brought up as an enamel painter under a Mr. Holden. He afterwards went to Birmingham, and was employed in the manufactories there as an ornament of tea-boards; but his forte lay in the delineation of still-life in water-colours, in which department he was unequalled. As he was a man of quiet, unpretending habits, who passed the greater part of his life at his native place, his superior talents were known only to a few. He died at Ashted, near Birmingham, in 1804. His son, MATTHEW HAUGHTON, engraved some of the ornaments to the first edition of Roscoe's 'Life of Lorenzo de' Medici.'

HAUGHTON, MOSES, a miniature painter, the nephew of the elder painter of the name, was born at Wednesbury about 1772. He was a pupil of George Stubbs, the animal painter, but studied also at the Royal Academy, and became the friend and associate of Henry Fuseli, of whom he painted and engraved a portrait in 1808. He had a masculine style of painting on ivory and prepared paper, that gave his portraits, though in water-colours, the appearance of oil pictures. Fuseli's estimate of Haughton's abilities may be conjectured by his entrusting him with the engraving of his Miltonic pictures, which Haughton carried out with all the spirit of the originals. He was till 1848 a frequent exhibitor at the Academy, but more, perhaps, for the sake of old associations, than from a desire of display. His talent was not confined to miniature. He likewise painted in oil Scriptural and rural subjects, which are generally of a pathetic or sentimental character, and show an intimate acquaintance with nature. Some of his works have been engraved; among others, two very beautiful amatory subjects, entitled 'The Love Dream,' and 'The Captive.'

HAULROYE, RIQUIER, a French ornamental and historical painter, as well as an able miniaturist, was born at Amiens, and died in 1479.

HAUSEGGER, SIGMUND VON, a draughtsman, was born at Montona, in Istria, in 1838, and died in 1864. He was a pupil of Karl Rahl, and is known by his illustrations to the 'Nibelungen Lied,' his large cartoon, 'The Twilight of the Gods,' and his 'Compositions from the Edda,' in ten plates.

HAUSER, EDUARD, a painter of landscapes and scenes of Alpine life, was a native of Basle, who died at Havre in 1864.

HAUSHOFER, MAXIMILIAN, a landscape painter, the son of a schoolmaster, was born at Nymphenburg in 1811, and in 1829 entered the University of Munich to study jurisprudence; he, however, also practised drawing and painting, and in 1833 determined to devote himself wholly to art. In 1834 he exhibited his first picture, 'Evening on the Chiemsee,' a lake which he continued to represent in his paintings for thirty years. The years 1835 to 1857 he spent in Italy and Sicily, and from that date lived principally upon the Fraueninsel, in the Chiemsee. In 1841-43 he made three tours to the Rhine and Upper Austria, and in 1844 was called to Prague as professor, when he commenced ransacking the Bohemian Forest for subjects for his pictures. He died at Prague

in 1866. The following are among his best works:

- The Lake of Agnano. 1835.
- Sabbath Morning on the Chiemsee. 1839.
- The Nun on the Banks of the Lake. Sabbath Stillness. 1842.
- The Blöckensteiner-See. 1845.
- Distant Prospect from the Arber. View, with the Walhalla. 1850.
- The Bibsee at the Foot of the Zugspitze. 1855. (*Emperor of Austria.*)
- The Walchensee. 1856.
- The Klönthaler-See. 1858.
- The Vierwaldstätter-See. 1859. (*Vienna Gallery.*)

HAUSSARD, JEAN BAPTISTE, a French engraver, was born in Paris in 1680, and died in the same city in 1749. He successfully imitated the style of Benoit Audran. His best prints are those which he engraved for the Crozat Collection, viz.:

- The Creation of Eve; after *Giulio Romano*.
- Jupiter and Semele; after the same.
- An Allegorical Subject; after *Sermoneta*.
- Christ driving the Money-changers from the Temple; after *Bart. Manfredi*.
- An Assembly at Table; after the same.
- Moses striking the Rock; after *G. F. Romanelli*.
- The Rich Man and Lazarus; after *Domenico Petti*.
- The Virgin and Infant; after *De La Fosse*.
- Pan and Syrinx; after *J. Courtin*.
- The Old Man in the Arm-chair; after *Teniers*.
- The Old Woman; after the same.
- St. Michael; after *Raphael*.

HAUTIER, LOUIS HENRI, a French painter, was born in Paris in 1801, and died there in 1839. He was a pupil of Ingres, and among his works were subjects taken from Sir Walter Scott's novels of the 'Abbot' and 'Kenilworth.'

HAUZINGER, JOSEPH, was born at Vienna in 1728, and became a pupil of Paul Troger and Daniel Gran, in connection with the former of whom he executed the frescoes in the cathedral at Brixen. Specimens of his separate work are to be seen in the palace chapels at Pressburg and Ofen, in the chapel of King Stephen, and in the University Hall at Tynau. His best painting is 'The Child Jesus going up to Jerusalem with his Parents' (1782). He was court painter and professor at the Academy of Vienna, where he died in 1786. In the Vienna Gallery is a picture of 'Eight Children playing.'

HAVELL, DANIEL and ROBERT, were English engravers in the early part of the 19th century. They produced conjointly, in 1812, 'Picturesque Views on the Thames.' Robert engraved also 'Views in India' (1837), and Daniel the plates for an 'Account of the Theatres of London' (1826).

HAVELL, F. JOHN, an engraver, was born, and practised, in London. He died in 1840, having for some years lost his reason.

HAVELL, WILLIAM, a water-colour landscape painter, was born at Reading in 1782. He was not allowed to follow art without some opposition on the part of his father, who was a drawing-master; but in the year 1804 he became one of the original members of the Water-Colour Society, and he also occasionally painted in oil, exhibiting his works in that medium at the Royal Academy. In 1816 he accompanied Lord Amherst's mission to China, and subsequently went to India, where he stayed some years, and made some money. He returned to England in 1825, and, after a visit to Italy, devoted himself to oil painting. But his later years were clouded with anxiety and reverses; his art was no longer successful, and he lost his savings, finally



becoming a pensioner on the Turner Fund of the Royal Academy. He died at Kensington in 1857. Havell occupies a prominent place amongst the founders of the English water-colour school; the excellence of his colour and his mode of treatment fully entitling him to that position. At the South Kensington Museum there are the following water-colour drawings by him :

View of Hastings. 1815.

Windsor.

Kilgerran Castle, Pembrokeshire.

HAVERMAN, MARGARETHA, the daughter of a schoolmaster, was born at Amsterdam in 1720, and was a scholar of Jan van Huysum, who is said to have been jealous of her skill. An unhappy love affair caused her to remove to Paris, where she died in 1795.

HAVEUS, THEODOR, a Dutch painter, who was born at Cleves in the 16th century, came over to England in the reign of Elizabeth, and distinguished himself as a painter, sculptor, and architect.

HAVEUS, THEODORE, was an English portrait painter of the time of Charles II. There are portraits of himself and of another person at Caius College, Cambridge. He also practised as an architect, but must not be confounded with the elder Theodor Haveus, who came to England in the reign of Elizabeth, and also worked at Cambridge as an architect and sculptor.

HAWARD, FRANCIS, an engraver, born in 1759, entered the schools of the Royal Academy in 1776, and was elected an Associate Engraver in 1788, from which time he occasionally sent his works to the exhibitions. He at first practised in mezzotint, but afterwards adopted the stipple manner. He died at Lambeth in 1797. Amongst his best works are :

#### MEZZOTINT.

Charles, Earl Cornwallis; *after W. Gardner.*

Juno, Hebe, Flora, and Zephyr; four plates, *after W. Hamilton.*

Psyche and Zephyr; *after the same.*

Urania and Olio; *after the same.*

Euphrasia; *after the same.*

James Ferguson; *after Northcote.* 1776.

Master Bunbury; *after Sir Joshua Reynolds.* 1781.

#### STIPPLE.

The Infant Academy; *after Sir Joshua Reynolds.* 1788.

Mrs. Siddons as the Tragic Muse; *after the same.* 1787.

George IV., when Prince of Wales; *after the same.* 1793.

Cymon and Iphigenia; *after the same.* 1797.

HAWEN, LAMBERT VAN, (HAGEN, or HAUVEN,) a Norwegian painter and architect, born at Bergen in 1630, was a son of Salomon van Hawen, a sculptor and painter. He studied at Copenhagen, and afterwards went to Italy, where he studied painting and architecture from 1653 to 1670. On his return to Copenhagen he was appointed Inspector of Painting by Christian V., whose portrait he painted in coronation robes. He painted also 'The Death-bed of a Lady of Rank.' He died at Copenhagen in 1695.

HAWEN, MICHAEL VAN, a brother of Lambert van Hawen, was a native of Bergen, who studied at the Academy of Copenhagen. He afterwards travelled in Italy, and on his return was appointed court painter. He flourished from 1664 to 1671.

HAWKER, EDWARD, a portrait painter, was born about 1640, and died about 1723. He succeeded to Lely's house and studio, and became a poor knight of Windsor. Amongst his portraits are those of the Duke of Grafton and of Titus Oates.

HAWKINS, GEORGE, an architectural draughtsman, was born in 1810. He commenced a series of drawings of the ancient abbeys of Yorkshire from sketches by W. Richardson, but this he had not completed at the time of his death, which took place in London in 1852.

HAY, DAVID RAMSAY, a Scottish decorative painter, was born at Edinburgh in 1798, and was there apprenticed to a decorative and heraldic painter. After having painted a few pictures which did not succeed, he confined himself to ornamental art. He also wrote a book on the 'Principles of Beauty in Colouring,' and several other works on the same subject, as well as on the mathematical study of the human figure. He died at Edinburgh in 1866.

HAYD, ANNA MARIA. See WERNER.

HAYDON, BENJAMIN ROBERT, an historical painter, was born at Plymouth in 1786, and became a student of the Royal Academy in 1804. In 1807 he exhibited his first picture, 'A Riposo of the Holy Family,' and in 1809 the 'Death of Dentatus,' now in the possession of the Marquis of Normanby, for which he received a prize of one hundred guineas from the directors of the British Institution. This was followed by 'The Judgment of Solomon,' which was exhibited at Spring Gardens in 1814, and for which the directors of the British Institution again voted him a prize of one hundred guineas; it was subsequently sold for six hundred guineas. Haydon had previously quarrelled with the Royal Academy as a body, or he might now have become a member. His ambition was to be the founder of an elevated school of art, but his impetuosity of temper frustrated his views, and he had to contend with settled prejudices, and the undermining influence of persons of weight in society, whose dislike of the man induced them to depreciate his works. This he could not brook, for knowing the incompetency of his detractors as artists, he boldly, but imprudently, retorted on them, and openly declared war. His frequent tirades irritated his enemies, and furnished them with weapons which they too successfully used to crush his efforts, though they could not humble the man. Haydon now painted several large pictures of an ambitious character, which he exhibited independently of the Academy; he was successful in some, but by others he lost. The most popular was 'Christ's Entry into Jerusalem,' painted in 1820, by which he gained nearly three thousand pounds. The picture is now in America. His struggles involved him in pecuniary embarrassments; and in 1827 a public subscription was made for his relief, when he gave this melancholy account of the fate of his great pictures: "My 'Judgment of Solomon' is rolled up in a warehouse in the Borough; my 'Entry into Jerusalem,' once graced by the enthusiasm of the rank and beauty of the three kingdoms, is doubled up in a back room in Holborn; my 'Lazarus' is in an upholsterer's shop in Mount Street; and my 'Crucifixion' in a hay-loft in Lisson Grove." He was now an inmate of the King's Bench prison (a disaster which befell him a second time in 1830, and a third time in 1835), and here he painted the 'Mock Election' that was held there; this was purchased by George IV. for five hundred guineas; and its companion, 'Chaining the Member,' was bought by Mr. Francis of Exeter for three hundred guineas. Another picture of the same period was his 'Pharaoh dismissing Moses,' which Mr. Hunter, an East India merchant, purchased

for five hundred guineas. It is needless to inquire why Haydon should have remained embarrassed when he could obtain such prices, but so it was. He now attempted portrait painting, in which he was sure to fail of success; he painted vigorous likenesses, but disdained to flatter, and represented only such beauty as he found. Some of his heads of men of intellect, done in black chalk, are admirable. His pictures of the 'Reform Banquet,' and the 'Anti-Slavery Society,' are merely collections of portraits. 'Napoleon at St. Helena' was one of his most successful works; of this he made four copies, three of which were ordered by Sir Robert Peel, the Duke of Devonshire, and the Duke of Sutherland. His 'Wellington at Waterloo' did not receive the like approbation. He exhibited a cartoon as a candidate to paint a fresco in the new Houses of Parliament; but his usual ill luck attended him; the judges appointed by royal commission did not understand, or else overlooked, his work. This was the death-blow to his hopes. He made a last effort to vindicate his claims to distinction, and exhibited his 'Banishment of Aristides,' and 'Nero playing on the Lyre while Rome is burning'; but once more he met only with neglect from his looked-for patrons. His pictures of 'Marcus Curtius plunging into the Gulf,' and 'Alexander the Great encountering a Lion,' are noble productions, worthy of ancient Greece, though not to the taste of the present age. Haydon vindicated the correctness of the action in the former by a diagram, which at once convicted of ignorance the self-styled critics of the day. At the time of his death he was employed on a large picture of 'Alfred the Great and the First English Jury.' But before it was finished, broken-hearted and driven to despair, he fell by suicide in 1846, not leaving his equal as an English historical painter behind him. The National Gallery possesses his 'Punch' or 'Mayday,' painted in 1829, and 'The Raising of Lazarus,' painted in 1821-23; but these have been temporarily removed from the collection under the National Gallery Loan Act; the 'Lazarus' is now at Plymouth, the 'Punch' at Leicester. In the South Kensington Museum is a picture of 'Christ's Agony in the Garden,' and a chalk drawing. Haydon's 'Autobiography and Journals' were edited by his widow in 1847, and his 'Life' was written by Tom Taylor, and published in 1853. His 'Thoughts on the relative value of Fresco and Oil Painting, as applied to the Architectural Decorations of the Houses of Parliament,' appeared in 1842, and his 'Lectures on Painting and Design,' in 1844-46.

HAYE, DE LA. See DE LA HAYE.

HAYER, GEORG, (or HAUER,) a German painter, was a native of Breslau, who flourished between 1590 and 1614. He painted views of Breslau, the 'Catafalque of the Emperor Rudolph II.,' and a 'Waterpot from the Marriage at Cana.'

HAYES, JOHN, a portrait painter, born in 1786, exhibited at the Royal Academy from 1820, and in later life painted some subject pictures. He died in 1866.

HAYES, MICHAEL ANGELO, an Irish painter of military subjects in oil and water-colours, born at Waterford in 1820, was the son of Edward Hayes, R.H.A. He first appeared at the Royal Hibernian Academy in 1840, with 'The Deserter,' and was elected a member in 1854, subsequently acting as secretary from 1856 to 1870. He was also an Associate of the Institute of Painters in Water-

Colours. He was accidentally drowned at Dublin in 1877. Amongst his best works are:

- The Charge of the 3rd Light Dragoons at Moodtree. St. Patrick's Day at Dublin Castle.
- The Installation of the Prince of Wales as Knight of St. Patrick.
- The Charge of the 16th Lancers at Aliwal.

HAYES, WILLIAM, an English animal painter, worked in the latter part of the 18th century. He had a large family, and was never able to raise himself above poverty. He published the following works:

- The Natural History of British Birds. 1775.
- Portraits of the rare Birds in Osterley Park. 1794.

HAYES, WILLIAM JACOB, an American landscape and animal painter, was born at New York in 1830. He received his first instruction from John R. Smith, but was self-taught as to the higher development of his talents. He made his first exhibition at the New York Academy in 1850, and became in 1853 an associate of the same, but withdrew from it four years later. In 1860 he travelled to the sources of the Missouri to study the habits of the animals on the prairies, and most of his pictures represent the beasts of the chase amidst charming landscapes; one of which, a 'Wandering Buffalo Herd,' he himself lithographed. He also painted some pictures of orchids. He died at New York in 1875.

HAYEZ, FRANCESCO, an Italian historical painter, was born at Venice in 1791. He studied under Maggiotto, and then at the Academy of Venice; after which he went to Rome, where he won the first prize from the Academy of St. Luke. He afterwards went to Milan, where he was appointed a professor of the Academy. He painted frescoes in the Vatican at Rome, and 'Rinaldo and Armida' for the Academy of Venice. He died at Milan in 1882.

HAYLEY, ROBERT, an Irish animal painter, worked in the 18th century. He studied in the Dublin School under Robert West, and his favourite medium was chalk. He died in Dublin about 1770.

HAYLS, JOHN, an English portrait painter, lived in the reign of Charles II., and, according to Walpole, possessed an extraordinary talent for copying the pictures of Van Dyck, and was a rival of Sir Peter Lely. At Woburn there are some portraits of the Russell family, painted by him, and in the National Portrait Gallery is a portrait of Samuel Pepys. He died in London in 1679.

HAYM, NICCOLÒ FRANCESCO, was an Italian engraver, who resided in London in the year 1719, and etched the plates for a work on medals which he then published, entitled 'Tesoro Britannico.'

HAYMAN, FRANCIS, an historical painter, born at Exeter in 1708, was a pupil of Robert Brown, and after leaving that master, was much employed in making designs for the booksellers, among which were those for Sir Thomas Hanmer's edition of Shakespeare, and for editions of Milton, Pope, and 'Don Quixote.' As a painter, he is principally known by the pictures he painted for Vauxhall, which were considered the best of his works. He was one of the foundation members of the Royal Academy, exhibiting at its exhibitions from 1769 to 1772, and was librarian from 1771 until his death, which took place in London in 1776. There is by him the 'Finding of Moses,' at the Foundling Hospital, London, and a portrait of himself in the National Portrait Gallery. He etched

a few small plates, one of which represents 'Falstaff seated on a Drum.'

HAYMAN, JAMES, an animal painter, was born in London in 1814. Although showing an early predilection for art, it was not till 1837 that, through the assistance of friends, he was enabled to devote himself entirely to its pursuit. He then received some instruction from Lance, and from 1840 exhibited at the Royal Academy, at the British Institution, and at the Society of British Artists. After much suffering from weak health, he died in 1849.

HAYMAN, N., was an English portrait painter, who flourished in the 16th century. There is a portrait by him of Thomas Tallis, the composer of church music.

HAYNES, JOHN, an engraver, executed many of the illustrations for Drake's 'Eboracum,' published in 1736.

HAYNES, JOHN, a painter and etcher, was born at Shrewsbury in 1760. He studied under Mortimer, from whose works he etched, and he also copied from Reynolds. After a voyage to Jamaica, he settled as a drawing-master at Shrewsbury and Chester, and died in the latter city in 1829.

HAYNES, WILLIAM, an English engraver and painter, was a native of Sussex, who practised in London about 1800. Amongst his plates are:

The Introduction of Slop into Shandy's parlour; *after Romney.*

Portrait of Louis XVI.

Portrait of Marie Antoinette.

HAYNSWORTH, WILLIAM, an English engraver, lived about the middle of the 17th century. He has left a portrait of Richard Cromwell, 'Lord Protector of the Commonwealth,' and a copy of a print by Jérôme David.

HAYTER, CHARLES, a portrait painter in crayons and miniature, flourished about the beginning of the 19th century. He published in 1813 an 'Introduction to Perspective,' which subject he taught to the Princess Charlotte. He exhibited at the Royal Academy from 1786 to 1832.

HAYTER, Sir GEORGE, an historical and portrait painter, the son of Charles Hayter, was born in London in 1792. He studied in the schools of the Royal Academy, and in 1815 gained a prize of £200 at the British Institution for his 'Prophet Ezra.' Soon after this he went to Italy, and studied at Rome till 1819, when he returned to London, and practised portrait and historical painting till 1826, when he again visited Italy. He did not come back to England till 1831, having visited Paris on his way, where he painted portraits of many French notabilities. Hayter received many court honours: in 1816 he was appointed miniature painter to the Princess Charlotte; in 1837, portrait painter to Queen Victoria; in 1841, Her Majesty's historical painter; and in 1842 he was knighted. He died in London in 1871. Amongst his chief works are:

Trial of Lord William Russell. 1825. (*Woburn Abbey.*)

The Trial of Queen Caroline.

The Meeting of the first Reformed Parliament. (*National Portrait Gallery.*)

The Coronation of Queen Victoria.

The Marriage of Queen Victoria. (*The Queen.*)

The Christening of the Prince of Wales. (*The Queen.*)

Angels ministering to Christ. 1849. (*South Kensington Museum.*)

Joseph interpreting the Chief Baker's Dream.

Three daughters of Edward, 13th Earl of Derby. (*Knowsley Hall.*)

HAYTLEY, E., an English portrait and landscape painter, flourished in the middle of the 18th century. Amongst his works are:

Greenwich Hospital. 1746. (*Foundling Hospital, London.*)

Chelsea Hospital. 1746. (*Foundling Hospital, London.*)  
Peg Woffington as Mrs. Ford.

HAYWARD, J. S., an amateur landscape painter in water-colours, flourished at the beginning of the 19th century, and was an honorary exhibitor at the Royal Academy from 1798 to 1816. Amongst his exhibited works were views in Italy and the following:

Diana and Actæon.

Breaking up the Camp, Southsea Common.

Mount's Bay—Evening.

HAZLEHURST, THOMAS, a miniature painter, practised at Liverpool from 1760 to 1818, and exhibited at the Liverpool Exhibitions. His miniatures are clever and highly finished.

HAZLITT, JOHN, a miniature painter, born at Wem, in Shropshire, in 1768, was the elder brother of William Hazlitt, the art-critic. He practised in London, and exhibited at the Academy from 1788 to 1819. He died at Stockport in 1837. There is a miniature in oil of Joseph Lancaster by him in the National Portrait Gallery.

HAZLITT, WILLIAM, a painter and art-critic, the son of an Unitarian minister, was born at Maidstone in 1778. He was a student at the Unitarian College, Hackney, and at first adopted painting as a profession, but he soon devoted himself to the literature of art, on which his reputation rests. He published 'Sketches of the principal Picture Galleries in England,' 'Notes of a Journey through France and Italy,' 'Conversations of Northcote,' 'Criticisms on Art,' and other works. He died in London in 1830. There is a portrait of Charles Lamb by him in the National Portrait Gallery.

HEAD, GUY, a native of Carlisle, was the son of a house painter in that city. He was instructed in the elements of design, and through the patronage of a gentleman was enabled to visit Italy and Rome, where he was residing in 1794. He appears to have formed an idea, that the best method of study was constant employment in copying the works of the old masters; and he consequently has left very numerous reproductions of the most celebrated pictures of the Italian and Flemish painters. He painted some original pictures, which are not without merit, but he is better known as a copyist. He died in London in 1800.

HEAPHY, THOMAS, who was born in London in 1775, began life as a dyer, but his love for art led him to practise engraving, until he subsequently devoted himself to painting in water-colours. In the earlier part of his career he enjoyed more patronage in his branch of art than any other artist of the day. His 'Hastings Fish Market,' exhibited in 1809, caused a great sensation; and his scenes of low life found ardent admirers among the connoisseurs in vulgarity. The artist, however, became disgusted with his own productions, and turned to paint portraits of Queen Caroline, the Princess Charlotte, Prince Leopold, and a large picture of the Duke of Wellington and his staff, the print of which is well known. In 1831 he visited Italy, and made many copies of celebrated works of art, which are said to be admir-

able. Heaphy was undoubtedly a man of talent, but his reputation would have been greater had he been less versatile. He did not confine himself to painting; he was equally expert at quarrying for stone, constructing a pleasure-boat, building a house, devising an improved axle, or laying down a railway. He was an intractable man: he exhibited at the Royal Academy from 1800 to 1804, but was afterwards continually opposing it; he was one of the earliest members of the old Water-Colour Society, but seceded from it in 1812; then, after lending a willing hand to found, in 1824, the Society of British Artists, of which he was the first president, he in 1829 withdrew from the connection. In the South Kensington Museum are water-colour drawings by him of 'The Wounded Leg,' and 'Coast Scene with Figures.' He died in 1835. Miss HEAPHY, his eldest daughter, exhibited miniatures at the Royal Academy from 1822 to 1845; as did also Miss ELIZABETH HEAPHY from 1838 to 1844.

HEAPHY, THOMAS FRANK, a portrait and subject painter, the son of Thomas Heaphy, was born in 1813. He began life as a portrait painter, in which branch he achieved some success, but later on in life he turned his attention more especially to historical and subject painting. He first exhibited at the Royal Academy in 1831, and continued to contribute from time to time; he was also a member of the Society of British Artists, and contributed many articles to various periodicals. He died in 1873. The following are amongst his best works:

The Infant Pan educated by the Wood Nymphs. 1850.  
The Parting of Catharine and Bianca. 1853.  
Kepler in poverty taken for a Fortune-Teller. 1863.  
Mary Stuart at Tutbury Castle. 1872.  
Palissy the Potter taken for a Coiner. 1864.  
An Unexpected Inheritance. 1865.  
A Series of the Peasant Girls of various Countries.

HEARNE, THOMAS, a topographic draughtsman, was born at Brinkworth, near Malmesbury, in 1744. He came to London very early in life, and was articled to William Woollett, the engraver, with whom he remained for six years, assisting him in many of his works. He did not long continue the practice of engraving; for at the expiration of his term with Woollett, he went as draughtsman with Lord Lavington, who had been appointed Governor of the Leeward Islands, and remained nearly five years in the West Indies. On his return to England his fondness for antiquity led him to the study of Gothic architecture, combined with landscape, and in 1777 he engaged with Byrne in that valuable work, 'The Antiquities of Great Britain,' for which he made the whole of the drawings. He made drawings also for other publications; but it is in private collections that his works are chiefly to be found; and though, from the care and fidelity with which they are executed, they are not numerous, they are eminently distinguished for some of the best qualities of the art. He died in London in 1817. The following drawings are in the South Kensington Museum:

A Village Alehouse.  
Ranger's Cottage, Hyde Park.  
View of Richmond.  
Shipping.  
Dutch Shipping.  
Caister Castle, Norfolk.  
Monastery Gate, St. Alban's.  
Wooded Glen, Downton, Herefordshire.

HEATH, CHARLES, a line-engraver, and the youngest son of James Heath, was born in 1785. He was for a short time, like Robert Graves and some other engravers, a member of the Society of British Artists. He acquired much reputation by the small plates which he engraved for the 'Keepsake,' 'Picturesque Annual,' and 'Book of Beauty,' which he conducted, and he afterwards superintended the production of many works of the same class. Amongst his pupils and assistants were Doo and Watt. He died in London in 1848. Among his principal works are:

Ecce Homo; after C. Dolci.  
Portrait of Benjamin West; after Newton.  
The Girl at the Well; after Westall.  
Lady Peel; after Sir Thomas Lawrence.  
The Bride; after C. R. Leslie.  
Europa; after Hilton.  
Views of Richmond; after Hofland.  
The Shakespeare Gallery. 1836-37.  
Illustrations of 'Ivanhoe'; after Westall.  
Illustrations of 'Lalla Rookh'; after the same.

HEATH, JAMES, a line-engraver, born in London in 1757, was apprenticed to Joseph Collyer. His works are numerous, and his earlier productions, which are much esteemed, are to be found as illustrations, mostly after Stothard and Smirke, in the 'Novelist's Magazine,' Bell's 'British Theatre,' and 'British Poets,' and various other publications. He was elected an Associate Engraver of the Royal Academy in 1791, and was appointed engraver to the King in 1794. He died in London in 1834, having for years retired from the profession. Among his larger works are the following:

Mrs. Siddons; after Sir Thomas Lawrence.  
The Apotheosis of Handel; after Rebecca.  
Lord Nelson; after Abbott.  
St. Christopher; after Elsheimer.  
St. John; after Guido Reni.  
Portrait of John Philip Kemble.  
The Death of Nelson; after West.  
General Washington; after Stuart.  
The Good Shepherd; after Murillo.  
The Riots of 1780; after Wheatley.  
The Death of Major Pierson; after Copley.  
The Dead Soldier; after Wright, of Derby.  
The Drowned Fisherman; after Westall.  
Scenes from Shakespeare; after Peters and Smirke.

HEATH, WILLIAM, a draughtsman, born in 1795, supplied the illustrations for his own 'Life of a Soldier' (1823), and Sir John Bowring's 'Minor Morals' (1834). He died at Hampstead in 1840.

HEAVYSIDE, JOHN SMITH, a wood-engraver, born at Stockton-on-Tees in 1812, was chiefly employed on illustrations for antiquarian works, especially those of John Henry Parker. He died in London in 1864.

HEBBELYNCK, ANSELMUS, better known as ANSELMUS VAN HULLE, was born at Ghent in 1594, but settled in Holland, and was in 1648 sent by Prince Frederick Henry of Orange to Münster to portray the plenipotentiaries there assembled at the close of the Seven Years' War; his portraits were afterwards engraved. He subsequently became court painter to the Emperor Ferdinand III. He died in 1665. Some of his subjects were taken from sacred history, as 'The Dead Christ in the Lap of the Virgin,' which is in the Ghent Museum.

HEBENSTREIT, SIGMUND, was a native of Munich, who flourished about 1580. He painted in oils principally for churches and convents.

HEBERT, WILLIAM, a line-engraver, practised in London in the latter part of the 18th century.

He studied under Vivares, published a set of six small landscapes in 1750, and gained a premium at the Society of Arts in 1760.

**HECHLE.** See **HÖCHLE.**

**HECK, NICOLAAS VAN DER.** See **VAN DER HECK.**

**HECKE, ABRAHAM,** (or **HECKIUS,**) was an engraver and goldsmith of Amsterdam, who lived from the second half of the 16th century till some way into the 17th. He engraved a set of ornaments for goldsmiths and jewellers, dated 1634, and a plate of 'The Three in the Fiery Furnace.'

**HECKE, JOHAN VAN DEN.** See **VAN DEN HECKE.**

**HECKEL, CATHARINA,** born in 1699, was an etcher, though she also painted miniatures. She married Hieronymus Sperling of Augsburg, the engraver, and died in 1741.

**HECKELL, G. VAN,** a Dutch painter, flourished about the year 1660. He is not mentioned by any of the art historians, but, from the style and character of his pictures, it is probable that he was a scholar of Gerard Dou. He painted subjects similar to those of that artist.

**HECKENAUER, LEONHARD,** a German engraver, born at Augsburg about the year 1640, was a pupil of Bartholomäus Kilian. He travelled in Italy and other countries, and upon his return established a school for the study of the living model. He died at Munich in 1704. His portrait of the Elector of Treves is said to have been a masterpiece. He engraved several of the plates for the 'Academia Artis Pictoriæ,' published by Sandrart in 1683. His brother, **JAKOB WILHELM HECKENAUER,** was court engraver at Brunswick, and executed a set of prints from the pictures in the Brunswick Gallery, published in 1710. He died at Brunswick about 1720.

**HECKIUS, ABRAHAM.** See **HECKE.**

**HECQUET, ROBERT,** a French engraver, was born at Abbeville in 1693, and died there in 1775. He resided several years in Paris, but was not very eminent in the art. There are by him an upright plate of a 'Woman Bathing,' after Nicolas Poussin, and four small plates, copied from the large prints of the 'Labours of Hercules,' by Rousselet, after Guido.

**HEDA, CORNELIS KLAASZ,** a Dutch painter, flourished early in the 17th century. In 1605 he was at the court of the Emperor of Germany, and was then engaged to go as painter to the court of Persia. He never, however, reached that country, but at last found himself at Rajpoor in India, where he remained for many years in the service of the sovereign of that state, whom he put in communication with the East India Company. His name does not occur after 1618.

**HEDA, WILLEM KLAASZ,** who was born at Haarlem in 1594, painted occasionally historical subjects, but chiefly pictures of fruit, flowers, fish, meat, and articles of the breakfast-table, which he executed in a masterly manner. Three subjects of this class, by him, are in the Munich Gallery, and one in the Dresden Gallery. Two of these are signed and dated; one 1623, the other 1634. In the Louvre there is 'A Dessert,' signed and dated 1637. The date of Heda's death is not known, but he was still living in 1678, for in that year his portrait was painted by De Bray.

**HEEDE, VIGOR VAN,** the younger brother of Willem van Heede, was born at Furnes in 1661. He accompanied his brother to Italy, where he did not long remain, but returned to Flanders, and

painted historical pictures, and subjects of still-life. He died at Furnes in 1708.

**HEEDE, WILLEM VAN,** was born at Furnes, in Flanders, in 1660. It is not known under whom he studied; but he travelled, when young, through France to Italy, where he resided a considerable time, and left many proofs of his ability as an historical painter at Rome, Naples, and Venice. On his return to Flanders he was invited by the emperor to the court of Vienna, where he ornamented the imperial palace with several of his works. He died at Furnes in 1728. Willem and his brother Vigor painted an altar-piece for the Walpurgis church at Furnes, where they are buried.

**HEEM, DE.** See **DE HEEM.**

**HEEMS, N. VAN,** was a painter of Rotterdam, who made admirable copies of the pictures of Adriaan and Pieter van der Werff.

**HEEMSEN, JAN VAN.** See **HEMESSEN.**

**HEEMSKERK, DAVID,** a decorative painter, was the son of Jan Heemskerk. He was born at Haarlem in 1730, and was enrolled in the Guild of St. Luke in 1748.

**HEEMSKERK, EGBERT VAN,** the elder, called 'The Peasant,' was a Dutch painter, who was born at Haarlem in 1610. He painted the interiors of Dutch alehouses, with boors regaling or quarrelling, of which there are two examples in the Louvre, and one in the Hermitage at St. Petersburg. These subjects he treated with some ability; but Brouwer and Teniers altogether surpassed him. He died in 1680.

**HEEMSKERK, EGBERT VAN,** the younger, probably the son of Egbert van Heemskerk the elder, was born at Haarlem in 1645, and studied under Pieter De Grebber, but followed his father's style. He settled in England in the reign of King William III., and was patronized by the Earl of Rochester. He painted drunken scenes and country sports with considerable humour, and sometimes incantations, spectres, and similar eccentricities, in which he showed a ready invention and some ingenuity, but his colouring was cold and heavy. He died in London in 1704. In the Frankfort Gallery are pictures of 'A Beggar's Meal,' and 'Don Quixote and Sancho Panza.'

**HEEMSKERK, HENDRIK,** was a Dutch painter of landscapes, who flourished in the 17th century.

**HEEMSKERK, JAN,** a decorative painter, was born at Haarlem in 1687, and died suddenly from a fall in 1740.

**HEEMSKERK, MARTEN.** See **VEEN.**

**HEEMSKERK, SEBASTIAAN,** a native of Rotterdam, painted interiors and village scenes in the style of Molenær. He seems, according to Vosmaer, to have left Haarlem, and to have become a pupil of Rembrandt. He was living at an advanced age in 1691.

**HEENCK, JABEZ,** a painter of birds, was born at the Hague in 1752, and was a pupil of Schouman. He died at Leyden in 1782.

**HEER, MICHAEL.** See **HERR.**

**HEERE, LUCAS DE.** See **DE HEERE.**

**HEEREMANSZ, FRANS and J.,** were two brothers, who flourished at Haarlem about 1670, and painted still-life subjects and landscapes.

**HEERNEYSSEN, ANDREAS.** See **HERNEYSSEN.**

**HEERSCHOP, HENDRIK,** a painter and engraver, born at Haarlem in 1627, was a pupil of Willem Heda in 1642, and a master in the Guild of St. Luke in 1648. He is said to have taken lessons from Rembrandt. He engraved some plates about

1652, amongst them one of 'The Sleeping Venus.' There is a picture by him in the Cassel Gallery, representing a 'Soldier and a Woman playing at Cards,' and a portrait of a 'Moor,' dated 1659, is in the Berlin Gallery. He was still living in 1672.

HEFELE, —, according to Walpole, was a native of Germany, who came to England as a soldier in King William's Dutch troops; and having obtained his discharge, remained here several years. He painted landscapes, flowers, and insects, in water-colours, but without much knowledge of chiaroscuro. He died about 1710.

HEGI, FRANZ, an engraver, was born at Lausanne in 1774. His father, JOHANN HEGI, was also an artist, but dying whilst Franz was still a child, the latter was brought up in the Lausanne Orphanage. About 1796 he went to Basle, where he remained for six years, and worked mostly for P. Birrmann. He then went to Zurich, where he produced a number of landscapes in aquatint. He particularly excelled in representations of the middle ages, as may be seen in his 'Scenes from the Life of a Knight.' In 1822 he went to Paris, and there illustrated Oswald's 'Voyage pittoresque en Sicile' with many aquatint plates. He died at Zurich in 1850.

HEGRET, THEODORUS, a landscape and historical painter, was born at Mechlin in 1643, and was a scholar of Cornelis Beerings. There are pictures by him in some of the churches and convents of his native city.

HEICKE, JOSEPH, an Austrian painter and lithographer, was born at Vienna in 1811, and after having studied at the Academy of that city, travelled in 1842 in Italy and Hungary. He painted landscapes and animals, and published in 1844 a 'School of Figures' and 'School of Animals,' lithographed by himself. He died at Vienna in 1861.

HEIDECCKER, KARL WILHELM VON, (or HEIDEGGER). See HEYDECK.

HEIDEGGER, BASTIAN, a draughtsman, goldsmith, and medallist, was born at Zurich in 1520, and flourished at Vienna from about 1556 to 1559. He prepared the designs, and partly cut the blocks, for an old German military work.

HEIDEGGER, JOHANN JAKOB, an engraver, was born at Augsburg in 1752, and died in 1781.

HEIDELOFF, ALFRED, a decorative painter, was born at Weimar in 1802. He was the son of the court painter Karl Heideloff, (born 1770, died 1814,) and a pupil of the court architect Reiner, but he studied further under Ciceri and Chatillon in Dresden and Paris. He died young in 1826, but his designs and sketches preserved in the Weimar Library give evidence of considerable talent.

HEIDELOFF, FRANZ JOSEPH IGNAZ ANTON VON, a painter and sculptor, was born at Hanover in 1676, and worked at different times in Amsterdam, the abbey of Werden, Heidelberg, and Mannheim. He lived at Cologne from 1718 to 1734, and then removed to Mayence, where he carried on a very successful private academy, and where he died in 1772.

HEIDELOFF, JOSEPH VON, the younger, a grandson of Franz Joseph von Heideloff, was born at Mayence in 1781, and became a pupil of Brand at Vienna, where he settled as a landscape painter, and became a member of the Academy. He died after 1827. One of his best paintings is a 'View in the Prater,' in the Vienna Academy.

HEIDELOFF, KARL ALEXANDER VON, a painter,

and architect, was born at Stuttgart in 1788. He was the youngest son of Victor Wilhelm Peter von Heideloff, and was taught successively by his father, J. Gotthardt von Müller, Seele, and others. King Frederick commissioned him to produce a series of drawings of the costumes of the country, and for this purpose he conducted elaborate researches among the mediæval monuments of Württemberg and Swabia. After this King Louis of Bavaria found him occupation which caused him to settle at Nuremberg, where in 1822 he appointed him professor of the Polytechnic School and conservator of the art treasures. Heideloff also started the Albrecht Dürer Society in that city, and was the builder of many important edifices there. He died at Hassfurt in 1865. Among his oil paintings are 'The Emperor Maximilian at the Grave of Duke Eberhard,' in the royal palace at Stuttgart, and 'Ritter Toggenburg,' in the possession of Count Fries. He engraved four plates in illustration of Koch's 'Poems' and Herman's 'Appearances of the Good Shepherd.' He also accomplished a large amount of literary work, which, however, related almost exclusively to architecture.

HEIDELOFF, NIKOLAUS WILHELM VON, an engraver, the brother of Victor Wilhelm Peter von Heideloff, was born at Stuttgart in 1761, and when eleven years of age entered the Karlsakademie there, and studied engraving under J. Gotthardt von Müller. In 1784 he went to Paris in the service of Duke Charles Eugene to finish a plate under Bervic's inspection; but he quitted his employer and gained his living for a time as a miniature painter, till the Revolution caused him to flee to England, where he gave valuable assistance to the bookselling business of the Messrs. Ackermann. He engraved many of the designs of his brother Victor, and in 1815 he was appointed director of the Picture Gallery at the Hague. He died subsequently to 1838.

HEIDELOFF, VICTOR WILHELM PETER VON, a painter, sculptor, and architect, the grandson of Franz Joseph von Heideloff, was born at Stuttgart in 1757, and in 1771, entered the Karlsakademie, where he studied under Guibal, Harper, and Scotti. In 1780 he was appointed court painter, and travelled in Italy during the years 1782 to 1786. After this he successively became painter to the theatre, professor, and teacher at the Karlsakademie. He died at Stuttgart in 1816. Among his paintings are 'The Four Seasons,' in the royal palace at Stuttgart; two of the paintings on the ceilings in the dining-hall of the Academy; and an altar-piece executed for Rothweil. He designed the views and interiors of Hohenheim Castle, which were engraved by his brother Nikolaus von Heideloff and J. C. Stadler.

HEIDENREICH, GUSTAV, an historical painter, was born at Berlin in 1819 and studied first under A. F. König at Breslau, and then under Wach in his native city, where he died in 1855. His best paintings are those executed for the wall of the northern saloon in the New Museum at Berlin—'Hertha and Odin,' 'The Game of the Water-Witches,' 'The Battle of the Giants,' &c.; and the classical frieze in the saloon of Greek Antiquities in the Old Museum.

HEIGEL, JOSEPH, a miniature painter, was born at Munich in 1780. He studied at the Munich Academy, and then, after travelling through Europe, settled in Paris, where he died in 1828.

HEIGEL, MARTIN, (or HEIGL,) was a native of

Constance, who settled at Munich, where he died in 1776. He studied at Munich under Zimmermann, and painted altar-pieces and frescoes.

HEIGHWAY, R. a miniature painter, practised in London, Lichfield, and Shrewsbury, and exhibited at the Royal Academy between 1787 and 1793.

HEIL, DANIEL VAN, a Flemish painter, was born at Brussels in 1604. It is not known under whom he studied, but he had acquired considerable reputation as a landscape painter, when he changed the subjects of his pictures for conflagrations, which he represented with surprising effect, and of which there is an example in the Museum at Lille. He occasionally painted winter-pieces, of which there is an example in the Hermitage at St. Petersburg. Houbraken speaks highly of two pictures by Van Heil, representing the 'Burning of Sodom' and the 'Destruction of Troy.' He died in 1662.

HEIL, JAN BAPTIST VAN, the youngest of the brothers Van Heil, was born at Brussels in 1609. He painted historical subjects, but more especially portraits; that of the Spanish general Cautelmus he afterwards engraved. He was living in 1661.

HEIL, LEONARD VAN, a younger brother of Daniel van Heil, was born at Brussels in 1605. He painted architectural subjects, flowers, and insects, but he is more known as an architect than a painter.

HEILMANN, JOHANN KASPAR, a painter, who was born at Mühlhausen, in Alsace, in 1718, studied under Doggeler at Schaffhausen, and afterwards worked at the Bishop of Basle's court at Bruntrut. With the proceeds of this engagement he went to Rome, and some copies he made from the works of Domenichino brought him to the notice of the French ambassador, Cardinal de Tencin, who took him in 1742 to Paris, where he found constant occupation in portrait painting, so that he laid aside the historical department. He died in Paris in 1760.

HEIM, FRANÇOIS JOSEPH, a French historical painter, was born at Belfort in 1787. At the early age of eleven he obtained the first prize for drawing at Strassburg, and in 1803 he went to Paris to study painting under Vincent, and there, in 1807, he won the first prize with his 'Theseus overcoming the Minotaur.' He then studied at Rome, and upon his return obtained the gold medal of the first class, and became in 1829 a member, and in 1831 a professor of the Academy. In 1859 he sent to the Salon sixty-four portraits of members of the Institute, which drawings were at his death presented to the Louvre. He died in Paris in 1865. His best pictures include:

Two Ceilings in the Louvre.

The Paintings in the Conference Hall of the Chamber of Deputies.

The Defence of the Castle of Burgos. (*Versailles Gallery.*)

His own Portrait.

Arrival of Jacob in Mesopotamia. 1814. (*Bordeaux Museum.*)

The Martyrdom of St. Hippolytus. 1822.

A Scene from the Destruction of Jerusalem. 1824. (*Louvre.*)

Charles X. distributing the Prizes to the Artists at the close of the Exhibition of 1824. 1827. (*Louvre.*)

HEIM, MATTHIAS, a Bavarian painter and engraver, was born in 1782, and studied at Munich under Wagenbauer. He painted several landscapes, and died at Munich in 1827.

HEIMBACH, CHRISTIAN WOLFGANG, was a German painter, who flourished from 1637 to 1660.

There are by him pictures in the Brunswick and Cassel Galleries of Queen Christina of Sweden.

HEIMERDINGER, FRIEDRICH, a German painter of subjects of still-life, was born at Altona in 1817. He studied in the Academy at Düsseldorf under Ferdinand Theodor Hildebrandt from 1839 to 1842, and at Munich from 1842 to 1845, after which he settled in Hamburg, and there established a successful school of art. His careful and highly finished works have many admirers, especially in England. He died at Hamburg in 1882.

HEIMLICH, JOHANN DANIEL, a landscape painter and engraver, was born at Strassburg in 1740, and died in 1796. He engraved a series of views in the environs of Paris in 1765, and others in the environs of Strassburg in 1774.

HEINCE, ZACHARIE, a French painter and etcher, probably descended from the Swiss family of the name, was born in Paris in 1611. In 1648 he prepared the drawings for François Bignon's 'Portraits des Plénipotentiaires à la Paix de Münster,' and in 1650 for the same artist's 'Galerie des illustres Français du Palais Royal.' He became an Academician in 1663. His principal pictures were 'The Conversion of Lydia,' 'Simon the Magician offering Money to St. Peter,' 'mais' painted for the cathedral of Notre-Dame in 1664 and 1665. He etched after Primaticcio the 'Mater Dolorosa,' a 'Children's Bacchanal,' and 'The Handsome Merchant,' and died in Paris in 1669.

HEINE, LODOWYK, a Flemish historical painter, was a native of Courtrai, who flourished in the 16th century. He was a pupil of Pieter Vlerick, whose style he imitated.

HEINE, WILHELM JOSEPH, a genre painter, was born at Düsseldorf in 1813, and attended the Academy of that city from 1827 to 1835. He had already raised great hopes by his expressive and excellently drawn pictures, when he died in 1840 at the age of twenty-seven. Others of his best productions are:

The Poacher. 1834.

The Smuggler. 1834.

Peasant's Cottage. 1836.

Divine Service in a Prison. (*Berlin National Gallery, and Leipzig Museum.*) 1837.

HEINECKE, CATHARINA ELIZABETH, a flower and portrait painter, was a native of Lübeck, who was born in 1685, and was still living in 1755.

HEINEL, JOHANN PHILIPP, a Bavarian genre and landscape painter, was born at Bayreuth in 1800, and studied at the Munich Academy under Langer from 1820 to 1826. He at first painted historical subjects, one of which was 'Ossian and Malwina;' he next took to portraits and genre subjects from popular life, as 'The Bride,' and 'The Bagpiper;' and lastly to landscapes with figures, amongst which were a 'Rocky Landscape, with Tyrolese Caravan,' and a 'Mountain Lake, with Girl in a Boat.' He also executed seven etchings and eleven lithographs, nine of which were views in Switzerland. He died at Munich in 1843.

HEINISCHECK, MATTHIAS, was born at Hamburg in 1708, and lived subsequently at Bayreuth, from whence, in 1741, he proceeded to Potsdam, where he decorated three rooms in the old palace. He afterwards returned to Bayreuth, where he died in 1772.

HEINITZ, IGNAZ FRANZ, a German fruit and flower painter, was born in 1657, and died at Weimar in 1742.

HEINRICH, a Bohemian monk, was born at the

beginning of the 17th century, and engraved plates and title-pages for devotional books.

HEINS, D., was a German painter and engraver, who came to England, and resided at Norwich, about the year 1740. He painted the portraits of several members of the corporation, some of which he engraved in mezzotint. One of his best prints is a half-length portrait of Thomas Gooch, Bishop of Norwich, dated 1741. A miniature in oil by him of the poet Cowper's mother was exhibited at the National Portrait Exhibition of 1868. He was still living in 1779.

HEINS, JOHN, the son of D. Heins, was born at Norwich about the year 1740. His father apprenticed him to a stuff manufacturer; but, without his parent's approbation, he became a painter of portraits, both in oil and in miniature. He succeeded better in engraving. His plates are etched with the dry point in a style resembling that of Worlidge. He also made the drawings of the views and monuments for Bentham's 'History of Ely.' Among his engravings are a 'Cat with Kittens,' after Collet; and the portraits of Mr. Grose and his wife. He died at Chelsea in 1771.

HEINS, W. C., who was probably a German, flourished about the year 1640. He engraved several portraits, the most important of which are those he executed for Boissard's 'Bibliotheca Chalcographica.'

HEINSIUS, JOHANN ERNST, a German painter, was a native of Hildburghausen, who was living in 1787. There is by him in the Louvre a portrait of Madame Victoire, fifth daughter of Louis XV.

HEINSIUS, JOSEPH. See HEINZ.

HEINTSCH, JOHANN GEORG, was born in Silesia about 1647. His style is very similar to that of Secreta, and he is especially admired for the beauty and grace of his female heads. In 1678 Heintsch removed to Prague, where he remained, executing works for churches and convents, until his death in 1713. Most of his works are in that city. 'Christ disputing with the Doctors,' in the Gallery of the Estates; the 'Virgin,' painted in 1696 for the church of the Karlishof; and 'Christ after the Temptation ministered to by Angels,' in the refectory of the monastery of Strahow, are worthy of much praise.

HEINZ, JOSEPH, the elder, born at Basle in 1565, was instructed first by Johann von Aachen, and afterwards at the Academy of his birthplace. In 1590-94 he worked at the court of the Emperor Rudolph II. at Prague, and was sent by that monarch to study in Italy. He died at Prague in 1609. His best paintings are:

Leda.

Artemisia with the Ashes of Mausolus. (*Augsburg Gallery.*)

The Rape of Proserpine. (*Dresden Gallery.*)

Diana surprised in the Bath by Actæon. (*Vienna Gallery.*)

Venus and Adonis. (*The same.*)

The Crucifixion. (*The same.*)

Portrait of the Emperor Rudolph II. 1594. (*The same.*)

HEINZ, JOSEPH, the younger, (HEINSIUS, ENS, or ENSO,) the son and pupil of the elder Joseph Heinz, lived from about 1590 (or 1600) to 1660. He afterwards studied under his step-father, Matthäus Gondolach, and became a painter of subjects which the Italians style 'capricci.' He acquired celebrity in Venice by some highly imaginative pictures, partaking of the style of Salvator Rosa, Civetta, Carponi, and the devily of Hell Brueghel.

They represent allegorical fictions, in which are introduced sphinxes, chimera, and monsters of grotesque shape. Subsequently, however, he painted several altar-pieces, one of which, adorning the church of Ognissanti, is extremely beautiful; it represents 'The Two Maries at the Sepulchre.' Some of his pictures have been brought to England, and have been puzzles, both in regard to the subjects and the master. His son, DANIEL HEINZ, also worked in Venice as a painter.

HEINZMANN, KARL FRIEDRICH, a landscape painter, was born at Stuttgart in 1795. He was a pupil of Seele, but in 1814 he entered the Würtemberg military service, and afterwards obtained royal assistance to study landscape painting under Kobell at Munich. In 1822 he issued a series of lithographic views in Southern Bavaria, and after that painted on porcelain, but finding that this employment impaired his sight, he returned to oil and water-colour painting. He died at Munich in 1846.

HEISS, ELIAS CHRISTOPH, a German painter and engraver in mezzotint, was born at Memmingen, in Swabia, about the year 1660. In 1704 he came to Berlin, and was court painter there for a while, but he resided for a longer period at Augsburg, where he also followed the business of a printer, which enabled him in later life to purchase an estate near Memmingen, where he died in 1731. He was one of the first of the German artists who practised mezzotint engraving on any considerable scale. He engraved several very large plates, of which some are upwards of three feet high, and more than two feet wide. The following are his principal plates:

#### PORTRAITS.

Peter the Great, Czar of Russia.  
Frederick Augustus I., King of Poland; *after Hoyer.*  
Bishop Schönborn of Würzburg (*executed conjointly with B. Vogel.*)

#### SUBJECTS AFTER VARIOUS MASTERS.

St. Paul and St. Anthony, the first Hermits.  
Christ praying on the Mount; a large plate, *after C. Maratti.*

The Virgin and Infant, on a globe; *after the same.*

The Adoration of the Shepherds; *after the same.*

The Annunciation; *after J. G. Bergmüller.*

HEISS, GOTTLIEB, the pupil and nephew of Elias Christoph Heiss, was born in 1686, and died at Augsburg in 1740. He engraved several plates of historical subjects.

HEISS, JOHANN, a German historical painter, was born at Memmingen in 1640, and died at Augsburg in 1704. He studied under Schönfeld, and painted historical subjects, several of which are in the Augsburg churches. 'The Departure of the Israelites from Egypt' is in the Dresden Gallery, and the following are in the Brunswick Gallery:

Scipio granting Freedom to Allucius. 1679.

The Death of Dido.

Neptune and Venus.

HEKEL, AUGUST, a German engraver, born at Augsburg about 1690, was the son of a chaser in gold and silver, and followed that profession with success. He came to England, and was considered the first artist of his time in that line. He drew views in water-colours, some of which were engraved by Bowles and Sayer. He etched eight small plates of Richmond and its environs; a 'Horse,' after Wootton; and a 'Book of Flowers.' His death took place at Richmond in



1770. He had a sister who engraved, in a neat style, some plates for Kilian's Bible. Sullivan engraved after him a drawing of the 'Battle of Culloden.'

**HEKKING, WILLEM**, a Dutch fruit and flower painter, was born at Amsterdam in 1796, and died in 1862.

**HELAND, MARTEN RUDOLF**, a Swedish engraver, was born at Stockholm in 1766, and attended the Academy of that city as well as that of Paris. In 1809 he returned to Stockholm, where he committed suicide in 1814. An excellent plate by him, from his own design, is 'The Skating Match at Haga.'

**HELART, JACQUES**. See **HELLART**.

**HELD, JOHANN EHRENFRIED**, a German painter, was born at Zittau in 1752, and in 1777 went to Dresden, where he painted portraits, as well as some historical pictures and landscapes. He was still living in 1828.

**HÈLE, ISAAK DE LA**. See **DE LA HÈLE**.

**HELENA**, a daughter of the Egyptian Timon, lived in the 4th century B.C., and painted a picture of 'The Battle of Issus,' which was placed in the Temple of Peace in the time of the Emperor Vespasian.

**HELFENRIEDER, CHRISTOPH**, who lived in the early part of the 17th century, was court painter at Munich. He married Ursula Tannauer, whose beauty occasioned illicit visits from an officer, whom Helfenrieder accordingly murdered. After this he fled to a cloister in Vintschgau, where he executed several paintings. He then repaired to Meran, where he died in 1635. In the church of that town is an altar-piece by him representing 'SS. Fabian, Sebastian, and Roch.'

**HELLART, JACQUES**, a French historical and portrait painter, was a native of Rheims. He studied at Rome at the same time as Le Brun, and was received into the Academy in 1677, at the same time as Isaac Delacroix, with whom he founded the Academy of Rheims. There are some pictures by him in the Cathedral, the Church of St. Jacques, and the Museum at Rheims. He died in 1719.

**HELLEMANS, PIERRE JEAN**, a Belgian landscape painter, was born at Brussels in 1787, and studied under J. B. Deroy. The cattle in many of his works were inserted by Eugène Verboeckhoven. He died at Brussels in 1845. His wife, **JEANNE MARIE JOSÉPHINE HELLEMANS**, who was born in 1796, and died in 1837, was a fruit and flower painter. Amongst his pictures are:

Brussels. *Gallery*. On the Borders of the Forest of Soignies.

Hamburg. *Museum*. Landscape in Guelderland.

Mechin. *Museum*. View in the Forest of Soignies.

**HELLESEN, HANNE**, or **JOHANNE**, a Danish fruit and flower painter, was born in 1801, and died in 1844. There is by her in the Copenhagen Gallery a 'Vase filled with Flowers.'

**HELLWEGER, FRANZ**, who was born at Lorenzen in the Tyrol, in 1813, was a pupil of Hess at Munich. In 1843 he visited Rome; and after his return he assisted Cornelius in his cycle of frescoes in the Ludwigskirche at Munich, and Schraudolph in his frescoes in the Cathedral of Spire. Hellweger was chiefly occupied in painting for churches: some of his best works are at Bruneck and Ischl. He died at Innsbruck in 1880.

**HELMAN, ISIDORE STANISLAS**, a French engraver, was born at Lille in 1743, and died in Paris in

1809. He was a pupil of J. P. Le Bas, and amongst his best plates are four after Moreau, for the 'Monument du Costume.' The following engravings are also by him:

The Opening of the States General at Versailles *after Monnet*.

The Oath of the Jeu-de-paume; *after the same*.

The Taking of the Bastille; *after the same*.

The Fête of the Federation; *after the same*.

The Tenth of August, 1792; *after the same*.

The Execution of Louis XVI.; *after the same*.

Joseph and Potiphar's Wife; *after Lagrenée*.

Susannah and the Elders; *after the same*.

The Death of Cleopatra; *after the same*.

The Useless Precaution; *after Le Prince*.

The Useless Lesson; *after the same*.

The French Quack-Doctor; *after Bertraux*.

The German Quack-Doctor; *after the same*.

The Temple of the Sibyl at Tivoli; *after Robert*.

An 'Essai sur l'œuvre d'Helman,' by Henri Viennet, appeared in the 'Revue universelle des Arts' for 1864-5, tome xx., pp. 263-274.

**HELMBREKER, THEODORUS**, born at Haarlem in 1624, was the son of an organist, who destined him to the study of music, but his disposition leading him to painting, he was placed under the tuition of Pieter De Grebber, at the time that Sir Peter Lely was a scholar of that master. After the death of his father, he went to Venice, where he was patronized by the Senator Loredano, for whom he painted several pictures. He soon after visited Rome, where he was taken under the patronage of the Cardinal de' Medici. He next visited Florence and Naples, and after a residence of several years in Italy, returned to his native country, where he was loaded with commissions, which he found it difficult to execute. In spite of this flattering encouragement, however, his desire of revisiting Rome prevailed, and on his return to that city he was employed for two years by the Jesuits, for whom he painted some of his finest pictures. He sometimes painted subjects as large as life; but he is more successful in his easel pictures, representing markets, fairs, and views in Rome, with groups of poor, to whom the monks are distributing alms or food. He occasionally resembles Bamboccio in the subjects and tone of his pictures. He died at Rome in 1694.

**HELMONT, LUCAS VAN**. See **GASSEL**.

**HELMONT, MATHEUS VAN**, was born at Brussels in 1653, and was probably a pupil of the younger Teniers. He excelled in painting fairs and Italian markets, with workshops, mountebanks, &c., in a style that makes it probable that he had visited Italy. He resided some time in Paris, where his works were admired by Louis XIV., for whom he painted some of his best pictures. He died at Antwerp in 1719. Among his works are:

Brussels. *Arenberg Gallery*. } A large Fair.

Brunswick. *Gallery*. } Scene from Home Life.  
Cobbler's Workshop.

Copenhagen. *Gallery*. } An Alchemist.

Lille. *Museum*. } Interior Scene.

Stockholm. *Gallery*. } Three Scenes at Inns.

**HELMONT, SEGERS JACOBUS VAN**, the son and scholar of Matheus van Helmont, was born at Antwerp in 1683. It does not appear that he received the instruction of any other master than his father, but he improved himself by studying the best models, and consulting nature in every-thing. He painted historical subjects with great

success, but his principal pictures are in the churches at Brussels, where they hold a respectable rank among the works of the Flemish school. In the church of St. Mary Magdalene is a fine picture of the 'Martyrdom of St. Barbara,' designed and painted in the style of Van Dyck; in the church of St. Michael is the 'Triumph of David'; and at the Carmelites is one of his most esteemed works, representing 'Elijah sacrificing before the Priests of Baal.' The Museum of Ghent contains a 'Christ on the Cross' by him; in the Darmstadt Museum are pictures of 'Peasants playing Cards' and a portrait of Canon von Krufft of Cologne; and in Modena is a picture of 'A Priest distributing Bread and Wine.' He died at Brussels in 1726.

HELMSDORF, FRIEDRICH, a German landscape painter, was born at Magdeburg in 1784, and removed in 1809 to Strassburg, where he obtained a large number of pupils. He died at Carlsruhe in 1852. Two of his best paintings are 'Tasso's Oak' and 'Lake Nemi,' painted during his visits to Italy.

HELST, VAN DER. See VAN DER HELST.

HELT-STOKADE, ALBERT VAN, a brother of Nicolaas van Helt-Stokade, painted landscapes in the style of Berchem.

HELT-STOKADE, NICOLAAS VAN, was born at Nimeguen about 1614, and was a scholar of the elder David Ryckaert, whose daughter he married. His first pursuit was landscape painting, but being more inclined to figure subjects, he applied himself to historical painting, in which he had acquired some celebrity, when he determined to visit Italy in search of improvement, and passed several years at Rome. Here his talents soon recommended him to public attention, and he was employed in painting some pictures for the palaces and private collections, particularly for Christina, Queen of Sweden. After a residence of eight years at Rome, he went to Venice, where he improved his style of colouring by the study of the works of the best masters of the Venetian school. On his way back to Holland he visited Paris, and there met with so much encouragement that he was induced to remain for some time in that city, where he was appointed one of the painters to the king. He died in 1669, after his return to his native country. The historical pictures by Helt-Stokade are generally of large dimensions; some of them have had the honour of poetical commendation from his countrymen, particularly those of 'Andromeda chained to a Rock,' 'Clelia passing the Tiber,' and 'Joseph distributing Corn to his Brethren,' the last-named being in the Amsterdam Town-hall. He was distinguished also as a portrait painter, and he inserted the figures in the landscapes of Wynants, Hackaert, and W. De Heusch. There are three etchings by him: 'Cephalus and Aurora,' 'Susannah bathing,' and the portrait of A. van Opstat, after Van Dyck.

HELTERHOF, PHILIPP, a German painter, was born at Ham, in Bavaria, in 1725, and died in 1807. He studied at Munich under Zimmermann, and with him was engaged in several works.

HELWIG, —, a German miniature painter, was born at Spangenberg, in Hesse, about 1673, and studied at Rome. He resided at Cassel, where he died in 1715.

HEME, LODIEWYK, a native of Courtrai, and a pupil of Pieter Vlerick, flourished in the latter part of the 16th century. He painted architectural and perspective subjects in the manner of his

master, and is perhaps the author of a remarkable picture of 'St. Martin' in the church of that name at Courtrai.

HEMELRAET, PHILIPPUS AUGUSTUS, (or EMELRAET,) a Flemish landscape painter, was born at Antwerp in 1612. He went to Italy when young, and passed several years at Rome. On his return to Antwerp, he distinguished himself by painting large landscapes in a superior style, and was engaged by the ablest historical painters to introduce his landscapes as the backgrounds of their pictures. Such is the case in Bieet's 'William Tell,' in the Brussels Gallery. In the church of the Barefooted Carmelites at Antwerp were some capital landscapes by Hemelraet, painted in a grand style, and of a fine effect. He died at Antwerp in 1668.

HEMERICH, C. H., an engraver, who from his name was probably a German, resided in London about the beginning of the last century. There is by him a set of butterflies and insects, after Roesel.

HÉMERY, ANTOINE FRANÇOIS, a French engraver, was born in Paris in 1751, but the date of his death is not known. His best works are a portrait of Gaspard Netscher, after himself; 'La Marchande des noisettes' and 'La Marchande des œufs,' after Touzé; the 'Inauguration of the Statue of the King on the Place Louis XV.,' after De Machy; 'Louis XVI. and Marie Antoinette before the bust of Henry IV.,' an elegant allegorical vignette after Quéverdo; and the 'Creation of Eve,' after Camillo Procaccini, dated 1782, one of the most admired engravings of the modern French school. He also worked for the 'Cabinet Poulain.' His sisters, MARGUERITE and THÉRÈSE ELÉONORE, who practised the same art, married respectively the engravers Nicolas Ponce and Charles Louis Lingée, and are noticed under those names.

FRANÇOISE ELÉONORE HÉMERY, who engraved 'The Three Graces,' after C. van Loo, in 1772, and LOUISE ROSALIE HÉMERY, who engraved after Greuze a 'Head of a laughing Child' and a 'Head of a crying Girl,' were probably likewise sisters of this artist.

HEMESSEN, JAN VAN. See SANDERS, JAN.

HEMLING, HANS. See MEMLING.

HEMMER, JOHANN SEBASTIAN BERNHARD, a German painter, born at Coburg in 1745, was a pupil of Nothnagel at Frankfort. He returned to Coburg and established himself as a miniature and water-colour painter. He died about 1810.

HEMSEN, JAN VAN. See SANDERS, JAN.

HENAREJOS, DOMINGO VALDIVIESO Y. See VALDIVIESO.

HENDERSON, JOHN, the eminent tragedian, was born in London in 1747. He studied in Shipley's school, and under D. Fournier, and he gained a medal at the Society of Arts in 1762, but afterwards abandoned art. He died in London in 1785.

HENDRIKS, WYBRAND, was born at Amsterdam in 1744, and educated at the National Academy of Design. He then lived for a time in the country, until he received the appointment of keeper of the Teyler Art Cabinet at Haarlem. He painted landscapes, portraits, and interiors; but the pictures by him which are most prized are flower-pieces and subjects of dead game, in the manner of Weenix. There is a view of Haarlem by him in the Museum at Amsterdam. He died at Haarlem in 1831.

HENGEL, H. F. VAN, a Dutch painter, born at Nimeguen in 1705, studied under Herman van der

Myn, and painted landscapes and conversations of a cabinet size. Either the public disregarded his works, or he was so enamoured of them as not to part with them, that he retained them, as a collection, to the time of his death, when they were sold with the pictures of other masters belonging to him. He died at Utrecht in 1785.

**HENGSBACH, FRANZ**, a German landscape painter, was born at Werl in Westphalia in 1814. He was from 1833 to 1840 a student of the Düsseldorf Academy under J. W. Schirmer, and painted in the style of the older landscape painters of that school many works of much excellence in drawing and colour, the subjects of which were drawn from the picturesque scenery of the Tyrol, Salzkammergut, Upper Bavaria, and Switzerland. He died at Düsseldorf in 1883. Among his best pictures are:

View of Salzburg. 1841.

Staufen near Salzburg. 1842.

Mills in the Tyrol. 1846.

The Lake of Hallstadt. 1848.

Waterfall in Upper Bavaria. 1850.

Limburg on the Lahn by moonlight.

Evening on the Lago Maggiore. 1880.

Lausanne and the Lake of Geneva.

**HENGST, WILLEM**, was a native of Nimeguen, who studied in Paris under Rigaud and Largillière. He afterwards returned to his own country and took to portrait painting. He died at Cuyk on the Meuse about 1780 or 1785.

**HENGSTENBURGH, HERMANUS**. See HENSTENBURGH.

**HENNE, EBERHARD SIEGFRIED**, a German engraver, was born in 1759, and at first studied theology, but afterwards turned his attention to art, which he pursued at Leipzig under Oeser, Bause, and Liebe, and later on at Berlin under Rode and Chodowiecki. In 1793 he engraved his principal plate, 'The Sacrifice of Iphigenia,' after Van Loo; and a little after this a number of illustrations to Archenholz's 'Handbook of the Seven Years' War.' In 1808 the military embroilments drove him to Brunswick and Westerbürg, where he mainly devoted himself to painting landscapes. After the Peace of Tilsit he returned to Berlin, where he died in 1828. Among his other plates are:

The Parting of Louis XVI. from his Family; after Chodowiecki.

Jesus breaking the Bread to the Disciples at Emmaus; after Rode.

The King and Prince taking leave of the dying Queen Louise.

**HENNE, PICART**, a portrait and historical painter, born in Hainault, was painter to the Duke of Burgundy in 1401. He is probably the same as Pierre Henne, who in 1417 or 1418 painted the portrait of Margaret of Burgundy, Countess of Hainault. He resided at Mons, and worked for the town of Rœulx in the years 1395-96 and 1412-13. He died before 1422.

**HENNEBERG, ANDREAS**, (or HENNEBERGER,) was probably one of the family of artists of that name settled at Geisslingen. In 1575 he was court painter at Munich, and took portraits at about that date for the ducal court. He died about 1594. There was a DOROTHEA HENNEBERG, who in 1590 held the same office at Munich, and who also painted portraits in oil and water-colours.

**HENNEBERG, RUDOLPH FRIEDRICH**, a German historical painter, was born at Brunswick in 1825. He was intended for a barrister, and therefore

studied law at Göttingen and Heidelberg from 1845 to 1848, and acted as local judge in his native city. In 1850-51 he commenced the study of painting at the Antwerp Academy, afterwards working under Thomas Couture in Paris, where he remained till 1860. He then travelled in Italy for two years, visiting Rome, Naples, Florence, and Venice, and occupying himself with copying the old masters, especially Titian; he next settled down for a time at Munich. He went to Berlin in 1866, but on account of his health he had to go again to Italy in 1873, and returned, as an incurable, to his native city, where he died in the autumn of 1876. He executed some wall paintings in the Villa Warschauer in Charlottenburg, and was a member of the Berlin Academy. His most important picture is the celebrated 'Hunt after Fortune,' a copy of which exists in the Bethnal Green Museum, London; the original, dated 1868, being in the National Gallery at Berlin.

**HENNEBERGER, HANS**, a card painter, was born at Mühlhausen, in Prussia, in the latter part of the 16th century, and was placed under Adam Lange, who taught him every branch of art, and of art workmanship. On the death of his master he succeeded him in the post of court painter, and completed the decoration, commenced by Lange, of the Muscovite Saloon in the palace at Königsberg, which he adorned with portraits and heraldic designs. He also painted portraits in oil, but he was most largely employed in the execution of patents of nobility. He died in 1601.

**HENNEQUART, JEHAN**, (or HENNEKERT,) was a Flemish painter, who worked at Lille about the middle of the 15th century, and was a contemporary of Pieter Coustain.

**HENNEQUIN, BAPTIST**, a Flemish painter, flourished at Bruges about 1468.

**HENNEQUIN, PHILIPPE AUGUSTE**, a French historical painter, was born at Lyons in 1763, and studied under David in Paris. He obtained the 'grand prix de Rome,' but on the outbreak of the French Revolution his avowal of partisanship with the revolutionists obliged him to quit Italy. He went to Lyons, where he was imprisoned, but managed to escape, and got to Paris, where he owed his safety to his friends. After several disagreeable experiences from the same cause, which repeatedly brought his life into danger, he in 1794 abandoned politics and devoted himself wholly to art. On the restoration of the Bourbons in 1814 he migrated to Liège, and there painted 'The Devotion of the Three Hundred Citizens of Franchimont,' of which he engraved the sketch. Thence he removed to Tournai, where he settled as director of the Academy, and had Gallait among his pupils. He died at Leuze, near Tournai, in 1833. Amongst his principal works are:

Angers.	Museum.	Crime pursued by Remorse.
"	"	Time.
"	"	Fright.
Lyons.	Museum.	Saul and the Witch of Endor.
Orleans.	Museum.	Truth and Justice mounting to Heaven.
Paris.	Louvre.	Orestes pursued by the Furies. 1800.
Rouen.	Museum.	The Triumph of the French People. 1799.
"	"	The Genius of History.
Toulouse.	Museum.	Battle of Quiberon. 1804.
Versailles.	Gallery.	Napoleon distributing the Legion of Honour at Boulogne. 1806.

Versailles.	<i>Gallery.</i>	Battle of the Pyramids. 1806.
"	"	Allegory of Napoleon I.
"	"	Portrait of Marquis of Pérignon.

**HENNIG, GUSTAV ADOLPH**, a German historical painter, was born at Dresden in 1798, and began his studies at the Academy there, after which, with royal assistance, he completed them at Rome. Returning to his own country, he was made first professor and then director of the Leipzig Academy, and in 1840 professor in that of Dresden. He died at Leipzig in 1869. One of his best paintings is 'Christ purifying the Temple.'

**HENNIG, JOHANN FRIEDRICH**, was born at Berlin in 1778, and engraved several views of that city and the neighbourhood. In the Dresden Gallery is a picture of 'The Finding of Moses.'

**HENNING, CHRISTIAN**, born at Erfurt in 1741, went to Hoorn, in Holland, where he executed some paintings for the theatre of Amsterdam, and with his brother Gottfried managed a tapestry manufactory. He died at Zeist in 1822.

**HENNING, CHRISTOPH DANIEL**, a painter and engraver, was born in 1734 at Nuremberg, where he also died. Among his best works were views of Nuremberg, and portraits of Joseph II. and Pope Pius VI.

**HENRI.** See GRÉVEDON.

**HENRICH, GASFARD**, a Flemish historical painter, was born at Oudenarde in 1550, and died in Italy.

**HENRICI, JOHANN JOSEPH KARL**, a native of Schweidnitz in Silesia, was born in 1737. He worked as a theatre painter in Bohemia, and afterwards went to Vienna and Venice, where he devoted himself to miniature painting. He executed frescoes, conversation pieces, portraits, and architectural subjects. He died in 1823.

**HENRIET, CLAUDE**, who was born at Châlons-sur-Marne about 1540, was summoned about 1586 to the court of Charles III., Duke of Lorraine, at Nancy, where he died in 1603. He painted portraits and historical subjects, but principally excelled in glass painting. The windows of the cathedral at Châlons and of St. Étienne-du-Mont at Paris are his most important works. He was also the instructor of Callot.

**HENRIET, ISRAEL**, who was also known by his Christian name of ISRAEL alone, was born at Nancy about 1590. He was the son of Claude Henriet, a glass painter, who taught him the rudiments of design, and sent him for improvement to Rome, where he studied some time under Antonio Tempesta. Upon his return to France he established himself in Paris as a print-seller, and published some of his own plates, as well as those of Callot, Della Bella, and Israel Silvestre, who were all employed by him. He engraved a few plates of views and small subjects, in which he imitated the style of Callot. He instructed Louis XIV. in drawing, and died in Paris in 1661.

**HENRIQUEZ, BENOÎT LOUIS**, a French engraver, was born in Paris in 1732. He was a pupil of N. G. Dupuis, and was admitted into the Academy in 1779. He spent some time at St. Petersburg, where he appears to have been engraver to the Emperor. He died in Paris in 1806. Among portraits and other subjects by him are the following:

PORTRAITS.

Louis XIV.; *after Rigaud.*

Louis XVI.; *after J. Boze.*

Louise Marie Adélaïde, Duchess of Chartres; *after Duplessis.*

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Denis Diderot; *after Van Loo.*  
Jean d'Alembert; *after Jollain.*  
François Marie Arouet de Voltaire; *after Barat.*

SUBJECTS AFTER VARIOUS MASTERS.

The Chastity of Joseph; *after A. van der Werff.*  
The Triumph of Galatea; *after Nattier.*  
Minerva driving away the God of War; *after Rubens.*  
Mercury and Argus; *after G. van Eeckhout.*  
Honours paid to the Constable Du Guesclin; *after Brenet.*  
La Bonne Nouvelle; *after Terborch.*  
Love; *after Greuze.*

**HENRIQUEZ, EMMANUEL**, was born in the neighbourhood of Nogueira, in Portugal, in 1593. He executed several pictures, and in 1618 entered the Society of Jesus. He died in 1653.

**HENRY LE LORRAIN** was a French painter of history, who painted in 1507 an 'Assumption' for the Church of the Cordeliers at Nancy.

**HENRY, BON THOMAS**, a French portrait painter, was born at Cherbourg in 1766. He was a pupil of Landon and of Regnault, and died in Paris in 1836. He founded the Museum at Cherbourg.

**HENRY, JEAN**, a French marine painter, born at Arles in 1734, was a pupil of Kapeller and J. Vernet. He died at Toulouse in 1784. Examples of his sea-pieces may be seen in the Museums of Grenoble, Marseilles, Toulon, and Havre.

**HENRY, SUSANNA**, a daughter of the celebrated artist Daniel N. Chodowiecki, and wife of a Brandenburg ecclesiastic, named Henry, was a painter who in 1812 became a member of the Berlin Academy. She was still living in 1818.

**HENRY JULIUS**, Duke of Brunswick-Wolfenbüttel, an amateur painter, was born in 1564, and reigned from 1589 to 1613, in which year he died. There is a 'Wooded Landscape' by him in the Brunswick Gallery.

**HENSBERG, JEROM VAN**, who flourished in 1662, is mentioned by Professor Christ as an engraver.

**HENSCH, GOTTHILF FRIEDRICH**, a portrait and miniature painter, was born at Andreasberg in the Harz in 1732. He practised his art in various cities of Germany, and finally settled at Brunswick, dying about 1785.

**HENSEL, WILHELM**, a German historical and portrait painter, was born at Trebbin in 1794. He at first studied architecture, but afterwards took to painting under Frisch, the director of the Berlin Academy, and in 1812 exhibited his first work, 'Christ on the Mount of Olives.' He served for two years in the army (1813-15), but after the close of the war with Napoleon, he returned to art, and by his exertions supported his mother and brother, finding time also to write poetry. In 1823 he was enabled to visit Italy, where he remained for five years, studying and copying the works of the old masters. After his return to Berlin, in 1828, honours came quickly to him; he became a member of the Academy, court painter, and professor of painting. He was also decorated with the Order of the Red Eagle, the Hohenzollern Order, the Order of Leopold, &c. He is stated to have painted more than a thousand portraits of distinguished men of his time. He died at Berlin in 1861, through an injury received in saving a man's life. Amongst his chief works are:

The Good Samaritan. (*Royal Palace, Berlin.*)

Christ before Pilate. (*Potsdam.*)

Miriam playing the Timbrel. 1839. (*The Queen.*)

Christ in the Wilderness. 1839.

Christ meditating on his Mission. (*Bridgewater Gallery, London.*)

Christ and the Woman of Samaria.

The Duke of Brunswick at the Ball on the Eve of the Battle of Waterloo.

Among the portraits which he painted are :

Frederick William IV., King of Prussia.

Felix Mendelssohn-Bartholdy.

The Prince of Wales when a Child.

**HENSTENBURGH, HERMANUS**, was born at Hoorn, in North Holland, in 1667. He studied under Johannes Bronkhorst, and soon surpassed him; still he was for a long time compelled to earn his living at a pastry-cook's, till Matheus Terwesten made his merits known. He excelled in the painting of flowers, fruit, birds, snails, &c. in water-colours, as well as in gouache and oil. He died at Hoorn in 1726.

**HERACLEIDES**, a Greek painter, was a native of Macedon, who went in B.C. 168 to Athens, where he had a great reputation for his paintings in encaustic.

**HÉRAULT, ANTOINETTE**. See under **CHASTEAU, GUILLAUME**.

**HÉRAULT, CHARLES ANTOINE**, a landscape painter, born in Paris in 1644, was the son and pupil of Antoine Hérault, a painter, and brother-in-law to Noël Coypel, whom he accompanied to Rome in 1672. He was received into the French Academy in 1670, and died in Paris in 1718.

**HERBEL, KARL**, a painter of Nancy, who flourished about 1680, produced several battle pieces depicting the deeds of Charles V., Duke of Lorraine. He also worked some time at Vienna for the Emperor Leopold I. Elias Hainzelmann engraved after him the portraits of Duke Charles and his consort Eleonora. He died in 1703.

**HERBERT, ALFRED**, a marine painter in water-colours, was the son of a Thames waterman. He was at an early age apprenticed to a bookbinder, but left that trade to follow the profession of an artist. His pictures were chiefly views on the Thames and coast scenes, which he executed with a masterly hand, showing true genius. Though a constant exhibitor at the Royal Academy and the Suffolk Street Exhibition, his productions never sold well, and he died in poverty in 1861. The South Kensington Museum has 'A Wreck off Appledore' and 'A Man-of-War off Dover.'

**HERBERT, ARTHUR JOHN**, a subject painter, the son of John Rogers Herbert, R.A., was born in 1834, and studied under his father. He was showing much promise, when he died of fever at Murac, in Auvergne, in 1856. There is a water-colour drawing of 'Barnstaple' by him in the South Kensington Museum. He exhibited at the Royal Academy :

Don Quixote's first impulse to become a Knight-errant. 1855.

Philip IV. of Spain knighting Velazquez. 1856.

**HERBERT, CYRIL WISEMAN**, the youngest son of John Rogers Herbert, R.A., was born in France in 1848. On his father's return to England he was sent to Oscott College, and then to King's College, London, while his artistic training was conducted by his father. In 1868 he went to Italy, and in 1882 he became Curator of the Antique School in the Royal Academy. He died in London in 1882, a week's illness terminating a career of the brightest promise. He exhibited at the Royal Academy :

Homeward after Labour. 1870.

An Idyl. 1871.

Returning to the Fold. 1874.

Escaped Home. 1875.

**HERBIG, WILHELM**, a German historical painter, was born at Potsdam towards the close of the 18th century. He was a pupil, and afterwards vice-director, of the Berlin Academy, and died in 1861. His best-known pictures are 'The Spinner' and 'A Family saving itself from an Inundation.'

**HERBST, JOHANNES**, (or **HERBSTER**), was a painter of Strassburg, who flourished about 1468, but abandoned art at the time of the Reformation, from an idea that it tended to the adoration of images.

**HERBSTHOFFER, KARL**, was a genre painter, born at Pressburg in 1821, who studied at the Vienna Academy under Amerling, and died in Paris in 1876. His works were in the style of the French rococo painters, and among them were :

Plundering of a Church.

The Challenge.

Knights at an Armourer's.

The Arrest.

**HERCK, JACQUES MELCHIOR VAN**, a Flemish painter of flowers, was the pupil and son-in-law of P. G. Verbruggen, whose works he copied. He was admitted into the Guild of St. Luke at Antwerp in 1694-5, and filled the office of dean in 1720, 1733, 1734, and 1735.

**HERDER**, —, a Dutch historical and portrait painter, was born in 1550 at Gröningen, where he also died in 1609. He was at Rome with Karel van Mander.

**HERDMAN, WILLIAM GAWIN**, a landscape painter, was born at Liverpool in 1805. He was self-taught, and very early in life he began sketching the old buildings of his native city, so that by the time he was twenty years of age he had made about three hundred drawings, two series of which he published in 1843 and 1856, with historical text, as 'Pictorial Relics of Ancient Liverpool.' Topographical views and interiors were his forte, but the reformation of perspective was the great object of his life for the last twenty or thirty years. His views were first broached in the 'Art Journal' in 1849, and gave rise to much criticism, for he rejected the present system on finding that the representations of objects by its rules on the picture did not coincide with the results of vision or of sketches made by the hand and eye. In 1853 he published his 'Treatise on the Curvilinear Perspective of Nature.' He published also a folio volume of 'Studies' in 1838, and other works in prose and verse. He was for some years a member of the Liverpool Academy, and was the founder of shilling art-unions. He died at Liverpool in 1882.

**HÉREAU, JULES**, a French landscape painter, was born in Paris in 1839. He spent some time in England, and painted several views on the Thames. He was killed on the railway at Auteuil in 1879. Amongst his works are :

The End of the Village; winter scene. 1855.

The Shepherd and the Sea. 1864. (*Montpellier Museum.*)

The Impending Storm. 1865. (*Amiens Museum.*)

The Shepherd's Song. 1866. (*Rouen Museum.*)

The Beach at Honfleur. 1872.

The Thames at London Bridge. 1873.

The Thames at Gravesend. 1873.

Banks of the Meuse. 1879.

**HERFORD, LAURA**, who was born in 1831, was the first female student of the Royal Academy, and

to her the opening of the schools to women in 1860 was greatly due. She exhibited at the Royal Academy from 1864 until her death in 1870.

**HERGENRÖDER, GEORG HEINRICH**, a German painter, was born at Darmstadt in 1736, and died about 1794. There are pictures of 'Girls bathing' and 'A Robber's Cave' by him in the Cassel Gallery.

**HERING, GEORGE EDWARDS**, who was born in London in 1805, was the younger son of a German bookbinder, who was the head of the family of Von Heringen of Brunswick, but who had settled in London. He lost his father while still a youth, and after completing his education in Germany, was placed in a banking-house, but his dislike of the desk and his natural love for art soon induced him to obtain the permission of his family to quit the bank, and return to Germany to study painting. He went first to Munich in 1829, thence through the Tyrol to Venice, in which city he specially delighted; then through Italy, and to Constantinople, Smyrna, and the East,—making everywhere studies and sketches, which afterwards bore ample fruit. On his return to Rome, where he was very popular with his fellow-workers of all nationalities, he met with Mr. Paget, and with him and another friend made a tour through Hungary and Transylvania and to the Carpathian Mountains. The results of this journey were his illustrations to Mr. Paget's 'Hungary and Transylvania,' 1839, and a volume of 'Sketches on the Danube, in Hungary and Transylvania,' published in 1838. On his return to England, after an absence of seven years, he settled in London, where, with the exception of a few short visits to Italy, he chiefly resided. In 1847 he published 'The Mountains and Lakes of Switzerland, the Tyrol, and Italy.' Though a resident for the greater part of his life in England, its scenery afforded him, comparatively, but few subjects. He died in London in 1879. From 1836 until the year of his death, he contributed every year to the exhibitions of the Royal Academy, sending in all eighty-seven works, of which the following were among the best:

The Ruins of the Palace of the Cæsars. 1836.

Amalfi. 1841. (*The Queen*.)

Venice. 1848.

The Brig over the Burn, Perthshire. 1851.

Angera, Lago Maggiore. 1854.

Returning from Torcello. 1859.

There is a small 'Bridge over a Stream,' dated 1847, by him in the South Kensington Museum.

**HERING, JOHANN GEORG**, was a painter of Schwegen in the 16th century, who studied under Christoph Müller at Cassel, and in 1587 travelled in Italy for further improvement. In 1620 he became court painter at Prague; he also worked considerably for the monastery of Strahow.

**HÉRISSET, ANTOINE**, a French engraver, flourished about the year 1740. He engraved some of the plates for Monicart's 'Versailles immortalisé,' 1720-21, and also some plates of fortifications, published in 1757. There are also two prints of scenes in the life of St. Vincent of Paola, after J. F. de Troy, etched by Hérisset, but finished by Jeaurat.

**HERISSON, LOUIS FRANÇOIS**, a French landscape painter, was born in Paris in 1811, and died in the same city in 1859.

**HERLE, WILHELM VON**. See **WILHELM, Meister**.  
**HERLEN, FRIEDRICH**, (**HÖRLIN, HERLIN**, or **HERLEIN**), a German painter, flourished from the

middle to the close of the 15th century. He was at Ulm about 1449 and 1454, then at Rothenburg, and in 1467 he settled at Nördlingen, where he died probably in 1499 or 1500. His pictures are in the manner of the school of Rogier van der Weyden, and he was also an imitator of Van Eyck, so that it seems safe to assume that he studied in the Netherlands. There are sixteen pictures by him in the church of St. George at Nördlingen; namely, 'The Virgin enthroned,' an 'Ecce Homo,' 'The Magdalene washing the Saviour's Feet,' 'The Appearance of Christ,' several Saints and Donators, and 'The Crucifixion,' painted upon gold ground—the dates ranging from 1462 to 1488. There is also a grand triptych in the choir of the cathedral of Meissen which is attributed to him, but unfortunately, like the above, it has been injured by restoration. He executed similar works in the church and town-hall of Rothenburg, in the church at Bopfingen, and apparently in that at Dinkelsbühl. A 'Christ on the Cross' by him is in the Vienna Gallery, and a small 'Offering of the Three Kings' is in the possession of Herr von Holzschuher of Augsburg. His grandson, **JESSE HERLEN**, was also a painter, though inferior; a 'Last Judgment' by him is in the church of St. George at Nördlingen. He was born in 1500 or 1501, and died in 1575. Another **FRIEDRICH HERLEN**, the great-grandson of the first, died at Nördlingen in 1591.

**HERMAN**, who succeeded as bishop of Winton in 1045, and as bishop of Sherborne in 1050, and removed the see to Salisbury, is stated to have decorated with miniatures some manuscripts of his own writing. He died before 1080.

**HERMAN OF ITALY**. See **SWANEVELT**.

**HERMANN, JOSEPH**, born at Freiburg in Breisgau, in 1735, was the son of a shoemaker. He studied philosophy and theology for a time, and then, against the wish of his father, became a painter, and imitated the works of Baldung, Holbein, Abel Stimmer, and Maratti. He was especially skilful in the representation of beautiful heads and of storms at sea. The date of his death is unrecorded.

**HERMANN, KARL**, was a painter born at Oppeln, who in 1820 was at Rome, where he produced an admired copy of the 'Madonna' of Francia in the Borghese Palace. He made also some copies of Raphael, among which was one of the 'Madonna della Casa Tempi' in the Munich Gallery. His works were mainly historical and genre subjects, but he was also a good portraitist and designer. He died at Breslau in 1845.

**HERMANN, KARL HEINRICH**, who was born at Dresden in 1802, first studied art in the Academy of his native city. He then removed to Düsseldorf and became a pupil of Cornelius, whom he accompanied, after some years spent in decorating the Aula at Bonn and elsewhere, to Munich. There he was employed in executing in fresco the designs of Cornelius in the Glyptothek and the Ludwigskirche. Among the best of his own compositions are the 'Ascension of Christ' in the Protestant church, the frescoes from Eschenbach's 'Parcival' in the Königsbau, and above all the 'Victory of the Emperor Louis the Bavarian at Ampfing,' which is one of the series of historical frescoes in the arcades of the Hofgarten at Munich, one of the drawings of which is in the Frankfort Gallery. In 1844 he was summoned to Berlin, where he decorated the Klosterkirche with figures

of the Patriarchs, Prophets, Evangelists, and the Apostles Peter and Paul. In 1854 he completed fifteen large pictures illustrative of the history of the German people. Hermann died at Berlin in 1880.

HERMANS, FRANÇOIS, a Dutch allegorical painter, born at Maestricht, flourished in the 18th century. He was an elder brother of Louis Hermans.

HERMANS, LOUIS, a Dutch fruit and flower painter, was born at Maestricht in 1750, and died there in 1833. He worked with his brother François Hermans.

HERMANS, MATTHIAS, a Dutch painter of history and architecture, was a nephew of François Hermans. He was born at Maestricht in 1789, and died in 1842.

HERMANT, JEAN, born at Troyes in 1451, was a famous glass painter, who executed for the cathedral at Troyes a window representing 'The Baptism of St. John.'

HERMES, ISAAC, was a Spanish painter, who in 1587 executed paintings for the high altar and other parts of Tarragona Cathedral.

HERMOGENES, was a native of Africa, who lived about A.D. 200. He was a contemporary of Tertullian, who wrote a book against him, condemning his opinions and his paintings.

HERNANDEZ, ALEXEO. See FERNANDEZ.

HERNE, WILLIAM, was an artist who was appointed serjeant-painter to Queen Elizabeth in 1572.

HERNEYSSEN, ANDREAS, was a painter of Nuremberg, who in 1578 was admitted into the Brotherhood of St. Luke at Würzburg. In 1574 he produced the portrait of Hans Sachs, now in the Wolfenbüttel Gallery, and in 1576 he decorated with paintings the abbey church of Allersbach, in Lower Bavaria. In 1580 he painted the ceiling of the cathedral in that town, and in 1587 the Brunnen at Nuremberg.

HEROLD, JOHANNA HELENA, a painter in water-colours, born at Frankfort in 1668, was the daughter of Johann Andreas Graff, who married Maria Sibylla Merian. She painted insects and flowers equally well with her mother, whom in 1684 she accompanied to West Friesland, and in 1699 to Surinam. Shortly after this she was married to the merchant Herold, with whom in 1702 she paid a second visit to the latter place, where she painted plants, butterflies, &c. for her mother's 'Metamorphosis Insectorum Surinamensium,' published in 1705. She died at Amsterdam, but in what year is not known.

HÉROULT, ANTOINE DESIRÉ, a French landscape painter, was born at Pont-l'Évêque (Calvados) in 1802, and died in Paris in 1853. He painted both in oil and in water-colours. Among other works he exhibited the following:

- View of London. 1841.
- View of the Thames at Greenwich. 1842.
- View at Honfleur. 1843.
- View near Cherbourg. 1844.
- Forest of Fontainebleau. 1852.

HERP, GUILLIAM VAN, a Flemish painter, was born at Antwerp in 1614. In 1626 he was apprenticed to Darman Wortelmans at Antwerp, and two years later to Hans Birmans in the same city. In 1637-8 he became a master in the Guild of St. Luke, and was afterwards much influenced by the works of Rubens. His pictures are not numerous; they usually represent interiors, with persons of

the middle class; Scriptural subjects by him are rare. He sometimes put figures into Van Delen's architectural pieces, as in an interior of a church in the collection of Lord Caledon. He died at Antwerp in 1677. The following pictures are ascribed to him:

- Berlin. *Gallery.* A Satyr in the midst of a Peasant's Family.
- Brussels. *Arenberg Gallery.* } A Peasant Family.
- Dulwich. *Gallery.* } Figures with Sheep at a Well.
- London. *Bridgewater Gallery.* } Boors regaling.
- " *Marquis of Bute's Coll.* } Men and Women regaling themselves.
- " " } A Repast (*companion to the above*).
- Stockholm. *Museum.* } Christ's Entry into Jerusalem.
- Vienna. *Harrach Coll.* } Soldiers and Peasants.

In addition to these, Waagen and other writers mention a picture by Van Herp, in the National Gallery, of 'Monks distributing bread to the poor at the door of a Convent'; it is not now, however, exhibited.

HERPE, JAN VAN, a painter of religious subjects, was born at Ghent in 1432. He entered the Painters' Guild at Ghent in 1463, and died in 1486.

HERPIN, LÉON, who was born at Granville in 1841, began life as a land-measurer, but afterwards studied under Daubigny, J. André, and Busson, and evinced a talent for landscape painting. He died in 1880. He exhibited amongst other pictures the following:

- The Marne at Chennevières.
- The Bridge of Sévres. 1876.
- Paris from the Bridge of Saints-Pères. 1878. (*Luxembourg Gallery.*)
- Paris from the Pont-Neuf in 1878. (*Hôtel de Ville, Paris.*)

HERR, MICHAEL, is said by Doppelmayr to have been born in 1591 at Metzingen, in Würtemberg, but Neudörffer reckons him among Nuremberg painters. He appears to have gone early in life to Nuremberg, and afterwards to Italy. In 1620 he returned to Nuremberg, where he painted in 1622 an allegorical picture of 'The Seven Liberal Arts, with Mars and Justice,' also a memorial picture in St. John's churchyard. He died at Nuremberg in 1661.

HERREGOUTS, DAVID, an historical painter, was born at Mechlin in 1603. He was received into the corporation of painters in his native city in 1624, but afterwards established himself at Ruremonde, where he was made a member of the Guild of St. Luke in 1647, and died at a date unknown. In the church of St. Catharine at Mechlin is a picture of 'St. Joseph awakened by an Angel.'

HERREGOUTS, HENDRIK, an historical painter, the son and pupil of David Herregouts, was born at Mechlin in 1633. He resided for some years in Italy, and returned home through Germany, working at Cologne in 1660. In 1664-5 he was admitted into the Guild of St. Luke at Antwerp, and in 1666 into that at Mechlin. In 1679-80 he was settled in Antwerp, where he died in 1724. There are several of his works in the churches at Antwerp, Brussels, Liège, Louvain, and Bruges. In the cathedral at Antwerp is a fine picture by him of 'The Martyrdom of St. Matthew.' At Bruges, in the church of St. Anne, is his best work, 'The Last Judgment,' an immense picture, with figures larger than life, grandly composed, and in a bold style of design.

HERREGOUTS, JAN BAPTIST, the son and pupil of Hendrik Herregouts, is said to have been a native of Ruremonde. He was received into the Guild of St. Luke at Antwerp in 1677-8, but settled at Bruges, where many of his best works are still to be found. He painted in the style of his father, and though inferior to him in some respects, his works possess considerable merit. He was one of the founders of the Academy at Bruges, where he died in 1721. The following are his best pictures: in the church of St. Anne, at Bruges, 'The Virgin and Infant in the Clouds, with a Glory of Angels'; in the church of the Carmelites, 'The Presentation in the Temple,' and, at the principal altar, 'The Virgin and several Saints kneeling before Christ,' which is considered his chef-d'œuvre. There are a few etchings by this artist, executed in a free, slight style; among which is 'St. Cecilia surrounded with Angels.'

HERREGOUTS, MAXIMILIAN, was a Flemish artist, who painted a picture with the date 1674, representing 'A Kitchen with a Woman making Pancakes.'

HERRERA, —, called 'el Rubio,' or 'the Red,' the eldest son of Francisco de Herrera the elder, was born at Seville at the commencement of the 17th century. He was a promising painter of signboards and other fanciful subjects, but died young.

HERRERA, ALONSO DE, a Spanish painter, lived at Segovia in 1579, and was an intimate friend of El Mudo. In 1590 he painted for the high altar of the church of Villacas six pictures on subjects chosen from the life of Christ, which, according to Cean Bermudez, were well drawn and well coloured.

HERRERA, BARTOLOME DE, a brother of Francisco de Herrera the elder, was a portrait painter, who flourished at Seville about 1639.

HERRERA, FRANCISCO DE, the elder, a Spanish painter, was born at Seville about 1576, and studied art under Luis Fernandez to such good purpose that he soon became famous. He was the first to introduce the vigorous style of painting, which was afterwards adopted by Velazquez. The boldness of his pictures was equalled by the impetuosity of his temper, which was at times so violent as to drive away all his pupils, among whom was Velazquez. Being fond of engraving medals, he is said to have perverted his talent to coin false money, and on being suspected he took refuge in the sanctuary of the Jesuits' College, and while there he employed his time in painting a picture of 'The Triumph of St. Hermengild,' its patron, which is now in the Museum at Seville. On Philip IV. visiting the College in 1624, the picture was shown to him, and when he heard of the artist's offence he pardoned him, with a warning not again to abuse his powers. On his return home he resumed his old occupations, but his temper became so violent that his children fled from him, his son robbed him and went to Rome, and his daughter became a nun. He painted several pictures for the churches in Seville, among which were 'St. Peter,' in the Cathedral; 'St. Basil,' now in the Museum; a 'Last Judgment' for the church of San Bernardo; and four large historical pictures for the hall of the Archbishopal Palace. He also executed several frescoes, none of which, however, long survived him, except those in the vault of San Buenaventura. One of his frescoes he himself engraved. In 1650 he removed to Madrid, where he found Velazquez in the height of his fame, and he died there in

1656. In the Louvre is a picture of 'St. Basil dictating his Doctrine'; in the Berlin Gallery is a study of one of the heads in the preceding work; and in the Dresden Gallery is 'St. Matthew.'

HERRERA, FRANCISCO DE, the younger, second son of Francisco de Herrera the elder, was born at Seville in 1622, and was brought up in his father's studio. Owing, however, to his father's violence he fled to Rome, where he studied architecture and perspective, and painted 'bodegones,' and his fish were considered so excellent that he was called in Italy 'il Spagnuolo degli pesci,' or, 'the Spaniard of the fish.' On the death of his father in 1656 he returned to Spain, and settled at Seville, where he painted a large composition representing 'The Four Doctors of the Church adoring the Host,' and 'The Immaculate Conception,' which was placed in the cathedral, as was also a picture of 'St. Francis' for the chapel of that Saint. In 1660 or 1661 he removed to Madrid, according to Cean Bermudez, through jealousy of Murillo, and there he was employed by the Carmelite friars to paint, as an altarpiece for their church, 'The Triumph of St. Hermengild,' which is now in the Madrid Gallery. He next painted some frescoes in the church of San Felipe el Real, which attracted so much attention that he was employed by Philip IV. to paint the dome of the Chapel of Our Lady of Atocha, and was afterwards appointed painter to the king. In the reign of Charles II. he was appointed master of the royal works, and as such was engaged at Zaragoza in the renovation of the Cathedral of El Pilar. He died at Madrid in 1685.

HERRERA, ISABEL DE. See SANCHEZ COELLO.

HERRERA BARNUEVO, SEBASTIANO DE, a Spanish painter, sculptor, and architect, was born at Madrid in 1619. He was the son of a sculptor, Antonio de Herrera Barnuevo, and was placed in the atelier of Alonso Cano. He was taken into the service of Philip IV., and to him was intrusted the decoration of the Chapel of Our Lady of Atocha. In the Escorial is a 'St. Barnabas,' and in the Louvre 'Two Travelling Musicians.' He also executed several engravings. He died at Madrid in 1671. His son, IGNACIO, followed in his father's footsteps.

HERREYNS, DANIEL, a son and pupil of Jaques Herreyns, was a painter and engraver, born at Antwerp in 1678. Among his plates are:

Eurydice bitten by the Snake.

Orpheus playing his Lyre.

Geometry.

The Camel.

A Painter's Atelier.

HERREYNS, GUILLAUME JAQUES, a Flemish historical and portrait painter, the great-grandson of Jaques Herreyns, was born in 1743 at Antwerp. He studied in the Academy of that city, obtaining various distinctions, and in 1765 became one of its six directors. In 1767 he removed to Mechlin, where he founded the Academy in 1771. His teaching exercised a most beneficial influence on the development of the modern Flemish School, and his reputation spread. He was visited by the Emperor Joseph II., and by Gustavus III. of Sweden, by the latter of whom he was appointed his historical painter. After the French invasion in 1794, Herreyns was appointed professor in the Central School of the department of Deux-Nèthes, but in 1800 he returned to Antwerp, and resumed his teaching in the Academy. He died at Antwerp in 1827. Amongst his works are:



Antwerp.	<i>Gallery.</i>	The dying Christ.
"	"	Four Portraits of Ecclesiastics.
"	<i>Cathedral.</i>	Christ and the Disciples at Emmaus. 1808.
Deurne.	<i>Church.</i>	Purification of the Virgin.
"	"	Scenes from the Life of St. Rombold.
Mechlin.	<i>Museum.</i>	Portrait of a Canon.
"	"	Portrait of Emperor Joseph II.

HERREYNS, JAQUES, (or HERRYNS,) a Flemish historical painter, was born at Antwerp in 1643, and studied under Norbert van Herp. He was made a master of the Guild of St. Luke in 1676, and painted many frescoes, as well as many historical pictures for churches in Belgium; amongst them was the 'Miracle of St. Raymond of Peñafort,' for a church in Antwerp. He supplied the figures in the landscapes of Van der Cruys and other painters. He also engraved several plates: 'Venus seeking to detain Adonis,' 'Venus before the corpse of Adonis,' and 'Christ washing the Disciples' Feet.' He died at Antwerp in 1732.

HERRING, BENJAMIN, an animal painter, was the son of John Frederick Herring. He died in 1871.

HERRING, JAMES, an American portrait painter, illustrated, with Longacre, the 'National Portrait Gallery,' published at Philadelphia in 1834-39. He died in Paris in 1867.

HERRING, JOHN FREDERICK, an animal painter, was born in Surrey in 1795. Until the age of eighteen, his life was passed in London, and he then found employment in coach-painting at Doncaster. He next worked as a stage-coachman, and for four years drove the 'York and London High-flyer'; but he devoted all his leisure time to painting, becoming known as the 'artist-coachman.' By the assistance of friends, he at length gave up the reins, and obtained some instruction from Abraham Cooper, the only art education he ever received. His earlier works were confined to race-horses, and for thirty-three successive years he painted the winners of the St. Leger. He left Doncaster in 1830, and, after a stay of about three years at Newmarket, settled in London. From this period the scope of his art widened, and he produced the works on which his reputation rests, exhibiting at the Royal Academy from 1826, at the British Institution, and also at the Society of British Artists, of which he was a member from 1841 to 1852. His art was very popular, and he received commissions from George IV., Queen Victoria, and the Duke of Orleans. He died in 1865 at Tunbridge Wells, where he had spent his latter years. Amongst his chief works are:

The Farmer's Daughter.  
The Ferry.  
Returning from Epsom.  
The Derby Day.  
Mazeppa.  
Peveril of the Peak.  
Going to the Fair.  
The Society of Friends.  
Members of the Temperance Society.  
The Frugal Meal. (*National Gallery, London.*)  
Waiting for Master.  
The Baron's Charger.  
The Horse Fair.  
The Market Day.  
A Group of Ducks. (*Glasgow Gallery.*)  
The Deer-stalker. (*The same.*)  
A Black Horse drinking from a Trough. (*National Gallery, Dublin.*)

HERRLEIN, JOHANN ANDREAS, was born at Würzburg in 1720, and became court painter to the prince-bishop of Fulda, at which place he died in 1796. The subjects of his pictures were landscapes, hunting scenes, country dances and assemblages, and nymphs bathing, in the style of the Flemish painters. Pictures by him are in the Städel Institute at Frankfort, and in the Galleries of Darmstadt and Cassel.

HERRLIBERGER, DAVID, an engraver, was born at Zurich in 1697, and studied in that town under J. Melchior Füssli, at Augsburg under J. D. Herz, and at Amsterdam under B. Picart. He died in his native town in 1777. Among his best productions are the 'Schweitzerischer Ehrentempel,' 1748, and the 'Helvetische Topographie,' 1754-73. He was also a dealer in works of art.

HERRYNS, JAQUES. See HERREYNS.

HERS, JOHANN DANIEL. See HERZ.

HERSENT, FRANÇOIS ETIENNE, a nephew of Louis Hersent, and a pupil of Couture, was known as a painter of battle-scenes. He was born in Paris in 1823, and died at Fontaines-Plain-Pied, near Bourges, in 1880, having for some years relinquished his profession.

HERSENT, LOUIS, a French historical and portrait painter, was born in Paris in 1777. He studied under Regnault, and obtained the second prize of the Institute in 1797. Owing to ill health, he was for a short time compelled to forego the pursuit of art. His first exhibited picture was 'Narcissus beholding himself in the Water.' He was elected a member of the Institute in 1822, but in his latter years he painted very little. He died in Paris in 1860. Amongst his works are:

Narcissus. 1802. (*Cambrai Museum.*)  
Achilles delivering up Briseis. 1804.  
Atala poisoning herself. 1806.  
Fénélon bringing back to a Peasant a stolen Cow. 1810.  
The Taking of Landshut. 1810. (*Versailles Gallery.*)  
Las Casas sick. 1814.  
The Death of Bichat. 1817.  
Louis XVI. relieving the poor in 1788. 1817. (*Versailles Gallery.*)  
Daphnis and Chloe. 1817.  
Gustavus Vasa blessing the Ranks. 1819. (*Destroyed by the mob at the Palais Royal in 1848.*)  
Duke of Bordeaux in his Cradle. (*Versailles Gallery.*)  
Ruth and Boaz. 1822.  
Monks of St. Gothard feeding the poor. 1824.  
Henry IV. of France. 1827. (*Grand Trianon, Versailles.*)

His wife, whose maiden name was LOUISE MARIE JEANNE MAUDUIT, also distinguished herself as an historical and portrait painter. She was born in Paris in 1784, and was a pupil of Meynier. She died in Paris in 1862. Some of her pictures are at Fontainebleau, and others have been engraved by Tardieu.

HERTEL, GEORG LEOPOLD, an engraver, who worked at Augsburg in the second half of the 18th century, was the brother of Johann Georg Hertel. He executed some engravings after Rembrandt, Majotto, Castiglione, and Boucher.

HERTEL, JOHANN GEORG, an engraver, was a native of Augsburg, who flourished in the latter half of the 18th century. He engraved after Boucher, Oudry, Rembrandt, Hillegaert, etc.

HERTERICH, HEINRICH JOACHIM, a German painter, etcher, and lithographer, was born at Hamburg in 1772. He was a son and pupil of Johann Andreas Herterich, and worked in pastel and in miniature, being skilful in drawing likenesses, and especially landscapes. In 1818 he, in

conjunction with J. M. Speckter, started the first lithographic printing-office in Germany. He died at Hamburg in 1852.

**HERTERICH, JOHANN ANDREAS**, was born at Bayreuth in 1725. He was self-taught, and worked in oil, pastel, miniature, and crayons. In 1769 he settled at Hamburg, where he died in 1794.

**HERTOCKS, A.**, an engraver, was born in the Netherlands, but practised in London from 1626 to 1661, or later. He was principally employed by the booksellers in engraving portraits and frontispieces. His portraits are his best prints, but they are more valued for their rarity than their merit. He engraved a frontispiece to the 'Eikon Basilike,' and another to the complete works of Charles I.; also that for Evelyn's 'Sculptura.' Among others the following portraits are by him:

Charles I. kneeling, holding a Crown of Thorns; *after P. Fruytiers.*

Charles II. when Prince of Wales.

Sir Edward Nicholas, Secretary of State; *after Hanne-man.*

Sir Francis Wortley, Bart. 1652.

Henry Rolle, jurist; prefixed to his 'Abridgment.'

Robert Rawdon, a Governor of St. Thomas's Hospital.

William Chamberlaine, M.D. and poet; prefixed to his 'Pharonnida.'

Hugh Crompton, poet.

Alexander Brome, poet. 1661.

Gideon Harvey, M.D.

Edward Waterhouse, jurist and antiquary.

**HERTZINGER, ANTON**, (or **HERZINGER**), a painter and engraver, was born at Fallbach, in Austria, in 1763, and educated at the Academy in Vienna. In 1802 he was working at the Clementinum in Prague, and for some time he lived at Dresden. He painted and engraved genre subjects, landscapes, and animal pieces, the last especially well, and on the model of J. H. Roos. He died at Prague in 1832.

**HERTZÖCKER, THEODORUS**, a Dutch painter, was born at Utrecht about 1696. He went to Italy, and put himself under the tuition of Balestra. He afterwards was in Rome, and then returned to his own country, where he died in 1741.

**HERVIER, ADOLPHE LOUIS**, a French landscape painter, was born in Paris in the early part of the 19th century, and studied under Eugène Isabey. He exhibited at the Salon in 1849, and occasionally afterwards, but he did not meet with much success. He likewise etched a few plates of marine subjects and landscapes. His life was one of continued suffering, and he died in 1879. The following are amongst his best productions:

View of Dover. 1844.

Return to Harbour. 1855.

Village of Guevilly; autumn. 1855.

**HERZ, JOHANN DANIEL**, the elder, was a German engraver, born at Nuremberg in 1599. He etched several plates after his own designs, and from the works of Rottenhammer and other masters, among which is a large etching of 'St. Paul preaching at Athens,' from a composition of his own. He died in 1635.

**HERZ, JOHANN DANIEL**, the younger, a designer and engraver, was born at Augsburg in 1693, and became director of the Academy in that city, where he died in 1754. Among his best plates are:

The Annunciation.

The Discovery of the Cross by St. Helena.

The Assumption of the Virgin.

**HESPERUS**. See **SEUTER, DANIEL**.

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**HESS, EUGEN**, a Bavarian genre painter, was born at Munich in 1824. He was first instructed by his father, Peter Hess, and afterwards at the Academy of his native city, but he also spent some time in Brussels, and afterwards in Paris. His earlier paintings were taken from scenes of modern life, but at a later period he had recourse to the middle ages for his subjects. He has left also four superior etchings. He died at Munich in 1862. The following are among his paintings:

Family in a Hunter's House. 1846.

The Hunter's Morning Greeting. 1848.

First Instructions in Hunting. 1850.

Visit to the Cloister.

The Robber arrested.

The Invasion at Dachau. (*Munich Gallery.*)

Shakespeare brought before the Lord of the Manor as a Poacher.

The Message after the Battle. (*His masterpiece.*)

**HESS, FRANZ LEONHARD**, a native of Pressburg, who painted in miniature and fresco, was born in 1777. The date of his death is not known.

**HESS, HEINRICH MARIA VON**, a German historical and fresco painter, was born at Düsseldorf in 1798. He was the second son and at first a pupil of Karl Ernst Christoph Hess, with whom he went in 1806 to Munich, where, in 1813, he entered the Academy of Arts. His first great paintings, a 'Burial of Christ' and a 'Holy Family,' executed in 1817, attracted much attention, and procured him the patronage of Queen Caroline, who bought the former. In the years 1817-21 he painted also for the Queen, 'Christmas Eve,' a life-sized 'Charity,' and several Madonnas. Besides these, he painted for the Leuchtenberg Gallery at St. Petersburg 'Faith, Hope, Charity,' and in other places 'St. Cecilia,' and several portraits. In 1821 he went to Italy, and during his sojourn in Rome, in 1823, he painted the 'Parnassus,' the figures of which are nearly life-size. On his return in 1826 he was appointed professor in the Munich Academy, and painted 'Daphne in the arms of Apollo.' He had already been so successful in glass painting, that Louis I. of Bavaria placed him at the head of an institute for the advancement of the same. In 1826 he made the designs for the painted windows of Ratisbon Cathedral; and in 1827 he commenced cartoons for the Allerheiligenkirche in Munich, which he finished in 1837. From 1849 until his death he was Director of the Royal Galleries. One of his pictures, 'Christmas Eve,' is to be found everywhere in Bavaria, both in the palace and in the cottage; the original is in the possession of Baron Eichthal. He died at Munich in 1863. The following paintings by him are in the Modern Gallery of that city:

Apollo and the Nine Muses upon Parnassus.

Portrait of a Florentine Lady of Rank.

The Virgin and Child with Angels.

The Sculptor Thorvaldsen.

Country Pilgrims in sight of St. Peter's at Rome.

The Last Supper. (*Left unfinished at the artist's death.*)

**HESS, HIERONYMUS**, a Swiss painter and designer, was born at Basle in 1799, and studied under Koch in Italy, where he gained a reputation for truthful and careful drawing, and especially for his humorous representations. His principal works were, 'The Murder of the Emperor Albert by Hans of Swabia,' and 'The Battle of the Swiss and French at St. Jakob,' which is to be seen at Basle, together with two designs by him for glass-paintings. He died at Basle in 1850.

HESS, JOHANN FRIEDRICH, was a native of Bohemia, who flourished in 1652 at Prague, where he died in 1693. He painted chiefly altar-pictures; and specimens of his art are to be found in the churches of St. Ægidius and St. Nicholas at Prague.

HESS, JOHANN MICHAEL, a painter and etcher, was born at Erlau in 1768. He studied in 1789 at the Vienna Academy under Maurer, and in 1794 obtained the first prize for his painting of 'Priam entreating Achilles for the Body of Hector.' In the same year he was appointed professor of drawing at the Engineers' Academy. He died about 1830. He etched several plates from Roman history, and produced among others the following paintings:

St. Stephen.  
The Assumption of the Virgin.  
St. John the Baptist. (*Church of the Episcopal Seminary, Erlau.*)  
Baptism of St. Stephen. (*Gran Cathedral.*)

HESS, KARL, a German landscape, genre, and animal painter, was born at Düsseldorf in 1801. He was the third and youngest son of Karl Ernst Christoph Hess, by whom he was at first instructed in engraving, but, encouraged by his brother Peter and by the animal painter Wagenbauer, he devoted himself to painting, and joined the school of Munich, in which city he chiefly resided till his death at Reichenhall in 1874. He excelled in depicting Alpine and forest scenery, and amongst his best works are:

Tyrolese Landscape. } *Berlin National Gallery.*  
Cattle in a Pasture. }  
An animal piece—on the Starnbergersee.

HESS, KARL ADOLPH HEINRICH, a German painter and engraver, was born at Dresden in 1769, and learned drawing from the engraver Krüger, and painting from Klass. He devoted himself to painting horses and military subjects, and after travelling in Russia, Hungary, Turkey, and England, he attained to considerable eminence in this branch of the art. He settled for a time at Berlin, but removed to Vienna in 1800. He died at Wilhelmsdorf, near Vienna, in 1849. He painted in oil, pastel, and water-colours, and also drew with the pen and etched. Among his best works are 'The Riding School,' in twelve plates (1807), and the following paintings:

The March of the Uralian Cossacks.  
Studies for Horse Connoisseurs.  
Horses' Heads. 1825.

HESS, KARL ERNST CHRISTOPH, a German engraver, was born at Darmstadt in 1755. He was at first intended for an armourer, but went afterwards to Mannheim, where he studied metal-chasing under his brother-in-law, Hohleisen. The Elector Maximilian of Bavaria, having been presented with a hunting knife, upon which a 'Hunt' had been engraved by Hess, afforded him in 1776 the means of studying engraving at Augsburg. In the following year he went to Düsseldorf to assist on the 'Gallery' which was being prepared by Krahe. His first engraving after Rembrandt gave so much satisfaction that he was immediately elected an extraordinary member of the Academy, of which he became a professor in 1782. After a journey to Italy, he produced the 'Ascension of the Virgin,' after Guido; 'The Market Crier,' after Gerard Dou; the portraits of Rubens and his Wife, and his admired plate of Raphael's 'Holy Family.' He died at Munich in 1828.

HESS, LUDWIG, a Swiss landscape painter and engraver, was born at Zurich in 1760, and spent some time at the trade of his father, a butcher, in the course of which work, however, he managed to find opportunity to practise painting. At length he became acquainted with Salomon Gessner, and was by him induced to become an artist. He visited Florence and Rome in 1794, and four years later took also to engraving. He died at Zurich in 1800. His paintings are very generally taken from the Alps, and are especially noticeable for the good effect of the water and of the figures. He also painted Italian views. Among his best works are:

Mont Blanc.  
The Grütli.  
Tell's Chapel.

HESS, MAX, a Bavarian historical painter, was born at Munich in 1825. He was a son of Peter Hess, and received his first instruction in his native city, but afterwards in Paris and Düsseldorf, where he maintained himself as a decorative painter, and in addition as an actor, singer, and kettle-drummer. He died at Lippspringe in 1868. Among his best works are:

Puritans upon the Watch.  
Italian Nobility beneath a Veranda.  
The Alexander Frieze at Schulte's Exhibition in Düsseldorf (*in grisaille*).  
Düsseldorf Torch Procession. (*Completed by Oswald Achenbach for the Prince of Hohenzollern.*)

HESS, PETER VON, a German battle painter, was born at Düsseldorf in 1792. He was the eldest son and pupil of Karl Ernst Christoph Hess, with whom he went to Munich in 1806. During the campaigns of 1813-15 he was attached to the staff of Prince von Wrede; and after the end of the war he visited Vienna, and travelled in Italy and Switzerland, making many sketches. By command of King Max he accompanied his son, King Otho, to Greece. The result of this journey was his thirty-six wall-paintings, representing the 'Liberation of Greece,' in the arcades of the Hofgarten at Munich, and also an oil-painting of the 'Entry of King Otho into Nauplia,' in which he introduced a number of portraits of his contemporaries. Shortly afterwards he went to Russia, where he painted for the Emperor the most memorable battles of the war of 1812. He was a member of the Academies of Munich, Berlin, Vienna, and St. Petersburg, and died at Munich in 1871. The following are among his best works:

Berlin.	<i>Nat. Gall.</i>	Festival of St. Leonard in Bavaria. 1825.
"	"	Market Scene. 1825.
"	"	Cossacks plundering. 1820.
"	"	Market Waggon attacked by Uhlans. 1829.
"	"	Greek Soldiers of the War of Independence. 1829.
Munich.	<i>Gallery.</i>	Forty oil sketches for the frescoes in the Hofgarten, illustrating the Greek War of Independence.
"	"	The Entry of King Otho into Nauplia in 1833.
"	"	The Entry of King Otho into Athens in 1835.
"	"	Battle of Austerlitz.
"	"	Herd of Horses in Walachia.
"	"	The Robber Barbone and Family defending themselves against Gendarmes.
"	"	The Chamois Hunter.

**HESSE, ALEXANDRE JEAN BAPTISTE**, a French historical painter, the son of Henri Joseph Hesse, was born in Paris in 1806. He studied under his father and under Baron Gros, and then spent some time at Venice. He was intrusted with the mural paintings illustrating the life of St. Francis of Sales at the church of St. Sulpice, Paris, which he completed in 1860, and on the death of Ingres, in 1867, he succeeded to his fauteuil at the Institute. He died in Paris in 1879. Amongst his chief works are:

Funeral Honours paid to Titian. 1833.

Leonardo da Vinci giving liberty to some birds. 1836.

Girl carrying fruit on a silver dish. 1838. (*Nantes Museum.*)

Death of President Brisson. 1840.

Portrait of M. Barthe. (*Narbonne Museum.*)

Henry IV. on his death-bed in the Louvre. (*Grand Trianon, Versailles.*)

The Triumph of Pisani. 1847.

Apotheosis of St. Louis.

The Sermon on the Mount.

The Two Foscari. 1853.

Adoption of Godfrey of Bouillon by Alexander Comnenus. (*Versailles Gallery.*)

**HESSE, HENRI JOSEPH**, the elder brother of Nicolas Auguste Hesse, and the father of Alexandre Hesse, was born in Paris in 1781. He was a pupil of David and of Isabey, and died in Paris in 1849. He painted portraits and miniatures, among which was a portrait of the Duchess of Berry.

**HESSE, NICOLAS AUGUSTE**, a French historical painter, was born in Paris in 1795. He was a pupil of his brother, Henri Joseph Hesse, and of Baron Gros, and obtained in 1818 for his picture of 'Philemon and Baucis' the 'prix de Rome.' He painted 'Mirabeau in the Assembly of June 23rd, 1795,' 'Mary swooning at the Grave of Christ' (1845), and in the Hôtel de Ville, 'The Proclamation of the Concordat,' and also a great many religious and decorative works for churches—Notre-Dame de Lorette, Ste. Clotilde, and St. Sulpice, among others—and galleries. On the death of Delacroix, in 1863, he was elected to fill the vacancy in the Academy; he was also a member of the Institute. He likewise executed some paintings on glass, and made cartoons for the windows of the Lady Chapel in St. Eustache. He died in Paris in 1869.

**HESSE-CASSEL, AUGUSTA**, Electress of, consort of the Elector William II., was daughter of King Frederick William II. of Prussia, and sister of the Duchess of York. She was a good portrait painter, and an honorary member of the Berlin Academy. She was born at Berlin in 1780, and died at Cassel in 1841.

**HESSELL, LEONHARD HEINRICH**, a painter and engraver, was born at St. Petersburg in 1757. He lived at Nuremberg, where he painted portraits and silhouettes. He also engraved the portraits of Wieland, Henriette Händel, and C. G. Müller.

**HETSCH, GUSTAV FRIEDRICH**, a painter and architect, was the son of Philipp Friedrich Hetsch, and was born at Stuttgart in 1788. In 1822 he became professor at Copenhagen, where he designed several important buildings, and painted some superior architectural pictures. He also wrote a 'Guide to Perspective.' He died at Copenhagen in 1864.

**HETSCH, PHILIPP FRIEDRICH**, was born at Stuttgart in 1758, and, in opposition to his father's wishes, obtained admission into the School of Art, where he studied under Guibal and Harper. In

1780 he became court painter, and shortly afterwards proceeded to Paris, where he studied for two years under Vien, Vernet, and David. In 1785 he proceeded to Rome, where he painted 'Tullia driving over her Father's dead body.' He obtained the highest honours both at Rome and Paris, both of which he visited twice, and in 1816 he repaired to Leipzig, Dresden, and Berlin. He executed an admired genre picture, 'King Frederick with his Suite before the Summer Palace of Monrepos.' He died at Stuttgart in 1839. His historical pictures show the influence of David's school, and among them are the following, most of which are in the possession of the King of Württemberg.

Brutus sees the Ghost of the murdered Cæsar. (*Darmstadt Museum.*)

The Blind Edipus, led by his Daughters.

Brutus and Portia.

Odin at the Gate of Hell.

Christ's Ascension. (*Stuttgart.*)

Achilles and Briseis.

Andromache and Astyanax.

The Departure of Regulus.

Daniel in the Lions' Den.

Marius upon the Ruins of Carthage.

**HETZER, JOHANN CHRISTOPH**, a painter, was born at Nuremberg in 1540. He took up his abode at Venice, where he died in 1565.

**HEUDE, NICOLAS**, a portrait painter, was born at Le Mans. He was admitted into the French Academy in 1672, but was expelled in 1673 for having established himself in England without the king's permission. His reception picture was a portrait of the Prince of Condé as Hercules, supported by Valour and Victory, now in the Versailles Gallery. He died in London, but nothing is known of his life or works in England.

**HEUDELOT, JEAN**, a French engraver of no great celebrity, was born at Montpellier about 1730, and was residing in Paris about the year 1760. There are by him a few plates after Adriaan van Ostade and Lingelbach; as well as the portrait of Margaretha van Goyen, after a picture by Jan Steen, her husband.

**HEUMANN, GEORG DANIEL**, a German engraver, was born at Nuremberg in 1691. He became engraver to the English court as well as to the Göttingen Academy, and worked after Desmarées, Henkel, and others. His best plate is a 'Paçe Banquet,' after a picture by Sandrart in the town-hall of his birthplace. He engraved several portraits of German celebrities, as well as a set of architectural views of the churches, &c. at Vienna, published by Johann Andreas Pfeffel, at Augsburg, in 1724. He died in 1759. He had a brother, JOEL PAUL HEUMANN, also an engraver, who was born in 1690, and died in 1756.

**HEUNERT, FRIEDRICH**, a German landscape painter, was born at Soest in 1808. He studied at Düsseldorf under J. W. Schirmer, and distinguished himself by his small pictures of Westphalian and mountain scenery. He also painted in water-colours, and taught drawing and painting. He died at Düsseldorf in 1876.

**HEUR, CORNELIS JOSEPH DE**. See DE HEUR.

**HEUSCH, DE**. See DE HEUSCH.

**HEUVEL, ANTON VAN DEN**. See VAN DEN HEUVEL.

**HEUVICK, CASPAR**, born at Oudenarde in 1550, went to Italy and studied under Lorenzo Costa, producing some good pictures, on a large scale, for churches and other public buildings. He died in 1611.

**HEWLETT, JAMES**, was an English flower painter in water-colours, who practised at Bath, and exhibited at the Royal Academy and elsewhere from 1799 to 1828. His works were esteemed in his day for colour and botanical accuracy. There are some groups of flowers by him in the South Kensington Museum.

**HEYDE, GERRIT and JOB BERCK**. See **BERCK-HEIJDE**.

**HEYDE, JAN VAN DER**. See **VAN DER HEYDE**.

**HEYDECK, KARL WILHELM VON**, (called **HEIDEGGER**,) a Bavarian landscape painter, was born at Saaralben, in Lorraine, in 1788. He was the son of a Swiss officer in the French service, named Heidecker, who fled with his family during the French Revolution to Zurich. He attended the high school there, received drawing lessons from Professor Mayer, and was encouraged in his efforts by the artists Huber, Conrad Gessner, and Lavater. In 1798 he went to his great-uncle Von Scheid at Zweibrücken, and entered the military academy at Munich in 1801. In 1805 he took part in a campaign as lieutenant in the artillery, and was in time promoted to a captaincy, and ultimately to the rank of lieutenant-general. In 1810 he went as a volunteer to Spain, and served throughout the wars with Napoleon. In 1826 he went to Greece to take part in the War of Independence, and remained till 1829 as a military governor, returning to the same country in 1833 as a member of the council of regency. Before this time he had renewed his connection with art, and painted many oil pictures; in 1835 he himself counted ninety-six. He painted also the fresco 'The Horses of the Sun,' after Cornelius, in the Glyptothek at Munich, and worked likewise at lithography and etching. He died at Munich in 1861. Among his paintings are the following:

Berlin.	<i>Nat. Gall.</i>	Tyrolean Woodcutters. 1823.
"	"	Greek Soldier, near Corinth. 1829.
Munich.	<i>Gallery.</i>	The Lion Gate at Mycense.
"	"	The Bridge at Cuenca in Spain.
"	"	View of the Acropolis of Athens.
"	"	Italian Fishermen drawing in their Nets.
"	"	The Ascent to the Acropolis at Athens.
"	"	Two Asses.

**HEYDEN, VAN DER**. See **VAN DER HEYDEN**.

**HEYLAN, FRANCISCO**, and his son **BERNARDO**, and daughter **ANA**, were engravers of repute in Seville and Granada during the period from 1624 to 1652. Ana Heylan executed a title-page, rich in design, but carelessly finished, of Our Lady of the Conception issuing from a bursting pomegranate, for Bermudez de Pedraza's 'Historia eclesiastica de Granada,' printed in 1638.

**HEYLBRUCH, MICHEL VAN**, was a painter and engraver of Ghent, who in 1713 engraved the 'Death of Dido,' after Sébastien Bourdon. He worked in Verona, and died in 1753, over a hundred years of age.

**HEYLEN, GONZALES VAN**, was a native of Antwerp, who flourished from about the year 1694 until his death in 1720. He engraved on wood several frontispieces, with a small alphabet for a Prayer-book, and other book cuts.

**HEYMANS, JOHANNES**, an historical and still-life painter, born at the Hague in 1757, was the pupil of a tapestry painter named Davrance. He was living in 1805.

**HEYN, JOHANN CHRISTOPH**, (or **HEYNE**,) a miniature painter, who was a native of Pomerania, was born in 1754, and died at Dresden in 1800.

**HEYNRICZ, ROELOFF**, was a Dutch historical painter, who worked at Utrecht in 1523.

**HEYWOOD**,—, an English portrait painter, practised in the time of the Commonwealth. There is by him a portrait of Thomas, third Lord Fairfax.

**HIBBART, WILLIAM**, an etcher, resided at Bath about the year 1760. There are a few portraits etched by him in a style which resembles that of Worldidge. The following are among them:

Antoine Watteau, painter.  
Laurence Delvaux, sculptor.  
Samuel Derrick, of Bath.

**HIBON, AUGUSTE**, a French engraver, was born in Paris in 1780, and died there in 1857. He was a pupil of Percier and of Fontaine, and devoted himself to architectural subjects.

**HICKEL, ANTON**, an Austrian portrait painter, was born at Böhmisch-Leipa in 1745, and studied under his brother Joseph Hickel, and in the Vienna Academy. In 1777 he travelled through the Tyrol into Switzerland and France, where he painted the Queen Marie Antoinette and the Princess of Lamballe. When the Revolution broke out he removed to England, and in 1793 he commenced a remarkable picture of the interior of 'The House of Commons,' with ninety-six life-size portraits of the members, and William Pitt addressing the House, which occupied him two years. This he took with him when he quitted England, and it is now in the Vienna Gallery, but a photograph from it is exhibited in the National Portrait Gallery. One of his best works is a portrait of the poet Klopstock. He died at Hamburg in 1798.

**HICKEL, JOSEPH**, an Austrian portrait painter, was born at Böhmisch-Leipa in 1734 or 1736. In his fifteenth year he already painted in oil, and to his fifteenth year belongs an altar-piece in the church of Hirschberg in Bohemia. At the age of twenty he went to Vienna, where he attended the Academy, and was soon largely employed by the Court. In 1768 the Empress Maria Theresa sent him to Milan, Parma, and Florence, to take the portraits of some of the nobility, and upon his return he painted the Emperor Joseph II. several times. More than 3000 portraits by him are known, among which are those of the Empress Maria Theresa, the Elector Charles Theodore, and the painter Winck. He died at Vienna in 1807.

**HICKEL, JOSEPH**, who was born at Schrobenshausen in Bavaria in 1781, studied at Munich under Hauber. He painted portraits, family pieces, and historical and mythological subjects. The date of his death is unknown.

**HICKEY, THOMAS**, an Irish portrait painter, was born at Dublin, and studied in the Academy of that city, but he practised in London in the latter half of the 18th century, and exhibited at the Royal Academy from 1772 to 1792. He went to Italy, and afterwards to China with Lord Macartney. There are the following portraits by him:

Dublin.	<i>Mansion House.</i>	John, fourth Duke of Bedford.
"	"	George, first Marquis Townshend. 1769.
London.	<i>Garrick Club.</i>	Mrs. Abington.
"	<i>Magdalen Hospital.</i>	Mr. Justice Park.

**HICKFORD**, —, was an English artist who lived at Florence between 1730 and 1740. He was the first master of Cipriani.

**HIDALGO, JOSEF GARCIA**. See **GARCIA HIDALGO**.

**HIDDINGA**, —, a water-colour painter, was a native of Hamburg. He studied under Amama, and died in 1793.

**HIEBEL, JOHANN**, was born at Ottobeuern in Algau in 1681, and studied first under Johann Siegelbein at Wangen, and then successively under Kaspar Sing at Munich and the Jesuit Pozzo at Vienna. He adopted the style of the latter in his architectural and fresco paintings. In 1709 he settled at Prague, and worked with Byss in the house of the Count von Thun, and also, independently, in churches and other buildings in that city, where he died in 1775.

**HIEN, DANIEL**, a painter of hunting pieces, as well as of still-life, flowers, vegetables, fish, &c., was born at Strassburg in 1725, and died at Zweibrücken in 1773. Some of his works are in the Galleries of Augsburg and Schleissheim.

**HIGHMORE, ANTHONY**, the son of Joseph Highmore, was educated by his father as a landscape painter, and some of his views of Kensington and Hampton Court were engraved by Tinney. He died after 1780.

**HIGHMORE, JOSEPH**, an historical and portrait painter, was born in London in 1692. He was the son of a coal-merchant, and as he showed an inclination for art, it was at one time his father's intention to permit him to gratify his propensity, but for some reason he changed his purpose, and in 1707 young Highmore was articled to an attorney, but much against his inclination, so that in about three years he began to indulge his taste, and to employ all his leisure hours in drawing, and in the study of geometry and perspective. To make himself acquainted with anatomy, he attended the lectures of Cheselden; and at the same time he frequented the Painters' Academy, then held in Great Queen Street, under the direction of Sir Godfrey Kneller, who noticed him particularly, and distinguished him by the name of the young lawyer. On the termination of his clerkship, instead of frequenting the courts, he commenced painting as a profession, and settled in the city, where his reputation and business increased so much that he removed to Lincoln's Inn Fields in 1723. An opportunity soon offered of introducing himself advantageously to persons of distinction, by his being engaged by Pine to make the drawings for his prints of the Knights of the Bath, on the revival of that order in 1725. He painted the portraits of several of the Knights, particularly a fine picture of the Duke of Richmond, attended by his three esquires, with a perspective view of Henry VII.'s chapel, now at Goodwood. He was afterwards commissioned by George I. to paint the portrait of the Duke of Cumberland, which was engraved in mezzotint by John Smith. In 1732 Highmore visited the continent, chiefly for the purpose of seeing the Düsseldorf collection of pictures, and at Antwerp had the satisfaction of studying some of the finest works of Rubens, his favourite master. In 1742 he painted portraits of the Prince and Princess of Wales, for the Duke of Saxe-Coburg-Gotha. The publication of 'Pamela' gave birth to a series of pictures by Highmore, which were engraved and published by subscription in 1745. His principal historical pictures were, 'Hagar and Ishmael,' pre-

sented by him to the Foundling Hospital; 'The Good Samaritan;' 'The Finding of Moses;' and 'The Graces unveiling Nature.' He retired from the profession in 1761. Highmore was the author of several literary works; among which were 'A critical Examination of those two Paintings [by Rubens] on the Ceiling of the Banqueting-house at Whitehall,' 1754, and 'The Practice of Perspective, on the Principles of Dr. Brook Taylor,' 1763. He died at Canterbury in 1780. There are portraits of Samuel Richardson and Dr. Stebbing by him in the National Portrait Gallery.

**HIGHMORE, THOMAS**, serjeant-painter to King William III., was the uncle of Joseph Highmore, the portrait painter, and the master of Sir James Thornhill, who succeeded him as serjeant-painter in 1719-20.

**HIGHMORE, THOMAS**, an engraver, was born in Suffolk in 1796. His works were chiefly of an architectural character, and he was employed on a portion of the plate of Hayter's 'Coronation of Queen Victoria.' He died at Islington in 1844.

**HILAIRE, JEAN BAPTISTE**, a French draughtsman, was a pupil of Le Prince. He lived in Paris, and exhibited at the Salon and other exhibitions between 1780 and 1796. Several of his drawings have been engraved.

**HILARIUS**, a painter and scholar from Bithynia, flourished at Athens in the time of the Emperor Valens (A.D. 364—379). He is said by Eunapius to have been equal to Euphranor as an artist. He and his family were murdered by barbarians in the neighbourhood of Athens.

**HILDEBRANDT, EDUARD**, a German landscape painter, born at Dantzic in 1818, was the son of a poor house painter. At the age of thirteen he lost his father, and formed the design of becoming a sailor, but his mother and guardian kept him to his father's trade, and after some three years he was apprenticed to Meyerheim. In his nineteenth year he travelled on foot to Berlin, hoping to enter the Academy, but was unable to pay the fees, and as the genuineness of his productions was suspected, the director refused to admit him without payment. He entered the studio of Krause, where he soon made such progress in landscape and sea pieces that he was able in his twenty-second year to travel to Denmark, Norway, England, Scotland, and Ireland. In 1841 he reached Paris, where, having exhausted his money, he was compelled at first to work for a subsistence; but he was received by Isabey into his atelier, and in six months had a studio of his own. After gaining a small gold medal in Paris in 1843, he was invited to Brazil by Humboldt, whence he brought back many water-colour and oil paintings, which are now in the possession of the Emperor of Germany. After fresh travels through England, Scotland, the Canaries, Spain, and Portugal, he in 1849 returned to Berlin with more than a hundred water-colour sketches; and in 1850, by order of the king, he set out once more for Italy, Malta, Egypt, Nubia, the Sahara, Palestine, Turkey, and Greece. In 1853 he started upon another artistic journey through Switzerland, the Tyrol, and Italy. In 1854 he was made Professor of the Berlin Academy, and in 1855 elected a member. In 1856 he joined the Arctic Expedition, and in the Brussels Exhibition of 1858 obtained for his 'North Cape' the largest gold medal, whilst his 'Sea of Marmora' won the same at Amsterdam. In 1862-64 he made a voyage round the world, from

which he returned laden with views of Egypt, India, China, Japan, and California. In 1866 he opened an exhibition in London of over 400 water-colour paintings, which met with great success, and was repeated at the Crystal Palace in 1868. Naturally his sketches were at times hastily drawn, and somewhat incomplete; but his love of nature, his artistic conception, and the purity of his colouring amply compensate for any defects. His work and constant travelling undermined his health, and he died at Berlin in 1868.

Four series of chromolithographs of Hildebrandt's 'Aquarelle' have been executed by Steinbock and Loeillot, and published with explanatory text at Berlin between the years 1868 and 1880, and his 'Reise um Erde,' edited from his journals by Ernst Kossak, was published in 1867, and has often been reprinted. Fuller particulars respecting his life and works may be found in Arndt's 'Eduard Hildebrandt, der Maler des Kosmos,' Berlin, 1869; and in Bruno Meyer's 'Studien und Kritiken,' Stuttgart, 1877, pp. 376-473. The following are among his more distinguished paintings, the four first being in the Berlin National Gallery, and several of the others in the Royal Collection in the same city:

Stormy Sea with Boats.  
The Coast of Normandy.  
Winter Landscape.  
Sea-shore at Evening.  
The Castle of Kronborg, near Helsingör.  
Evening in the Bay of Rio Janeiro.  
Tropical Rain.  
Brazilian Primeval Forest.  
Evening at Madeira.  
The Peak of Teneriffe.  
A Look over the Sea.  
Lisbon from Almaden.  
Banks of the Nile.  
By the Dead Sea.  
The Pool of Bethesda.  
Jerusalem from the North-east.  
Nazareth from the South-east.  
Bethlehem.  
Hay Harvest by the Oder.  
By the Fish-Pond.  
Benares at early Dawn.  
Evening in Siam.  
Chinese Fishers.

**HILDEBRANDT, FERDINAND THEODOR**, an historical, portrait, and genre painter, was born at Stettin in 1804. He was the son of a book-binder, but went in 1820 to the Academy at Berlin, and became acquainted with Ludwig Devrient, through whom he took to dramatical painting. In 1823 he was a pupil of Wilhelm von Schadow, whom he followed in 1826 to Düsseldorf, where he acted in 1832 as assistant master, and in 1836, after Kolbe's death, as professor. In 1829 he visited Belgium and Holland in the company of Schadow, and later on frequently by himself, and there studied the Dutch masters. He was a member of the Academies of Berlin and Vienna. His pictures from Shakespeare, especially that of 'The Murder of the Sons of Edward IV.,' were very popular. At the age of fifty he was prevented by illness from proceeding with his work, and he died at Düsseldorf in 1874. Among his paintings are the following:

#### SUBJECTS.

Faust and Margaret in the Dungeon. 1825.  
King Lear lamenting Cordelia. 1826.  
Romeo and Juliet. 1827. (*Berlin Royal Collection.*)  
Tancred and Clorinda. 1828.  
The Robber. 1829. (*Berlin National Gallery.*)  
The Warning against the Water Witch. 1830.

Judith and Holofernes. 1830.  
The Soldier and his Child. 1832. (*Berlin National Gallery.*)  
The Story-teller. 1832.  
The Choir Boys. 1834.  
The Murder of the Sons of Edward IV. 1835. (*Raczynski Gallery, Berlin.*)  
Christmas Eve. 1840. (*Emperor of Russia.*)  
Cardinal Wolsey in the Cloister. 1842. (*Berlin Royal Collection.*)  
The Italian Letter-reader. 1845.  
Othello and Desdemona. 1847.  
King Lear awaking from his Frenzy. 1851.  
Prince Arthur and De Burgh. 1855.

#### PORTRAITS.

Wilhelm von Schadow.  
August, Baron von der Heydt.  
Baron Wappers. (*Düsseldorf Gallery.*)  
Count Anton Stollberg-Wernigerode.  
Prince Frederick of Prussia.

**HILDEBRANDT, FRITZ**, a younger brother of Eduard Hildebrandt, was born at Dantzic in 1819. He began life at sea, but did not abandon his natural fondness for drawing, and when about eighteen years of age went to St. Petersburg, where he was employed in the decoration of the Winter Palace, then in progress of construction. In 1840 he returned home, and in the following year studied as a marine painter under Wilhelm Krause at Berlin. In 1844 he removed to Paris, where he worked for a year under Eugène Isabey, and obtained the gold medal at several exhibitions. He undertook several journeys while resident in that city, and in the winter of 1855 started for the sake of his health to Naples, but died on the way at Rome. His works are almost exclusively to be found in France.

**HILDEGARDUS**, a painter of Cologne, is known by his 'Tables of the Rosary,' executed in 1523 for the Dominican Monastery at Dortmund in Westphalia, and which represented the 'Seven Joys and Seven Sorrows of the Virgin,' together with her genealogy. Two of these tables contained the 'Family of St. Anne' and the 'Birth of Christ,' as well as the genealogy and death of the Virgin. There is a strong resemblance between these and the works of the brothers Dünwege.

**HILDITCH, GEORGE**, a landscape painter, the son of a well-known silk-mercator, was born in London in 1803, and from early boyhood took to drawing and painting from nature. He first exhibited at the Royal Academy in 1823, and from that time until 1856 he was a constant contributor to its exhibitions, as well as to those of the British Institution and Society of British Artists. He took the Society of Arts gold medal, large silver medal, and small silver medal. His style is original, with much of the power and truth to nature of Patrick Nasmyth, but pictures painted by him during a visit to France in 1836 have been mistaken for the works of Bonington. The subjects of his pictures were selected chiefly from Richmond and its vicinity, North and South Wales, France, and Germany. Many of them are in the collections of the Dukes of Devonshire and Sutherland, and the Earls of Dysart and Wharncliffe. He died in London in 1857.

**HILFELING**, —, a Swedish draughtsman, flourished from about 1770 to 1790. He went to Copenhagen, and in 1785, at the expense of the king, he travelled through Denmark for the purpose of making drawings of the principal monuments and architectural features. These drawings are now in the Royal Library at Copenhagen.

**HILL, DAVID OCTAVIUS**, a Scottish landscape painter, the son of a bookseller, was born at Perth in 1802. Showing a taste for art, he was sent to Edinburgh as a pupil of Andrew Wilson, and exhibited there as early as 1823. In 1830 he became one of the foundation members of the Royal Scottish Academy, and was elected to the office of secretary, a post he held for nearly forty years. His earlier works illustrated the manners of the Scotch peasantry; but he afterwards devoted himself almost exclusively to landscape painting. Among his most important pictures were 'The Ruins of Dunfermline Palace' (1854); 'Edinburgh from Mons Meg' (1852), the first picture exhibited by him at the Royal Academy; 'Windsor Castle—summer evening'; 'The Valley of the Nith'; 'A Lonely Shore—summer afternoon'; and 'Signing the Deed of Demission and Act of Separation', a large composition differing entirely from most of his other works, and containing no less than 470 portraits: this work, which occupied several years in its execution, was bought by a number of the leading laymen of the Free Church for £1500, and placed in the hall of the Free Presbytery at Edinburgh. In 1841 he published 'The Land of Burns,' a series of sixty landscapes. He died at Edinburgh in 1870, aged sixty-eight, having suffered in health for several years previously. A notice of his life and works appeared in the 'Art Journal' for 1869.

**HILL, FRIEDRICH JAKOB**, a painter, was born in 1762 at Darmstadt, where he was court painter. His works are mostly in miniature.

**HILL, JAMES**, better known as **J. J. HILL**, a portrait and subject painter, was born at Birmingham in 1811. After studying at the Academy under **J. V. Barber**, he practised for some years in his native city, but removed to London in 1839, and was elected a member of the Society of British Artists in 1842, from which time until his death he was a constant and popular contributor to its exhibitions. He was successful in his likenesses, and obtained many commissions, yet after a time he devoted himself mainly to fancy figures, many of the most effective of which were Irish subjects, and at a still later period he changed the character of his work to landscape, in combination with figures and animals. Here also, as in the other branches of art, he achieved a distinct success. He died at Highgate in 1882.

**HILL, JOHN**, was an aquatint engraver, who produced some good plates of lake views after **Charles Dibdin**. He emigrated to America, where he was living in 1822.

**HILL, THOMAS**, a portrait painter, born in 1661, was a pupil of **Faithorne**. He practised in London, and died at Mitcham in 1734. There are portraits of **Humphrey Wanley** by him at the National Portrait Gallery, the Bodleian Library, and the Society of Antiquaries, London.

**HILLER, J.**, was an engraver, who worked at Prague from 1716 to 1746. He executed a series of thirty-one plates entitled, 'Omnes Sancti Ordinis Prædicatorum, quorum cultus ab Ecclesia Romana est probatus,' after **G. Severoni**.

**HILLESTRÖM, CARL PETER**, a Swedish painter and draughtsman, was the son of **Per Hilleström**. He was born at Stockholm in 1775, and died in 1812.

**HILLESTRÖM, PER**, a Swedish genre and historical painter, was born in Roslagen in 1732. He studied in Paris, but returned to his native country

in 1750, and became a professor in the Stockholm Academy, of which he was made director in 1805. He died in 1815.

**HILLIARD, LAWRENCE**, a miniature painter, was the son of **Nicholas Hilliard**. He enjoyed the continuation of the patent granted to his father, and died about the middle of the 17th century.

**HILLIARD, NICHOLAS**, a miniature painter, born at Exeter in 1547, was the younger son of **Richard Hilliard**, who served the office of high sheriff of the county of Devon in 1560. He was brought up to the business of a goldsmith and jeweller, to which his inclination added that of painting in miniature. **Walpole** states that **Hilliard** seldom painted his miniatures upon ivory, but usually upon card, and sometimes even upon the backs of playing cards. He studied the works of **Holbein**, as being the best models he could follow. He was appointed goldsmith, carver, and portrait painter to **Queen Elizabeth**, whose portrait he painted several times. He was not less favoured by **James I.**, who appointed him, by patent, his principal drawer of small portraits, and embosser of medals in gold. That his works were greatly admired at the time, appears from **Dr. Donne's** allusion to them in his poem of 'The Storm,' in which he says:

"A hand, or eye,  
By Hilliard drawn, is worth an history  
By a worse painter made."

**Hilliard** also wrote an essay on miniature painting, and in 1587 engraved the great seal of England. He died in London in 1619. Many of his miniatures are in the Royal Collection at Windsor Castle, and there is one of **Queen Elizabeth** by him in the National Portrait Gallery.

**HILLIGAARD, PAUWELS VAN**, an historical painter, was a native of Holland, where he died in 1658. He painted battles, skirmishes, and drunken brawls. There is a picture by him in the Museum at Amsterdam, which represents 'Prince Maurice dismissing the Trained Bands in 1618.'

**HILLNER, CHRISTOPH**, who was born at Breslau in 1745, lived when young at Sans Souci, where his father served as orange gardener. In 1763 he went to Berlin to learn the rudiments of art under **B. Rode**, with whom he remained two years, and then returned to Potsdam, and studied in the picture gallery at Sans Souci. Ten years after this he made a journey to Rome, and completed his art education under **Pompeo Batoni**, copying, among other works, 'The Battle of Constantine and Maxentius.' In 1777 he commenced visiting the other cities of Italy, and went from Turin to Paris, thence to Antwerp, and through Holland back to Potsdam. Here he started an Institute of Design, at which in 1798 he became professor of pencil drawing. He died at Potsdam in 1812.

**HILLS, ROBERT**, an animal and landscape painter in water-colours, was born at Islington in 1769. He studied for a time under **Grasse**, and first exhibited at the Royal Academy in 1791. He was one of the founders of the Society of Painters in Water-Colours in 1804, subsequently acting as its secretary, and, with the exception of a break of five years from 1819 to 1822, was a most prolific contributor to its exhibitions. He sometimes worked in conjunction with **Robson** and **Barret**. He died in London in 1844. There is in the British Museum a collection of 1240 etchings of animals by him,



and he also published in 1816 'Sketches in Flanders and Holland.' At the South Kensington Museum there are by him :

- Deer in a Landscape (*the landscape by George Barret, the younger*).
- The Broken Plough. 1804.
- Landscape with Cattle. 1807.
- The Ox Team. 1810.
- Two Wild Boars in a Wood. 1826.
- Stags in Knole Park. 1827.
- Cows and Sheep.

HILTON, WILLIAM, the elder, a portrait painter, was born about the middle of the 18th century. He first practised as a scene painter, and afterwards as a portrait painter at Norwich, Lincoln, and London. He was the father of William Hilton, R.A. He died in 1822.

HILTON, WILLIAM, an historical painter, was born at Lincoln in 1786. He received lessons from his father, who was a portrait painter; and was a pupil of John Raphael Smith, the crayon draughtsman and mezzotint engraver. He first exhibited in 1803, and from 1806 he attended the schools of the Royal Academy, where he studied anatomy, and made himself complete master of the human figure. That he was imbued with a truly poetic feeling is evidenced by his choice of subjects; and he selected such as would admit the introduction of the most beautiful human forms: the Rapes of Proserpine, Ganymede, Europa, and Amphitrite; and Hebe, Comus, and others, as described by Milton and Spenser, his favourite authors. It has been remarked that fewer of Hilton's pictures have been engraved than of those of most artists of celebrity; many of them are falling into hopeless decay, as the 'Sir Calepine' and 'Edith' in the National Gallery, owing to the perishable nature of the pigments which he used. Hilton was elected an Associate of the Royal Academy in 1813, and an Academician in 1819, and in 1827 he succeeded Thomson as keeper. His manners were singularly mild and amiable, and he was much beloved by the students of that institution. He married in 1828 the sister of his fellow-pupil, Peter De Wint, but had the misfortune to lose his wife in 1835. He died in London in 1839, and was buried in the churchyard of the Savoy. Among many pictures by him of great excellence may be named :

- The Triumphant Entry of the Duke of Wellington into Madrid
- Comus. 1823.
- The Rape of Europa. 1818.
- The Rape of Ganymede. 1818. (*Royal Academy.*)
- Serena rescued by the Red Cross Knight, Sir Calepine. 1831. (*National Gallery.*)
- Edith and the Monks discovering the Body of Harold. 1834. (*The same.*)
- The Meeting of Abraham's Servant with Rebekah at the Well. 1833. (*The same; but lent to the Corporation of Leicester.*)
- Cupid disarmed. 1828. (*The same; but lent to the Corporation of Oldham.*)
- Venus seeking Cupid at the Bath of Diana. (*Sir Richard Wallace, Bart.*)
- Nature blowing Bubbles for her Children. 1821.
- The Infant Warrior.
- The Magdalene washing the Feet of Christ.
- The Crucifixion. 1827. (*Corporation of Liverpool.*)
- Christ crowned with Thorns. 1825. (*Purchased by the Directors of the British Institution, and placed in St. Peter's Church, Pimlico; but since bought by the Royal Academy out of the Chantry Fund.*)
- The Angel delivering St. Peter from Prison. 1831.
- Lazarus. (*At Newark.*)
- Una, with the Lion, entering Corceca's Cave. 1832.
- The Murder of the Innocents. 1833.

HIMPEL, ANTONIE TER. See TER HIMPEL.

HINCHLIFF, JOHN JAMES, a landscape engraver, the son of John Elley Hinchliff, the sculptor, was born in 1805, and was employed during many years by the Hydrographic Department of the Admiralty. Among his best engravings are those which he executed for Beattie's 'Castles and Abbeys of England,' Neale's 'Seats of Noblemen and Gentlemen,' and Gastineau's 'Picturesque Scenery in Wales.' He died at Walton-by-Clevedon, Somersetshire, in 1875.

HINCKS, WILLIAM, an Irish painter and engraver, was born at Waterford about the middle of the 18th century. He supplied illustrations for an edition of 'Tristram Shandy,' and drew and engraved a series of designs relating to linen manufacture. He came to London, and occasionally exhibited portraits, historical subjects, and miniatures at the Royal Academy from 1781 to 1797.

HINDE, THOMAS, an engraver who flourished about the year 1645, executed a few portraits, among which are the following :

- Charles II., when Prince of Wales, on horseback.
- Prince Rupert.
- Robert Rich, Earl of Warwick.
- Thomas, Lord Fairfax, on horseback.

HINZ, JOHANN GEORG, (or HINTZSCH,) a still-life painter, was a native of Hamburg, who flourished in the 17th century. He was living in 1670. There is a picture by him in the Copenhagen Gallery.

HIRE, DE LA. See DE LA HIRE.

HIRE, JEAN GEORGES, a French fruit and flower painter, was born at Mülhausen in 1777, and died at Logelbach, near Colmar. He exhibited at the Salon from 1812 to 1838.

HIRN, MARIAN, an engraver, was born at Obermiemingen in the Tyrol about 1780. He learned drawing under Peter Denifle at Innsbruck, and afterwards studied at Vienna, where he died in 1801 at the early age of twenty years. There is a portrait by him of the celebrated soprano singer Marchesi, executed in the dotted manner.

HIRSCH, ALPHONSE, a French portrait painter, was born in Paris in 1843. He was a pupil of Meissonier and of Bonnat, and exhibited at the Salon from 1869 some excellent portraits, as well as a few genre subjects and etchings. He died in Paris in 1884.

HIRSCHELY, KASPAR, a painter, was born at Prague about 1701, and died there in 1745. He studied under Angermayer, and painted animal pieces and landscapes, both in oil and in water-colours, with much talent. Several of his works are in the gallery at Schleissheim.

HIRSCHMANN, ANDREAS, a portrait painter, was born at Burkunstadt in 1729, and lived chiefly at Bamberg. His son, JOHANN BAPTIST HIRSCHMANN, born in 1770, was also a portrait painter in pastel and in miniature.

HIRSCHMANN, JOHANN HIERONYMUS, a landscape painter, was born at Nuremberg in 1708, and studied under Bemmell and Ermels. In 1729 he went to Ratisbon, and in 1731 to Berlin, where he spent the rest of his life, and died in 1790.

HIRSCHMANN, JOHANN LEONHARD, was a painter of Nuremberg, who came to England and worked in the style of Kneller. He died in his own country after 1730. There is by him in the National Portrait Gallery a painting of the Princess

Sophia, only daughter of King George I., afterwards Queen of Prussia, and mother of Frederick the Great.

**HIRSCHVOGEL, AUGUSTIN**, (or **HIRSSFOGEL**), a German painter in enamel and engraver, was born at Nuremberg about the year 1503. He was the son of Veit Hirschvogel the elder, a glass-painter, who instructed him in the rudiments of design. Besides being himself an etcher and enameller, he practised wood-engraving, glass-painting, pottery, engineering, geometry, and authorship. He spent a considerable time in Venice, and in 1530 settled in Vienna, where he died in 1569. There are several etchings by this artist, which possess considerable merit, particularly his landscapes. He usually marked his plates with the cipher **HF**, with the date. The following are his principal prints :

- A set of six Mountain Landscapes, with castles. 1546.
- A Landscape, with a Canal and a Stone Bridge. 1525.
- A View of a Village by the side of a River, with a Wooden Bridge. 1546.
- A Landscape, with a figure representing the Death of Cleopatra. 1547.
- Two Views of Sea-ports, with Shipping. 1549.
- Part of the Murder of the Innocents; after a sketch by *Raphael*, different from that by *Marc-Antonio*. 1545.
- A Vase, with goldsmith's ornaments. 1543.
- A Sword, the handle ornamented with eagles' heads, and the scabbard with goldsmith's ornaments.

His brother, **VEIT HIRSCHVOGEL** the younger, and his nephew, **JOSIAS SEBALD HIRSCHVOGEL**, were both good engravers; the former died in 1553, and the latter in 1589.

**HIRT, FRIEDRICH CHRISTOPH**, a portrait and landscape painter, born at Durlach in 1685, was the son of Michael Konrad Hirt. He was a pupil of his father, and painted portraits in Largillière's manner, as well as very pleasing landscapes. He travelled extensively in Germany and France, and then settled at Frankfort, where he died in 1763. He had a son, **HEINRICH HIRT**, born in 1727, who likewise painted portraits and landscapes.

**HIRT, MICHAEL KONRAD**, (or **HIRTH**), who was court painter at Berlin from 1646, produced historical pictures and portraits, the latter in some cases upon silver and gold. Jacob von Sandrart and others have engraved after him.

**HIRT, WILHELM FRIEDRICH**, was born at Frankfort in 1721, and studied art under his father, Friedrich Christoph Hirt. In 1757 he became court painter to the Duke of Saxe-Meiningen, after whose death he travelled in Switzerland, drawing and painting extensively from nature. His landscapes were somewhat stiff, but his cattle and figures were superior; these he supplied to the pictures of C. G. Schütz. He died at Frankfort in 1772. The *Städel* Institute there contains two woody landscapes by him, dated 1750, and two landscapes with cattle, 1768; other works of his are at Cassel and Mannheim. He was also a restorer of paintings.

**HIRTZ, HANS**, was a painter of Strassburg, who worked between 1421 and 1460. Several works by him were known in his native city in the 17th century, but they have since disappeared.

**HISPANO, MARCOS**, a Spanish painter, who died at Madrid in 1679, was a member of the Order of St. Augustine. He executed several religious pictures.

**HITMAYER, JOHANN BAPTIST**, a native of Salzburg, was born in 1751. He travelled through Germany, and eventually settled in Munich, where he died in 1810. He painted portraits, historical subjects, and altar-pieces.

**HIXON, JAMES THOMPSON**, a water-colour painter, was born in 1836. He was elected an associate of the Institute of Painters in Water-Colours in 1866, and spent the next year at Algiers, but he died of consumption at Capri in 1868, and was buried at Naples.

**HJALTELIN, THORSTEIN ILLIA**, was born in Iceland in 1771, and was the "sixteenth living son" of his parents. After many adventures he was placed under J. F. Weitsch in Salzdahlen, and became an accomplished landscape painter. He settled afterwards in Germany, residing at Brunswick and at Halle, where he died in 1815.

**HOADLY, SARAH**. See **CURTIS**.

**HOARE**, —, an engraver who worked about the time of Charles I., is known by having engraved some of Evelyn's Italian sketches.

**HOARE, PRINCE**, a portrait and historical painter, was born at Bath in 1755. He studied under his father, William Hoare, R.A., then in the schools of the Royal Academy, and finally at Rome under Mengs. He exhibited a few pictures, but failing to obtain success, he turned his attention to literature, publishing several works on art, and also writing some plays. In 1799 he was appointed honorary foreign corresponding secretary of the Royal Academy. He died at Brighton in 1834. His portrait is in the *Uffizi* at Florence. Amongst the works on art which he wrote are :

*Academic Annals*. 1805-9.

*An Inquiry into the present State of the Art of Design in England*. 1806.

*The Artist*. 1809-10.

*Epochs of the Fine Arts*. 1813.

**HOARE, SIR RICHARD COLT, Bart.**, an amateur landscape painter, was born in 1758. He succeeded to his father's baronetcy in 1787, and died at his seat, Stourhead in Wiltshire, in 1838. Several of the views in Coxe's 'Monmouthshire' are after pictures by him, but he is better known as the historian of Wiltshire.

**HOARE, WILLIAM**, a portrait painter, was born at Eye, in Suffolk, in 1706. He received a liberal education, and was placed under Grisoni, an Italian painter residing in London. He afterwards went to Rome and attended the school of Francesco Imperiale, the disciple of Carlo Maratti, and associated much with Pompeo Batoni. He remained abroad for nine years, and then returned to London with many copies and studies of the works of the best masters. Finding no encouragement for historical painting, he had recourse to portraiture, which he practised at Bath with considerable success. He painted 'Christ bearing His Cross,' for the church of St. Michael there; and the 'Pool of Bethesda,' for the Octagon Chapel. He was eminent as an artist in crayons, and produced many elegant figures in that manner. On the formation of the Royal Academy he was chosen one of the foundation members, and was a constant exhibitor for many years. He died at Bath in 1792. He etched a few plates for his amusement, among which are the following portraits :

Maria Walpole, Duchess of Gloucester; *after Reynolds*.

William Warburton, Bishop of Gloucester.

Sir Isaac Newton.

Ralph Allen, of Bath; *from the life*.

HOART, JEAN BAPTISTE AUGUSTE, a French painter, was born in Paris in 1800, and died there in 1847. He was a pupil of Guérin, and was principally engaged in painting portraits.

HOBBEMA, MEINDERT, a Dutch landscape painter, born in 1638, possibly at Amsterdam, was a contemporary of Jacob van Ruysdael, and not improbably a pupil of Salomon van Ruysdael. The fact that such distinguished artists as Berchem, Lingelbach, Van de Velde, and Wouverman executed the figures and animals in his pictures, show in what repute he was held by his fellow-artists, though the general public seem to have been very slow in giving to him the position which he now holds among Dutch masters. His most frequent scenes are villages surrounded by trees, with winding pathways, and a water-mill generally forms a prominent object. The composition of his pictures is particularly truthful, and they are characterised by a warm and golden tone. No details of his life are known, except that he married in 1688, and died in poverty at Amsterdam in 1709. Among his chief pictures are the following:

Amsterdam.	<i>Museum.</i>	A Water-mill.
Antwerp.	<i>Gallery.</i>	A Water-mill.
Berlin.	<i>Gallery.</i>	A Wooded Landscape.
Bordeaux.	<i>Museum.</i>	Landscape.
Brussels.	<i>Gallery.</i>	Haarlem Wood. 1663.
Darmstadt.	<i>Gallery.</i>	Landscape.
Dresden.	<i>Gallery.</i>	Two Wooded Landscapes.
Edinburgh.	<i>Nat. Gall.</i>	Two Landscapes.
Frankfort.	<i>Stüdel Inst.</i>	Entrance into a Wood.
"	"	Some Cottages in a Wood.
Glasgow.	<i>Gallery.</i>	A Wooded Landscape.
"	"	A Group of Trees.
"	"	Landscape in Storm.
"	"	Ruined Cottage.
"	"	Wooded Landscape.
London.	<i>Bridgewater</i>	A Water-mill.
"	<i>Gallery.</i>	Two Landscapes.
"	<i>Buckingham</i>	A Wooded Landscape.
"	<i>Palace.</i>	Landscape.
"	<i>Dulwich Gallery.</i>	Two Landscapes.
"	<i>Grosvenor House.</i>	Two Village Scenes.
"	<i>National Gall.</i>	Landscape: showery weather.
"	"	The Avenue, Middelharnis, Holland.
"	"	Ruins of Brederode Castle. 1667.
"	"	A Village, with Water-mills.
"	"	Forest Scene.
"	"	Woody Landscape.
"	"	A Castle in a Rocky Landscape. 1667 (?)
Munich.	<i>Gallery.</i>	Landscape.
Paris.	<i>Louvre.</i>	Landscape.
Petersburg.	<i>Hermitage.</i>	A Wood. 1663.
Rotterdam.	<i>Museum.</i>	Landscape.
Vienna.	<i>Gallery.</i>	Wooded Landscape.
		Landscape.

HOBDAY, WILLIAM ARMPFIELD, a miniature and portrait painter, was born at Birmingham in 1771. He practised in London, Bath, and Bristol, residing in the latter place several years. Although he had considerable private means, and his works commanded good prices, his extravagance involved him in continual pecuniary difficulties which culminated in bankruptcy. He died in 1831.

HOCH, GEORG FRIEDRICH, was a native of Dresden, who flourished about 1780. He worked at Rome and Paris, and painted battle-pieces. He had a brother, JOHANN JAKOB HOCH, who painted portraits and landscapes.

HOCHECKER, FRANZ, a landscape painter, was born at Frankfort in 1730. His master was the elder Schütz, and he died in 1782. In the Cassel Gallery are three landscapes by him.

HÖCHLE, JOHANN BAPTIST, was born at Klingenu, in the canton of Aargau, in 1754, and worked at the trade of a potter until 1770, in which year he was sent, through the influence of the Abbot of St. Blasien, to receive instruction in art from the court painter Morat. He then spent some time at Augsburg under the historical painter Hartmann, and in 1780 he followed the advice of Dorner at Munich to devote himself to genre subjects instead of the ecclesiastical branch of historical painting. After this he became court painter to the Elector Charles Theodore, and in 1802 to the Emperor Francis, to whom he had sent a picture of his coronation at the Römer in Frankfort. He painted for the Emperor a number of portraits at Vienna, where he died in 1832.

HÖCHLE, JOHANN NEPOMUK, a battle painter, the son of Johann Baptist Höchle, was born at Munich in 1790, and was first instructed by Kobell. In 1804 he commenced a course of study at the Vienna Academy, and then placed himself under the battle painter Duvivier. In 1815 he went in the suite of the Emperor Francis to Paris, and in 1819 visited Rome and Naples. A year later he went to Buda and Pesh to make sketches of the encampment of cavalry there. He succeeded his father as court painter, and died at Vienna in 1835. His best oil paintings are:

The Battle of Aspern.

The Crossing of the Vosges by the Allied Troops: the Emperor Francis on the Summit. (*Vienna Gallery.*)  
Some Battle Pictures. (*Lichtenstein Gallery.*)

He also executed a few lithographs, and many pen-and-ink drawings overlaid with water-colours, among which are:

Festival in the Prater. 1814.

The Emperor Francis in Venice. 1818.

Horse-race at Simmering. 1817.

HÖCKER, ADALBERT LONGIN, was born at Alben-dorf, in the province of Glatz, in 1761. In 1783 he attended the Dresden Academy, and then settled at Breslau. At the Silesian Carlsruhe he decorated the theatre, and at Oels both the theatre and the prince's palace. He also painted landscapes. There is no mention of the date of his death.

HÖCKERT, JOHAN FREDRIK, a Swedish painter, was born at Jönköping in 1826. He commenced studying jurisprudence, but at the same time practised drawing under Boklund, and at length entered the Academy of Painting. In 1846 he accompanied Boklund to Munich, where he produced a picture of 'Banditti,' and in 1849 travelled in Lapland, where he found rich material for genre pictures. In the following year he proceeded to Paris, and entered into an engagement with Max Hess; and in 1853 painted 'Queen Christina giving orders for the Execution of Monaldeschi,' for which work he received a stipend which enabled him to prolong his stay in the French capital. In the course of the years 1857 to 1861 he travelled in Holland, Belgium, England, Dalecarlia, Spain, Italy, and North Africa. He died at Göteborg in 1866. Among his principal paintings are:

Divine Service in a Lapland Chapel. 1855.

Return from the Chase in Lapland.

Interior of a Laplander's Hut. 1857. (*Stockholm National Museum.*)

Laplanders' Wedding. (*The same.*)

Portrait of the Bey of Tunis. 1861.  
Country-woman at her Fireside. (*London International Exhibition, 1862; now at Stockholm.*)  
Portrait of Charles XV. of Sweden.  
The Dead Body of Charles XI.  
Burning of the Palace in Stockholm in 1697.

HOCKNER, JOHANN GASPAR, a German engraver, who resided at Dresden about the year 1655, was chiefly employed by the booksellers, for whom he engraved a number of portraits.

HODGES, CHARLES HOWARD, a mezzotint engraver, was born in England in 1764, but about 1788 he left this country and went to Holland, where he resided until his death. He was probably a pupil of John Raphael Smith, and he engraved after Van Dyck, Metsu, and Rembrandt. One of these plates was the 'Shipbuilder,' after Rembrandt, in the Royal Collection. He also painted portraits, which were considered excellent likenesses, and many eminent men of the day sat to him. He died at Amsterdam in 1837. The following are the most important among his engravings:

George IV., when Prince of Wales; after Sir Joshua Reynolds.  
Lavinia, Countess Spencer; after the same.  
Sir Abraham Hume, Bart.; after the same.  
Lady Dashwood and Child; after the same.  
Henry Hope, of Amsterdam; after the same.  
Mrs. Williams Hope; after the same. 1788.  
John Lee, Attorney-General; after the same.  
Mrs. Musters; full-length; after the same.  
Joshua Sharpe; after the same.  
Rev. Thomas Warton, poet laureate; after the same.  
William IV., when Duke of Clarence; full-length; after Hoppner.  
Frederick, Duke of York; after the same.  
John Wolcot ("Peter Pindar"); after Opie.  
William Wilberforce; after Rising.  
Count Schimmelpenninck; after himself. 1806.  
A Gipsy Boy; after Sir Joshua Reynolds.  
The Infant Hercules; after the same. 1793.  
Children spouting Tragedy; after R. M. Payne. 1785.  
Children spouting Comedy; after the same. 1786.

HODGES, JOHN, a mezzotint engraver, flourished in the latter half of the 18th century, and died in London in 1802.

HODGES, WILLIAM, a landscape painter, was born in London in 1744. His father was a blacksmith in Clare Market, Drury Lane, but the son was a scholar of Wilson, and on leaving his instructor was engaged as a draughtsman to accompany Captain Cook in his second voyage round the world, during which he drew many interesting views of the countries discovered or visited by that navigator. On his return he painted for the Admiralty some views in Otaheite and the other islands in the Pacific Ocean. A few years afterwards he went to India, where he resided till 1784, and returned with a considerable fortune. He first exhibited at the Royal Academy in 1776, and continued to do so until 1794, having been elected an Associate in 1786 and an Academician in 1787. Hodges continued the exercise of his talents in London for a few years after his return, but soon after 1790 he engaged in some commercial concern in the west of England. He died at Brixham in 1797.

HODGINS, HENRY, a scene painter, was a native of Dublin. He was a pupil of Robert Carver, and was for many years engaged at Covent Garden Theatre as principal scene-painter. He died at Maidstone in 1796.

HODGSON, CHARLES, an artist of the Norwich school, who flourished at the beginning of the

present century, and was principally employed in teaching. He contributed pictures of interiors to the exhibitions of the Norwich Society.

HODGSON, EDWARD, a flower and fruit painter, was born at Dublin in 1719. He practised in London, and exhibited a few times at the Free Society of Artists, and at the Royal Academy. He died in London in 1794.

HODGSON, THOMAS, a wood engraver, was employed by Bewick in 1776. His name appears on one of the cuts in Hawkins's 'History of Music.'

HOECGEEST, GEERAERT VAN, a Dutch architectural painter, who is supposed to have been a son of Joachim Otto Hoecgeest, the portrait painter, was admitted as a foreigner into the Guild of St. Luke at Delft in 1639. He painted church interiors, and was perhaps a pupil of B. van Bassen, after whom he etched a single plate. In the Hague Museum are two pictures by him; one representing the interior of the Nieuwe Kerk at Delft (1650), the other the monument of William I., Prince of Orange, in that church (1651). The Antwerp Gallery has another interior of the Nieuwe Kerk at Delft, and the interior of a Protestant church, and the National Gallery of Scotland has an architectural subject by him. Kramm appears to be in error in conjecturing that this artist's Christian name was Cornelis.

HOECGEEST, JOACHIM OTTO, a Dutch portrait painter, who flourished at the Hague, entered the Guild of St. Luke in 1610, and was dean in 1626, but he died before 1656. In the Town Hall at the Hague is a picture attributed to him of the 'Two Flags of the City Guard of the Hague.'

HOECKE, VAN DEN. See VAN DEN HOECKE.

HOEFNAGEL, JAKOB, the son of Joris Hoefnagel, was born at Frankfort in 1575. He engraved a set of about fifty plates of beasts, birds, flowers, insects, &c., from the designs of his father, begun in 1592, when he was seventeen years of age. He also executed some plates from his own compositions, and from those of other masters. He was court painter to the Emperor Rudolph in 1607.

HOEFNAGEL, JORIS, (or HOEFNAGELS), who was born at Antwerp in 1545, was the son of a diamond merchant, who intended to bring him up to the same business, but afterwards abandoned that project, and permitted him to follow his inclination for art. Having made some progress in design, he travelled through Germany, Italy, and Spain, where he made drawings from the ancient monuments and other notable objects; and on his return to Flanders published a volume of plates, engraved from the designs he had made during his journey. He then completed his studies under the instruction of Jan Bol, and afterwards applied himself to painting animals, plants, and insects. He united with his art the business of a dealer in jewels, but when Antwerp was plundered by the Spaniards, the artist and his father were pillaged of everything they had, and took refuge in Bavaria, where Joris exercised his talent as a means of subsistence. The Elector, having seen some of his pictures, took him under his protection, and he remained at Munich eight years, in the course of which time he adorned with miniatures a missal, now in the Imperial Library at Vienna. He was then employed at Prague by the Emperor Rudolph, for whom he illustrated four books upon natural history. Finally he settled at Vienna, where he

divided his time between art and Latin poetry, and died in 1601.

Joris Hoefnagel was also an engraver. Besides some views and maps for books, he executed a map, or plan, of Bristol, and in conjunction with Franz Hogenberg and Simone Novellani, he engraved the plates for Braun's 'Civitates Orbis Terrarum,' published at Cologne in 1572; and some of the plates for the 'Theatrum Orbis Terrarum' of Abraham Ortelius, issued in 1570. He used several monograms, but marked some of his works *G. Houf*.

HOET, GERARD, a Dutch painter and engraver, was born at Bommel in 1648. He was the son of a glass-painter, and studied under his father, Moses Hoet, and afterwards under Warnard van Rysen and Cornelis van Poelenborch. In 1672, when the French took possession of Bommel, he was obliged to take refuge at the Hague, where he was employed by General Salis in ornamenting saloons, and painting ceilings in some of the principal hotels. He painted also cabinet pictures of historical and fabulous subjects, which were much admired. He afterwards visited Amsterdam, where he met with equal encouragement; and after passing some time in that city, as well as in France, he was invited to Utrecht by M. van Zuylen, one of the most zealous patrons of art of his time, for whom he painted some of his best pictures. He founded at Utrecht, in conjunction with H. Schook, a school of design or academy, of which he was appointed director; and he conducted it with great credit to himself and advantage to the students for several years. At the age of sixty he went back to the Hague, and decorated a saloon with 'The Seven Christian Virtues.' He died at the Hague in 1733. Among his best paintings are:

Amsterdam.	<i>Gallery.</i>	Two Landscapes.
"	"	Marriage of Alexander and Roxana.
"	"	Homage rendered to Alexander. Family Scene.
Cassel.	<i>Gallery.</i>	The Queen of Sheba giving presents to Solomon.
Copenhagen.	<i>Gallery.</i>	The Death of Dido.
"	"	Admetus at the death-bed of Alcestis.
Dresden.	<i>Gallery.</i>	A Girl seated on a ruined Wall.
Glasgow.	<i>Gallery.</i>	The Guilt of Callisto.
Vienna.	<i>Gallery.</i>	Moses striking the Rock.
"	"	Rape of the Sabines.
"	"	Diana in the Bath.

The following engravings by him may also be mentioned:

The Love of Paris and Cœnone.  
The Love of Aminta and Thestylis.  
Bacchus brought up by the Nymphs.  
Arcadian Landscape.  
The Love of Dametus and Galatea.

Gerard Hoet had two sons, GERARD and HENDRIK JACOB, the former painted portraits, and the latter flowers and fruit in the style of Van Huysum. Gerard died at the Hague in 1760.

HOEY, JAN DE. See DE HOEY.

HÖFEL, BLASIUS, an Austrian engraver on metal and wood, was born at Vienna in 1792. He underwent many hardships at the commencement of his career, but he succeeded in attending the Vienna Academy, and became a pupil, assistant, and at length son-in-law of Quirin Mark. In 1820 he was appointed professor of free-hand drawing

at the Neustadt Military Academy, and afterwards became a member of the Academy of Vienna. He made some important discoveries in the technical department of wood-engraving. His death occurred at Salzburg in 1863. Among his engravings are:

Portrait of the Empress Maria Theresa.  
The Empress Caroline Augusta; *after Stieber*.  
Other portraits of the Imperial Family.  
The Lamentation over the Body of Christ; *after Andrea del Sarto*.  
Portrait of an old Woman; *after Waldmüller*.

HÖFEL, JOHANN NEPOMUK, the elder brother of Blasius Höfel, was a painter born at Pesth in 1788. He was first instructed by Krafft, and in 1804 entered the Vienna Academy. There in 1811 he received the prize for historical painting on account of his picture of 'Ægeus recognizing his son Theseus by the mark on his sword.' In 1818 he visited Italy, calling at Munich on his return. The subjects of his pictures were partly taken from profane history, as 'The Sons of Diogenes of Rhodes victorious at Olympia' (1820), and partly from sacred history, as in the case of a large number of altar-pieces. He painted also portraits. He died at Vienna in 1864.

HÖFER, HEINRICH, was born at Eisfeld in Thuringia in 1825, and after working for a time at porcelain painting, devoted himself to landscapes under Carl Millner at Munich in 1850. He died in that city in 1878, having in the course of his career travelled in the Tyrol, Switzerland, and Upper Italy. Among his paintings are cited:

The Wetterhorn.  
Winter Landscape with Hunting Figures.  
The Fraueninsel in the Chiemsee.

HOFF, JOHANN NIKOLAUS, a German engraver, was born at Frankfurt in 1798, and died in the same city in 1873. He was also a teacher of drawing, and executed superior engravings of:

The Entombment; *after Perugina*.  
The Virgin and Child with St. Catharine; *after Leonardo da Vinci*.  
The Madonna; *after Vincenzo da San Gimignano*.

HOFF, KONRAD, a German architectural painter, was born at Schwerin in 1816, and studied at the Academies of Dresden and Munich. He was at first a decorator and scene-painter, but later he confined himself to architectural subjects and interiors. He died at Munich in 1883. Among his numerous works may be mentioned:

The Sacristy of a Church. 1861.  
Staircase in the Château of Schleissheim. 1862.  
The Room of a Cardinal. 1862. (*Schwerin Museum*.)  
Santa Maria dei Miracoli, Venice, by moonlight. 1864.  
In the Cathedral of Torcello. 1865.  
School of San Rocco, Venice. 1867.  
Santa Maria della Salute, Venice. 1867.  
Bed-chamber of the Emperor Charles VII. in the Château of Schleissheim. 1867.

HOFFMAN, FRANCIS, was probably a native of Germany, but he resided in England about the year 1711. He etched in a coarse, tasteless style a plate containing the portraits of Henry St. John, William Bromley, and Robert Harley. There is a portrait of Francis Hoffman, drawn and engraved by himself, on which he is styled the inventor of ships with three bottoms.

HOFFMAN, JONAS, a Swedish painter, was born at Oretto in Sweden in 1731, and worked chiefly in Paris and Italy, returning to his native land in 1770. He died at Stockholm in 1780.

HOFFMANN, ANSELM FRANZ, a decorative and architectural painter, was born at Mayence in 1708, and died at Frankfort in 1782.

HOFFMANN, AUGUST, a German engraver, was born at Elberfeld in 1810, and resorted in 1826 to the Düsseldorf Academy, where he commenced learning the engraver's art under Thelott. After this he made further progress under Keller, and produced three plates for the Art Union of the Rhine Provinces and Westphalia, viz., 'The Church-goer,' after L. Blanc (1835), 'The Abduction,' after Lessing (1836), and 'Christ in the Lap of the Virgin,' after Schadow. After this he engraved Lessing's 'Preaching of the Hussites' for Raczyński's 'Histoire de l'Art moderne en Allemagne,' and in 1838 proceeded to Munich, Berlin, and Paris. Hitherto he had pursued the half-finished style of engraving, but he now turned to that of complete execution. He died at Berlin in 1872. The following are his principal plates:

The Madonna and Child with St. Anne; after *Giulio Romano*. 1851.

The Madonna of the Cymbal; after *the same*.

The Flower Girl; after *Magnus*. 1852.

Macbeth arming for his last Battle.

Hubert attempting to put out Prince Arthur's Eyes.

Death of King John in the Garden of Swinstead Abbey.

Charlemagne; after *Kaulbach's cartoon*.

Joseph making himself known to his Brethren; after *Cornelius*.

The Madonna, with St. Jerome and St. Francis; after *Raphael*.

HOFFMANN, GEORG ANDREAS, who was born at Burgberheim in 1754, was a painter who was deaf and dumb, but who learnt drawing at the Leipsic Academy during his stay in the Heineck Institute, and copied oil paintings under the guidance of Professor Casanova at Dresden, in particular the 'Notte' of Correggio. In 1799 he sent from Rome copies from Raphael for exhibition at Berlin. He was also a good portrait painter. He died about 1808.

HOFFMANN, HANS, was a painter of Nuremberg, who flourished from 1548 till his death at Vienna in 1600. He entered the service of the Emperor Rudolph at Prague in 1584. He was a good imitator of Dürer, and worked best in water-colours. He has left a portrait of Hans Sachs, and was also a painter of flowers and insects.

HOFFMANN, JOHANN DANIEL, a German painter, was born at Wiesbaden in 1729, and died in 1777. He resided chiefly at Frankfort, where he painted portraits and historical pictures.

HOFFMANN, JOHANN LEONHARD, a German painter, was born at Neustadt in 1740. He entered the University of Erlangen, where in 1799 he became drawing master. He travelled through Germany, Poland, Russia, and Italy, and painted principally landscapes and miniatures. He died about 1812.

HOFFMANN, JOSEPH, the son and pupil of Valentin Hoffmann, was born at Cologne in 1764. After leaving his father he studied at Düsseldorf under Krahe and Langer, receiving the prize for decorative painting, and in 1793-4 he painted friezes in the choir of the Martinskirche. In 1797 he went for study to Paris, and in 1800 received, in conjunction with August Nahl, one of the prizes offered by Goethe for a painting of 'The Theft of the Horses of Rhesus by Ulysses and

Diomedes; and again in the following year for 'Achilles at the Court of Lycomedes recognized by Ulysses in his Female Disguise.' In 1805 he won the same prize with 'Hercules cleansing the Stables of Augeas.' One of his happiest compositions was a sketch representing the Emperor Napoleon in intercourse with his officers. In the audience chamber of the castle at Weimar he painted on the ceiling 'Diana with her Attendants upon the Chase.' He died at Cologne in 1812.

HOFFMANN, NIKOLAUS, who was born at Darmstadt in 1740, and died in 1822, is represented in the Gallery of that city by two pictures; a 'Schoolmistress teaching little Girls,' and a 'Schoolmaster teaching Boys.' He was instructed by Seekatz, whose style he followed so closely that their respective pictures could not be distinguished.

HOFFMANN, SAMUEL, was born at Zurich in 1592, and learned the elements of design under Gotthard Ringgii. The celebrity of the school of Rubens induced him to visit Antwerp, and place himself under that painter, and such was his progress, that he became eminent as a painter of history and portraits, even at a period when Antwerp was the residence of so many renowned artists, and on his return to Switzerland he met with extensive employment, particularly in portraits. He painted also fruit, game, and still-life. He died at Frankfort in 1648. Among his paintings are the following:

Darmstadt.	Gallery.	Pyramus and Thisbe.
		Portrait of a Jeweller.
Frankfort.	Römer.	The Birth of Erichthonius.
	Städel Inst.	Female Portrait.
Zurich.	Museum.	The Tribute Money.

HOFLAND, THOMAS CHRISTOPHER, a landscape painter, was born at Worksop, in Nottinghamshire, in 1777, and he received some instruction in art from John Rathbone, who was then considered a good landscape painter. After spending some years at Derby as a teacher of drawing, he visited London for the purpose of copying pictures at the British Institution. Finding that his copies sold, he determined on settling in London, which he did in 1811. In 1814 the governors of the British Institution awarded him one hundred guineas for the best landscape, 'A Storm off the Coast of Scarborough,' which was purchased by the Marquis of Stafford. In 1815 he removed to Richmond, in 1817 to Twickenham, and in 1823 back to London. He made many copies of Claude, Poussin, Wilson, and Gainsborough, and painted lake scenery, which was considered excellent. He was employed for some time at White Knights by the Duke of Marlborough, to paint a series of pictures to illustrate a description of that place; but it appears that the result was greatly injurious to the artist, and dishonourable to the peer. In 1839 he wrote 'The British Angler's Manual,' and immediately afterwards he visited Italy, under the patronage of the Earl of Egremont, and made many sketches of the beautiful scenery of Naples, Castellamare, Pompeii, Rome, Tivoli, and Florence. There he was attacked by fever, which obliged him, after five months' absence, to return to England; and though he rallied for a time, he died at Leamington in 1843. He was one of the originators of the Artists' Fund; and also, in conjunction with Linton, Glover, Holmes, and others, projected and carried into effect the building of the Gallery of the Society of British Artists in Suffolk Street. There is by him in the

South Kensington Museum a water-colour drawing of 'Hampstead Heath.'

HOFLAND, THOMAS RICHARD, a landscape painter in water-colours, the son of T. C. Hofland, was born about 1816. He was for some years a teacher of drawing, and exhibited a very few works at the Royal Academy. He died in 1876.

HOFMAN, PIETER, a Dutch painter, was born at Dordrecht in 1755, and died in 1837. He was a pupil of Ponce, and painted landscapes, ornaments, fruit, &c.

HOFMANN, JOHANN BENEDIKT, was a painter of the first half of the 18th century, who was born at Sorau in Lusatia, and who executed a number of ceiling pieces in the French style of his day, as well as some good portraits. He died at Dantzic in 1745.

HOFMANS, PIETER, surnamed JANITZER, a painter of battle-pieces, who flourished about 1660, was a native of Antwerp, who was banished from his own country, and travelled in Turkey and Italy. When he was in Italy he became the pupil of Bourguignon, and was known by the name of 'Giannizzero.'

HOFNAS, JOHANN WILHELM, (or HOFNASS,) was born at Ahaus, in the bishopric of Münster, in 1727. In his sixteenth year he was apprenticed to a glass-painter of Westphalia, but in 1753 he went to Rome and studied under Mengs. After seven years in that city he returned home, and was appointed court painter to the Elector Palatine, and professor at the Mannheim Academy. He died in 1795, having declined in reputation in his later years. He has left many portraits and family groups in Mannheim, Mayence, &c.

HOFNAS, LORENZ, (or HOFNASS,) the son of Johann Wilhelm Hofnas, was born at Mannheim in 1772, and died at Ratisbon in 1837. He excelled principally in miniature painting and sepia drawing, and his productions in the latter style were much sought after. His drawings were principally of the saints.

HOGARTH, WILLIAM, the eminent painter and engraver, was born in London, in Ship Court, Old Bailey, on the 10th of December, 1697. He was the younger son of Richard Hogarth, who was educated at St. Bees, and afterwards kept a school in his native county of Westmoreland; but, as this proved unsuccessful, he removed to London, where he resumed his profession, adding to it that of a literary hack and corrector of the press. From his earliest days William Hogarth had a predilection for art, as he himself says, and so at his own request he was apprenticed about the year 1712 to Ellis Gamble, a silversmith, who kept a shop in Cranbourne Alley, Leicester Fields. On the expiration of his apprenticeship in 1718 he turned his attention to engraving. His first employment seems to have been the engraving of arms and shop bills, and his earliest known work was his own card, bordered with two figures and two Cupids, and inscribed 'W. Hogarth, Engraver, April y<sup>e</sup> 23<sup>d</sup>, 1720.' From this he passed to prints for books, among the earliest of which were six engravings for King's 'History of the Heathen Gods.' In 1724 was published 'Burlington Gate,' which, as it unites a satire on the passion for masquerades with a burlesque of Kent, the architect, is supposed by Ireland to have been a kind of admission ticket to Sir James Thornhill's Academy in Covent Garden, which was opened in that year, and which Hogarth used to attend. In

1726 he first became known in his profession by his plates for Butler's 'Hudibras;' and in 1727-8 he won an action against a tapestry worker named Morris, who refused to pay him for a design on canvas for the 'Element of Earth,' which he had ordered, on the ground that the designer was "an engraver and no painter." After this date we find Hogarth turning his attention to oil painting, and producing small conversation pieces. Among his works in this line up to the year 1733 were 'The Wanstead Assembly,' a scene from Gay's 'Beggar's Opera,' a scene from Dryden's 'Indian Emperor,' 'The Committee of the House of Commons examining Bambridge,' and 'The Politician.' In 1729 he ran away with Sir James Thornhill's only daughter, and they were married in Paddington Church. In 1733 he removed to a house in Leicester Fields, and in 1734 he established his reputation as a painter of domestic history by the series of 'A Harlot's Progress.' This work, which is said to have appeased his wife's father, was quickly followed by 'A Rake's Progress.' Owing to piratical imitations of these two works, he obtained in 1735 an Act which vested in artists an exclusive right in their own designs, and restrained the reproduction of them without consent. In 1736 he painted on the staircase of St. Bartholomew's Hospital 'The Good Samaritan' and the 'Pool of Bethesda,' and engraved 'The Company of Undertakers, or Consultation of Physicians,' and the 'Scholars at a Lecture.' In 1738 were issued the engravings of the 'Four Times of the Day,' and 'Strolling Actresses dressing in a Barn,' as well as the plates to Jarvis's translation of 'Don Quixote.' To 1740 and 1741 belong 'A Distrest Poet' and 'The Enraged Musician,' the former having been issued first in 1736, and to 1742 belongs 'Taste in High Life.' In 1745 Hogarth advertised his pictures for sale by a kind of auction, to which the ticket of admission was the etching known as 'The Battle of the Pictures.' In the same year the six pictures of 'The Marriage à la Mode' were completed and the engravings issued. In this work Hogarth's art culminated, and nowhere can there be found a finer example of his own peculiar style. These pictures were bought at one of Hogarth's auctions by Mr. Lane of Hillingdon, near Uxbridge, for £126. In 1797 they were purchased at Christie's for £1381 by Mr. Angerstein, with whose collection they passed into the National Gallery. In 1746 he painted the portrait of Simon, Lord Lovat, who was executed in that year. To 1747 belong 'The Stage Coach, or Country Inn Yard,' and the series called 'Industry and Idleness.' In 1748 took place the famous journey to France, an account of which was written by one of the party, and from which resulted 'The Roast Beef of Old England,' published in 1749, to which year belongs also 'The March to Finchley,' 'Beer Street' and 'Gin Lane,' 'The Four Stages of Cruelty,' 'Paul before Felix,' and 'Moses brought to Pharaoh's daughter,' belong to 1751 and 1752, after which time he produced nothing of note except the four 'Election' pictures, now in the Soane Museum, Lincoln's Inn Fields. In his later years Hogarth took to writing. His book, 'The Analysis of Beauty,' had the following origin. In his own portrait, painted in 1745, he drew a serpentine line on a palette in the corner, with the words, "The line of beauty and grace," which gave rise to so much discussion that this book was written in explanation, its purpose being

to fix the fluctuating ideas of taste by establishing a standard of beauty. In 1756 he painted an altar-piece for St. Mary Redcliffe at Bristol, which is now in the Clifton Museum, and in 1757 he was appointed serjeant-painter to the king, in succession to his brother-in-law, John Thornhill. In the same year he announced his determination to devote himself to portrait painting, which, however, in 1759-60 he appears to have abandoned in favour of the graver. Before doing so, he was requested by Lord Charlemont to paint one more picture. The subject was to be chosen by the artist, and the result was the picture known as 'The Lady's Last Stake,' or 'Picquet,' or 'Virtue in Danger.' This picture was so much admired that, at the request of Sir Richard Grosvenor, he undertook another on the same terms, and the subject selected was Boccaccio's 'Sigismonda,' mourning over the heart of Guiscardo. When it was finished, Sir Richard Grosvenor declined to take it, and the picture was left on the artist's hands. It was sold after Mrs. Hogarth's death to Alderman Boydell for fifty-six guineas, and formed one of the prizes of the Shakespeare Gallery. It eventually passed into the possession of Mr. Anderdon, by whom it was bequeathed to the National Gallery. In 1762 he issued the plate known as 'Credulity, Superstition, and Fanaticism,' which was an adaptation of a previous design entitled 'Enthusiasm;' and in the same year, on the accession to power of Lord Bute, he published 'The Times, Plate I,' which drew down upon him the anger of Wilkes, the editor of the 'North Briton,' and in the seventeenth number of that paper he was assailed both as a man and an artist. In the following year Hogarth retaliated by a portrait of Wilkes, and the poet Churchill published his attack. This was answered by a print entitled 'The Bruiser.' The end was now drawing near, and 'The Bathos,' published in 1764, was Hogarth's last published work. On the 25th of October in that year he was removed from the house at Chiswick, which he had bought for use in the summer months, to his house in Lincoln's Inn Fields, but he died the same night, October 26th, 1764. He was buried in Chiswick churchyard, where a monument was erected by his friends, and the epitaph on it written by Garrick. His principal pictures are:

- Country in the Olden Time.
- The Shrimp Girl. (*National Gallery.*)
- The Marriage à la Mode. A series of six pictures. (*The same.*)
- A Family Group (William Strode, Lady Anne Strode, &c.). (*The same.*)
- Sigismonda mourning over the heart of Guiscardo. 1759. (*The same.*)
- Taste in High Life. (*Royal Society.*)
- Paul before Felix. (*Lincoln's Inn.*)
- The Gate of Calais.
- The Lady's Last Stake.
- Altar-piece of St. Mary Redcliffe. 1756. (*Fine Arts' Society, Clifton.*)
- View of the Green Park. 1760. (*Earl Spencer.*)
- Falstaff reviewing his Recruits.
- The Committee of the House of Commons examining Bambridge. (*Earl of Carlisle.*)
- Three Scenes from the 'Beggar's Opera.'
- Scene from the 'Indian Emperor.' (*Holland House.*)
- Before and After. Two pictures.
- Southwark Fair. (*Destroyed by fire at Hafod in 1807.*)
- A Harlot's Progress. (*Six pictures, five of which were burnt at Fonthill in 1755: the sixth belongs to the Earl of Wemyss.*)
- A Midnight Modern Conversation.
- A Woman swearing a Child to a grave Citizen.

- A Rake's Progress. Eight pictures. (*Soane Museum.*)
- The Election Series. Four Pictures. (*The same.*)
- A Distressed Poet. (*Grosvenor House.*)
- The Pool of Bethesda. (*St. Bartholomew's Hospital.*)
- The Good Samaritan. (*The same.*)
- Strolling Actresses dressing in a Barn. (*Destroyed by fire at Littleton House, near Staines, in 1874.*)
- The Four Times of the Day.
- The March to Finchley. (*Foundling Hospital.*)
- Moses brought to Pharaoh's Daughter. (*The same.*)
- The Euraged Musician.

## PORTRAITS.

- Lavinia Fenton, Duchess of Bolton.
- The same, as 'Polly Peachum' in the 'Beggar's Opera.' (*National Gallery.*)
- His own Portrait. 1745. (*The same.*)
- Portrait of his Sister, Mary Hogarth. 1746. (*The same.*)
- Archbishop Herring. (*Lambeth Palace.*)
- James Thomson, poet. (*Sir J. M. Stirling-Maxwell, Bart.*)
- Miss Rich.
- Dr. Arnold of Ashby Lodge. (*Fitzwilliam Museum.*)
- Miss Arnold. (*The same.*)
- Mrs. Elizabeth Hoadly.
- Sir C. Hawkins. (*Royal College of Surgeons.*)
- Peg Woffington. (*Marquis of Lansdowne.*)
- William, fifth Duke of Devonshire. (*Lord Chesham.*)
- Hon. J. Hamilton. (*Duke of Abercorn.*)
- Martin Folkes. (*Royal Society.*)
- Simon, Lord Lovat. (*National Portrait Gallery.*)
- Hogarth painting the Comic Muse. (*The same.*)
- Garrick in the character of Richard III. (*Earl of Feversham.*)
- David Garrick and his Wife. (*Windsor Castle.*)
- Mrs. Garrick.
- James Gibbs, Architect. (*St. Martin's-in-the-Fields.*)
- Sarah Malcolm.
- Captain Coram. (*Foundling Hospital.*)

The following are Hogarth's principal engravings:

- The Rape of the Lock.
- Shop Card. 'W. Hogarth, Engraver, April 7<sup>th</sup> 1723.
- An Emblematical Print on the South Sea.
- The Lottery.
- Eighteen plates for 'The Travels of Aubry de la Motraye.'
- Some of the principal Inhabitants of the Moon, or Royalty, Episcopacy, and Law.
- Seven plates for Briscoe's Apuleius.
- Masquerades and Operas. Burlington Gate. 1724.
- Frontispiece to Horneck's 'Happy Ascetic.'
- Five prints for the translation of 'Cassandra.'
- Fifteen head-pieces for Beaver's 'Roman Military Punishments.'
- A Satire on Kent's altar-piece in St. Clement Danes, Westminster.
- Frontispiece to Amherst's 'Terræ Filius.'
- Twenty-six figures for Blackwell's 'Compendium of Military Discipline.'
- Twelve prints for Butler's 'Hudibras.' 1726.
- Seventeen small prints for the same.
- Music introduced to Apollo by Minerva.
- Masquerade Ticket.
- Head of Hesiod for Cook's Translation.
- King Henry VIII. and Anne Boleyn.
- Frontispiece to 'Perseus and Andromeda.'
- Another print of the same. 'Perseus descending.'
- Two plates to Molière.
- Taste, or The Man of Taste, or Burlington Gate.
- Sarah Malcolm.
- Boys peeping at Nature. (Admission Ticket for 'A Harlot's Progress.')
- A Chorus of Singers. (Ticket for 'A Midnight Modern Conversation.')
- The Laughing Audience. (Ticket for 'A Rake's Progress' and 'Southwark Fair.')
- A Harlot's Progress. Six plates. 1734.
- A Midnight Modern Conversation.
- A Rake's Progress. Eight plates. 1735.
- Southwark Fair. 1733. Published 1735.
- A Distrest Poet. 1736.



The Company of Undertakers. 1736.  
 Ticket for Fielding's Benefit in 'Pasquin.'  
 The Sleeping Congregation.  
 Before and After: two plates.  
 Scholars at a Lecture. 1736.  
 Æneas in a Storm.  
 The Four Times of the Day. Engraved by Hogarth and B. Baron. 1738.  
 Strolling Actresses dressing in a Barn. 1738.  
 Eight plates to Jarvis's 'Don Quixote.' 1738.  
 Sancho's Feast.  
 The Enraged Musician. 1741.  
 Martin Folkes, Esquire.  
 The Mystery of Masonry brought to light by y<sup>e</sup> Gormagons,  
 Characters and Caricatures, (Subscription Ticket to the 'Marriage à la Mode.')
 Battle of the Pictures. (Auction Ticket for the 'Rake's Progress.')
 1745.  
 Mask and Palette. (Subscription Ticket to 'Garrick in Richard III.')
 Simon, Lord Lovat.  
 Arms, Bagpipes, &c. (Subscription Ticket to the 'March to Finchley.')
 Industry and Idleness. Twelve plates.  
 The Stage Coach.  
 Mr. Ranby's House at Chiswick.  
 William Hogarth. 1749.  
 Beer Street.  
 Gin Lane.  
 The Four Stages of Cruelty.  
 Paul before Felix. (Burlesqued.)  
 Columbus breaking the Egg. (Subscription Ticket to the 'Analysis of Beauty.')
 Two plates for the 'Analysis of Beauty.'  
 Four prints of an Election.  
 Crowns, Mitres, &c. (Subscription Ticket to the 'Election Entertainment.')
 France and England, or The Invasion.  
 The Bench.  
 The Cock-Pit.  
 The Five Orders of Periwigs, &c.  
 Time smoking a Picture. (Subscription Ticket to 'Sigismonda.')
 Credulity, Superstition, and Fanaticism. 1762.  
 The Times: two plates. 1762.  
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HOGENBERG, ABRAHAM, was probably the son of Franz Hogenberg, whom he assisted in the plates he engraved for the 'Theatrum Orbis Terrarum' of Abraham Ortelius. He engraved some frontispieces for the booksellers; among others, one for a 'Commentary on the Book of Kings,' published at Cologne in 1635. He was at that city in 1590, and was still living in 1653. There is by him a portrait of Wolfgang William, Duke of Bavaria, on horseback, after Geldorp; and he was probably the engraver of a 'Hercules and Omphale' after B. Spranger, which is marked with A. and a helmet.

HOGENBERG, FRANZ, who was probably the son of Hans Hogenberg the elder, was born at Mechlin, and came to England with his brother Remigius about 1560, unless the date on his portrait of Queen Mary proves him to have come earlier. About 1577 he settled at Cologne, where he produced many spirited plates representing the events of the 16th century, in which the oppressors of his country are not spared. He was a Protestant, and was made a citizen of Hamburg in 1585: he visited Copenhagen in 1588, and died at Cologne in 1590. The following engravings also are by him:

Portrait of Mary I., Queen of England; inscribed *Veritas temporis filia*. 1555.

The Maps of Gaul and Belgium, in Saxton's Atlas.

Part of the views in Braun's 'Civitates Orbis Terrarum,' printed at Cologne in 1572; engraved in conjunction with *Simon Novellanus* and *Joris Hoefnagel*.  
 The Funeral of Frederick II., King of Denmark; dated 1592; engraved in conjunction with *Simon Novellanus*; in twenty-one plates.

Sixteen plates for the 'Res Gestæ' of Frederick II. of Denmark. 1589.

An emblematical print of Charity.

Portrait of Gerhard Mercator.

Portrait of Gerhard Truchsess, Archbishop and Elector of Cologne.

HOGENBERG, HANS, the elder, a Flemish painter and engraver, was born probably at Mechlin in 1500. After learning the rudiments of his art he travelled in Italy, and then returned to Mechlin, where he painted some scenes from the history of Joshua and Caleb in the church of St. Romuald. He painted also a well-known frieze representing the 'Entry of the Emperor Charles V. into Bologna,' but all his works have perished. He died at Mechlin in 1544.

HOGENBERG, HANS, the younger, was a Flemish painter and engraver, who died about 1595. His works were long confounded with those of Hans Hogenberg the elder. There is by him a set of six subjects from the 'History of Tobit,' dated 1594.

HOGENBERG, JOHANN, was a relation of Abraham Hogenberg, and flourished at Cologne about the year 1600. He engraved several portraits, and some historical subjects, executed in a clear, neat style, resembling that of Crispyn van de Passe though much inferior. Among other plates the following are by him:

Gulielmus Fabricius.

Johann Adam, Electoral Prince Archbishop of Mayence.

Lothar, Electoral Archbishop of Treves.

Georg Radzivil, Cardinal, Bishop of Cracow.

The Scourging of Christ; after M. De Vos.

Twelve plates of Birds and other Animals.

HOGENBERG, NIKOLAUS, an engraver, who was probably a son of Hans Hogenberg the elder, died in 1539.

HOGENBERG, REMIGIUS, who was probably the son of Hans Hogenberg the elder, and a native of Mechlin, came to England about the year 1560, and in 1573 engraved the portrait of Matthew Parker, Archbishop of Canterbury, in whose service he appears to have been retained. This portrait was supposed by Vertue to have been the first engraved in England. Remigius Hogenberg worked entirely with the graver, and the few prints that are known by him are more sought after for their extreme rarity than for their merit. The following are among them :

The Portrait of Archbishop Parker, seated at a table, with a book open, and a bell by the side of it; a coat of arms at each of the four corners. 1573.

A large Genealogy of the Kings of England, from the Conquest to Queen Elizabeth. 1574.

Henry IV., King of France and Navarre.

Francis of Valois.

Charles, Duke of Lorraine.

HOGENHUIZEN, ELIZABETH GEORGINE VAN, a fruit and flower painter, was a native of the Hague. She was born in 1776, and died in 1794.

HÖGER, JOSEPH, an Austrian landscape painter, was born at Vienna in 1801, and entered the Academy school of landscape under Mössmer, receiving before long the prize. After this he was influenced by Rebell, and especially by his brother-in-law Gauermann, yet he was in the main a follower of nature, which he zealously studied in Styria, the Southern Tyrol, and Upper Austria. He for some time taught drawing in the family of the Prince of Liechtenstein. In 1843 he was admitted a member of the Academy of Vienna, and in 1850 became professor. He died in the same city in 1877. He published a 'School of Landscape Drawing,' a series of 'Studies of Trees,' and a 'School of Water-Colours.' His oil paintings were greatly admired, but his water-colour and pencil drawings are superior. Among the most important of the latter are :

Chapel in Ramsau. (*Count Beroldingen.*)

View of Patschkau. } (*Count Genois.*)

Sketch near Lundenburg. }

A Wilderness. (*Herr Ernst.*)

HOGG, JACOB, an English engraver, flourished in the latter half of the 18th century. There are several plates in the dotted manner by him after Angelica Kauffmann, Kirk, and others.

HOGUET, CHARLES, a landscape and marine painter, born at Berlin in 1821, was the son of a French ballet-master. In 1839 he became a pupil of Wilhelm Krause, and went afterwards to Paris to E. Ciceri; in 1841 he accompanied Eduard Hildebrandt to England, but went back to Paris to study under Isabey, the uncle of Ciceri, and there gained the second class gold medal. After 1848 he lived at Berlin, where in 1869 he was elected a member of the Academy, and obtained the gold medal at the exhibition. He died at Berlin in 1870. According to his own estimate he painted 224 oil pictures, exclusive of sketches, water-colour drawings, &c. The Berlin National Gallery contains two paintings by him, 'The Last Windmill on Montmartre,' and 'The Wreck' (1864).

HOHE, FRIEDRICH, a lithographer and painter, was born at Bayreuth in 1802. His father was a painter, and became his first instructor, but in 1820 he commenced attending the Munich Academy.

From 1823 till near the close of his life he devoted himself entirely to lithography. In 1826 he visited Italy in company with Karl Rottmann, and two years later he undertook the publication of the 'Leuchtenberg Gallery,' and afterwards took part with Hanfstängl in that of the 'Dresden Gallery.' Late in life he attempted landscape painting, but without much success. He died at Munich in 1870. Among his lithographs may be mentioned :

The Entry of King Otho into Nauplia; *after Peter Hess.*  
Selections from the Paintings of living Artists at Munich.

Illustrations of German classical Ballads and Romances; *in conjunction with A. Brügger.*

The Old Stag; in twelve plates.

HOHE, NIKOLAUS CHRISTIAN, a portrait and historical painter, the elder brother of Friedrich Hohe, was born at Bayreuth in 1798. He is best known by his discovery, uncovering, and partial restoration of the wall-paintings at Schwarzhof near Bonn, which are now in the Berlin Museum. He made similar disentanglements in Cologne Cathedral, and various other edifices in the district. He was appointed drawing-master to the University, and court painter. He died at Bonn in 1868.

HOHENBERG, MARTIN, usually, but incorrectly, known as MARTIN ALTOMONTE, was born of German parents at Naples in 1657. When fifteen years of age he entered at Rome the studio of Baciccio, with whom he remained five years. He then studied under Carlo Maratti, and in the Roman Academy of Arts. In 1684—about which time he Italianized his name into Altomonte—he was appointed painter to John III. Sobieski, King of Poland, for whom he painted at Warsaw some pictures illustrating the exploits performed by Polish soldiers against the Turks. In 1703 he went to Vienna, and four years later became a member of the Academy. He painted numerous excellent altar-pieces for the convent of the Holy Cross at Linz, where he spent the latter part of his life. He died there in 1745, and was buried in the convent church. The Vienna Gallery has a 'Susannah' by him, painted in 1709. His works are also found in Warsaw, at Linz, and in other towns in Austria.

HOHENLOHE-KIRCHBERG, FRIEDRICH KARL LUDWIG, Prince of, an amateur artist, was born at Kirchberg in 1751. His first instructor seems to have been Valentin Tischbein, but he afterwards studied under Oeser at Leipzig. He had been a captain of horse in the Austrian army, but a contusion received at a review caused him to abandon the service, and devote himself exclusively to his favourite pursuits of painting and drawing, and occasionally carving in ivory. His miniature likenesses obtained much praise. He died at Weickersheim in 1791.

HOHNECK, ADOLF, a painter and lithographer, was born at Taubenheim, in Saxony, in 1808, and from 1838 to 1841 attended the Academy at Düsseldorf. He painted genre pictures and landscapes, and also lithographed portraits with much success. He died at Dresden in 1879.

HOIN, CLAUDE JEAN BAPTISTE, a French painter and engraver, born at Dijon in 1750, was a pupil of Devosge and Greuze. He was a member of the Academies of Toulouse and Dijon, and keeper of the Museum at Dijon, to which at his death he bequeathed some pictures. He died at Dijon in 1817. The Museums of both places possess his

portrait. The following engravings are by him :

The Toilet of Venus; *after Boicbot.*  
 Hercules and Omphale; *after the same.*  
 The Death of a Monk; *after Fragonard.*  
 The Death of St. Mary Magdalene; *after Greuze.*  
 The Apotheosis of Mirabeau.  
 His own Portrait.

HOLAART, J., a native of Dordrecht, was born about 1716, and died in 1772. He painted portraits, and also executed some mezzotint engravings.

HOLANDA, ANTONIO DE, a Portuguese miniature painter of the early part of the 16th century, is known only from his son Francisco's book, 'Pintura Antiqua,' from which it appears that among other works he executed a very striking portrait of Charles V., which so pleased that monarch that he declared it to be more faithful than the one by Titian.

HOLANDA, FRANCISCO DE, the son and scholar of Antonio de Holanda, was born at Lisbon in 1515. He held the post of drawing-master to the sons of John III. of Portugal, and was employed by that monarch to illuminate various books in the royal library. He discovered a new and brilliant method of laying on colours which had long eluded the experiments and researches of his father. Notwithstanding its anticipation at Rome by Giulio Clovio, the discovery induced the king to send him to study in Italy, and on his way thither he had an interview with the Emperor Charles V. at Barcelona. He executed careful plans of all the fortified places on his route for the service of his master the Infanta Don Luis, and for the Archbishop of Funchal one of the whole city of Rome. For the Queen of Portugal he copied by stealth the celebrated picture of Christ, attributed to St. Luke, and preserved in the church of St. John Lateran. During his residence at Rome and his subsequent two years' travel through Italy and Florence, he devoted himself to copying the treasures by which he was surrounded, and enjoyed the friendship of many distinguished personages, amongst others, of Michelangelo, Vittoria Colonna, Giulio Clovio, Baccio Bandinelli, Pierino del Vaga, and Sebastiano del Piombo. On his return to Portugal in 1548, he wrote an account of ancient painting, dedicated to the king, in which he gives a most amusing relation of himself, the arts, and the artists with whom he associated: for egotism it rivals the 'Life of Benvenuto Cellini'; but the work is full of good humour, and information to be found nowhere else. Count Raczyński published a French translation of it in his 'Arts en Portugal,' under the title, 'Manuscrit de François de Hollande.' It was also translated into Castilian in 1563; and this version, never printed, still lies in the library of San Fernando in Madrid. Francisco afterwards added to his work a dialogue on drawing from nature, the result of a visit to a painter, Blas de Perea. His last work was a memorial on the state of Portuguese art, addressed to King Sebastian of Portugal in 1571. There is in the library of the Escorial an album of drawings by Francisco, which begins with a portrait of the reigning pontiff, and another of Michelangelo, both illuminated. These are followed by drawings of the most beautiful monuments of ancient Rome, such as the amphitheatre of Vespasian, Trajan's column, &c.; views in Venice and Naples; the amphitheatre at Narbonne; and other subjects. He probably died about 1584.

HOLANDA, RODRIGO DE, a Spaniard, was in 1591 appointed painter to Philip II., with an allow-

ance of 100 ducats, which was continued to him at the accession of Philip III. in 1599, in consideration of his services.

HOLBEIN, AMBROSIUS, the elder brother of Hans Holbein the younger, was born about 1494. He probably went with his brother from Augsburg to Basle, and in 1517 he was admitted into the Guild 'Zum Himmel.' Soon after this he must have gone away, or more probably died, as his name no longer appears in the city archives, and no date but 1517 or 1518 appears on his pictures. These dates are to be seen on the metallic pencil sketches in the Basle Museum. Besides these the Museum at Basle has two pictures, namely, 'Two Death's Heads behind a trellised window,' and a 'Suffering Saviour.' At Munich is a picture of 'Joseph and the wife of Potiphar.' He seems to have been engaged as was his brother in designing title-pages, and to Ambrosius was entrusted 'Apelles' Representation of Calumny,' as is shown from the monogram with the date 1517. There is also a title-page designed by Ambrosius representing 'Death and the Soldier.'

HOLBEIN, HANS, the elder, was the son of Michael Holbein, a leather-seller, who settled at Augsburg in 1448. The year of his birth is unknown, but it was probably about 1460. The name of his master also is unknown, but he first formed his style on the models of the school of Rogier van der Weyden, which he subsequently tempered by studying Italian and local tradition. It cannot be said when Holbein commenced his art, but we find him inscribed on the rolls of Augsburg in place of his father Michael in 1494. From that time till his death at Isenheim in 1524, he spent alternate periods of prosperity and depression, and he was being constantly summoned for the payment of small sums. His earliest known works were scenes from the Life of the Virgin, painted for the abbey of Weingarten, which were afterwards distributed to four altars in the cathedral of Augsburg. To these earlier years belong the 'Virgin and Child, with two Angels,' in the St. Moritz Kapelle, and a 'Virgin and Child enthroned, with Angels,' in the Landauer Brüderhaus at Nuremberg. To the year 1499, in which year he was made a citizen of Ulm, belong the 'Death of the Virgin' in the Basle Museum; 'The Coronation of the Virgin,' with the 'Nativity,' and 'Martyrdom of St. Dorothea' on the wings, and a series of scenes from the Passion in the Augsburg Gallery. In 1501 he visited Frankfurt, and painted for the Dominicans a large altarpiece comprising 'The Last Supper,' 'Christ entering Jerusalem,' the 'Jews expelled from the Temple,' the 'Root of Jesse,' the 'Tree of the Dominican Order,' and seven scenes from the Passion—all of which are now in the Städel Institute at Frankfurt. In the following year he painted an altarpiece for the abbey of Kaisheim, near Donauwörth, consisting of eighteen or twenty panels, of which the 'Crucifixion,' 'Descent from the Cross,' and 'Entombment,' are now in the Munich Gallery. To this period belong the twelve scenes from the Passion in the Fürstenberg collection at Donaueschingen, and the 'Transfiguration,' and 'Christ crowned with Thorns,' in the Augsburg Gallery. In 1504 were painted the scenes from the Life of St. Paul. In 1506, 1507, and 1508, Holbein was still engaged at Augsburg executing works for the St. Maurice church and convent. About the last-named year he is reported to have been invited to Basle to be consulted about the decorations of the

new Town Hall, which were carried out between the years 1508 and 1521, and following years. In 1516 he is commonly said to have settled in or at least visited Basle with his three sons. In 1521 he was still living, but is said to have died in or about 1524. In the Museum at Basle are nine drawings and three Passion pictures assigned to him. Ruskin has said of him that he was complete in his intellect, and that what he saw he saw with his whole soul, and what he painted he painted with his whole might. The following is a list of his principal works :

Augsburg.	<i>Cathedral.</i>	Scenes from the Life of the Virgin. Four altar-piece wings from the abbey of Weingarten in Swabia.
"	<i>Gallery.</i>	Virgin and Child.
"	"	Basilica of Santa Maria Maggiore.
"	"	Altar-piece from Kaisheim, representing the Crucifixion, Descent from the Cross, and Entombment.
"	"	Basilica of St. Paul.
"	"	Coronation of the Virgin, and scenes from the Passion. 1499.
"	"	A commemorative panel of the Walther family, representing the Transfiguration, with Donators on the wings. 1502.
Basle.	<i>Museum.</i>	Death of the Virgin.
"	"	A large number of sketches, and figures of Saints, etc.
Darmstadt.	<i>Gallery.</i>	Burial of Christ.
Frankfort.	<i>Stadel } Institute. }</i>	Scenes from the Passion. ( <i>Seven panels painted for the Dominican Convent.</i> )
"	"	Entry of Christ into Jerusalem.
"	"	Expulsion of the Buyers and Sellers from the Temple. ( <i>The wings of an altar-piece painted for St. Leonard's Church.</i> )
St. Gallen.	<i>Library.</i>	Portrait of Anton Rehm.
Hampton Court.	<i>Pal.</i>	Portrait of a Merchant and his Wife.
Leipsic.	<i>Museum.</i>	Altar-wings.
Munich.	<i>Gallery.</i>	The Martyrdom of St. Sebastian. ( <i>An altar-piece painted for the Monastery of St. Catharine, near Augsburg.</i> )
"	"	Sixteen pictures representing the Life of the Virgin, and three scenes from the Passion, parts of a great altar-piece from the abbey of Kaisheim.
Nuremberg.	<i>Gallery.</i>	Martyrdom of St. John.
"	<i>St. Moritz } Chapel. }</i>	Martyrdom of St. Thomas.
"	"	Virgin and Child.
Schleissheim.	<i>Gallery.</i>	Martyrdom of St. Philip, St. Peter, and St. Bartholomew. ( <i>Wings from the altar-piece of Kaisheim.</i> )

HOLBEIN, HANS, the younger, was born at Augsburg in 1497. He was the son and pupil of Hans Holbein the elder, a painter of merit who excelled in portraiture, and to whom are now assigned many works which until recently were attributed to his son ; among which may especially be mentioned the altar-piece of the 'Martyrdom of St. Sebastian' at Munich.

Nothing is on record of the early life of Hans and his brother Ambrosius, beyond the circumstance that they assisted their father, who was repeatedly in debt and difficulty up to the year of his death in 1524. In 1515, the brothers went to Basle, where the University was distinguished for the liberal welcome and encouragement that it gave to talent of every kind. There the young Holbeins found work in the designing of title-pages and

initial letters for books, and between 1515 and 1528 Hans was designing title-pages for no less than five printers at Basle and another at Zurich ; and in this connection his name is closely linked with the movement of the Reformation by the designs that he made in illustration of the new translations of the New Testament. He was also largely employed in decorating houses with wall-paintings ; among the most famous of which are the 'Peasants' Dance' of the Eisengasse, and the frescoes for the Town Hall ; but the greatest of his works of this kind is the 'Dance of Death' preserved to us in the engravings of Lützelburger. His genius for satire and caricature is conspicuous in all these works, but is perhaps most remarkable in the pen-and-ink illustrations that he made to the 'Praise of Folly' of Erasmus. He produced in the same period many paintings of sacred subjects and portraiture ; and amongst the former, the most celebrated of all his works, the so-called Meyer Madonna of Darmstadt and Dresden, and the Solothurn Madonna. Both contain portraits, and it is deduced from those of the Solothurn picture that Holbein found his models for it in his own wife and child. Holbein was largely engaged at Basle in portrait painting, and the stirring times that are recorded on his canvases in the features of such men as Melancthon and Erasmus add greatly to their interest.

Holbein's intimacy with Erasmus led to his invitation by Henry VIII. to England. He commended him to the care of Sir Thomas More, and Holbein set out upon his journey in the autumn of 1526, escaping thus from Basle at a moment when it was prostrated by calamities, having suffered severely from the plague, from gunpowder explosion, and from a fanatical reaction against the Reformation, so that "so many painters had been obliged to take to other businesses, that the city would soon be unable to boast of any artists at all." It is interesting to recall that, from the circumstances of the time, and his own, it is more than probable that the great master made the land part of his journey from Basle to Antwerp or Calais on foot. It has been suggested that he rested at intervals, as at Frankfort or Antwerp, and provided funds for his progress by his work, and a beautiful drawing of his in the Stadel Institute at Frankfort is attributed to this circumstance. At Antwerp he met Quentin Matsys, who was a friend of Erasmus. On his arrival in London, Holbein was received by Sir Thomas More into his house at Chelsea. His name was familiar to the Chancellor, not only through the introduction of Erasmus, but also by his illustrations to the edition of the 'Utopia' published at Basle in 1518. Holbein worked with great industry at the production of portraits, beginning with those of his host's family and friends. There is at Windsor Castle a collection of eighty-seven of his portraits of this period, drawn on tinted paper with coloured chalks, most of which were engraved by Bartolozzi, and published by Chamberlaine in 1792-1800. These, both historically and as works of art, are full of interest. No eminent man of the period in England escaped his pencil ; the portraits of the family of his unfortunate host, preserved only in an original sketch at Basle, and in copies of the finished picture, have an exceptional interest, as illustrating the painter's method. Holbein took back the original sketch with him to Basle, to Erasmus, on his return in 1528. This time, again, he left behind him a city infested with sickness, and political troubles, but

found matters scarcely more flourishing at Basle, where the fanatical fury of the Iconoclasts had occurred and brought discredit on the Reformation, with which Holbein and Erasmus were in sympathy. Erasmus escaped to Freiburg, Holbein remained at Basle, and on the 29th of August 1528, bought himself a freehold house for 300 gulden; no doubt out of the earnings of his London campaign. His first work was to paint a picture of his wife and children—a pathetic record of the times—its comparison with an earlier sketch in the Louvre showing the change worked by trouble upon his wife, from a happy healthy girl, to the sorrow-stricken mother of children with premature care in their features. Holbein remained at Basle two years, during which the city suffered from scarcity and from war. Floods and severe winters added to the terrible political troubles of the time, and it was in the winter of 1529-30 that the wolves came into the town for the last time in history. Under these circumstances, it is obvious that art could not prosper, and Holbein, no doubt, was glad to return to London, which it is probable that he did in 1531. He took up his residence with German merchants of the Steelyard in Thames Street, and some of his best portraits are among those that he made at this time of this fraternity, who were for a period his only patrons. About 1536 Holbein was court painter to Henry VIII., and was in high favour with that monarch, one of his commissions being the portrait of the Duchess of Milan, whom Henry desired to marry on the death of Jane Seymour. In 1538, on the occasion of an embassy with which he was entrusted by the king, he visited his wife and children at Basle, but he refused very liberal offers made to him by the municipality to induce him to remain. In 1543 he painted his last known work—a portrait of himself—and died in London of a pestilence that prevailed in that year. The following is a list of his most important works :

PAINTINGS.

Althorp.	<i>Earl Spencer.</i>	Portrait of Henry VIII. ( <i>Miniature.</i> )
Amsterdam.	<i>Museum.</i>	The Emperor Charles V. The Emperor Maximilian. Desiderius Erasmus. Robert Sidney.
Annaberg.	<i>Cathedral.</i>	St. Catharine.
Arundel.	<i>Castle.</i>	Portrait of Christina of Denmark, Duchess of Milan.
Augsburg.	<i>Gallery.</i>	The wings of an altar shrine painted for the convent of St. Catharine, representing 'The Martyrdom of St. Peter,' 'The Education of the Infant Christ,' 'A Legend of St. Ulrich,' and 'The Martyrdom of St. Catharine.'
Basle	<i>Museum.</i>	Two Portraits, a Man and Woman. Schoolmaster's Sign-board. Adam and Eve. Virgin and Child. Descent from the Cross. The Last Supper. Portrait of Jörg Schweger. Eight Scenes from the Passion. Portrait of Bonifacius Auerbach. A Dead Christ. Christ, the Man of Sorrows. Decoration for the Cathedral Tower. Portrait of Erasmus. Portrait of a Lady, inscribed 'Lais Corinthiaca.' The same, as 'Venus.' Lady and Gentleman kneeling.

Berlin.	<i>Gallery.</i>	Portraits of Jacob Meyer and his wife.
"	"	Portrait of Georg Gisze of the Steelyard.
"	"	Portrait of a Young Man.
Brunswick.	<i>Gallery.</i>	Another Portrait of a Young Man. Portrait of a German Merchant of the Steelyard (Cyriacus Fallen?).
Cassel.	<i>Gallery.</i>	Two Portraits.
Chatsworth.	<i>Duke of Devonshire.</i>	The Wheel of Fortune.
Dalkeith.	<i>Duke of Buccleuch.</i>	Portrait of Sir Nicholas Carew.
Darmstadt.	<i>Gallery.</i>	Portrait of a Youth.
"	<i>Princess Charles of Hesse.</i>	The Meyer Madonna.
Dresden.	<i>Gallery.</i>	Portraits of Thomas Godsalve and Son. Portrait of Hubert Morett.
"	"	The Meyer Madonna. ( <i>This is now considered to be a later Dutch copy of the Darmstadt picture.</i> )
Florence.	<i>Uffizi.</i>	Portrait of Sir Richard Southwell. Portrait of Himself.
Freiburg.	<i>Cathedral.</i>	Two altar panels, representing the 'Birth of Christ,' and the 'Adoration of the Kings.'
Hague.	<i>Gallery.</i>	Portrait of a Man. Portrait of Robert Cheseeman, Falconer of Henry VIII.
Hampton Court.	<i>Pal.</i>	Portrait of Reskymmer. Portrait of Lady Vaux.
Hanover.	<i>Gallery.</i>	Portrait of Edward VI., when a child. Portrait of Melancthon.
Isleworth.	<i>Sion House.</i>	Portrait of Edward Seymour, Duke of Somerset. Portrait of Edward VI., when Prince of Wales.
Lisbon.	<i>Palace.</i>	The Fountain of Life.
London.	<i>Duke of Buccleuch.</i>	Portrait of Himself.
"	<i>Mr. Pole Carew.</i>	Portraits of Sir William Butts and Wife.
"	<i>Grosvenor House.</i>	Portrait of Sir Bryan Tuke.
"	<i>Lambeth Palace.</i>	Portrait of Archbishop Warham.
Longford.	<i>Castle.</i>	Portrait of Erasmus. The Ambassadors.
Madrid.	<i>Gallery.</i>	Portrait of a Man.
Munich.	<i>Gallery.</i>	Portrait of Sir Bryan Tuke. Portrait of Deryck Born.
Paris.	<i>Louvre.</i>	Portrait of Nikolaus Krazer, the Astronomer. Portrait of Erasmus. Portrait of Sir Henry Wyat. Portrait of Archbishop Warham. ( <i>A replica of the Lambeth picture.</i> )
"	"	Portrait of Queen Anne of Cleves. Portrait of a Young Man.
Parma.	<i>Gallery.</i>	Portrait of Erasmus.
Petersburg.	<i>Hermitage.</i>	Portrait of a Youth.
Petworth.	<i>Lord Leconfield.</i>	Portrait of Deryck Berck.
Solothurn.	<i>Herr Letter.</i>	The Solothurn Madonna.
Turin.	<i>Gallery.</i>	Portrait of Erasmus.
Vienna.	<i>Gallery.</i>	Portrait of Queen Jane Seymour. Portrait of Dr. John Chambers. Portrait of Deryck Tybis. Portrait of a Young Man.
Windsor.	<i>Castle.</i>	Portrait of Sir Henry Guildford. Portrait of Lady Guildford. Portrait of Deryck Born. Portrait of Thomas Howard, Duke of Norfolk.
"	"	Portraits of Henry and Charles Brandon, sons of the Duke of Suffolk. ( <i>Miniatures.</i> )
"	"	Portrait of Lady Audley.
"	"	Portrait of Queen Catharine Howard.
Woburn.	<i>Abbey.</i>	Portrait of Sir John Russell.
Zurich.	<i>Library.</i>	Portrait of Felix Frey.

## DESIGNS FOR WOODCUTS.

*Book Illustrations.*

- Dance of Death.—'Les simulachres et historiées faces de la mort.' Forty-one drawings on wood engraved by *Hans Lützelburger*. Lyons, Melchior et Gaspar Trechsel. 1538.
- Dance of Death.—Thirty plates engraved by *Hollar*. 1651.
- Dance of Death.—Engraved by *Bonner* and *Byfield*, with dissertation on the several representations of the Dance of Death by *F. Douce*. 1833. (Reissued with the 'Bible Cuts' in Bohn's Illustrated Library.) Many other editions of the 'Imagines Mortis' have been published.
- 'Historiarum Veteris Instrumenti Icones.' Ninety-two drawings on wood, probably engraved by *Hans Lützelburger*. Lyons, Melchior et Gaspar Trechsel. 1538.
- 'Icones Veteris Testamenti.' Ninety wood-engravings by *John* and *Mary Byfield*. London, 1830. (Reissued with the 'Dance of Death' in Bohn's Illustrated Library.)
- The Praise of Folly. ('Stultitiæ Laus.') By *Erasmus*. Fifty drawings in pen-and-ink, engraved on wood.
- The Peasants' Dance. *Headpiece*.
- The Children's Dance. *Headpiece*.
- The Fox-chase. *Headpiece*.
- Alphabet of Death. *A series of Initial Letters*.
- Peasant's Alphabet. *A series of Initial Letters, ascribed to Holbein*.
- The Children's Alphabet. *A series of Initial Letters, ascribed to Holbein*.
- Title-pages for the printers *Johann Froben*, *Andreas Cratander*, *Valentin Curio*, *Palma Bebel*, and *Adam Petri* of Basle, and *Christoph Froschover* of Zurich, between 1515 and 1528.
- Title-page: Table of Cebes.
- Title-page and illustrations to *Sir Thomas More's 'Utopia.'* Basle, Froben, 1518.
- Title-page to the New Testament, with figures of *St. Peter* and *St. Paul*; initial letters, and probably some of the cuts. Basle, 1523.

*Wood-engravings, published separately.*

- Portrait of *Erasmus*, under a decorated gate, with inscription in Latin.
- The Saviour bearing the Cross.
- The Sale of Indulgences.
- Christ as the True Light. Peasants following the Saviour.
- The Fall of Man.
- The Pope in grand procession. The Saviour riding on an ass. 1524.
- Arms of the City of Freiburg. 1519.
- Many other engravings on wood and copper are said to be from designs by Holbein.

## BIBLIOGRAPHY.

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- Wessely, J. E.* *Hans Holbein*. Leipzig, 1877. ('Dohme's 'Kunst und Künstler,' Abth. 1, Bd. 1.)
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- Mantz, P.* *Hans Holbein*. Paris, 1879.

HOLBEIN, SIGMUND, the younger brother of *Hans Holbein* the elder, is thought to have been born about 1465—1470. He probably was never married, or if married he had no family. He is mentioned in the Register of Taxes for the years

1505 and 1509, in which latter date he is supposed to have removed from Augsburg, and to have settled in Berne, where he acquired the right of citizenship, and purchased a house and other property. There is only one signed painting of *Sigmund Holbein's* known, and that is an early work on a gold ground, representing the 'Virgin and Child enthroned,' with a choir of angels above, two hovering angels crowning the Virgin, and a third holding a green drapery behind her, now in the Gallery at Nuremberg. Two other works ascribed to this artist are in the Vienna Gallery, small portraits on wood, one representing an old man, and the other a young one. In the National Gallery is a portrait of a Swiss lady with a large white cap. Among the drawings at Berlin is a head of *Sigmund Holbein*, by *Hans Holbein* the younger. His will, made in 1540, bequeathing all his property to his nephew "*Hansen Holbeyn the painter*," is still preserved among the records of Berne. It is most probable that he died soon after making his will.

HOLDER, JOHANN MICHAEL, a miniature painter, was born at *Hildrizhausen* (Herrenberg) in 1799, and pursued his art first in the Black Forest, and next in Stuttgart, after which he betook himself to Munich, where he commenced a course of practical studies with the object of rendering the oil pictures of the old masters in their full depth of tone by means of water-colours upon ivory. This effort he pursued for about twelve years in the Galleries of Munich, Dresden, Prague, and Paris, being chosen an honorary member of the Dresden Academy for his reproduction of the 'Tribute Money' of *Titian* (1834). He afterwards associated photography with miniature painting, and gave a description of his special method in the 'Deutsches Kunstblatt' for 1856. He died at Stuttgart in 1861.

HOLDERNESSE, —, was a portrait painter who flourished in the time of *Charles I.*, but his works are now unknown.

HOLDING, HENRY JAMES, a landscape painter, the youngest of a family of artists, practised in oil and water-colours at Manchester, where he exhibited, and obtained a local reputation. He died of consumption in Paris in 1872, aged 39.

HOLE, HENRY, a wood engraver who studied under *Bewick*, assisted him in his 'British Birds.' He engraved for a few other works, but, having succeeded to a fortune, did not long practise.

HOLE, WILLIAM, an engraver of little note, flourished about the year 1613. He was chiefly employed by the booksellers, and has left the following prints executed with the graver:

## PORTRAITS.

- Henry*, Prince of Wales, son of *James I.*; full-length.
- Thomas Egerton*, Viscount *Brackley*, Lord Chancellor.
- Sir John Hayward*, LL.D.
- Martin Billingsley*, writing-master.
- Giovauni Florio*, Italian master to *Anne of Denmark*.
- Michael Drayton*, prefixed to his 'Works.'
- The Frontispiece to *Drayton's 'Polyolbion'*.

HOLFELD, DOMINIQUE HIPPOLYTE, a French painter, born in Paris in 1804, was a pupil of *Hersent* and *Abel de Pujol*. He entered the *École des Beaux-Arts* in 1822, and in 1832 gained the second 'prix de Rome' with his 'Theseus recognized by his Father,' which is now in the Museum of Valenciennes. He exhibited from 1831 to 1870, his pictures being chiefly portraits and sacred subjects. Many of them have been lithographed. He died in Paris in 1872.

HOLL, ELIAS, was, according to Professor Christ, an engraver at Nuremberg, about the year 1638; but his plates, after Cesare Reverdino and others, are usually marked with an *H*, surmounted by an *F*. The baptismal name is evidently wrong, and there is probably a confusion with the Elias Holl who was an architect at Augsburg a little before this date.

HOLL, FRANCIS, an engraver, born in London in 1815, was the fourth son of William Holl, a well-known engraver, from whom he received his entire training. Many of his earlier works were from the crayon drawings of George Richmond, and among these were portraits of Archbishop Sumner, Lords Cranworth and Radstock, Dean Hook, and Samuel Rogers. He engraved also many private plates of the Queen and other members of the Royal Family, of which only two—small plates of the Prince Consort and the Princess Alice—have ever been published. He worked chiefly in the mixed style, although several of his plates are in the line manner. For several years he took leading parts in the theatrical performances at the St. James's Theatre in aid of the Artists' Benevolent Fund. In 1833 he was elected an Associate of the Royal Academy, but died just a year afterwards at Milford, near Godalming, in 1834, leaving a son, Frank Holl, who had already attained the full rank of a Royal Academician. The following are his most important works:

Coming of Age in the Olden Time; *after W. P. Frith*.  
The Railway Station; *after the same*.  
The Origin of the Stocking Loom; *after A. Elmore*.  
Come along; *after J. J. Jenkins*.  
The Heavens are telling the Glory of God; *after Margaret Gillies*.  
The Past and the Future; two plates; *after the same*.  
The Sisters at the Holy Well; *after F. W. Topham*.  
The Spinning Wheel; *after the same*.  
My Mother bids me bind my Hair; *after James Fisher*.  
The Duet; *after J. Sant*.  
Morning and Evening; two plates; *after A. Solomon*.  
Elizabeth, Duchess of Argyll; *after J. Swinton*.  
The Marchioness of Stafford; *after E. U. Eddis*.  
Saturday Morning and Saturday Night; two plates; *after J. Absolon*.

HÖLL, MARIA CATHARINA. See PRESTEL.

HOLL, WILLIAM, the elder, an engraver, was born in 1771. He studied under Benjamin Smith, and was employed in engraving from the antique marbles in the British Museum. He died in London in 1838. He was the father of William and Francis Holl, the engravers.

HOLL, WILLIAM, the younger, an engraver, the son of William Holl the elder, was born at Plaistow, in Essex, in 1807. Having studied under his father, he engraved many plates, succeeding especially in the stipple manner. Among works partly illustrated by him were Lodge's 'Portraits of Illustrious Personages of Great Britain,' Knight's 'Gallery of Portraits,' the Bible published by Messrs. Blackie of Glasgow, and an edition of Moore's 'Poems.' In 1851 he finished a large plate, 'An English Merry-making,' after W. P. Frith, for the Art Union of London, which was followed by 'The Village Pastor,' and 'The Gleaner,' after the same artist; 'Rebekah,' after F. Goodall; and by many portraits after drawings by George Richmond. He died in London in 1871.

HOLLAND, J., an engraver, flourished about the year 1755, and etched the 'Head of a Turk,' with some other plates.

HOLLAND, JAMES, a landscape painter, was

born at Burslem in 1800, and in his boyhood painted flowers on pottery in the manufactory of James Davenport. He came to London in 1819, and for some time supported himself by teaching and by painting flowers, exhibiting flower pieces at the Royal Academy from 1824. It was not till after a visit to Paris in 1831 that he devoted himself to landscape painting, and his works henceforth are a record, brilliant in colours, of his various tours on the continent. He visited Venice, Milan, Geneva, and Paris in 1835; in 1837 he went to Portugal, for the 'Landscape Annual'; in 1845 to Rotterdam; in 1850 to Normandy and North Wales; in 1851 to Geneva; and in 1857 a second time to Venice. Besides the Academy, his works appeared at the Society of Painters in Water-Colours from 1835 to 1843; at the Society of British Artists, of which he was a member, from 1843 to 1848; and afterwards again at the Water-Colour Society, of which he was elected an Associate in 1856, and a full member in 1858, and also at the British Institution. Holland died in London in 1870. Amongst his works are:

## OIL.

London from Blackheath. 1833.  
St. Lawrence, Rotterdam; an October morning.  
Greenwich Hospital. (*Greenwich Hospit. l.*)  
Near Blackheath. } (*South Kensington Museum.*)  
Nymwegen. }  
The Port of Genoa; moonlight. (*Walker Art Gallery, Liverpool.*)  
Interior of Milan Cathedral. }  
Tomb of the Scaligers, Verona. } (*Gresham Colledge.*)  
St. Mary's Chapel, Warwick. }  
Six pictures of Venice. }  
Greenwich Hospital. (*Bridgewater Gallery.*)

## WATER-COLOURS.

La Festa.  
Venice; sunset.  
The Rialto.  
Eighteen Sketches in Portugal. 1837. } (*South Kensington Museum.*)  
Ospedale Civile, Venice. }  
Near Ramsgate Harbour. }  
Heath Scene.

HOLLAND, JOHN, was an engraver, who worked in the latter part of the last century. He engraved portraits after Faithorne and others, and compiled a 'Catalogue of Engraved British Portraits,' published under the pseudonym of Henry Bromley, in 1793.

HOLLAND, SIR NATHANIEL DANCE, Bart., who was born in London in 1734, was a son of George Dance the architect, who built the Mansion House. Having shown an early inclination for painting, he was placed under the tuition of Francis Hayman, and remained with him some time. He afterwards went to Italy, where he prosecuted his studies during eight or nine years. On his return to England he distinguished himself as a painter of historical subjects and portraits, and painted landscapes also with considerable success. In 1761 he became a member of the Incorporated Society of Artists, and exhibited with them in 1763 his 'Dido and Æneas.' In 1768 he was appointed one of the foundation members of the Royal Academy. While in Italy he persistently followed Angelica Kauffmann with matrimonial propositions, but being unsuccessful, he on his return married Mrs. Dummer, the widow of a Hampshire gentleman, with whom he acquired a large fortune. He thereupon renounced his profession, was elected member of parliament for East Grinstead, took the additional name of Holland, and

in 1800 was made a baronet. He afterwards exhibited, as an amateur, landscapes which would have done honour to any artist of his day. Many of his portraits pass for the work of Sir Joshua Reynolds. He died suddenly at Winchester in 1811. Amongst his best works are his portrait of 'Garrick, in the character of King Richard III,' in the collection of Sir Watkin Williams Wynn, which was engraved in mezzotint by John Dixon; 'Timon of Athens,' which has been finely engraved by John Hall; 'Virginia,' scraped in mezzotint by Johann Godfried Haid; and a portrait of 'Omair,' engraved by Bartolozzi.

HOLLANDER, JAN DE. See AMSTEL, JAN VAN.

HOLLAR, WENCESLAUS, a celebrated engraver, was born at Prague in 1607. He was of an ancient family, and was well educated by his parents, with the intention of bringing him up to the profession of the law; but not liking that pursuit, and the civil commotions of his country breaking out, by which his family was plundered of everything at the taking of Prague in 1619, he had recourse to his disposition for drawing, and having taken refuge at Frankfort, he became a pupil of Matthäus Merian. At the age of eighteen he published his two first plates—'The Virgin and Child,' and an 'Ecce Homo.' He travelled through Germany, sketching and engraving the views of the cities and countries through which he passed, and making drawings from the principal pictures which he saw. His views of Strassburg, Frankfort, Cologne, Mayence, and other places, were greatly admired. The Earl of Arundel, who was sent as ambassador to Ferdinand II. in 1636, met with him at Cologne, and recognizing his genius, took him at once into his employment, and upon his return to England from his embassy in 1637, he brought Hollar with him. He here engraved several plates from the pictures in the Arundelian Collection. In 1638, Mary de' Medici arrived in England, to visit her daughter Henrietta Maria, the queen of Charles I. Accounts of her journey through Holland and entry into this country were published in French in 1639, with portraits and plates, etched by Hollar and others. In the same year was published the portrait of his patron, the Earl of Arundel, on horseback. In the following year appeared his beautiful set of twenty-six plates, entitled, 'Ornatus Muliebris Anglicanus,' representing the different habiliments of English women, of all ranks, in full-length figures: and in 1642, 1643, and 1644 were published his other sets of women in the dresses of the different nations of Europe. His labours were now interrupted by the outbreak of the Civil War, in which he took part with the Royalists and was made prisoner at Basing House in 1645. On obtaining his liberty he went to Antwerp, whither the Earl of Arundel had withdrawn, and taken with him his valuable collection. Hollar resided at Antwerp some years, and continued to engrave from the pictures of his patron, but upon the death of the latter he was under the necessity of working for the printsellers of Antwerp, for very small remuneration. Not meeting with encouragement, he ventured to return to England in 1652, where, though he met with employment, the low prices he received for his works barely afforded him a subsistence. The restoration of Charles II. brought back several of his friends, but the plague, and the fire of London, put a stop to all pursuit of art, and Hollar was reduced to a state of indigence and distress, from

which all his perseverance could never after release him. He was about this time sent with Lord Howard to Africa, in the capacity of his Majesty's draughtsman, to make drawings of the town of Tangier, with the fort and adjacent country. On his return he received only a hundred pounds for his labour and expenses. In 1672 he travelled to the north, and made drawings of Lincoln, Southwell, Newark, York Minster, &c. He died in London in 1677, reduced to such a state of penury, that when in his last illness the bailiffs entered his room to take possession, the bed upon which he lay was the only piece of furniture remaining. The prints of Hollar are stated to amount to 2733. Some of them are now extremely rare, and command very high prices. They are generally etched, and are executed with surprising lightness and spirit. His point is free, playful, and at the same time firm and finished. Some of his views of abbeys, churches, and ruins are admirably executed; as are likewise his animals, furs, shells, insects, and still-life. His portraits and landscapes have also great merit. He sometimes signed his plates with his name and the date, and at other times used one or other of the following ciphers, **WH.** or **WZ.** The following is a list of his principal works, but a more complete catalogue will be found in Parthey's 'Wenzel Hollar,' published at Berlin in 1853-58:

#### PORTRAITS.

- Richard II. kneeling by his three patron Saints.
- Edward V.; prefixed to Sir Thomas More's 'Historie of King Edward V.,' 1641.
- Henry VIII.; *after Holbein.*
- Queen Anne Boleyn as St. Barbara; *after the same.*
- Queen Catharine Howard; *after the same.*
- Queen Anne of Cleves; *after the same.*
- Edward VI.; *after the same.*
- Thomas Cromwell, Earl of Essex; *after the same.*
- Henry Howard, Earl of Surrey; *after the same.*
- Sir Anthony Denny; *after the same.*
- Sir Henry Guilford, Comptroller of the Household; *after the same.*
- Lady Guilford; *after the same.*
- Duchess of Suffolk; *after the same.* (This portrait is sometimes called Queen Catharine.)
- John Chambers; *after the same.*
- Queen Mary, when Princess; *after the same.*
- Sir Thomas Chaloner; *after the same.*
- Hubert Morett; *after the same.*
- Sir Anthony Denny.
- Hans Holbein, painter.
- Charles I.; ten prints.
- Henrietta Maria, his Queen; five prints.
- Mary, daughter of Charles I., consort of William, Prince of Orange.
- William, Prince of Orange.
- Francis Bacon, Viscount St. Alban's, Lord Keeper.
- Thomas Howard, Earl of Arundel; six prints; one of them with his son, Henry Howard, Baron Mowbray.
- Robert Devereux, Earl of Essex, on horseback.
- Philip Herbert, Earl of Pembroke; *after Van Dyck.*
- Thomas Wentworth, Earl of Strafford; *after the same.*
- William Laud, Archbishop of Canterbury; *after the same.*
- Alatheia Talbot, Countess of Arundel; *after the same.*
- Teresia, Lady Shirley; *after the same.*
- Mary Villiers, Duchess of Richmond and Lennox; *after the same.*
- Mary Stuart, Countess of Portland; *after the same.*
- Elizabeth Harvey; *after the same.*
- Jan Malder, Bishop of Antwerp; *after the same.*
- Charles I.; *after the same.*
- Margaret Lemon; *after the same.*
- Sir Peter Paul Rubens; *after the same.*
- Inigo Jones, architect; *after the same.*
- Jerome Weston, Earl of Portland; *after the same.*
- Sir Anthony Van Dyck; *after the same.*



Robert Rich, Earl of Warwick.  
 Francis de Neville.  
 Martin Luther.  
 William Oughtred.  
 Thomas à Becket; *after Van Eyck*.  
 George, Lord Digby; *after Van der Borcht*.  
 Dorothy, Countess of Suffolk.  
 Edward Calver, of Wilbie.  
 Henry Colthurst, holding a helmet.  
 Sir Edward Dering, Bart.  
 Peter Smart, Prebendary of Durham.  
 Sir Edward Coke, Chief Justice of the King's Bench.  
 Dr. Richard Harvey.  
 John Thompson.  
 John Price.  
 Nathaniel Piennes.  
 Anne D'Acres, Countess of Arundel; *after Vosterman*.  
 Sir Samuel Morland; *after Coques*.  
 Charles II.; eight prints.  
 Queen Catharine.  
 Prince Rupert.  
 George Digby, Earl of Bristol.  
 Catharine Howard, Countess of Bristol.  
 Algernon Percy, Earl of Northumberland, on horseback.  
 This plate was afterwards altered by the insertion in succession of the heads of James, Duke of York, Oliver Cromwell, and General Fairfax.  
 James II., when Duke of York; *after Teniers*.  
 Philip, Lord Wharton.  
 Richard Cromwell.  
 Wenceslaus Hollar, engraver; three prints.  
 John IV., King of Portugal.

## SUBJECTS AFTER HIS OWN DESIGNS.

Views of Albury.  
 West Prospect of Albury House.  
 'Amoenissimi Prospectus'; a set of views on the Rhine.  
 Dutch Shipping.  
 St. George's Chapel, view from the Choir.  
 The Four Seasons.  
 The Trial and Execution of Thomas, Earl of Strafford.  
 Map of the Harbour of Newcastle.  
 Arundel Castle and Town.  
 The Fleets off Deal.  
 A View of London, before and after the fire; in two sheets. 1636.  
 The Tower.  
 The Royal Exchange.  
 Westminster Hall.  
 Whitehall.  
 Six Views of Islington.  
 Strassburg Cathedral.  
 Antwerp Cathedral; very fine. The best impressions are with a single line of writing at the bottom.  
 Six Views of Tangiers; inscribed, 'Divers Prospects in and about Tangiers'. 1673.  
 Four Views near Aldborough. 1645.  
 A set of twenty-eight plates; entitled, 'Ornatus Muliebris Anglicanus,' representing the dresses of English women of all ranks; very fine. 1640.  
 Several plates of Female Costume in the different Nations in Europe. 1642-44.  
 A set of twelve plates of Insects, entitled, 'Muscarum, Scarabeorum, Vermiumque varæ figuræ et formæ.' 1646.  
 A Mole. 1646.  
 An Elephant, a Camel, two Monkeys, and two Bears.  
 Several Muffs, Gloves, Fans, Tippets, &c. 1647.  
 Five plates of Muffs. 1645.  
 A set of small plates of Shells.  
 A set of Butterflies; small plates.

## SUBJECTS AFTER VARIOUS MASTERS.

The Dance of Death; thirty plates; *after Holbein*. 1651.  
 The Queen of Sheba visiting Solomon; *after the same*.  
 The Virgin suckling the Infant Jesus, and caressing St. John, in a landscape; *after Rottenhammer*.  
 The Holy Family; *after Pierino del Vaga*.  
 Ecce Homo; *after Titian*.  
 Selenus causing the law against adultery to be executed on his own Sons; *after Giulio Romano*.  
 Cupid sleeping at the foot of a Tree; *after Parmigiano*.  
 The Infant Hercules; *after the same*.

A Chalice, adorned with figures; after a drawing by *Andrea Mantegna*. 1640.  
 Allegory on the Death of the Earl of Arundel; *after C. Schut*.  
 A Winter-piece, with the Nativity; *after A. Braun*. 1644.  
 The Magdalene in the Desert, kneeling before a Crucifix; *after P. van Avont*.  
 A set of thirty plates, including the portraits of Georg Ettenhard and P. van Avont, of Children at Play; entitled, 'Pædopagnion, sive Puerorum ludentium schemata varia;' *after P. van Avont*.  
 A set of nine plates of the Caricature Heads of Leonardo da Vinci; entitled, 'Variæ Figuræ & Probæ.' 1645.  
 A set of thirteen plates of Hunting and Fishing, for Barlow's 'Seueral Wayes of Hunting, Hawking, and Fishing.' 1671.  
 The Emblems; *after Otto van Veen*; entitled, 'Emblemata Nova;' eleven plates.  
 A set of thirteen Landscapes; *after J. van Artois*.  
 A dead Hare, and other game; *after Pieter Boel*.

HOLLENBACH, ANNA MARGARETHE. See REINERMANN.

HOLLIER, JEAN FRANÇOIS, a French miniature painter, was born at Chantilly, and was a pupil of David and of Isabey. He died in Paris in 1845.

HOLLINS, JOHN, a portrait and subject painter, was born at Birmingham in 1798. He first exhibited in 1818, and in 1822 came to London, where he afterwards practised, with the exception of a visit to Italy from 1825 to 1827. He contributed largely to the exhibitions of the Royal Academy, and in 1842 was elected an Associate. His earlier subject works were taken chiefly from the poets and novelists, but in his later years he inclined to landscape and figure subjects. He died in London, unmarried, in 1855.

HOLLIS, GEORGE, a line-engraver, was born at Oxford in 1792. He studied under George Cooke, and was engaged on Hoare's 'Wiltshire,' Ormerod's 'Cheshire,' Warner's 'Glastonbury Abbey,' &c. He published a series of views of Chudleigh and of the Oxford Colleges, and also, in conjunction with his son Thomas, 'Monumental Effigies of Great Britain,' 1840-42. He died at Walworth in 1842.

HOLLIS, THOMAS, a draughtsman, was born in 1818. He studied under H. W. Pickersgill, and in the schools of the Royal Academy. He assisted his father, George Hollis, in the production of the 'Monumental Effigies of Great Britain,' and died at Walworth in 1843.

HOLLOWAY, THOMAS, a line-engraver, was born in London in 1748. After receiving a good scholastic education among the Dissenters, he was apprenticed to a seal engraver; and his attention was confined chiefly to sculpture on steel, which was then the prevalent fashion, and he executed some superior specimens, particularly a head of 'Ariadne,' which gained him general praise. When he had completed his pupilage, seals and medals were, in part, abandoned, and he employed himself, without the assistance of a master, in acquiring a knowledge of the various ways of engraving on stone and copper, as well as on steel. He also spent many of his leisure hours at the Royal Academy, drawing and modelling in wax from the antique. His first subjects, as a copper-plate engraver, were chiefly portraits and embellishments for the magazines; but the work which drew public attention to him was the English translation of Lavater's 'Essays on Physiognomy,' by Dr. Hunter, minister of the Scots' Church, London Wall, which appeared in 1789-98, in five volumes quarto, with about seven hundred plates. This was followed by many engravings for the publications of Boydell, Macklin,

and Bowyer; and by several portraits of distinguished Dissenting ministers, and illustrations for editions of the British Classics. The work, however, on which his reputation chiefly rests, is the set of the Cartoons of Raphael, which occupied him for many years. As decorative prints they are esteemed for their elaborate execution; but artists prefer the rougher freedom of Dorigny. Holloway, after an industrious and blameless life, died at Coltishall, near Norwich, in 1827.

**HOLM, CHRISTIAN FREDERIK CARL**, a Danish painter and etcher, was born at Copenhagen in 1804. He was the son of a goldsmith, whose art he was at first designed to follow, but he attended the Academy and devoted himself first to engraving and then under Gebauer to painting. His first works were historical compositions, but he afterwards took to animal painting. In 1829 he was in Dresden, and between 1830 and 1844 he three times resided for a while in Munich, and in 1839 and 1844 visited Rome. He also travelled in Sweden and Norway. His death occurred at Tivoli in 1846. In addition to history and animals he painted battles and hunting scenes, which he also etched, as did his wife **ROSALIE HOLM** (*née* PETIT, who was born in 1807, and died in 1873). Among his best paintings are cited:

- Gustavus Adolphus at Lützen.
- Queen Philippa defending Copenhagen.
- The Battle of Heide.
- Daniel Rantzau making himself master of Tureby Bridge. (*Copenhagen Gallery.*)
- Roman Peasants in a Tavern.
- Italian Landscape, with Cattle reposing.
- Reindeer Hunt.
- Bears and Reindeer.
- Wolves in the Snow.

**HOLMAN, FRANCIS**, a marine painter, exhibited at the Royal Academy between 1774 and 1784 several pictures of storms and naval actions.

**HOLMES, JAMES**, a miniature and water-colour painter, was born in 1777. He was a member of the Water-Colour Society, and exhibited there from 1813 to 1822, and from 1819 at the Royal Academy. In 1829 he took an active part in the foundation of the Society of British Artists, where he exhibited till 1850. He had a large practice, and was a great favourite with George IV. He died in 1860.

**HOLMES, P.**, was an engraver, who lived in London at the end of the 17th century. He engraved the greater part of the plates for Quarles's 'Emblems,' published in 1696.

**HOLST**, —, was a native of Hamburg, who flourished about the year 1700. He painted historical pictures in the style of Poelenborch.

**HOLST, THEODORE VON**, was born in London in 1810, and was descended from a Livonian family. When a child he manifested much skill in drawing; and having studied from the antique in the British Museum, he was admitted a student of the Royal Academy. As a mere boy, he was looked on as a marvel; in his tenth year he attracted the notice of Sir Thomas Lawrence, who gave him three guineas for one of his pencil sketches. Subsequently, he executed many drawings for Sir Thomas, several of which were supposed to be commissioned by King George IV. As a painter he followed the bent of his own genius, which neither public direction, the offer of commissions, nor privations, could alter. He could not disengage his mind from romantic and gloomy subjects, and very few of his productions were altogether free from eccentricity. His pecu-

liar style is essentially German in conception, composition, and execution, and consequently not suited to the general taste in England. He left a large number of drawings and sketches, and some unfinished pictures. His picture of the 'Raising of Jairus's Daughter' has been engraved. He died in London in 1844.

**HOLSTEYN, CORNELIS**, the son of Pieter Holsteyn the elder, was born at Haarlem about the year 1620. His father instructed him in the rudiments of design; and he is said to have painted historical pictures with skill. Among them were 'The Triumph of Bacchus;' 'Lycurgus,' in the Orphanage at Amsterdam; and 'Pyramus and Thisbe,' and 'The Parable of the Vineyard,' in the Haarlem Museum. He engraved some plates from his own designs, and some of the prints for the celebrated collection called the 'Cabinet de Reynst,' published at Amsterdam about the year 1663. He was living at Amsterdam in 1651, and was dean of the Painters' Guild at Delft in 1661-62. The following plates are by him:

- Infant Bacchanals; a frieze, in six sheets.
- A Lady seated in a chair, richly habited, supposed to be the portrait of Isabella d'Este, Marchioness of Mantua; after a picture ascribed by some to *Correggio*, by others to *Giulio Romano*.
- A Bath-room. (*Cassel Gallery.*)

**HOLSTEYN, PIETER**, the elder, was born in Schleswig about 1580, but early in life he went to Haarlem, and resided there until his death in 1662. He was an able designer, engraver, and glass-painter, and was distinguished for his beautiful representations of birds. Among his engravings the following have been cited, though it appears that some confusion exists between the elder and younger artists of the name:

#### PORTRAITS.

- Johann Saenredam, engraver. 1602.
- Cardinal Fabio Chigi; afterwards Pope Alexander VII. Claes Heynderick. 1622.
- Jacob van der Burch; oval.
- Johann Ernst Pictorius, Counsellor to the Elector of Saxony.
- Johann Huydecooper, Burgomaster of Amsterdam.
- Johann Reyner, Historiographer of the Peace of Münster. 1648.
- Albert Vinckenbrinck, sculptor.

#### SUBJECTS.

- Charity.
- Bathsheba.

**HOLSTEYN, PIETER**, the younger, a Dutch glass painter and engraver, was born probably at Haarlem in the early part of the 17th century, and was a son and pupil of Pieter Holsteyn the elder. He lived for some time at Zwolle, and then removed to Haarlem, where he died in 1687. He engraved a variety of portraits; the best of which is that of J. de La Chambre (1666). He also produced those of three of the plenipotentiaries at the congress at Münster.

**HOLTZAPFFEL, JULES**, a French painter, born at Strassburg in 1826, was a pupil of Cogniet, and exhibited from 1852 to 1865. He committed suicide in Paris in 1866.

**HOLWORTHY, JAMES**, a landscape painter in water-colours, was in 1804 one of the original members of the Water-Colour Society, at which he exhibited till 1813. He also occasionally exhibited at the Royal Academy; but in 1824 he married a niece of Wright of Derby, and retired from the profession. He died in London in 1841. There are the

following water-colour drawings by him in the South Kensington Museum :

Part of Raglan Castle.  
Trees and Cattle.

HOLZER, JOHANN EVANGELIST, a German painter and engraver, the son of a miller, was born at Burgeis, in the Tyrol, in 1709. He studied first at Meran under Niklaus Auer, and afterwards worked at Augsburg under J. G. Bergmüller. He executed several oil and fresco works for the public places at Augsburg, among which are an 'Ecce Homo' and a 'Peasant's Wedding Party dancing at the Public-House,' the former of which procured him the citizenship of Augsburg. In 1740 he painted in Bonn the portrait of the Elector Clement, which being executed upon a panel, and cut close round the outline, was placed erect in the elector's apartment, and deceived many for that personage himself. He died in the same year while engaged in decorating with frescoes the elector's summer palace at Clemenswerth. Some of his pictures have been engraved by J. J. Nilson. There are some spirited etchings by him from his own designs, and after other masters; among them the following :

The Adoration of the Shepherds; *after his own design.*  
The Ecce Homo; *after the same.*  
The Virgin, with a Glory of Angels; *after the same.*  
The Four Seasons; *after Bergmüller.*  
The Adoration of the Magi; *after the same.*

HOLZER, JOSEPH, an Austrian landscape painter, was born at Vienna in 1824, and entered the Academy in 1840. He first studied in the school of engraving under Klieber, but afterwards joined the landscape school, and was a pupil successively of Ender and of Steinfeld. In 1846 he travelled in Germany, Belgium, and Switzerland, and in 1856 went to Munich, where he remained three years. But after all his teaching he adopted a style entirely his own, and produced landscapes true to nature and full of poetic feeling. He was a member of the Academies of Vienna and Venice. His death occurred at Vienna in 1876. Among his best landscapes are :

The quiet Nook in the Woods. (*Emperor of Austria.*)  
Stag Hunt.  
In the Vienna Forest.  
View in Ramsan.  
In the Beechwood.  
View in the Little Carpathians.

HOLZHALB, JOHANN RUDOLPH, a Swiss engraver, was born at Zurich about the year 1730. He was principally employed in engraving portraits for the publications of his time, and executed several plates for Füssli's 'Lives of the Swiss Painters,' and Lavater's 'Physiognomy.'

HOLZMANN, JOHANN. See HULSMAN.

HOLZMANN, KARL FRIEDRICH, a Saxon painter and engraver, was born at Dresden in 1740. His father, who was a consulting stone-mason, wished him to follow the building line, but after his death the son took first to sculpture, and then under Dietrich to painting. He zealously followed portraiture, chiefly in profile and in water-colours. In the Bavarian war of succession in 1778-9 he painted most of the staff officers who visited Dresden, and altogether he executed more than 2000 portraits. He also practised etching in the style of Ugo da Carpi and Zanetti, and in that of Arthur Pond. His best work is entitled 'Reproductions in Chiaroscuro from the Designs of various Masters,' but he afterwards destroyed the plates,

and reproduced them in aquatint. He died at Dresden in 1811.

HOME, ROBERT, a subject and portrait painter, was born in London about the middle of the 18th century. He was a pupil of Angelica Kauffmann, and also studied at Rome. He practised for some time in Dublin and London, and about 1790 went to India. There he remained several years, becoming portrait and historical painter to the King of Oudh, and amassing a considerable fortune. He died about 1836. There is a picture by him at Hampton Court representing 'The King of Oudh receiving Tribute.'


HON, HENRI, a Flemish painter, was born at Ley Pommereul in 1809. He painted principally sea-pieces, but is better known by his treatises on astronomy, geology, etc. He died in 1872.

HOND, ABRAHAM, (or HONDUS,) a Dutch painter, was born at Rotterdam in 1638. He came to England in early life, and after leading a dissipated career, died in London in 1695. His favourite subjects were huntings and animals. He painted also conflagrations; but his chief excellence was in the representation of dogs, in which few artists have surpassed him. The chief of his works are :

Avignon.	Museum.	A Wounded Heron pursued by Dogs.
Dresden.	Gallery.	A Cavalry Engagement.
Florence.	Uffizi.	Setting out for the Chase.
Glasgow.	Gallery.	Swan attacked by Dogs.
New York.	Museum.	Wild Boar Hunt.
Petersburg.	Hermitage.	Four Hunting Scenes.
Rotterdam.	Museum.	A Wild Boar defending itself against Dogs.
Vienna.	Gsell and Artaria Collections.	A Bear attacked by Dogs.
		Paintings of Dogs.

There are a few etchings by Abraham Hond, executed with uncommon fire and animation; they are highly esteemed, and are now become scarce. Among others there are :

A Boar-hunt; very fine.  
A set of Huntings of various animals.

HOND, HENDRIK, (or HONDUS,) the elder, a Dutch engraver, was born at Duffel, in Brabant, in 1573, and is said to have been a pupil of Jan Wierix, and of Jan Vredeman De Vries. He was still living at the Hague in 1662. He engraved a great number of portraits, chiefly of the principal Reformers, and a collection of 149 artists, mostly Flemish; also several landscapes, and other subjects, after Dürer, Holbein, Zuccaro, Brueghel, &c. His plates are usually marked with this cipher, , but many have the name *Hond*, as for instance a portrait of Henry IV. of France (1630). The following engravings are by him :

#### PORTRAITS OF REFORMERS.

John Wielif.  
Philipp Melancthon.  
Johann Bugenhagen. 1599.  
John Knox.  
Jean Calvin.  
Geronimo Savonarola.

#### PORTRAITS OF PAINTERS AND ENGRAVERS.

Cornelis Cort. 1598.  
Hendrik van Cleve.  
Gilles van Coninxloo.  
Hans Holbein.  
Joost van Cleve.  
Joris Hoefnagel.  
Jan Mabuse.  
Sir Antonio Moro.  
Hendrik Cornelis Vroom.

## SUBJECTS AFTER VARIOUS MASTERS.

The Judgment of Solomon; *after Karel van Mander.*  
 The Adulteress before Christ; *after the same.* 1597.  
 St. Paul casting the Viper into the Fire, in a landscape;  
*after Gilles Moestaert.*  
 Christ with the two Disciples going to Emmaus; *after*  
*the same.* 1598.  
 Four plates of Drolleries; *after P. Brueghel.*  
 Tobit and the Angel; *after G. De Saen.* 1600.  
 St. John preaching in the Wilderness; *after the same.*  
 A View of the Hague; *after the same.*

HOND, HENDRIK, (or HONDIUS,) the younger, the son of Jodocus Hond, was born in London about the year 1588. He was instructed by his father, and completed some of the plates which the latter left unfinished at his death. Hendrik Hond died about 1658. A print of 'The Funeral Procession of Charles V.' is attributed to him, though there is some difference of opinion as to the works which belong respectively to this artist and to the elder painter of the same name, and there are a considerable number of portraits by him which bear a mark very similar to that of the elder Hendrik Hond. The following are among them:

Queen Elizabeth.  
 James I.  
 Charles I.  
 John Bale, Bishop of Ossory.  
 Thomas Cranmer, Archbishop of Canterbury.  
 Robert Cecil, Earl of Salisbury.  
 William, Prince of Orange.  
 Mary, Princess of Orange.  
 Sir Richard Spencer, Ambassador.  
 Sir Ralph Winwood, Secretary of State.

HOND, JODOCUS, or JOSSE, (or HONDIUS,) was a Flemish engraver, born at Wacquen in 1563. The troubles in the Low Countries obliged him to leave his home when he was twenty years of age, and he came to England in 1583, where he engaged in various arts, such as making mathematical instruments and printing-type, and engraving maps, charts, &c., as well as some portraits. He married in London in 1586, and afterwards went to Amsterdam, where he produced four maps for Sir Francis Drake's West Indian Voyage, which were first published at Leyden in 1588. He died at Amsterdam in 1611. It is recorded of him that at eight years of age he painted on ivory, and engraved on metal from his own designs. He sometimes marked his plates with the cipher **H**, and sometimes added a dog or hound barking, in allusion to his name, with the motto '*Sub cane vigilante.*' There are by him the following engravings:

Queen Elizabeth.  
 Henry IV. of France.  
 Sir Francis Drake, with two hemispheres.  
 Thomas Cavendish, the famous navigator.  
 Several Maps for Speed's 'Collection'; with some figures.  
 Some Plates for the 'Atlas Major' of G. Mercator, with his portrait.

HOND, WILEM, (or HONDIUS,) a Dutch engraver, the son of Hendrik Hond the elder, was born at the Hague in 1600, and afterwards removed to Dantzic, where he was made court painter by Ladislaus IV. of Poland. He afterwards returned to his own country, where he died in 1652. He engraved some of the celebrated portraits of artists from the drawings of Van Dyck. He sometimes marked his plates with the cipher **GH** but more frequently signed them with his name. The following portraits are by him:

Ladislaus IV., King of Poland. 1637.  
 Louisa Maria, Queen of Poland; *after J. van Egmont.*  
 John Casimir, King of Poland; *after Schulze.*  
 Charles, Prince of Poland, Bishop of Breslau; *after the same.*  
 Prince Maurice of Austria. 1613.  
 Bernard, Duke of Saxe-Weimar.  
 Theodorus van Weerdenburg.  
 Hendrik Cornelis Longkuis; *after J. Mytens.*  
 Frans Francken, the younger, painter; *after Van Dyck.*  
 His own Portrait; *after the same.*

HONDECOETER, MELCHIOR DE. See DE HONDECOETER.

HONDIUS. See HOND.

HONDT, DE. See DE HONT and HOND.

HONE, CAMILLUS, a portrait painter, was the younger son of Nathaniel Hone. He exhibited at the Royal Academy from 1777 to 1780, and then practised for some years in the West Indies, but after his return he held a Government appointment in Dublin. He died in 1837.

HONE, HORACE, a miniature painter, the son of Nathaniel Hone, was born about 1755. He practised in water-colours, oils, and enamel, but his miniatures are his best works. He exhibited at the Royal Academy from 1772, and in 1779 was elected an Associate. For about ten years from 1791, he practised at Dublin, but with this exception he followed his profession in London, where he had a large and fashionable practice. In 1795 he was appointed miniature painter to the Prince of Wales. He died in London in 1825.

HONE, NATHANIEL, was born in Dublin in 1718. He was entirely self-taught, but he nevertheless attained a solid reputation for painting in oil, as well as in miniature and in enamel. He painted also some subjects of caricature; one of which representing 'Two Monks making merry' he engraved in mezzotint. Hone was one of the foundation members of the Royal Academy in 1768, but a picture of his called 'The Conjuror' was in 1775 refused admission by that body from its suspected reflection upon Sir Joshua Reynolds as a plagiarist; as was another that appeared to be an attack upon Angelica Kauffmann. He consequently in that year got up an exhibition of 70 paintings of his own, though he afterwards exhibited again at the Academy, and continued to do so constantly up to the time of his death, which occurred in London in 1784. Some interesting notes from his diaries for the years 1752 and 1753 were printed in the 'Antiquary' for June, 1884.

HONECK. See HOHNECK.

HÖNING, J. L., was an engraver, who worked at Nuremberg in 1710, and executed portraits of Charles XII. of Sweden and the Emperor Ferdinand III.

HONNECOURT, VILLARD DE. See VILLARD.

HONNET, GABRIEL, a French historical and landscape painter, was a native of Paris. He was a pupil of Toussaint Du Breuil, and worked at the Louvre, Fontainebleau, and St. Germain. He died in 1592.

HONNÊTE, JOHANN FRANZ, a native of Blamont in Lorraine, was born in 1735, and gained a reputation for portraits in pastel and miniature. He lived chiefly at Frankfort, where he died in 1793.

HONOPHRIIS, CRESCENTIUS DE. See ONOFRIO.

HONT, H. DE. See DE HONT.

HONTHORST, GERARD VAN, a Dutch painter, was born at Utrecht in 1590. He studied under Abraham Bloemaert, but when he was about twenty, he went to Italy and settled in Rome, where he

acquired with perfect success the style of Caravaggio. His pictures met with great favour at Rome, where he gained the name of 'Gerardo dalle Notti,' from the circumstance of his painting principally night pieces. He also executed several religious works, and decorated with frescoes the church of Santa Maria della Scala. On his return to Utrecht, he was elected dean of the Guild of St. Luke in 1623, and he opened a school which was largely attended, among his scholars being, according to Walpole, the Queen of Bohemia and her children. He soon gained such a reputation as to attract the notice of Charles I., who invited him to England, where he was employed in 1628 in painting the palace of Whitehall with allegorical pictures. While in this country he painted also several portraits. On his return to Holland, he decorated the palace of the Hague, the House in the Wood, and Ryswick. For the King of Denmark also he painted a series of pictures illustrating Danish history. In his latter years he devoted himself entirely to portrait painting. He died at Utrecht in 1656. His facility gave rise to an extraordinary number of works in every department, among which the following are the principal:

Amsterdam.	Museum.	Two Portraits of William II.
"	"	Portrait of Prince Frederick Henry of Orange. 1650.
"	"	Portrait of Princess Amelia, wife of Prince Frederick. 1650.
"	"	The Happy Musician.
"	Town Hall.	Portrait of Mary de' Medici. 1638.
Berlin.	Gallery.	The Deliverance of St. Peter.
"	"	Esau selling his Birthright.
"	"	Backgammon Players. 1624.
Bordeaux.	Museum.	St. Mary Magdalene.
Cassel.	Gallery.	An Old Woman weighing Gold.
"	"	St. Cecilia.
"	"	A Satyr and a Nymph.
"	"	A Musical Party.
Combe Abbey.	Earl of Craven.	Frederick, Elector Palatine, King of Bohemia.
"	"	Elizabeth, Queen of Bohemia.
"	"	Portrait of Charles I.
"	"	Portrait of Prince Rupert.
"	"	Portrait of Himself.
Copenhagen.	Gallery.	A Family Concert.
"	"	Diana and her Nymphs.
"	"	Female Portrait.
Darmstadt.	Gallery.	A Lute Player.
"	"	An Old Woman with a Piece of Gold in her Hand.
"	"	Christ and Nicodemus.
"	"	Portrait of a Man.
"	"	Portrait of the Princess Sophia.
"	"	Portrait of a Woman.
Dresden.	Gallery.	The Dentist.
"	"	Portrait of an Old Woman.
Florence.	Uffizi.	A Supper Party.
"	"	A Gipsy telling Fortunes.
"	"	A Supper.
"	"	The Virgin and Child, with St. Joseph.
"	"	Adoration of the Shepherds.
"	"	His own Portrait.
Hague.	Gallery.	Portrait of William II., Prince of Orange.
"	"	Portraits of two young Princesses (probably the daughters of Prince Frederick Henry of Orange). 1653.
"	"	A Child gathering Pears.
"	"	Portraits of Frederick William I. of Brandenburg and his Wife.
Hampton Court.	Pal.	George Villiers, Duke of Buckingham, his Duchess, and their Family.
London.	Stafford House.	Christ before Caiaphas.

Madrid.	Gallery.	Incredulity of St. Peter.
Munich.	Gallery.	The Deliverance of St. Peter.
"	"	Roman Charity.
"	"	The Prodigal Son. 1625.
"	"	Christ teaching in the Temple.
"	"	Ceres transforming the Peasant into a Lizard.
Paris.	Louvre.	Pilate washing his Hands.
"	"	Concert. 1624.
"	"	Triumph of Silenus.
"	"	Portrait of Prince Rupert.
"	"	The Lute Player. 1614.
"	"	A Young Shepherd.
"	"	Portrait of Charles Louis, Count Palatine of the Rhine. 1640.
Pesth.	Gallery.	An Old Man reading.
Petersburg.	Hermitage.	Christ before Caiaphas.
"	"	The Concert.
"	"	Portrait of Charles Louis, Count Palatine of the Rhine.
"	"	Portrait of Rupert, Count Palatine of the Rhine.
"	"	Portrait of a Man with a Glass and a Violin.
"	"	Portrait of a Young Woman playing the Mandolin.
"	"	Portrait of a Woman with a Spinning Wheel.
"	"	Portrait of a Young Woman singeing her hair.
"	"	Portrait of an Old Woman praying.
Rome.	Borghese Palace.	Lot and his Daughters.
Rotterdam.	Museum.	A Soldier lighting his Pipe.
"	"	Head of an Old Man. 1647.
Vienna.	Gallery.	Christ before Pilate.
"	"	A Boy teasing a Dog.
"	"	St. Jerome.
Woburn.	Abbey.	Portrait of the Countess of Bedford.

HONTHORST, WILEM VAN, the brother of Gerard van Honthorst, was born at Utrecht in 1604, and was also educated under Abraham Bloemaert. He accompanied the Princess Louisa Henrietta of Orange, wife of the Great Elector, to Berlin in 1650, where he laboured till 1664, when he returned to Holland. Although he occasionally painted historical pictures in the style of his brother, he is better known as a portrait painter. There are in the Berlin Gallery portraits of William II., Prince of Orange, and his consort, the Princess Mary, daughter of Charles I. of England. He died at Utrecht in 1666.

HONUFRIIS, CRESCENTIUS DE. See ONOFRIO.

HOOCH, PIETER DE. See DE HOOCH.

HOOD, JOHN, a marine painter, was a shipwright, who lived at Limehouse in the 18th century, and practised in water-colours. Houston engraved after him a naval engagement.

HOOD, THOMAS, the well-known poet and humourist, was born in London in 1799. He studied engraving under Le Keux, but his fame rests on his literary works. He, however, was also a comic draughtsman, and produced the illustrations for his 'Whims and Oddities,' 'Hood's Magazine,' 'Comic Annual,' &c. He died in London in 1855, and was buried at Kensal Green.

HOOFT, NICOLAAS, was born at the Hague in 1664. His parents were in easy circumstances, and encouraged his disposition for art by procuring him the best means of improvement. He was first placed under the tuition of Daniel Mytens, and afterwards studied under Augustinus Terwesten. He painted historical subjects and portraits with considerable success, and was for some years director of the Academy at the Hague. He died in 1748.

HOOGERHEYDEN, ENGEL, a native of Middelburg, was born in 1739. He was originally a sailor, but owing to an accident he took to art, and became a marine painter. He died at Middelburg in 1809.

HOOGERS, HENDRIK, a Dutch painter and engraver, was born at Nymwegen in 1747. He was a dealer in leather, and practised art by way of recreation merely, yet with such success that the Society 'Felix Meritis' at Amsterdam awarded him in 1801 their first gold medal for a 'Dutch landscape on a Summer Morning.' He died at his birthplace in 1814.

HOOGE, PIETER DE. See DE HOOCH.

HOOGE, ROMBYN DE. See DE HOOGE.

HOOGHSTOEL, JEAN MARIE, was born in Paris in 1765. He was a pupil of David, but spent most of his time in restoring pictures.

HOOGSTAD, GERARD VAN, (or HOOSTADT,) a Flemish painter, was born at Brussels in 1625. Little more is known about him, but there are several of his works in the churches at Brussels, particularly some pictures of the 'Passion of Christ,' in the collegiate church of St. Gudule.

HOOGSTRAATEN, ABRAHAM VAN, a portrait painter, born at the Hague, was a pupil of Daniel Haringhs, whose style he followed. He died at the Hague in 1736.

HOOGSTRAETEN, DIRK VAN, was born at Antwerp in 1596. He was taught drawing, with the view to his becoming a goldsmith, but his inclination leading him to painting, he studied the works of the best Flemish masters, and became a successful historical painter, without the aid of any instructor. He lived some time at the Hague, but died at Dordrecht in 1640.

HOOGSTRAETEN, JAN VAN, the younger brother of Samuel van Hoogstraeten, was born at Dordrecht in 1629. He painted historical subjects and portraits, and a genre picture by him, which represents 'Two Women, one with a jug and the other with a pipe,' is in the Vienna Gallery. He was received into the Painter's Guild at Dordrecht in 1649, and was employed for some years by the Emperor of Austria, in whose service he died, at Vienna, in 1654.

HOOGSTRAETEN, SAMUEL VAN, the son of Dirk van Hoogstraeten, was born at the Hague in 1627, and received the first part of his education under his father, but afterwards went to Amsterdam, where he entered the school of Rembrandt. He was a Mennonite, from which sect he was expelled in 1656, for marrying without leave, and wearing a sword. He first applied himself to portrait painting, and finding the dark though vigorous style he had acquired under Rembrandt did not please the generality of his sitters, he adopted one more clear and agreeable, and met with great encouragement in that branch at the Hague and at Dordrecht. Later on he painted landscapes, flowers, fruit, and subjects of still-life, in the style of Pieter De Hooch. In 1651 he visited Vienna and Rome, and about 1663 came to London, where he found numerous admirers. He was a good poet, and, moreover, wrote an excellent work upon painting, entitled 'Introduction to the High School of Art.' He returned to Dordrecht, where he opened a school, and was afterwards made director of the Dutch Mint. He died at Dordrecht in 1678. Some of his finest paintings are:

Amsterdam. *Van der Hoop* } The Sick Girl.  
Museum.

Hague. Gallery. Lady walking in a Court.

Vienna.

Gallery. The old Jew.

Inner Court of a Fortress.

He engraved several plates, amongst which were his own portrait, and that of John of Leyden, after Rembrandt; and also six plates to his own poem of 'Schoone Rozelijn.'

HOOGZAAT, JAN, was born at Amsterdam in 1664, and was educated in the school of Gerard de Lairese, who regarded him as one of his ablest disciples. By the recommendation of his master he was employed to paint the ceiling of the Burgers' Hall in the council-house at Amsterdam, and he chose for the purpose an allegorical subject. He was afterwards employed by William III. to paint several pictures for the palace at Loo. He died at Amsterdam in 1712.

HOOPE, DOUWE DE, a native of Workum in Friesland, was an historical and still-life painter. He was born in 1800, and died at Amsterdam in 1830.

HOOPE, S., was a draughtsman, who flourished in the 18th century, and made many of the drawings for Gough's 'Monumental Antiquities.'

HOORN, GERARD VAN, (or HOORNE,) a famous painter on glass of the 16th century, was a native of Friesland, but he worked principally at Florence.

HOOSTADT, GERARD VAN. See HOOGSTAD.

HOOY, DE. See DE HOEY.

HOPFER, DANIEL, a German engraver, was the son of a painter, and he is stated to have removed about the year 1495 from Kaufbeuren to Augsburg, where he was working in 1531. There are by him a number of spirited etchings, but he chiefly excelled in ornamental buildings and decorations. Daniel Hopfer was the eldest of three brothers, who worked in the same manner, but he was the ablest and the most industrious of the three. They marked their plates with the initials of their names, and between the two letters they introduced a hop-plant, in allusion to their name, 'Hopfen' being the German for the hop. The Abbé Des Marolles mistook it for a candlestick, and called them the 'Masters of the Candlestick.' The mark of Daniel Hopfer is annexed. The following are his principal prints:



David cutting off the head of Goliath.

David playing on the Harp before Saul. 1531.

The Woman taken in Adultery.

The Last Judgment.

The Presentation in the Temple.

The Holy Family, with St. Elizabeth and St. John.

Christ curing the Blind Man.

The Crucifixion of Christ between the Two Thieves.

Another Crucifixion, with the Virgin and St. John.

St. Christopher.

The Representation of an Altar. 1527.

A large Altar, with the Virgin, Christ, and St. John.

Venus, with Cupid playing on a Mandolin.

A Combat of Marine Monsters; copied from *Andrea Mantegna*.

Five Swiss Soldiers.

Several Village Festivals.

Grotesque Figures dancing; of various sizes.

The Fountains, ornamented with figures.

Military Ornaments, with grotesque figures.

#### PORTRAITS.

Martin Luther. 1523.

Claus Sturzenbecher.

Charles, King of Spain; a medallion.

The Nuremberg art-dealer, David Franck, published 230 plates engraved by the three brothers Hopfer, under the title 'Opera Hopferiana.' Several are after Mantegna, and others are mytho-

logical; among the latter is one representing 'Fauns and Satyrs keeping a Vintage.'

HOPFER, HIERONYMUS, the younger brother of Daniel Hopfer, flourished from 1520 to perhaps 1535. His plates are etched in the manner of his brother, but they are inferior to the works of the latter. He copied several of the prints of Albrecht Dürer, though not very successfully; but some of his plates from his own designs possess considerable merit. He marked his prints with the initials *I. H.* on a tablet, with the same plant between the letters as was used by his brother. The following are by him:

PORTRAITS.

Franz von Sickingen, with a German inscription.  
Wolfgang Juriger.  
Pope Julius II.; a bust.  
Pope Innocent VIII.; the same.  
The Emperors Charles V. and Ferdinand I.; on one plate.  
Leopold Dick, jurist.  
Erasmus Roterodamus.

VARIOUS SUBJECTS.

Samson slaying the Lion.  
The Virgin suckling the Infant Jesus.  
St. Hubert; copied from *Albrecht Dürer*.  
St. Jerome; *from the same*; rather smaller than the original.  
St. George standing upon the Dragon; *from his own design*.  
An Emblematical Print, representing several naked figures, with Diana in the front, holding a moon in her right hand, and a flambeau in her left; *from the same*.  
Hercules strangling Antæus; *after Mantegna*.  
Roma. Pallas seated, holding the figure of Victory.  
The English and French Armies before the Battle of Agincourt.  
A Roman Battle; *after Giulio Romano*.  
The great Cannon; *after Albrecht Dürer*.

HOPFER, JOHANN BERNHARD GOTTFRIED, a German painter and designer, was born at Redelsee in Franconia in 1716, and studied under his father and under Johann C. Sperling. In 1754 he went to Berlin, and was appointed Prussian heraldic painter, painter of the Johannite Order, and draughtsman to the Academy of Science. He drew physical, anatomical, and mathematical subjects with great exactness. His death occurred at Berlin in 1789.

HOPFER, LAMBERT, was a younger brother of Daniel and Jeronymus Hopfer, to whom he was inferior in every respect. He etched several plates from the woodcuts of Albrecht Dürer, and various subjects from his own designs. His prints are marked with the initials *L. H.* on a tablet, and sometimes with the hop-plant. The following are by him:

The Fall of Adam and Eve.  
A set of fifteen small plates of the Life and Passion of Christ; copied from the woodcuts of *Albrecht Dürer*.  
Christ praying in the Garden; with an arabesque border.  
A Triton on a Sea-horse, and Cupid on a Dolphin; *from the same*.  
The Conversion of St. Paul.  
Three circular subjects, on the same plate; a Man caressing a Woman, Paris dying on Mount Ida, St. Jerome praying.  
An arabesque ornament, with four candelabra; esteemed his best print.

HOPFER, WOLFGANG LUDWIG, a painter of Nuremberg, was born in 1648, and studied first under Georg Strauch, and then at Vienna under Johann Spielberger. He next proceeded to Italy, where he remained nine years. He painted battle-

fields in the style of J. P. Lembke, and became court painter to the Elector Palatine. He died in 1698.

HOPLEY, EDWARD WILLIAM JOHN, a subject painter, was born in 1816. He was originally intended for the medical profession, but turned his attention to art and practised first at Lewes and then in London. His works were exhibited at the Royal Academy and at the British Institution. He died in London in 1869. Amongst the works which he exhibited were:

Psyche. 1851.  
A little Bit of Scandal. 1853.  
Sappho. 1860.  
The Spanish Coquette. 1863.  
The Race for the Apple.  
A Primrose from England. (Australian Scene.)  
Puck and the Moth.  
A Daughter of Eve.  
Portrait of Professor Owen. 1869.

HOPNER, JOHN, a portrait painter, was born at Whitechapel of German parentage in 1758, and was a choir-boy in one of the royal chapels. In 1775 he entered the Royal Academy as a student, and obtained a medal for his scene from 'King Lear.' In 1793 he became an Associate, and in 1795 was elected an Academician. His style of portrait painting appears to have been founded on a study of the works of Sir Joshua Reynolds; but he was very far from being a copyist. Occasionally, indeed, he imitated his manner, and formed his pictures on similar principles, but he atoned for the plagiarism by his original graces. The prevailing fashion of the day, together with his own narrow circumstances in early life, led him to direct his attention almost exclusively to portrait painting; but he would have been still more successful in landscape, as the backgrounds introduced in his portraits afford alone sufficient evidence, without considering the beautiful sketches in chalk, with which he was accustomed to employ his leisure hours. At Hampton Court are a picture entitled 'The Comic Muse,' and a full-length portrait of Mrs. Jordan, the actress; in the National Gallery is a portrait of Jane Elizabeth, Countess of Oxford; in the National Portrait Gallery are those of Henry, third Marquis of Lansdowne, Lord Grenville, William Pitt, and William Smith, the actor; and in the South Kensington Museum is a portrait of Miss Mary Linwood. In his portraits of children he was peculiarly happy, and scarcely less so with those of ladies, but in those of men he was too constrained. He died in London in 1810.

HOPNER, LASCELLES H., a portrait and subject painter, was the son of John Hopner. He studied in the Royal Academy, where he was awarded the gold medal in 1807 for his 'Judgment of Solomon,' and where he exhibited from 1811 to 1815. Two of his works are at Holland House, Kensington.

HOPWOOD, JAMES, the elder, an engraver, was born at Beverley about 1752. He was self-taught, and it was not till about 1797 that he was able to come to London, where he worked with James Heath. In his later years he was secretary to the Artists' Fund. He died in 1819.

HOPWOOD, JAMES, the younger, an engraver, the son and pupil of James Hopwood the elder, was born in 1795. He published a series of portraits in Paris.

HÖRBERG, PER, was born at the Grange of Öfra On, in Småland, Sweden, in 1746. His parents were so poor that he was obliged to return

to the work of a shepherd, after he had in his fourteenth year been apprenticed to a painter; but at length he succeeded in attending the studios at Gothenburg and other towns, and in 1784 the Academy at Stockholm. In 1797, after twice gaining the prize, he was made a member of the Academy, and court painter, and King Charles XIV. awarded him a pension. He painted both sacred and profane subjects. Among the former, of which eighty-seven specimens are known, may be named a large altar-piece of the 'Ascension' in the church of Ōstra Husby. Of the latter more than 600 are known, beside fresco paintings. He died at Falla in 1816. He was also a talented musician, and invented a new description of violin.

**HORŪICKA, FRANZ**, a Bohemian historical and portrait painter, was born in 1776, and became director of the Gallery of Count Colloredo Mannsfeld. He died at Prague in 1856.

**HOREBOUT, GERARD**, is supposed to have been born at Ghent about 1480. He is believed to have been a pupil of Van der Meer. In 1510 he received a certain sum from the town of Ghent for a map of the city with its environs. From 1516 to 1521 he was working for the Princess Margaret of Austria, but his principal patron was Lievin Huguenois, Abbot of St. Bavon, for whom he executed, according to Van Mander, two pictures, 'A Scourging,' and 'A Descent from the Cross.' He left his own country to come to England, where he was appointed painter to Henry VIII., and died in London in 1540.

**HOREBOUT, LUCAS**, the son of Gerard Horebout, was an historical, portrait, and miniature painter. He accompanied his father to England, but seems to have died in 1544, very shortly after his father.

**HOREBOUT, SUZANNE**, the daughter of Gerard Horebout, was born in 1503. She also accompanied her father to England, where she became distinguished for her portraits. She married John Parker, a king's archer, and died at Worcester in 1545.

**HOREMANS, JAN JOZEF**, the elder, a Flemish painter of conversation pieces, masquerades, peasant gatherings, &c., was born at Antwerp in 1682. He studied at first under the sculptor, Michiel van der Voort, but from about 1694 to 1700 under Jan van Pee. He became in 1706 a master of the Guild of St. Luke. One of his best works, representing a 'Woman with two Children,' is in the Brunswick Gallery; others are at Antwerp, Cassel, Christiania, Darmstadt, and Dresden. He died at Antwerp in 1759.

**HOREMANS, JAN JOZEF**, the younger, the eldest son of Jan Jozef Horemans the elder, was born at Antwerp in 1714. The subjects he painted are similar to those of his father, but they are from the higher grades of society. His pictures, which have, occasionally, a slight analogy to those of Hogarth, are not uncommon in England. He entered the corporation of St. Luke in 1767, and was still living in 1790.

**HOREMANS, PIETER JACOB**, brother of Jan Jozef Horemans the elder, was born at Antwerp in 1700, and went to Munich in 1725. Two years later he was appointed court painter to the Elector Charles Albert, afterwards the Emperor Charles VII., and painted court festivals, portraits of persons of rank, conversation pieces, and fruit. He died at Munich in 1776. Some of his works are at Augsburg and Christiania.

**HORFĒLIN**. See L'HORFĒLIN.

**HORION, ALEXANDRE DE**, a portrait painter, was born at Liège about 1591. He followed the practice of ornamenting his portraits with beautiful accessories, and this, it is said, was the cause of the fashionable patronage he enjoyed. He painted also some sacred subjects for churches at Liège, and the convent of St. Clara. He died in 1659.

**HŌRLING, JOHAN FREDRIK**, a Swedish portrait and historical painter, was born at Stockholm in 1718, and died there in 1786. In the later years of his life he was much in Italy.

**HŌRMANN, JOSEPH IGNAZ**, a German landscape painter and engraver, was born at Obergŭnzburg in Bavaria about 1775, and died at Augsburg in 1820. He painted views in his own neighbourhood, and also wild flowers. He was a teacher of drawing and possessed a talent for caricature.

**HORNEMAN, CHRISTIAN**, a Danish miniature painter, was born at Copenhagen in 1765, and in 1782 entered the Academy of that city. From 1787 to 1803 he was travelling in Germany and Italy, and on returning home was appointed in 1804 court miniaturist, and in the following year admitted a member of the Academy. He died at Copenhagen in 1844. He also produced pastel portraits of the singer Gerstăcker, Prince Christian, and Thorvaldsen, and miniatures of Juel and Professors Wendt and Kuhlau.

**HORNES, JACOB VAN**, a Flemish historical painter, born at Mechlin in 1618 or 1620, was a pupil of Beerings. He was received into the Guild of St. Luke in 1643, and was dean in 1669-70. In 1665 he painted a fresco representing 'The Holy Sacrament surrounded by Angels,' for the church of St. John at Mechlin.

**HORNING, HANS (OR HORNUNG)**. See HŪRNUNG.

**HORNUNG, JOSEPH**, a Swiss historical painter, was born at Geneva in 1792. He was first put to wood-engraving, and then to the making of watch-cases; but his love for painting prompted him to obtain instruction from an artist of the French classical school. Under this master he made good progress in drawing, but his romantic tastes did not harmonize with the narrow views of that school, and he consequently took an independent course. He next tried landscape painting, but with little success; and then, on the advice of Tŏpffer, had recourse to genre subjects. He produced a series of pictures of Savoyard popular life which gained him repute both in his own country and in France. Soon, however, he returned to the historical branch, and from 1835 onwards painted a long succession of pictures bearing upon the Reformation and other events of the 16th century. He died at Geneva in 1870. The following are among his works:

Savoyards feasting.

The jovial Cobbler.

The little Chimney-sweep.

Calvin working at the Geneva Fortifications.

Farel's last Visit to Calvin.

Calvin's last Moments. 1835. (*Geneva Gallery*.)

Servetus led to Execution.

Frommont preaching upon the Molard.

Beza reading the Bible before Jeanne d'Albret.

Catharine de' Medici receiving the Head of Coligny.

The Morning after the Eve of St. Bartholomew.

Luther at the Diet of Worms.

**HORNŪ, FRANZ**, a landscape painter, was born at Weimar in 1797. He went to Rome in 1817, after having stayed one year at Munich, and Baron Rumohr took him with him to Olevano, where he died in 1819. His paintings of the environs of



Rome, of the mountains of the Sabines and of Olevano, are excellent for beauty and precision of outline. He also showed great talent for the painting of ornaments and arabesques.

HORSBURGH, JOHN, a Scottish line engraver, was born at Preston Pans in 1791. He studied drawing at the Trustees' Academy in Edinburgh, and was afterwards apprenticed to Robert Scott, the landscape engraver. Among his best works are a portrait of Mackay the actor, as 'Baillie Nichol Jarvie,' after Sir William Allan; two portraits of Sir Walter Scott, one by Sir Henry Raeburn and the other by Sir Thomas Lawrence (the latter of which was published in the 'Art Journal' for 1858); 'Prince Charles reading a Despatch,' after Simson; and a portrait of Burns, after Taylor, engraved for the Royal Scottish Association. He engraved also several fine plates after Turner, including the vignettes to the illustrated edition of Sir Walter Scott's works. He executed a number of other plates for book illustrations up to 1854, and died at Edinburgh in 1869.

HORSCHOLT, THEODOR, a Bavarian painter of battle scenes and animal life, was born at Munich in 1829. He studied for a year and a half at the Academy of his birthplace, under Anschütz, and then established himself independently, though he continued to attend the atelier of Albrecht Adam to improve himself in horse painting, and also had the advantage of Kaulbach's instruction. He was himself a hunter, and his first pictures were hunting pieces from the Bavarian mountains, such as 'Game Shooting' (1850), and the illustrations to Boner's 'Chamois Hunting.' In 1852 he went to Stuttgart to prepare studies of horses from the royal stables. In the following year he travelled in Spain and Algeria with the famous novelist Hackländer and the architect Leins, and upon his return painted 'The Halt before Algiers' and 'A Caravan in the Desert.' In 1858 he joined the army in the Caucasus, and after five years' military life he returned to Munich, and painted his large picture of 'Schamyl as prisoner before Prince Alexander Bariatinski,' and the 'Storming of Schanze on Mount Gunib.' He also produced many pen-and-ink sketches of scenes in the Caucasus, which have been admired fully as much as his paintings, and have been reproduced by photography. In 1867 he took a first prize in Paris, and he was a member of the Academies of St. Petersburg, Munich, and Vienna. He died at Munich in 1871.

HORSUBOIS, NICOLAS, was a French painter, who gained the first 'prix de Rome' in 1701, with the 'Exposing of Moses.' Several of his pictures are at Fontainebleau.

HORSFORD, A. J., an American subject painter, was born towards the middle of the 19th century. He exhibited 'Lady Teazle' at the Royal Academy in London in 1859. He died at New York in 1877.

HORST, G., is a name found on two works in the Berlin Gallery, 'The Blessing of Jacob,' and 'The Continnence of Scipio'; from which it appears that Horst was a pupil or imitator of Rembrandt. His colouring, however, is wanting in clearness. He flourished from about 1640 to 1650.

HORST, NICOLAAS VAN DER. See VAN DER HORST. HORSTOK, JOHANNES PETRUS, was born at Overveen, near Haarlem, in 1745. He was a pupil of Jelgersma and P. Barbiere the elder. He painted portraits, interiors, and historical subjects. He

resided chiefly at Alkmaar and Haarlem, at which latter place he died in 1825.

HORTEMELS, FRÉDÉRIC, a French engraver, was born in Paris about the year 1688. Some of his plates are almost entirely executed with the graver, and have very little etching; but his best prints are those in which he has united equally the point with the burin. These have an unusually mellow effect, and possess considerable merit. His best plates were engraved for the Crozat Collection. Among others, the following are by him:

Portrait of Philip, Duke of Orleans; after *Santerre*.

PLATES FOR THE CROZAT COLLECTION.

Christ bearing His Cross; after *Giorgione*.

The Wise Men's Offering; after *Paolo Veronese*.

The Marriage of St. Catharine; after the same.

The Virgin in Meditation; after *Domenico Feti*.

The Birth of St. John the Baptist; after *Tintoretto*.

The Death of Abel; after *A. Sacchi*.

Christ and the Woman of Samaria; after *B. Garofalo*.

The Descent of the Holy Ghost; after *Gaudenzio Ferrari*.

His daughter, LOUISE MADELEINE HORTEMELS, who also was an engraver, became the wife of Charles Nicholas Cochin.

HORTEMELS, LOUISE MADELEINE. See COCHIN.

HOSEMANN, THEODOR, a German genre painter, was born at Brandenburg in 1807. He at first worked in the lithographic establishment of Arnz and Winckelmann, with the latter of whom he migrated from Düsseldorf to Berlin, and afterwards studied under Cornelius and Schadow. He acquired considerable reputation by his illustrations for children's books, and became in 1857 a professor in the Berlin Academy. He died at Berlin in 1875. Amongst his works are:

Fishermen's Children.

Convoy of Criminals.

A Violin Player. (*Ravené Gallery, Berlin*.)

Workpeople dancing.

The Return to Work.

Card Players.

HOSENFELDER, CHRISTIAN FRIEDRICH, a German painter, was born at Crossen in Silesia in 1706. He painted animals, more especially horses, and worked for a time at Frankfort-on-the-Oder; then, in 1775, at Berlin, and from 1777 at St. Petersburg, where he became a teacher at the Academy of Painting, and died in 1780.

HOSKINS, JOHN, was a portrait painter of London, but little is known of his life. He lived in the reign of Charles I., and in Graham's 'English School' it is said "that he was bred a face painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew King Charles, his Queen, and most of the court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Though he was surpassed in his portraits by Samuel Cooper, he was an artist of great merit. Horace Walpole mentions a son of Hoskins of the same name, who also painted miniatures. The father marked his pictures thus, **HL.**; the younger Hoskins with the initials

*I. H.* The elder Hoskins died in 1664.

HOSSE, HENRIETTE, the daughter of the sculptor Hosse, was born at Eisenach in 1795, and died at Munich in 1823. She exhibited paintings at Weimar in 1821, and a copy by her of Giulio Romano's 'Madonna of the Basin' is still in the Dresden Gallery.

HOSSON, F. C. DE, was born at Bentheim in 1717. He was a pupil of his father, who was court painter at Bentheim, and painted portraits and historical subjects. He travelled through Germany, and finally settled at Groningen, where he died in 1799.

HOSTE, ADRIAEN. See DE WEERT.

HÖTZENDORF, JOHANN SAMUEL, an Austrian painter, was born at Sulzbach in 1694, and died in Vienna in 1742. He painted in the Abbey of Göttweih pictures of St. Benedict and Bishop Altmann, and views of the old and new chapter-house.

HOUASSE, MICHEL ANGE, (or HOVAS,) son of René Antoine Houasse, was born in Paris in 1675, became an Academician in 1707, and died at Arpajon, in France, or in Spain, in 1730, with the title of first painter to Philip V. His principal works executed at Madrid are:

Portrait of the Infant Don Philip, Duke of Parma.

Portrait of a young Infanta.

Sacrifice in honour of Bacchus.

A Bacchanal.

A Holy Family.

HOUASSE, RENÉ ANTOINE, was born in Paris in 1645. He was a pupil of Le Brun, and became a member of the Academy in 1673, and director of the French Academy at Rome in 1699. After the accession of Philip V. he spent some time at Madrid. He executed several works at Versailles and in the Trianon, and died in Paris in 1710.

HOUBRAKEN, ARNOLD, a painter and biographer of the Dutch artists, was born at Dordrecht in 1660. He was well educated, and showing an inclination for painting, he was placed under Willem Drillenburg, and was afterwards instructed by Samuel van Hoogstraeten. He painted portraits and small pictures of historical subjects, which were more esteemed in point of design than of colouring. He came to England to make the drawings of the portraits by Van Dyck, which were engraved by Pieter van Gunst. He is best known by his work published in Dutch in 1718, entitled, 'The Great Theatre of the Dutch Painters,' with their portraits, in three volumes. In the Städel Institute at Frankfort is a portrait of Herr Rudolph von Loen. He died at Amsterdam in 1719. There are some etchings by Arnold Houbraken, after his own designs; among which are the following:

Jupiter and Semele.

Heraclitus and Democritus.

A set of slight etchings of Boys, with vases.

Vertumnus and Pomona. 1699.

Christ with the Disciples at Emmaus; in the manner of Rembrandt.

An emblematical subject, representing three Women looking at a Child lying in a sort of Basket, encircled by a Serpent; *A. Houbraken pinx. et fecit.*

HOUBRAKEN, JACOBUS, a Dutch engraver, was the son of Arnold Houbraken, and was born at Dordrecht in 1698. He appears to have formed his style by study of the works of Nanteuil, Drevet, and Edelinck. He excelled in portraits, in which he was principally employed; and although his plates are not all equally excellent, many of them have never been surpassed. Raphael Morghen, the great Italian engraver, remarks that "no engraver has ever equalled, and probably will not equal, the Dutchman Jacobus Houbraken, in the manner of imitating the flesh and the hair by means of the graver." He died at Amsterdam in 1780. A catalogue of his works, with a supplement, has been

published by A. Ver Huell under the title, 'Jacobus Houbraken et son oeuvre,' Arnheim, 1875-77, 8vo. The number of his portraits is very considerable, and many of those of English characters are well known by the 'Heads of Illustrious Persons of Great Britain,' published in London in 1743-52, with Lives by Dr. Birch. The following are some of his other works:

#### PORTRAITS.

His own Portrait; after *J. M. Quinkhart.*

Jacob van Hoorn; after the same.

Gustaaf Willem, Baron van Imhof, Governor-General of Dutch India.

Ferdinand van Collen, Burgomaster of Amsterdam. 1727.

Hermannus Alexander Roël, Doctor in Theology.

Petrus Burmannus, Professor at Utrecht. 1727.

Hieronymus David Gaubius, physician. 1744.

Joannes Conradus Rücker, jurist. 1736.

Gulielmus Jacobus's Gravesande, mathematician; after *Van Dyck.*

Sigebertus Haverkamp, professor at Leyden; after *Mieris.*

Joan de Witt, Grand Pensionary of Holland; after *Netscher.*

Johann Rudolph Fesch, of Basle; after *Huber.*

Henriette Wolters, paintress; after *herself.*

Cornelis Troost, painter; after *himself.*

Jacob Campo Weyerman, painter, and author of the 'Lives of the Dutch Artists.'

Nicolaus Verkolje, painter; after a picture by *himself.*

He engraved also the portraits to the biographies of his father, and the two following plates for the Dresden Gallery:

Portrait of Daniello Barbaro; after *Paolo Veronese.*

The Sacrifice of Mancoah; after *Rembrandt.*

HOUCKGEEST. See HOEGGEEST.

HOUEL, CHARLES FRANÇOIS, a French painter, was born in Paris in 1819. He was a pupil of Couder, and entered the École des Beaux-Arts in 1838. He exhibited chiefly portraits from 1839 to 1849. He died in Paris in 1849.

HOUEL, JEAN PIERRE LOUIS LAURENT, a French landscape and animal painter, and engraver, was born at Rouen in 1735. After studying engraving under Le Mire, he devoted himself for a time to painting, studying under Casanova. He travelled through Italy, Sicily, and Greece, making sketches on his way, and in 1782-87 published 264 plates in bistre of Sicilian views, under the title 'Voyage pittoresque des îles de la Sicile, de Malte et de Lipari.' He was a member of the Royal Academy of Painting at Paris, where he died in 1813.

HOUGHTON, ARTHUR BOYD, a subject painter, was born in 1836. In the early portion of his career he devoted himself chiefly to book illustration, contributing to Dalziel's 'Arabian Nights,' 'Fun,' 'The Graphic,' &c. He exhibited at the Royal Academy from 1860 to 1870; and he was elected an Associate of the Water-Colour Society in 1871. He died at Hampstead in 1875. He inclined to the mediæval in style: excelling in drawing, but weak in colouring, owing probably to an imperfection in his eyesight. Amongst the works which he exhibited were:

#### OIL PICTURES.

A Fisherman. 1860.

Here I' the Sands. 1861.

The Mystery of Folded Sleep. 1864.

Mending the Jack-in-the-box. 1866.

Boy Martyrs. 1867.

John the Baptist rebuking Herod. 1870.

## WATER-COLOUR DRAWINGS.

The Enchanted Horse. 1875.  
The Transformation of King Bedr. 1875.  
Hiawatha and Minehaha.  
In Captivity.

HOUSEMAN, CORNELIS. See HUYSMANS.

HOUSEMAN, F., was a mezzotint engraver, by whom there is a portrait of Nancy Parsons, afterwards Lady Maynard.

HOUSMAN, JAKOB. See HUYSMANS.

HOUSTON, JOHN ADAM, an historical and genre painter, was born in Wales of Scottish parentage in 1813. He was educated at the Trustees' Academy in Edinburgh, and afterwards studied in Germany and Paris. Between 1840 and 1858 he resided in Edinburgh, where he was elected an Associate of the Royal Scottish Academy in 1842, and an Academician in 1845. From 1840 to 1877 he was a frequent exhibitor at the Society of British Artists, the Royal Academy, and the British Institution, as well as at the Dudley Gallery and the Institute of Painters in Water-Colours, of which society he became an associate in 1874, and a full member in 1879. He died in London in 1884. His pictures are striking in design, and brilliant and harmonious in colour. The best known among them are :

The Good Samaritan. (*National Gallery of Scotland*.)  
An Incident of the Crusades.  
The Jew Curiosity Dealer.  
The Secreting of the Regalia of Scotland.  
A Border Raid.  
Roslyn Glen.  
Sunday in the Highlands.  
What's o'clock?  
Prospero and Miranda.  
The Foragers.  
Early Sorrow.  
The Captured Banner.  
Faithful unto Death.  
A sad Story.  
Fugitives from Culloden.  
After the Foray.

HOUSTON, RICHARD, an engraver in mezzotint and in the chalk manner, was born in Ireland in 1721, and studied in Dublin under J. Brooks, but settled in London when quite young. He was a dissipated character, and was for many years confined in the Fleet Prison by the printseller Sayer, who had advanced him money. The accession of George III. in 1760 caused his release, and he appears to have remained in London till his death in 1775. There are a great number of portraits and miscellaneous subjects by him, many of which are highly esteemed. The following are his principal prints :

## PORTRAITS.

George II.; *after Worlidge*.  
Queen Charlotte; *after Mary Bennell*.  
Henry Pelham, Chancellor of the Exchequer; *after Hoare*.  
Admiral Byng; *after Hudson*.  
General Wolfe; *after Penny*.

## AFTER SIR JOSHUA REYNOLDS.

Charles, Lord Cathcart.  
Philip Dormer Stanhope, Earl of Chesterfield.  
John Manners, Marquis of Granby.  
Richard Robinson, Archbishop of Armagh.  
Eliza, Duchess of Argyll, with her son.  
Maria Walpole, Duchess of Gloucester, with her daughter.  
Lady Selina Hastings.  
Charles, Duke of Marlborough.  
Caroline, Duchess of Marlborough, with Lady Charlotte Spencer.  
Mary, Duchess of Ancaster.  
Elizabeth, Duchess of Northumberland.

## SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and Child; *after Raphael*.  
The Temptation of St. Anthony; *after Teniers*.  
An old Man, with a beard; *after Rembrandt*.  
A Man seated, with a large hat on his head; *after the same*.  
Bust of a Woman, called 'The Great Jew Bride'; *after the same*.  
An old Woman plucking a Fowl; *after the same*.  
A Man holding a Knife; *after the same*.  
The Pen-cutter; *after the same*.  
The Philosopher in Contemplation; *after the same*.  
The Gold-weigher; *after the same*.  
Christ and the Woman of Samaria; *after the same*.  
Avarice and Innocence; *after Mercier*.

HOUTMAN, CORNELIS, was a Dutch painter of fruit and flowers, who died at Maarssen, near Utrecht, in 1806.

HOVAS, MICHEL ANGE. See HOUASSE.

HOVE, BARTHOLOMEUS JOHANNES VAN, a Dutch painter, was born at the Hague in 1790. He was a pupil of Breckenheimer, and painted chiefly interiors; and the Museums of the Hague and Rotterdam have examples of his style. He died in 1880.

HOVE, F. H. VAN DEN. See VAN DEN HOVE.

HOVE, HUBERTUS VAN, who was born at the Hague in 1814, was a son and pupil of Bartholomeus Johannes van Hove. He painted the interiors of churches, architectural and perspective views, and afterwards kitchen pieces. He died at Antwerp in 1865. There is a 'View on the Sea-shore, near Rotterdam,' by him, in the Rotterdam Museum.

HÖVEMEYER, AUGUST, a Bavarian historical painter, was born at Bückeberg in 1824, and at first assisted his father, who was a decorative painter. In 1848 he entered the Academy at Munich and studied under Kaulbach and Schwind, but his style was rather that of Cornelius. His first picture was 'The Expulsion from Paradise' (1854), and this was followed by 'Christmas Eve,' allegorical frescoes in the railway station at Würzburg and in the Federal Palace at Berne, eight compositions from the history of Cupid and Psyche, in the Leipsic Museum, 'The Deluge' (1860), and three historical pictures (1863) in the Neue Pinakothek at Munich. In 1864 he went to Italy, where he copied Raphael's 'School of Athens,' and Titian's 'Venus.' In 1866 he painted his 'Prometheus bound,' furnished the cartoons for three frescoes in the villa of Baron Karg, at Reichenhall, and executed several frescoes and oil paintings in the hall of the railway station at Munich. His last work was 'The Life of Psyche.' He died at Munich in 1878.

HOWARD, FRANK, a designer and draughtsman, a son of Henry Howard, R.A., was born in 1805. After having been for some time a pupil of his father and a student in the Royal Academy, he became an assistant in the studio of Sir Thomas Lawrence. He first exhibited at the Academy in 1825, and for the next eight years continued to send Scriptural and poetical subjects. After this he did not exhibit for several years; but in 1842 he sent 'The Adoration of the Magi,' and several other pictures. About this date he removed to Liverpool, where he passed the rest of his life in teaching and lecturing (for which he had some natural talent), as well as painting, but gaining a very inadequate income. In 1843 he sent to the exhibition of designs for the decoration of the Houses of Parliament three cartoons, for one of which—'Una coming to seek the assistance of Gloriana'—he received one of the extra prizes of £100. He also published several works on the

practice of painting. He died at Liverpool in 1866, in much distress.

HOWARD, HENRY, a painter of poetical and classical subjects, was born in London in 1769. He was taught the first rudiments of art by Philip Reinagle, and in 1788 was admitted a student of the Royal Academy. In 1790 he obtained the silver medal for the best drawing from the life, and the gold medal for the best historical picture, the subject being 'Caractacus recognizing the dead Body of his Son.' The next year he went to Italy, and from thence sent to the Academy a picture of the 'Dream of Cain,' the figures larger than life. When in Italy, he joined Flaxman, and John Deare, another sculptor of great ability, in making a set of accurate outlines of the most celebrated works of antique sculpture; each corrected the other's sketches, until one was admitted to be perfect; they were then traced off. Many of them remained in Howard's possession until his decease. On his return to England he was engaged on the series of finished drawings from antique sculpture for the Dilettanti Society, and in making designs for groups and bas-reliefs to be executed in silver. He was also extensively engaged in illustrating the Poets and Essayists for the publications of the day. In 1800 he was elected an Associate of the Royal Academy, and in 1808 an Academician. He became secretary to that institution in 1811, and professor of painting in 1833, and the duties of these offices he fulfilled until a few months previous to his decease, which occurred at Oxford in 1847. His fame would have been more widely spread if some of his larger compositions of high poetical character had been engraved on an adequate scale. As Professor of Painting at the Royal Academy, he delivered a course of lectures to the students, which are remarkable for the views they take of art in its higher qualities, as well as for the clearness and elegance of their diction. They were published, with a memoir, by his son, Frank Howard, in 1848. He also painted some fine landscapes, one of which, a 'View in Knowle Park,' is in the possession of Lord Leconfield. The following are some of his best-known works:

The Flower Girl. (*National Gallery; but lent to the Corporation of Stockport.*)

The Pleiades. (*Duke of Sutherland.*) A replica of this picture long formed the chief ornament of the Leicester Gallery.

The Birth of Venus, and Fairies on the Sea-shore. (*Sir Matthew White Ridley.*)

The Solar System. The original of this subject was exhibited in 1796 as 'The Planets drawing light from the Sun;' a duplicate picture was painted for Mr. Morrison; and an adaptation of the composition to a circle, twelve feet in diameter, decorates the ceiling of the Duchess of Sutherland's boudoir at Stafford House.

Sabrina. (*South Kensington Museum.*)

Pygmalion. (*The same.*)

Peasants of Subiaco returning from the Vineyard on a Holiday. (*The same.*)

The House of Morpheus. (*Lord Leconfield.*)

A series of pictures from Milton's 'Comus,' of which Sabrina is the chief personage, and a 'Riposo.' (*Mr. T. W. Budd.*)

The Story of Pandora. (*Soane Museum.*)

A Lady in Florentine costume. (*Lord Colbourne.*)

Of this portrait of the painter's daughter there is a duplicate in the possession of Lord Kennedy.

Hebe feeding the Bird of Jove.

Love listening to the flatteries of Hope.

Hylas carried off by the Nymphs. (*Lord Leconfield.*)

Venus carrying off Ascanius.

The Moon unveiling her Light.

HOWARD, HUGH, an Irish portrait painter, was born at Dublin in 1675. After travelling through Holland and Italy, he practised for some years in Dublin; but obtaining a Government appointment, he gave up painting and devoted himself to the formation of a collection of prints, drawings, &c., part of which has been recently purchased by the British Museum. He died in London in 1737.

HOWARD, WILLIAM, an engraver, flourished in the latter part of the 17th century. From the resemblance of his style to that of Hollar, it is probable that he may have been a pupil of that master. He engraved, among other things, a set of sea-pieces, with shipping, dated 1665. His plates are signed either with his name at length, or with his initials joined in a cipher.

HOWE, JAMES, a Scottish animal painter, was born at Skirling in Peeblesshire, of which parish his father was minister, in 1780. He was apprenticed to a house painter in Edinburgh, but employed his spare time in painting panoramic exhibitions and animals. He came to London and painted the horses of the royal stud, but afterwards returned to Scotland, and was commissioned by Sir John Sinclair to paint various breeds of cattle. In 1815 he visited Waterloo, and produced a successful picture of the battle. He died at Edinburgh in 1836.

HOWES, JOHN, a miniature painter, exhibited portraits and subject pictures at the Royal Academy from 1772 to 1793.

HOWISON, WILLIAM, a Scottish engraver, was born at Edinburgh in 1798. He was educated at Heriot's Hospital, and having learned engraving as an apprentice to Wilson, he was employed by D. O. Hill to engrave several of his works. He became an Associate of the Royal Scottish Academy in 1838, and died at Edinburgh in 1850. His best plates are:

The Curlers; *after Sir G. Harvey.*

The Covenanters' Communion; *after the same.*

The Polish Exiles; *after Sir W. Allan.*

The First Letter from the Emigrants; *after T. Faed.*

HOWITT, SAMUEL, a self-taught artist, born about 1765, was distinguished for his skill in designing wild animals and hunts. He also etched several prints from his own drawings of sports, in a free and animated style. He died suddenly in London in 1822. In the South Kensington Museum are:

"In full cry."

A Council of Animals.

Lion and Lioness.

HOWLETT, BARTHOLOMEW, an engraver and draughtsman, was born at Louth in 1767, and learnt engraving as an apprentice to James Heath. He published 'Views in the County of Lincoln' (1805), and 'Plan and Views of the Abbey of St. Denys' (1812); and was also engaged on Frost's 'Hull,' Bentham's 'Ely,' Wilkinson's 'Londina Illustrata,' &c. He died at Newington in 1827, leaving a large collection of drawings of seals for monastic and religious houses, and others for works on Clapham, and St. Katharine's in the Tower.

HOWSE, GEORGE, a landscape painter in water-colours, was elected in 1837 a member of the Institute of Painters in Water-Colours, where he exhibited largely architectural subjects. He died in 1861. There are several of his works in the Dublin National Gallery.

**HOYE, NIKOLAUS VAN**, (HOY, or HOI,) a Flemish painter and engraver, was born at Antwerp in 1626, and died at Vienna in 1710. He was imperial court painter, and two battle-pieces by him are in the Vienna Gallery. In conjunction with J. van Ossenbeck, Frans van der Steen, and others, he engraved the plates, after the pictures in the collection of the Archduke Leopold, for the work known as the 'Teniers Gallery,' published at Brussels in 1660.

**HOYER, CORNELIUS**, a Danish miniature painter, was born near Copenhagen in 1741, and attended the New Academy of that city from 1754 to 1763, after which he studied further under Massé and Alwen in Paris, and then travelled to Rome. On his return journey in 1767 he stopped a considerable time at Dresden, where he was received as a member of the Academy for his picture of 'Psyche throwing a Light upon the sleeping Cupid.' After his arrival at Copenhagen he received, in 1770, the same academical honour there for his portraits of Saly and Pilo, and was also appointed court miniaturist, and in 1777 secretary of the Copenhagen Academy. He worked from 1780 to 1797 at St. Petersburg, where the Empress Catharine II. presented him with a costly diamond ring. He died at Copenhagen in 1804. His son, **CHRISTIAN FÆDDER HOYER**, who was born in 1775, and died in 1855, was a painter of Copenhagen who studied at Rome. A 'Hero' by him (1811) is in the Copenhagen Museum.

**HOYER, DAVID**, was a painter of Potsdam who in 1706 took the portrait of the King of Prussia, and was thereupon made court painter. Another portrait by him, about 1693, is in the Berlin Gallery.

**HOYER, L.**, a French historical painter of the 18th century, is known by some works in the church at Grasse, representing 'St. Roch,' and 'St. Agnes,' and 'The Education of Orphans.'

**HOYNCK, OTTO**, a Dutch portrait painter, who was born at the Hague and flourished in the 17th century, was a pupil of Arnold van Ravesteyn. In 1661 he became a member of the Corporation of St. Luke, and soon after came to England, where he died.

**HOYOS, GASPARD DE**, a Spanish historical painter, was a pupil of Becerra. He worked at Astorga, and died in 1569.

**HUARD, FRANÇOIS**, a French painter, was a native of Salon (Bouches-du-Rhône). He studied painting without a master, and received only some advice from Granet. He died in 1830. His principal works are:

Portrait of Louis XVIII. (*Hôtel de Ville, Arles.*)

The Sacred Heart of Jesus and Mary.

Interior of the Cloister of St. Trophime, at Arles.

**HUARD, LOUIS**, was a native of Aix in Provence. He lived chiefly at Brussels, and painted landscape, still-life, and historical subjects, but he died in London in 1842.

**HUARD, PIERRE**, a French painter, was a native of Paris, and a pupil of Legay. He exhibited architectural subjects at the Salon from 1831 to 1855, and painted upon porcelain for the manufactory of Sèvres. He was director of the School of Design and Museum of Antiquities at Arles. He died in Paris in 1857.

**HUAULT, JOHANN PETER** and **AMICUS**, two brothers, were miniature and enamel painters from Geneva, who from 1686 to 1700 were in the service of the court of Berlin. The Chamber of Art of that city contains the following works by them:

A large Medallion painted upon gold, with a copy of Le Brun's 'Alexander in the Tent of Darius.'

Two Watches richly painted in enamel.

Medallion Portrait of a Personage of Rank.

**HÜBER, FRANZ MICHAEL**, was an artist of Innsbruck, who became court painter to Karl Philipp of the Palatinate, Governor of the Tyrol. He took part with the brothers Waldmann in decorating the Hercules Room in the old palace at Innsbruck (1711), and also painted frescoes in a room in the Starn Monastery. He died in 1746.

**HUBER, JOHANN**, a Swiss amateur painter, was born at Geneva in 1722. He produced several sketches representing scenes in the life of Voltaire. He died in 1786.

**HÜBER, JOHANN BAPTIST**, a painter of Neustift, near Brixen, studied in Rome after Salvator Rosa, and after his return executed a number of wall pictures in the cloisters at Neustift, representing the Canonical Virtues. In 1687 he painted architectural pictures in the theatre at Brixen. He died in 1690.

**HUBER, JOHANN CASPAR**, a Swiss painter, was born at Glattfelden, in the canton of Zurich, in 1752. He was the son of a butcher, but was instructed in landscape painting by J. H. Wüst, and then visited Basle and Strassburg, seeking further improvement at Frankfort under Hufnagel. After remaining there four years he spent two in Amsterdam, and thence repaired to Düsseldorf, where he was admitted a member of the Academy. He returned to Switzerland in 1789, and died at Zurich in 1827. His sea views in water-colours are delicately executed and spiritedly figured, but his Swiss landscapes are hardly equal to them.

**HUBER, JOHANN DANIEL**, a Swiss landscape and animal painter, was born at Geneva in 1754, and died in 1829. He was self-taught, and from his earliest years he showed his talent in silhouettes, and so he determined to devote himself to art. He painted both in oil and in water-colours, and also etched some horses in landscapes.

**HUBER, JOHANN JOSEPH**, a Bavarian painter and engraver, born at Augsburg in 1730, was a pupil of Bergmüller and G. B. Götz. He was appointed in 1784 director of the Academy of his native city, where he died in 1815. He left frescoes in the Catholic churchyard at Augsburg, friezes in the churches of Oberhausen and Kobel in the same vicinity, and others in the hall of the Academy. He also left etchings of 'The Four Quarters of the World,' represented in half-length figures.

**HUBER, JOHANN RUDOLPH**, was born at Basle in 1668. He was the son of Alexis Huber, a member of the council of that place, and in 1682 he was placed under Kaspar Mayer. On the death of that master he became a pupil of Joseph Werner, under whom he studied until he was nineteen, when his instructor advised him to visit Italy. He resided some time at Mantua, afterwards went to Verona and Venice, and finally visited Rome. He resided six years in that city, and then travelled through France; and on his return to Switzerland in 1693 he settled in Basle and met with immediate encouragement. He was engaged by the Margrave of Baden-Durlach to paint a large family picture, and in 1696 he was invited to Stuttgart, and appointed principal painter to the Duke of Würtemberg, who employed him in several large historical subjects and ceilings for his palace. He was, however, principally occupied in portrait painting, in which his surprising facility obtained for him

the title of 'The Tintoretto of Switzerland.' More than 3000 portraits are attributed to him. He died in 1748.

HÜBER, JOSEPH, was born at Imst, in the Tyrol, in 1730. In consequence of a bodily deformity his father placed him under an inferior painter, and then sent him to travel. He found better instruction from a master at Salzburg, and then started for Rome, but on his way was shipwrecked. He next studied at Prague under Brandel, and then, by his father's persuasion, settled down at home; but as a 'Madonna' which he painted was not to the paternal taste, he was forthwith expelled from the house. He died in 1772.

HUBER, JOSEPH IGNAZ, a designer and engraver, the son of Jolann Joseph Huber, was born at Augsburg in 1759, and was instructed by Nilson in his own city, and by Wille in Paris. In 1792 he commenced the trade of an art dealer. Two of his best works are a 'Madonna' after Raphael, and 'La Vieille à la lampe,' after Gerard Dou.

HUBER, KONRAD, a German painter, was born at Altdorf, near Ravensburg, in 1750, and was first instructed under Brucker at Salmannsweiler, and Kuen at Weissenhorn, near Ulm. In 1773 he received the first prize at the Karlsruhle at Stuttgart, and then travelled in Italy, and on returning he settled at Weissenhorn, where he died in 1830. He painted religious pictures for the churches of Ottoheuren, Wiesensteig, and other places in Upper Swabia.

HUBER, THOMAS, was born at Rheinfels in 1700, and after attending the Berlin Academy, studied under Georg Liszewski. He painted a great variety of subjects, including history, landscapes, animals, flowers, fruit, and especially portraits; he also executed the frieze in the Chinese Garden at Sanssouci, from designs by Le Sueur. He became court painter, and died at Berlin in 1779.

HUBERT, FRANÇOIS, a French engraver, born at Abbeville in 1744, was a pupil of Beauvarlet, and engraved a variety of portraits, as well as a series of military costumes, after Graincourt. He died in Paris in 1809. Among his other subjects are:

La Nouvelle Héloïse; *after Le Fèvre.*  
Le Retour de la Nourrice; *after Gruze.*  
Le Cordonnier; *after G. M. Kraus.*

HUBERTI, ÉDOUARD JULES JOSEPH, a Belgian landscape painter, who began life as a musician, was born in 1818, and first exhibited in the Brussels Salon of 1837. He died in 1880.

HÜBNER, BARTHOLOME, an engraver, was born at Augsburg in 1727, and studied under J. D. Herz. About 1770 he was working at Basle in the atelier of Christian von Mechel, under whose name he produced small portraits, amongst others that of the Chancellor Joseph Hofer, after Hickel. The date of his death is not stated, but he was still living at Basle in 1795. The following are some of his other works:

The Last Supper; *after Holbein.*  
Holbein's Wife and two Children; *after the same*  
Johann Froben, printer; *after the same.*  
Sir Thomas More; *after the same.*  
Desiderius Erasmus; *after the same.*  
The Title-page to the 'Düsseldorf Gallery'; *after Guibal.*  
The Emperor Joseph II. with the Archduke and other Generals on Horseback; *after Christian Brand.*

HÜBNER, JULIUS, a genre painter of Düsseldorf, was born in 1842. He was the second son of the

celebrated painter, Karl Wilhelm Hübner, from whom he received his artistic education. He died at Düsseldorf in 1874. Among his pictures, which show a genuine sense of humour, are:

The new Barometer.  
The great Bootjack.  
The bad Memory.  
Mother and Children.

HÜBNER, KARL, a German engraver and lithographer, was born at Berlin in 1797. He was a pupil of Professor Buchhorn, and in 1828 proceeded to Paris, where he lithographed a superior likeness of Frederick the Great. His last work was a drawing of Joan of Aragon, after Raphael. He died in Paris in 1831.

HÜBNER, KARL WILHELM, a genre painter, was born at Königsberg in 1814, and commenced his studies under Professor J. Wolf of that city. During the years 1837 to 1841 he sought further improvement at the Düsseldorf Academy under Schadow and Karl Sohn, and then began painting works bearing upon the social hardships of the age. These in the course of years increased in depth and sentiment, and it is said that one of his works, 'The Poacher's Death,' made such an impression that it led to the alteration of the German game laws. In 1874-5 he made a voyage to North America, and his style is said to have been sensibly improved thereby. He died at Düsseldorf in 1879. The following are among his principal paintings, some of which have been lithographed by Karl Wildt:

Silesian Weavers. 1845.  
The Shooting Licence.  
The Emigrant. 1846. (*Christiana Museum.*)  
The Distraint. 1847. (*Königsberg Museum.*)  
Rescue from Fire. 1854. (*The artist's best work.*)  
The Outcast at the Church Door. 1867. (*Berlin National Gallery.*)  
The Widow. (*Düsseldorf Gallery.*)  
The Orphans.  
The Seaman's Return.  
By the Fireside.  
Consolation in Prayer.  
The Twins.

HÜBNER, RUDOLPH JULIUS BENNO, a German painter of sacred and historical subjects, was born at Oels in Silesia in 1806. He entered the Academy of Berlin, but afterwards studied under Schadow, and in 1827 went to Düsseldorf with his master. He afterwards returned to Berlin, and in 1839 went to Dresden, where he became Director of the Royal Gallery, and died in 1882. In the Stadel Institute at Frankfort is a picture of 'Job and his Three Friends,' and at Dresden 'The Golden Age.' Among his other pictures are:

The Departure of Naomi.  
Christ and the Evangelists.  
Samson pulling down the Pillars.  
Boaz and Ruth.

HUCHTENBURGH, JAKOB VAN, the elder brother of Jan van Huchtenburgh, was born at Haarlem in 1639, and brought up in the school of Nicolaas Berchem. Under that master he made great progress; and on leaving his school travelled to Italy, and resided at Rome, where his talents met with encouragement, but he died there about 1667. Two Italian landscapes by him are in the Copenhagen Gallery.

HUCHTENBURGH, JAN VAN, (or HUGHTENBURGH,) a Dutch battle painter and engraver, was born at Haarlem, probably in 1646. He was a scholar of Thomas Wyck, and afterwards of his

brother Jakob, who induced him in 1665 to go to Rome, where he passed two years. Returning through France to Holland, he remained some time in Paris, and studied under Van der Meulen. In 1670 Huchtenburgh returned to Haarlem, where he became a picture-dealer as well as an artist. Prince Eugene employed him to paint the battles of his campaigns with the Duke of Marlborough in 1708 and 1709, several of which he engraved, and published at the Hague in 1725. In 1711 the Elector Palatine invited him to his court, where he painted several pictures, and was honoured with a gold medal and chain. Jan van Huchtenburgh has also considerable merit as an engraver. He etched a great number of plates, some of which he strengthened with the graver. They are executed in a very spirited and masterly style; many of them are from his own compositions, and some after Van der Meulen and other masters. He also scraped seven plates in mezzotint, but it is now difficult to meet with good impressions of them. He died at Amsterdam in 1733. His paintings are to be met with at Brunswick, Copenhagen, and Frankfurt, as well as in the following collections:

Amsterdam.	<i>Museum.</i>	Portrait of William III., Prince of Orange. Cavalry Charge.
Berlin.	<i>Gallery.</i>	A Stag Hunt. 1674.
Brussels.	<i>Gallery.</i>	Plundering a Village. Cavalry Attack.
Cassel.	<i>Gallery.</i>	Episodes of a Battle. View of the Piazza Colonna in Rome.
Dresden.	<i>Gallery.</i>	Siege of Namur. Cavalry Fight.
Hague.	<i>Museum.</i>	Cavalry Charge. Portrait of Prince Eugene of Savoy. 1692.
"	"	A Sortie of Troops. Attack on a Convoy.
London.	<i>Nat. Gall.</i>	A Battle.
Munich.	<i>Gallery.</i>	Cavalry Engagement. Military Convoy.
Paris.	<i>Louvre.</i>	Cavalry Charge. Siege of a Fortified Town.
Rotterdam.	<i>Museum.</i>	Cavalry Combat.
Vienna.	<i>Gallery.</i>	Siege of Namur.
"	<i>Cærvn Coll.</i>	Skirmish by Ruins.

Huchtenburgh sometimes signed his plates with his name, and frequently with the cipher **EB.** or

**IVB.** The following are the principal:

Combat of two Horsemen.  
The Plunderers.  
Halt of Travellers, before a Forge.  
Halt of Sportsmen, in a landscape.  
William III. reviewing his Army near Arnheim.  
A set of four Battles; ovals; *after Van der Meulen.*  
A set of six Mountainous Landscapes; *after the same.*  
A Battle of Cavalry; *after the same.*  
Another Battle of Cavalry; *after the same.*  
View of Lille, with the French Army; *after Van der Meulen; Hugtenburg et Baudouin fec.*  
The Taking of Dôle in Franche-Comté; *after the same; Hugtenburg et Baudouin fec.;* in two sheets.  
Louis XIV. with his Guards, passing the Pont-Neuf; *after Van der Meulen.*  
The Battle between the French and Germans in Italy; *after D. Hoogstraeten;* very fine.  
A Horse-Fair in Holland; *after the same;* very fine.  
Several Battles, and other subjects, in mezzotint.

HUCK, JOHANN GERHARD, a designer and engraver, was born in 1748, either in Hanover or the Netherlands. He worked for a time in the Düsseldorf Gallery, and in 1780 came to England; but finally he settled at Hanover, where he opened an academy,

and was living in 1812. The date of his death is unknown. One of his engravings was the portrait of Baron von Brabeck, after Anton Graff. He also left a drawing of 'Lady Jane Grey brought to the Scaffold.'

HUDSON, HENRY, was a mezzotint engraver, whose works bear dates from 1782 to 1793. No particulars of his life are known. Amongst his plates are:

Belshazzar's Feast; *after Rembrandt.*  
David and Bathsheba; *after Castelli.*  
Sir William Hamilton; *after Reynolds.* 1782.  
Rescue from an Alligator; *after Hoppner.* 1786.  
John Henniker; *after Romney.* 1786.  
Industry and Idleness; *after Morland.* 1790.  
Lord Macartney; *after Mather Brown.* 1790.  
Lord Loughborough; *after the same.* 1793.

HUDSON, THOMAS, a portrait painter, was born in Devonshire in 1701. He was the scholar of Jonathan Richardson, and became his son-in-law. After the death of his instructor, he was for several years the most fashionable portrait painter of his time; but he is now chiefly remembered as the master of Sir Joshua Reynolds, by whom his popularity was eclipsed before he retired from the exercise of his profession. He acquired considerable wealth, and formed a fine collection of drawings by the old masters. He died at Twickenham in 1779. His best work is a large family picture of Charles, Duke of Marlborough, at Blenheim Palace. There are in the National Portrait Gallery pictures by him of George II., Händel, Edward Willes, and Matthew Prior, the latter after Richardson.

HÛE, JEAN FRANÇOIS, a French landscape and marine painter, was born at Saint-Arnould-en-Yveline in 1751. He studied under Joseph Vernet and in Rome, and was received into the Academy in 1782. His subjects are principally storms, moonlights and sunsets, views of seaports, naval combats, and wrecks. He exhibited at the Salon from 1781 to 1824; but died in Paris at the close of the year 1823. There are a few pictures by him of a poetical or historical character; and some of his landscapes may be deemed classical. There are works by him in the Musée de la Marine in the Louvre. His son, ALEXANDRE LAURENT HÛE, who was also a landscape painter, exhibited at the Salon from 1810 to 1842.

HUERTA, DE LA. See DE LA HUERTA.

HUESCA, Fray ANSEL DE, a Hieronymite monk of Saragossa, practised engraving. In 1737 he executed the title-page for Marton's 'Historia del subterraneo santuario del real monasterio de Santa Engracia de Zaragoza,' which represents the front of the church of that monastery.

HUET, JEAN BAPTISTE, a natural history painter, was born in Paris in 1745. He was a pupil of J. B. Leprince, and was received as an Academician in 1769. He exhibited from 1769 to 1802. A picture of 'Two Dogs' by him is in the Louvre, and examples of his art are in the Museums of Orleans, Nantes, and Rennes. He died in Paris in 1811.

HUET, NICOLAS, the elder, an animal painter, the father of Jean Baptiste Huet, was born about 1718, and exhibited in the Academy of St. Luke from 1751 to 1762. He died after 1780.

HUET, NICOLAS, the younger, the son of Jean Baptiste Huet, was born in Paris in 1770, and was a pupil of his father. He was commissioned to paint for the library of the Natural History Museum

one hundred and twenty water-colour drawings, for the collection commenced in 1650 by the Duke of Orleans. He also executed several natural history designs for the great work on Egypt, which was published by the Government. He was still living in 1827.

HUET, PAUL, a French landscape painter, was born in 1804. He was a pupil of the École des Beaux-Arts, and also studied under Guérin and Gros. He not only painted in oil and water-colours, but also executed many etchings, wood-engravings, crayon drawings, and lithographs. His first success was obtained at the Salon of 1831, to which he sent nine oil paintings and four water-colour drawings. Among his pictures may be mentioned 'The Beach at Houlgatt' (1863), in the Bordeaux Museum; 'Fontainebleau' (1868); 'The Bather' (1867), 'Setting Sun, with a Fog, in Autumn' (1866), and the 'Inundation of St. Cloud' (1855), in the Louvre. One of his most important etchings is the 'Sources de Royal,' and among his wood-engravings may especially be mentioned those illustrating 'Paul and Virginia.' His death occurred from a fit of apoplexy in Paris in 1869. A long and appreciative notice of Paul Huet by Philippe Burty appeared in the 'Gazette des Beaux-Arts' for April, 1869.

HUEVA, BARBARA MARIA DE, was born at Madrid in 1733. Before reaching her twentieth year she had attained such skill in painting, that at the first meeting of the Academy of St. Ferdinand in 1752, on the exhibition of some of her sketches, she was elected an honorary academician, receiving the first diploma issued under the royal charter.

HUFFEL, PIETER VAN, an historical painter, was born at Grammont in 1769, and attended the Ghent Academy, where he obtained the first prizes in the various classes; he then studied under Herreyns at Mechlin, and afterwards proceeded to Paris. After returning to Ghent he was appointed director of the Academy, and died there in 1844. His pictures are found in the churches and museums of Ghent and Grammont, and his 'Holy Virgin in the Temple' was in 1817 awarded a gold medal by the Ghent Association for Fine Arts and Sciences. He painted also numerous portraits, of which 'Napoleon I. when First Consul' is in the Antwerp Museum.

HUGFORD, IGNAZ, was born in England in 1703, but settled at Florence while still young. He painted historical subjects, but his works are little esteemed. Lanzi, however, speaks favourably of a picture by him in the church of Santa Felicità, at Florence, representing 'St. Raphael'; some easel pictures by him of the same class are in the Florence Gallery. He died in 1778.

HUGGINS, WILLIAM, an animal painter, was born at Liverpool in 1820. He received his early artistic education at the old Liverpool Academy, and was well known in his native city as the 'Liverpool Landseer,' although he afterwards resided chiefly at Chester, Bettws-y-Coed, and Llanbedr. He suffered from partial paralysis during the latter years of his life, and died at Christleton, Chester, in 1884. Among his best works are 'The Disobedient Prophet slain by the Lion,' 'Daniel in the Lions' Den,' and 'Christian within sight of the Lions.'

HUGGINS, WILLIAM JOHN, a marine painter, was born in 1781, and in early life went to sea in the service of the East India Company. He occa-

sionally exhibited at the Royal Academy, and in 1834 was appointed marine painter to William IV. He died in 1845. There are three pictures of the 'Battle of Trafalgar' by him at Hampton Court.

HUGHES, HENRY, a wood-engraver, was born about 1796. Amongst the illustrated works for which he engraved the woodcuts is 'The Beauties of Cambria' (1823).

HUGHES, WILLIAM, a wood engraver, was born at Liverpool in 1793, and learned engraving as an apprentice to Henry Hole. He died at Lambeth in 1825. The following works contain specimens of his art:

Gregson's 'Fragments of Lancashire.'  
Dibdin's 'Bibliographical Decameron.'  
Rutter's 'Delineations of Fonthill.'  
Ottley's 'History of Engraving.'  
Johnson's 'Typographia.'

HUGHTENBURGH. See HUCHTENBURGH.

HUGUENY, LAURENT JOSEPH, a French painter, was born at Valenciennes in 1769, and died in 1814. There is in the Museum of his native town his own portrait painted by himself.

HUHN, KARL, was a painter who died in 1877 at Davos, and who had studied several years from the works of Delarocche and Comte. He was a professor in the Academy of St. Petersburg, and his chief work is 'The Eve of St. Bartholomew.'

HÜHNE, ANDREAS KASPAR, a German historical painter, was born at Hamburg in 1758, and after studying under Schönemann, went in 1774 to Italy, where he remained fourteen years, obtaining further instruction from Tischbein, Mengs, and Torelli. In 1789 Catharine II. invited him to St. Petersburg, where he became a professor at the Academy, and died in 1810. He painted numerous portraits, as well as scenes from Russian history.

HUILLIOT, CLAUDE, a French flower painter, was born at Rheims in 1632. He was received as an Academician in 1664, and died in Paris in 1702. There is a flower piece by this artist in the palace at Fontainebleau.

HUILLIOT, PIERRE NICOLAS, son of Claude Huilliot, was born in Paris in 1674, and was received into the Academy in 1722. His pictures were chiefly fruit and flower subjects. He died in 1751.

HULETT, J., an engraver, flourished in the earlier part of the 17th century. The following portraits are by him:

Mary, Queen of Scots; *after Janet*.  
Robert Devereux, Earl of Essex.  
Thomas, Lord Fairfax.

HULETT, JAMES, was an engraver, who worked chiefly for the booksellers, and executed several of the plates for Coetlogon's 'History of Arts and Sciences,' 1745, and for the 'Life of Queen Anne,' published by Walker. He also engraved the plates for one of the editions of Fielding's 'Joseph Andrews.' He died in London in 1771.

HULL, THOMAS H., a miniature painter, exhibited at the Royal Academy from 1775 to 1800.

HULL, WILLIAM, was a landscape painter in water-colours, who practised in Manchester. He died in 1880.

HULLE, ANSELM VAN. See HEBBELYNCK.

HULLMANDEL, CHARLES JOSEPH, a lithographer, was born in London of German parentage in 1789. In 1818 he commenced his experiments in lithography, after instruction from Faraday,



and made many great improvements in the art. To him are due a graduated tint, and the use of white in the high lights; he invented lithotint, and he used the stump on the stone. Besides reproductions of the works of Cattermole, Stanfield, Haghe, Roberts, Harding, Nash, and others, he published 'Twenty-four Views of Italy' in 1814, and furnished the illustrations for T. S. Boys's 'Architecture in Paris,' Kent's 'Britannia delineata,' and Pinelli's 'Roman Costumes.' He died in London in 1850.

**HULME, FREDERICK WILLIAM**, a landscape painter, was born at Swinton in 1816. He was the son of a Yorkshire artist of some reputation, from whom he received his early instruction in art. In 1844 he came to London, and was for a time occupied in making designs for engravers, and in 1850 he published 'A graduated Series of Drawing Copies in Landscape.' He painted much at Bettwysy-Coed, in a style not unlike that of Creswick, and likewise taught drawing and painting. He died in London in 1884.

**HULSBERG, HENDRIK**, a Dutch engraver, was born at Amsterdam, but resided chiefly in London, where he was principally employed by the booksellers, and where he died in 1792. His best works were architectural views and buildings, which he executed in a neat style, but without taste. He engraved several plates for the first volume of the 'Vitruvius Britannicus,' and Sir Christopher Wren's Plans for St. Paul's Cathedral. There is also by him a large view of St. Peter's at Rome. He engraved also some portraits; among others, the following:

Sir Bulstrode Whitelock.

Robert Warren, Rector of Bow.

Joseph Warder, physician.

Aaron Hill; prefixed to his 'History of the Ottoman Empire.' 1711.

**HULSDONCK, JACOB VAN**, a Flemish flower painter, was born at Antwerp in 1582. He spent his youth at Middelburg in Zeeland, but in 1609 he became a master in the Guild of St. Luke at Antwerp, where he died in 1647. His son, GILLIS VAN HULSDONCK, who was also a painter, resided in Holland from 1658 to 1670.

**HULSEEN, FREDERIK VAN**, (or **HULSIUS**), a Dutch engraver, was born at Middelburg in 1566, but afterwards settled at Frankfort. He resided some time in London, where he worked for the booksellers. Florent Le Comte says he was a disciple of Theodorus De Bry, and his style somewhat resembles that of his master. He engraved a variety of book ornaments; among others, the small quarto frontispieces, with figures, to Christopher Lever's 'History of the Defenders of the Catholique Faith,' published in 1627; and the frontispiece to May's translation of Lucan's 'Pharsalia,' 1631. There are also some portraits by him; among others:

Don Carlos, Infant of Spain.

George Carleton, Bishop of Chichester.

**HULSEN, JEZAIAS VAN**, a Dutch engraver, the brother of Frederik van Hulsen, was born at Middelburg in 1570, and died about 1640. He is said by Professor Christ to have resided at Stuttgart, where he published several grotesque engravings, drawn with much taste and accuracy. They are marked with his initials, *E. V. H.*

**HULSMAN, JOHANN**, (or **HOLZMANN**), a painter and engraver, was a pupil of Augustin Braun, and flourished at Cologne in the 17th century, being

last heard of in 1646. He was regarded as one of the best colourists of the Rubens school. A conversation piece by him, dated 1644, is in the Nuremberg Town-hall; and a 'St. Veronica,' together with a portrait, in the Wallraf-Richartz Museum at Cologne. He has left an etching of 'The March of a large Troop of Gypsies,' in a woody landscape. He used the initials *J. H. F.* or a monogram.

**HULST, FRANS DE**. See **DE HULST**.

**HULST, VAN DER**. See **VAN DER HULST**.

**HULSTER, JAN**, was a Dutch portrait painter, who flourished in the 17th century. In 1656 he was living at the Hague.

**HULSWIT, JAN**, born at Amsterdam in 1766, was an excellent designer of landscapes, river scenes, and animals. His drawings are more numerous than his oil paintings; but of the latter he has left some beautiful specimens. There is a landscape by him in the Städel Institute at Frankfurt. He died at Amsterdam in 1822.

**HUMBELOT, JACQUES**, an indifferent engraver, resided at Paris about the year 1760, and executed some plates after Le Brun and other masters.

**HUMBERT, JAN**, a native of Amsterdam, was an historical and portrait painter. He studied at Paris, but afterwards returned to his own country, and worked at Amsterdam and the Hague, becoming chief of the School of Design in the latter city. He died in 1794.

**HUMBERT, JEAN CHARLES FERDINAND**, was a native of Geneva, who went to Paris, and entered the atelier of Ingres. He, however, on his return to Geneva abandoned the style of that master, preferring, as he said, "the fat cows and the powerful oxen of his native land." He died at Geneva in 1881.

**HUMBERT, JULES EUGÈNE**, a French painter, was born at Strassburg in 1821. He was a pupil of Picot and Gleyre, and exhibited decorative works at the Salon from 1851 to 1866. In 1851 he was appointed painter of figures at the Sèvres manufactory. He died in Paris in 1870.

**HUMBERT DE SUPERVILLE, DAVID PIERRE GIOTTINO**, a portrait painter, was born at the Hague in 1770. He was the son of a Protestant minister, and at first studied science, but preferring art he went to Italy, where he received the name of 'Giottino.' He devoted himself chiefly to drawing and engraving. He also published a work entitled 'Essai sur les signes inconditionnels dans l'Art,' 1827. He died at Leyden in 1849.

**HUME, HENRY**, a promising young landscape painter, was born in 1858, and died in 1881.

**HUMMEL, JOHANN ERDMANN**, a German painter and engraver, was born at Cassel in 1769, and was first instructed by Böttner. With the elector's assistance he in 1792 proceeded to Rome, where he chiefly took up the landscape and the antique departments, but also studied the works of the later great masters. After his return in 1799 he was patronised by the Electress Augusta of Hesse, and through her influence he went in 1800 to Berlin, where he became in 1809 professor of perspective. He died at Berlin in 1852. He was successful in historical subjects, portraits, landscapes, and architectural pieces, especially in water-colours. One of his best paintings is his 'Evening Devotions of Bohemian Peasants' (1812). He engraved from his own designs twelve plates of 'Luther's Life and Apotheosis,' and published practical guides on art, including 'Die freie Perspektive,' 'Die

Schattenlehre,' 'Die Projektionslehre,' &c. In the Städels Institute at Frankfort there is a picture by him of 'Children swinging in a Garden near Naples.'

HUMPHREY, OZIAS, a miniature painter, was born at Honiton, in Devonshire, in 1742, and was educated at the grammar school in that town. His passion for drawing was early and ardent, and his parents, yielding to his earnest importunity, sent him to London, where he frequented the drawing school of William Shipley, and profited by studying the casts from the antique statues, then recently imported from Italy, and made public for the benefit of students, by the liberality of the Duke of Richmond. He prosecuted these studies about three years, when the death of his father rendered it necessary for him to return to Devonshire. He was at that time particularly desirous of being placed with Sir Joshua Reynolds; but circumstances did not permit the gratification of his wishes, and he was engaged with Samuel Collins, a miniature painter of some eminence at Bath, with whom he resided two years, when his instructor removed to Dublin, and Humphrey succeeded to his practice in Bath. In the year 1763 he was encouraged and invited by Sir Joshua Reynolds to settle near him in London, which he did in the following year.

In 1766 he exhibited at Spring Gardens a portrait, in miniature, of John Mealing, the old and well-known model of the Royal Academy, which was greatly admired, and was purchased by the King, who also commissioned him to paint miniatures of the Queen, and other members of the royal family. He continued to practise this line of art with almost unexampled success, until the year 1772, when a fall from his horse gave his head so violent a shock, and impaired his whole nervous system so much, that he was unable to pursue his profession with the same efficiency that he had hitherto done. By the advice of his friends, he left England in 1773, accompanied by his friend Romney, and proceeded to Rome, where he resided four years, during which he studied oil painting.

In 1777 Humphrey returned to his native country, where he remained, painting generally in oil, until the commencement of the year 1785, when he embarked for India. It was suggested to him, on his arrival at Calcutta, that the field the most open to him was miniature, and that it would be advisable for him to confine himself to that branch of his profession. He visited the courts of Moorshedabad, Benares, and Lucknow, where he painted several large miniatures of princes, nabobs, and rajahs, and many other persons of high distinction. His bad state of health, however, obliged him to return, in 1788, to England, where he resumed miniature painting, and exhibited several works, which were greatly admired, and which confirmed his former reputation.

In the year 1779 Humphrey was elected an Associate of the Royal Academy, and in 1791 an Academician. His sight was now so much affected, that he was obliged to relinquish miniature painting, and he made some experiments in crayons, in which he succeeded so well that he devoted to that branch of art his whole attention, and was for some time considered to be its chief representative. In the year 1797 his sight completely failed, and his portraits of the Prince and Princess of Orange were his last productions. The remainder of his life was passed at Knightsbridge till within a few

months of his death, which took place in London in 1810. As an artist, Humphrey possessed considerable genius, which he improved by the most exemplary assiduity, and an attentive study of the best models. His design is tasteful and correct, and his colouring, especially in his miniatures and crayon drawings, is always rich and harmonious. His memorandum and account books are preserved in the British Museum.

HUMPHREY, WILLIAM, an engraver in mezzotint, was born about 1740, and was last heard of about 1795. There are several portraits by him, among which are the following:

Georgiana, Duchess of Devonshire; *after Reynolds.*  
 Doctor Arne; *after Dunkarton.*  
 Colonel Richard King; *after Kneller.*  
 Madame Du Barry; *after B. Wilson.*

HUMPHREYS, HENRY NOEL, an artist and naturalist, was born at Birmingham in 1810. He long resided in Italy, and his first work appeared in 'Illustrations of the Scenery of Rome and its Neighbourhood,' by W. B. Cooke. On his return home from Italy, he made a series of drawings of British butterflies and moths, with their caterpillars, and the plants on which they feed, which were published with text by J. O. Westwood in 1844. He also published two volumes of illustrations of Froissart's 'Chronicles,' 1843; and, in connection with Owen Jones, 'The Illuminated Books of the Middle Ages,' 1848. He was also much occupied in making ornamental designs for books, and other illustrations. He died in London in 1879.

HUMPHREYS, WILLIAM, a line engraver, was born at Dublin in 1793. He went to America at an early age, and produced a large number of plates, in illustration of the works of American poets; he was also much employed at Philadelphia upon engraving vignettes for bankers' notes. He afterwards came to England, where he was employed on similar work, and engraved the head of Queen Victoria on some of the postage-stamps. Besides these minor works, he executed with great ability some important plates, as well as several illustrations for the 'Bijou,' 'Forget-me-not,' and other Annuals. During the latter years of his life, however, he gave up engraving as a profession, and became accountant in the musical firm of Messrs. Novello. He died in 1865 at Genoa, whither he had gone for the sake of his health. His most important works are:

The Reading Magdalene; *after Correggio.*  
 Kitty Fisher; *after Sir Joshua Reynolds.*  
 The Coquette (Madame Schindler); *after the same.*  
 Master Lambton; *after Sir Thomas Lawrence.*  
 Sancho and the Duchess; *after C. R. Leslie.*

HUNÆUS, ANDREAS HERMAN, a Danish painter, who was deaf and dumb, was born at Kolding in 1814. In 1831 he entered the Academy, where two years later he produced his first portrait that attracted attention. From 1841 he devoted himself entirely to portrait painting, among his sitters being the Princess Dagmar and others. He died at Copenhagen in 1866. He painted also altar-pieces and genre pictures, one of the latter was 'On the Wall of Copenhagen on the Evening of the great Fast Day.'

HUNDETPFUND, LIBERAT, was born in 1806. His parents intended him for the Church, but gave way to his great desire to be an artist, and allowed him to go to Vienna in 1822. In 1832 he settled in Munich, and for a long time worked at portrait painting unpaid, in order to gain experience. His

stay there was so unfortunate that he intended to leave, and to try his fortune as a travelling artist, when he received an unexpected commission to paint the portrait of Dillis, the director of the Munich Gallery, for King Louis. This was the beginning of his career. He became a favourite portrait painter, and afterwards very successful in his genre pictures. He signed them '100%' He died in 1878.

HUNGAR, JOHANN MICHAEL, was born at Rapperschwyl in 1634, and after studying in Milan travelled through the chief cities of Italy, and formed his style upon that of Annibale Carracci. In 1654 he returned and worked in the churches and convents of Switzerland and its adjacent states. He died in 1714. One of his best works is 'The Martyrdom of St. Laurence,' painted for the parish church of his birthplace.

HUNGERMÜLLER, JOSEPH, was born at Nuremberg in 1777. He was a decorative painter, and among his works were the ceilings of the Court Theatre at Munich, and the Cemetery Church. He died in 1820.

HUNIN, PIERRE PAUL ALOIS, a Flemish painter of genre subjects and interiors, was born at Mechlin in 1808. He at first studied under his father and F. De Brakelaer, and then went to Paris, where he placed himself under Ingres and Cogniet. He died in 1855. Amongst his works are :

The Distribution of Alms. (*Brussels Gallery.*)

A Young Girl praying for her Mother. 1834.

Reading the Will. (*Berlin National Gallery.*) 1845.

A Father's Blessing.

HUNKELER, HANS GEORG, a painter, was born in 1682 in the canton of Lucerne. He painted historical subjects and pictures for churches. He served in the Swiss Guard at Rome, and died in 1740.

HUNNEMAN, CHRISTOPHER WILLIAM, a portrait and miniature painter, exhibited at the Royal Academy from 1777 till his death in the year 1793.

HUNT, CHARLES, a subject painter, was born in 1803. He occasionally exhibited at the Royal Academy and other exhibitions, one of his latest works being 'Make Way for the Grand Jury!' He died in 1877.

HUNT, WILLIAM HENRY, a still-life and subject painter in water-colours, was born in London in 1790. After considerable objection on the part of his father, a tin-plate worker, he was apprenticed to John Varley, and he also received much help in his early efforts from Dr. Munro. In 1807 he entered the schools of the Royal Academy, where he had first exhibited in the previous year. About this time he found employment in teaching, and in painting views of gentlemen's seats. He first exhibited at the Water-Colour Society in 1814 on the occasion of the split amongst its members, but he did not join the Society till 1824, when he was elected an Associate, and in 1827 a full member. Thenceforth he contributed regularly to its exhibitions, frequently sending from twenty to thirty drawings in a year. In his early period Hunt painted landscapes, poultry, and vegetables; he then inclined to humorous rustic subjects; and in his later years he painted fruit and flowers with a wondrous fidelity. He was deformed, and throughout his life he suffered greatly from weak health, on account of which he spent much time at Hastings, where he obtained many of his rustic subjects. He died in London in 1864. Amongst his works are :

The Attack.

The Defeat.

The Laboratory.

The Orphans.

An Itinerant.

Mulatto Girl.

The Ballad-Singer.

The Awakened Conscience. 1853.

The Cricketer.

A Cold Morning.

Contemplation. (*Walker Art Gallery, Liverpool.*)

The Combat.

The Barber's Shop.

Thy Kingdom come!

Devotion.

Reading the League.

Boy and Goat. 1836.

A Brown Study.

The Monk.

The Doubtful Coin.

The Valentine.

A Smoked Pilchard.

Hawthorn Blossoms and Bird's Nest.

Grapes, Melons, and Plums.

Dead Humming Bird.

Study of Hyacinths.

Study of Rose Grey—a Mushroom.

(*South Kensington Museum.*)

HUNT, WILLIAM MORRIS, an American painter, was born at Brattleborough (Vermont) in 1824. He was originally intended for a sculptor, but took to studying painting, first at Düsseldorf, and then under Couture at Paris, where he became intimate with Millet. In 1855 he returned to America, and resided for some time at Newport, but finally settled at Boston, where he had a large practice in teaching. He published in 1875 a work embodying his views, and entitled, 'Talks on Art.' He died in 1879. His early works were portraits, but he subsequently devoted himself successively to genre, to history, and finally to landscape. The following are amongst his best productions :

Girl by a Fountain.

The Bugle Call.

The Drummer Boy.

The Laughing Girl.

Flight of Night.

Discoverer.

Ormuzd and Ahriman. } (*Albany Capitol.*)

Ulysses and the Sirens. }

The Street Musician.

Child selling Violets.

Portrait of Abraham Lincoln.

Dinan, Brittany.

HUNTER, JOHN KELSO, a Scottish portrait painter, was born in 1803. He was a popular artist, and died at Pollokshields, near Glasgow, in 1873.

HUNTER, ROBERT, was an Irish portrait painter, who had a large practice in Dublin in the 18th century, and was instrumental in founding the school of art of the Royal Dublin Society. Amongst his portraits are :

Rev. L. Madden. 1745.

Earl of Buckinghamshire. (*Mansion House, Dublin.*)

1780.

HUOT, ADOLPHE JOSEPH, a French engraver, was born in Paris in 1839. He was a pupil of Henriquel-Dupont and Cogniet, and in 1862 gained the 'prix de Rome.' He died at Cannes in 1883. Amongst his chief works are :

The Burial of St. Catharine; *after Luini.*

Portrait of Descartes; *after F. Hals.*

Portrait of a Young Girl; *after Gérard.*

The Florentine Poet; *after Cubanel.*

The Virgin of Deliverance; *after Hébert.*

HUQUIER, GABRIEL, a French engraver and art-dealer, was born at Orleans in 1695. A satirical piece against the Jesuits having been ascribed to him, he was compelled to flee to London, where he died in 1772. Much confusion appears to exist between this artist and his son Jacques Gabriel; in fact, the two worked conjointly, and some of the following plates assigned to the father were certainly the work of both:

The Five Senses; *after Watteau.*  
 The Temple of Diana, and the Temple of Neptune; *after the same.*  
 The Triumph of Galatea; *after the same.*  
 A Shepherd caught in a Storm; *after the same.*  
 Four Pastoral subjects of the Seasons; *after the same.*  
 The Four Elements; *after the same.*  
 A large Pastoral subject; *after Boucher.*  
 The Five Senses; *after the same.*  
 The Four Seasons; *after the same.*  
 Two Books of Studies; *after the same.*  
 A series of sixty subjects from the Life of Christ; *after Claude Gillot.*

HUQUIER, JACQUES GABRIEL, the son of Gabriel Huquier, was born in Paris in 1725, and was a pupil of his father. In later life he came to England (where his father already was), and worked in London, exhibiting occasionally at the Royal Academy between the years 1771 and 1786. About 1783 he was living at Cambridge; but he died at Shrewsbury in 1805. He took portraits in crayons, and engraved a large number of plates, many of them in conjunction with his father; the first as well as the two last of the list given under that artist belong equally to the son, and perhaps others besides. Of the latter's separate execution are the following:

Le Répos champêtre.  
 Le Sommeil.  
 Le Réveil.  
 Two Corps de Gardes.  
 A Girl with a Bird, and The Infant Travellers; a pair.

HURD, NATHANIEL, an engraver, was born at Boston, in the United States, in 1730. In seal-cutting and die-engraving he was considered superior to any one in the colonies. Among his engravings is a descriptive representation of Hudson, a swindler and forger, standing in the pillory. He was probably the first to engrave on copper in the United States, and with a superior mode of execution he was quite 'Hogarthian' in his humour. He died in 1777.

HURDIS, JOHN HENRY, an amateur etcher, was born in 1800. He studied engraving under Heath, and made many etchings of the neighbourhood of Lewes, where he resided. He died at Southampton in 1857.

HURET, GRÉGOIRE, a French engraver, was born at Lyons about 1600. He was received as an Academician in 1663, his presentation work being the 'Théâtre de la Passion,' a series of thirty plates of the Passion of Christ, engraved from his own designs. He died in Paris in 1670. His works comprised subjects from sacred as well as contemporary history, and also allegorical pieces and portraits. He also wrote a work upon architecture. There are 420 plates known to have been engraved by him, among which are the following:

#### PORTRAITS.

Pierre Séguier, Chancellor of France.  
 François de Bonne, Duke of Lesdiguières; *after Du Monstier.*  
 Jacques Boyceau, Sieur de la Barauderie; *after A. De Vries.*

#### SUBJECTS FROM HIS OWN DESIGNS.

The Holy Family, with St. Catharine.  
 Christ crowned with Thorns.  
 The Stoning of Stephen.  
 St. Peter preaching.

HURLSTONE, RICHARD, a portrait painter, practised in London towards the end of the 18th century. He obtained a Society of Arts' premium in 1764, and exhibited at the Royal Academy from 1771 to 1780. He was killed by lightning on Salisbury Plain.

HURLSTONE, FREDERICK YEATES, a portrait and historical painter, was born in London in 1800. He entered the schools of the Royal Academy in 1820, and in 1823 obtained the gold medal for his 'Archangel Michael and Satan contending for the body of Moses.' He also studied under Beechey, Lawrence, and Haydon. He occasionally exhibited at the Academy from 1821, and also at the British Institution, but the majority of his works appeared at the Society of British Artists, of which he was elected a member in 1831, and held the office of president from 1835 until his death. The range of his subjects was much enlarged by visits to Italy in 1835, to Spain in 1851-52, and to Morocco in 1854. Throughout his life he was much opposed to the Royal Academy, and at the parliamentary inquiry of 1835 gave evidence against that body. He died in 1869. Amongst his best works are:

The Enchantress Armida. (*Bridgewater Gallery.*)  
 Peasant Girl of Sorrento. (*The same.*)  
 The Game of Mora.  
 The Prisoner of Chillon. (*Lord Tankerville.*)  
 Boabdil mourning the fall of Granada.  
 Columbus asking Alms.  
 Margaret of Anjou, and Edward, Prince of Wales, after the Battle of Hexham.  
 Constance and Arthur.  
 Monks at the Convent of St. Isidore.  
 Eros. (*Marquis of Lansdowne, Bowood.*)  
 A Venetian Page. (*Grosvenor House, London.*)  
 Haidee aroused from her Trance.  
 Card-players in a Posada in Andalusia.

HÜRNING, HANS, (or HORNING, or HORNING,) a wood-engraver from Mutenau, came in 1461 to Nördlingen, where, in conjunction with the painter Friedrich Walter, he prepared a 'Biblia Pauperum' (1470), which is composed of a series of woodcuts, with short descriptions, depicting the history of the Old and New Testaments.

HURTER, JOHANN HEINRICH, a miniature painter in enamel, was born at Schaffhausen in 1734. In 1776 he was at the Hague, and the following year in Paris. He also visited London on the invitation of Lord Dartrey, and appears to have remained in England from 1779 to 1784, after which he returned to Switzerland. His works are mostly copies from Sir Joshua Reynolds and other portrait painters.

HURTER, KASPAR, was an historical painter, who flourished at Schaffhausen about 1623, and at Memmingen in 1627.

HURTREL, ARSÈNE CHARLES NARCISSE, a French historical and portrait painter, was born at Lille in 1817. He studied at Armentières and Lille, and in 1834 went to Paris to become a pupil of Ingres, whom he followed to Rome in 1835. He returned to France in 1840, and exhibited at the Salon from 1841 to 1861, in which year he died at Lille. Amongst his works are:

St. John the Baptist. (*Lille Museum.*)  
 She is mad! (*Donai Museum.*)  
 Coronation of the Virgin. (*Church at Beaucamps.*)

The Martyrdom of St. Chrysole. (*Church at Commines.*)  
 Jesus calling little children. (*St. Etienne, Lille.*)  
 'Un petit chou, s'il vous plait.'

HUS, PIETER. See HUYS.

HÜSENER, AUGUSTE, an engraver, was born in 1789, and died at Berlin in 1877. She was a pupil of Buchhorn, and engraved the pictures by German artists in the Berlin Exhibition for the 'Pocket Calendar' of 1838 and 1841.

HUSMAN, JOHAN, a Danish engraver, was a native of Copenhagen, who flourished about 1674 until the close of the century.

HUSSARD, LOUIS CHARLES, was a French fruit and flower painter, who died in Paris in 1857.

HUSSEY, GILES, was born at Marnhull, in Dorsetshire, in 1710, and descended from a very ancient family. He commenced his studies with Richardson, but left him for Vincenzo Damini, a Venetian artist, with whom he went to Italy, where he was robbed of all his property by his master. He was, however, relieved from this distress, and enabled to prosecute his studies at Bologna and at Rome for several years. Not being satisfied with the instruction he received, he aimed at establishing some fixed principles; this led him in search of a theory, which ended in his adopting the ancient hypothesis of musical, or harmonic, proportions, as being the governing principle of beauty, in all forms producible by art, and even by nature. Delighted with this discovery, as he thought it, he continued his studies at Rome, with increasing pleasure and reputation. In 1737 he returned to England, but did not settle in London till 1742. He was now obliged to submit to paint portraits for a subsistence, and to experience the opposition of his professional brethren, whose envy was excited by his masterly and graceful performances. This treatment affected his spirits, and he left London for his native place, where, in 1773, by the death of his brother, he succeeded to the family estate, but after five years he resigned it to a relative, and led a retired and religious life till 1788, when he died at Beeston, near Ashburton, in Devonshire.

HUSSEY, PHILIP, an Irish portrait painter, was born at Cork early in the 18th century. He was self-taught, and practised in Dublin, where he died, in 1782.

HUSSON, JEANNE ÉLIZABETH. See CHAUDET.

HUTER, SIMON, a German artist, flourished about the year 1560. He engraved very neatly on wood, and executed several cuts from the designs of Jost Amman. His prints are by no means devoid of merit. They are usually marked with the cipher **SHF**. He executed, conjointly with Virgilius Solis, part of a set of small cuts for the 'History of the Bible'; also, in conjunction with Jost Amman, part of the small prints for a work, entitled 'Neuwe Biblische Figuren,' printed at Frankfort, in 1564, from the designs of Jost Amman.

HUTIN, CHARLES FRANÇOIS, a French painter, engraver, and sculptor, was born in Paris in 1715. He studied painting under François Le Moine, and in his twenty-first year obtained the great prize for historical painting, and went to Rome, where he spent seven years. After his return to Paris in 1746, he was received into the Academy. In 1748 he went to Dresden, and prepared drawings for the publication of the 'Dresden Gallery.' He became director of the Academy in that city, and

died there in 1776. A frieze and a 'Crucifixion' by him are in the Court chapel at Dresden; and in the Gallery is the picture of a 'Girl with a Letter.' Of his engravings there are in particular thirty-five plates, entitled 'Recueil de différents Sujets composés et gravés par Charles Hutin,' Dresden, 1716.

HUTIN, PIERRE, a French designer and engraver, brother of Charles Hutin, studied sculpture in Paris, and then went to Dresden and assisted his brother in the preparation of the 'Dresden Gallery.' He also etched eight plates after his own designs, signed *P. H. inv. et fec. 1754*, and one after his brother.

HUYBERTS, C., was a Dutch engraver, who resided in England about the year 1696. He engraved some anatomical subjects, and the 'Triumph of Julius Cæsar,' in nine plates, after Andrea Mantegna.

HUYGENS, CONSTANTIJN, a draughtsman, born at the Hague in 1628, and died in 1697, was the eldest son of Constantijn Huygens, the poet. He executed several portraits, among which was one of his father, engraved by Cornelis Visscher. He has left also some engravings, among which may be named:

The Flight into Egypt; after Brueghel.

View of Messina; after the same.

Apollo and the Muses; after Frans Floris.

Portrait of Queen Mary of Hungary.

HUYGENS, LUCAS, who was a painter and an engraver on wood and metal, was born at Leyden in 1494. So early as his ninth year he engraved original compositions on copper, and in his twelfth year he painted the entire legend of St. Hubert. He received his instruction from Cornelis Engelbrechtsen, and by his fourteenth year he was already recognized as an artist of repute. He was continually out of health, but apparently did not allow this to hinder him in his work. He died in 1533. One of his best pictures is that of a 'Madonna enthroned,' in the Munich Gallery.

HUYS, LAMBERT, was a Flemish painter, who worked at the Hague about 1664. He is supposed to have died at Amsterdam.

HUYS, PIETER, a Flemish painter, was made a master of the Antwerp Guild in 1545, and was still living in 1571. He was an imitator of Quentin Massys, and there is a picture of 'The Bagpiper' by him in the Berlin Gallery.

HUYS, PIETER, (or Hus,) was a Flemish engraver who resided at Antwerp in the latter part of the 16th century, and by whom there are some small prints of Scriptural subjects, and the plates in the 'Monumenta Humanae Salutis,' by Arius Montanus, 1571. It is possible that he may be identical with the painter of the same name.

HUYSMANS, CORNELIS, (also called HOUSEMAN,) was born at Antwerp in 1648. He was the son of Hendrik Huysmans, an eminent architect, who purposed bringing him up to his own profession, but dying when his son was very young, the latter was placed under the tuition of Gaspar De Witte. The landscapes of Jacques d'Arthois were then in the highest estimation, and Huysmans went to Brussels for the purpose of studying under that master, by whom he was kept so closely to drawing that he could only practise painting by night. The fine forest of Soignies, in the vicinity of that city, was the scene of his studies, and his pictures represent the most interesting views of it. He in 1682 settled at Mechlin, but removed to Antwerp in 1702. In 1716, however, he returned

to Mechlin, where he resided the remainder of his life, and died in 1727. He is often called 'Huysmans of Mechlin.' He embellished the foregrounds of his pictures with plants, and the foliage of his trees is light and spirited. His pictures are decorated with figures and cattle, well drawn, and pleasingly grouped. They have, however, become very dark, and this has considerably diminished their value. His best work is 'The Disciples at Emmaus,' in the church of Notre-Dame at Mechlin. He supplied the figures in the landscapes of other painters, and the backgrounds in their historical pictures. There are pictures by him in the galleries of Antwerp, Berlin, Cassel, Dresden, Edinburgh, and Glasgow.

HUYSMANS, JACOB, (also called HOUSEMAN,) was born at Antwerp in 1656, and was probably related to Cornelis Huysmans. He was a scholar of Gillis Backereel, and became a good historical and portrait painter. He visited England in the reign of Charles II., and met with great encouragement, although Sir Peter Lely was then in the height of his fame. Among the beauties at Windsor is the portrait of a lady by this artist, which is little inferior to those by Lely. His best portrait, however, is considered to be that of Queen Catharine of Braganza, in Buckingham Palace. He also painted a very beautiful portrait of the Duchess of Richmond, in the habit of a cavalier in the time of the civil war; buff, with blue ribands. There are portraits of Queen Catharine of Braganza and of Colonel William Legge by him in the National Portrait Gallery. His portrait of Izaak Walton is in the National Gallery, and that of Lady Byron, or, according to some, Lady Bellasys, is at Hampton Court. He died in London in 1696.

HUYSMANS, JACOBUS CAROLUS, was born at Breda in 1776. He was a pupil of J. H. Fredericks, a flower painter of Breda, and in 1802 he went to study at Antwerp. He returned to Breda in 1804, and was appointed Director of the Military Academy, which post he had to resign in 1837, on account of his becoming totally blind. He died at Ginneken, near Breda, in 1859.

HUYSMANS, JAN BAPTIST, a Flemish landscape painter, the brother and pupil of Cornelis Huysmans, was born at Antwerp in 1654, and so early as 1677 was a master in the Guild of St. Luke. He appears to have been in Italy, and his paintings have often been sold as Ruisdael's. He died at Antwerp in 1716. There is a landscape on a large scale, dated 1697, in the Brussels Gallery, and others are in the Dijon Museum and the Schleissheim Gallery.

HUYSMANS, MICHEL, a Flemish painter, was one of the pupils of Jan van Hemishem. He was admitted as a master into the Guild of St. Luke at Antwerp in 1535.

HUYSING, HANS, was a Swedish painter who came from Stockholm to London in 1700, and painted the three eldest Princesses in their attire on the day of the Coronation of George II. He worked up to 1740, and died in England.

HUYSUM, JACOB VAN, the youngest son of Justus van Huysum the elder, was born at Amsterdam about the year 1687. His chief merit consisted in copying and imitating the delicate pictures of Jan van Huysum, which he did so successfully that they have sometimes been mistaken for the works of that master. He came to England in 1721, and would have been thought an

excellent painter in his way, if his brother had not preceded him. He did not always copy the works of Jan, but painted similar subjects from his own designs, which, though less finished, and less delicately coloured, are not without great merit. He died in London in 1740.

HUYSUM, JAN VAN, a celebrated flower-painter, was the eldest son of Justus van Huysum, and was born at Amsterdam in 1682. He was instructed by his father, and it was not long before he could dispense with assistance. Having seen some of the best productions of De Heem and Mignon, he was ambitious of surpassing them, by an attentive study of the most exquisite flowers and fruits in nature. His taste in the arrangement of his groups is superior to that of any other flower-painter; and his pictures are so perfectly finished, that they seem to rival the velvet softness of nature. The fame of Van Huysum rose to the highest pitch, and the first florists of Holland were ambitious of supplying him with their choicest flowers for the subjects of his pictures. He usually arranged them in elegant vases, of which the ornaments and bas-reliefs were finished in the most polished and beautiful manner. His fruit-pieces, though admirable, are inferior to his flowers. Those painted on a clear or yellow ground are most esteemed, and are distinguished from his early works, which are usually on a dark one, by a superior style of pencilling, and a more harmonious colour. He frequently introduced a bird's nest, with eggs, into his pictures, which, as well as the insects, butterflies, dew-drops, &c., are represented with a truth and precision that give a perfect illusion. Jan van Huysum also distinguished himself as a landscape painter. His pictures of that description are painted in imitation of Glauber and De Lairesse, and are more estimable for the neatness of their execution than originality of style or truth of colouring. Two Flower-pieces by him are in the National Gallery; a Fruit-piece is in the Dulwich Gallery; and a 'Bouquet' in the Bridge-water Gallery. Other paintings of Van Huysum's are to be met with at Amsterdam, Berlin, Copenhagen, Dresden, Dublin, Frankfort, Glasgow, the Hague, Munich, Paris, Stockholm, and Vienna. There are also admirable water-colour pictures and pencil drawings by him. He died at Amsterdam in 1749.

HUYSUM, JUSTUS VAN, the elder, a Dutch painter, was born at Amsterdam in 1659. He was educated under Berchem, and painted landscapes with animals in his style; but he also executed portraits, battles, sea-pieces, and flowers, and the versatility of his talent rendered him successful in all, though he would probably have established a more solid reputation by devoting himself to one particular branch. His pictures of flowers and fruit appear to have been the most esteemed of his works. He died in 1716.

HUYSUM, JUSTUS VAN, the younger, was the younger brother of Jan van Huysum, and was born at Amsterdam about the year 1684. He painted battle-pieces with extraordinary spirit and facility; a specimen of which is to be seen at Brunswick. He was cut off in the bloom of life, at the age of twenty-two.

HYGIEMON, an early Greek monochromist, is one of the artists to whom some have assigned the invention of filling up the contour of the figure with a single colour.

HYRE, LAURENT DE LA. See DE LA HIRE.

**HYRTL, JAKOB**, an Austrian draughtsman and engraver, was born at Vienna in 1799. By the help of Prince Esterhazy, he studied design in the Academy of his native city, and engraving under Professor Fischer. He was afterwards engaged in bookselling. He died at Vienna in 1868. Among his plates are the following:

Bas-reliefs at Vienna of the Twelve Apostles.  
Interior View of the Cathedral of St. Stephen at Vienna.  
The Monument of the Emperor Frederick III.  
View of Vienna; *after J. Fischer.*  
View of the Campo Vaccino; *after Benedixen.*  
Portrait of Mercadante.  
The Catacombs; *after Platzer.*  
In Prison; *after Steenweyck.*  
The Port of Amsterdam; *after Bakhuisen.*  
Christ before Pilate; *after Honthorst.*  
Baglioni Malatesta; *after Parmigianino.*  
The Enchanted Rose; *after Machold.*

## I

**IASER, MARIE MARGUERITE FRANÇOISE.** See ROUCHIER.

**IBBETSON, JULIUS CÆSAR**, a landscape, marine, and figure painter, was born at Masham, in Yorkshire, in 1759. When seventeen years of age he painted a theatrical scene, which gained him reputation, and soon afterwards he came up to London, and worked for a time for picture-dealers. In the years 1785-87 he exhibited three views from the neighbourhood of London at the Royal Academy, and in 1788 accompanied Colonel Cathcart's embassy to China. On his return he recommenced sending pictures to the Academy; his works, in oil and water-colours, representing coast scenes, and afterwards landscapes with figures and cattle. In 1794 the loss of his wife, following upon that of eight of his eleven children, rendered him seriously ill, and brought on other troubles which led him to drinking and to debt. Four years later he had to flee to the north to escape his creditors, but he returned to London in 1800. In the next year he married again, and removed to the village of his birth, from whence in 1812 he sent his last pictures to the Academy. He died at Masham in 1817. Benjamin West called him "The Berchem of England." In the South Kensington Museum are the following examples of his art:

Tigers in a Jungle.  
Jack in his Glory.  
Landscape, with rustic bridge and stream.  
The Mermaid's Haunt.  
The Sailor's Return Home. (*Water-colours.*)  
View in the Isle of Wight. (*Water-colours.*)

**IBI, SINBALDI**, was an Italian painter, who flourished in the early part of the 16th century. He probably resided at Gubbio, and was a member of the Guild of Perugia in 1527. In 1507 he finished a picture of the 'Virgin and Child, between SS. Sebastian and Ubaldo,' for one of the altarpieces in the cathedral of Gubbio, being then the companion of Orlando of Perugia. In the collection of the Marquis Ranghiasi at Gubbio is a canvas banner representing a 'Virgin of Mercy,' which is attributed to him, and in the Gallery at Perugia is an 'Annunciation' painted by him in 1528. The dates of his birth and death are alike unknown.

**IDSINGA, WILHELMINA GERTRUDA VAN**, was born at Leeuwarden in 1788. She studied under

Van der Kooi, and painted portraits and made copies of the works of the old masters in such a way as to show considerable talent. She died in 1819.

**IGLESIA, FRANCISCO IGNACIO RUIZ DE LA.** See RUIZ DE LA IGLESIA.

**IGNATIUS, OTTO**, a Russian historical and still-life painter, was born at Revel in Esthonia in 1794. In the Hermitage at St. Petersburg is a picture of 'Eleanor of Este rewarding Tasso for his poem.' He died in 1824.

**IGONET, MARIA MADDALENA**, was a native of Genoa, who was working in Paris from 1752 to 1767. She executed a charming etching of 'Painting,' after Boucher, 'Sculpture,' after Pierre, and other subjects after Boucher, Étienne Jaurat, Villebois, Mieris, and other masters.

**IHLE, JOHANN EBERHARD**, born at Esslingen in 1727, was a son and pupil of Johann Jakob Ihle, a portrait painter of some reputation. In 1749 he went to Nuremberg, and attended the Academy, of which in 1771 he was appointed director. He excelled in portraits and scenes from popular life. He died in 1814.

**ILLESCAS, BERNABE XIMENEZ DE.** See XIMENEZ DE ILLESCAS.

**ILLIDGE, THOMAS HENRY**, a portrait painter, was born at Birmingham in 1799. Having at an early age shown a taste for drawing, he was placed successively under Mather Brown and William Bradley. He seems at first to have preferred landscape painting, but having married early, and with a young family to support, he took to portrait painting, as he found it more profitable. He lived for many years in Liverpool, but removed to London in 1842, from which date he constantly exhibited portraits at the Royal Academy. Besides showing much talent as a portrait painter, he was a man of great abilities and refined cultivation, highly respected in private life. He died in London in 1851.

**IMBERT, BERTRAND**, was a French painter who flourished in the 16th century, and was living at Avignon in 1580 or 1600.

**IMBERT, JOSEPH GABRIEL**, a French painter, was born at Marseilles in 1654. He was a scholar of Charles Le Brun, and afterwards of A. F. van der Meulen. He had acquired considerable reputation as a painter of history, when he became a monk of the order of St. Bruno, at the Carthusian monastery of Villeneuve-lès-Avignon, in the thirty-fourth year of his age. He was afterwards chiefly employed in painting altar-pieces for the churches of his order, particularly that of his own monastery. His most esteemed work is the 'Calvary' over the high altar of the Carthusian church at Marseilles. He died at Villeneuve-lès-Avignon in 1740.

**IMBERT DES MOTTELETTES, HENDRIK**, was born at Bruges in 1764, and as he showed a decided talent for drawing, he was instructed in its elements by Garemyn. He then conceived the idea of embracing the monastic life, and with that purpose he went to France and entered a Capuchin monastery, but on the outbreak of the French Revolution he returned to his native city. He then devoted himself to copying the works of the great masters, and to the restoration of pictures. A copy by him of a fruit piece after Van den Broeck was purchased by the Empress Joséphine, and afterwards, by her son Eugène Beauharnais, conveyed with the rest of her collection to Munich. From 1803 to 1811 Imbert was too much occupied

with his duties as a judge to devote any time to painting, but on his resignation in 1830 he again resumed his brush, and also applied himself to finish a 'Biography of Painters,' which occupied all his spare moments. He finished two volumes, but death overtook him in 1837, and so the work was stopped.

**IMMENRAET, ANDRIES**, a Flemish landscape painter, the youngest son of Philips Augustijn Immenraet, was born at Antwerp in 1662, but the date of his death is not known. Among other views he painted that of the 'Castle of Gaasbeek,' dated 1699.

**IMMENRAET, MICHEL ENGEL**, a Flemish historical painter, a son of Philips Augustijn Immenraet, was born at Antwerp in 1621. He was a member of the Guild of St. Luke at Antwerp in 1663, and afterwards went to Holland, and died in poverty at Utrecht in 1683. A picture by him, representing 'The Continence of Scipio,' has been recently discovered at Antwerp.

**IMMENRAET, PHILIPS AUGUSTIJN**. The entry 'HEMELRAET' on page 642 of the present volume is incorrect. The artist's name should be as here given; the date of his birth should be 1627, and the date of his death, 1679. He had four sons, three of whom, Michiel Engel, Philips Augustijn, and Andries, were painters.

**IMOLA, GIOVANNI DOMENICO DA**. See FERRETTI.

**IMOLA, INNOCENZO DA**. See FRANCUCCI.

**IMPARATO, FRANCESCO**, was born at Naples about 1530. He was first a disciple of Giovanni Filippo Criscuolo, but afterwards studied under Titian, at Venice. On his return to Naples, he painted in that master's style a picture for Santa Maria Nuova, of the 'Martyrdom of St. Andrew.' His most esteemed work was his picture of 'St. Peter Martyr,' in the church dedicated to that saint. In San Severino is another fine picture of the 'Annunciation.' He was living in 1565.

**IMPARATO, GIROLAMO**, was the son of Francesco Imperato, and flourished at Naples. Having been instructed in the rudiments of art by his father, he went to Rome and then to Venice, where he passed some time with Tintoretto and the younger Palma. He afterwards travelled through Lombardy, and studied the works of Correggio at Parma. He died about 1620. His most esteemed work was his picture of 'La Madonna del Rosario,' with several Saints, and a glory of Angels, in the church of San Tommaso d'Aquino at Naples; another 'Virgin with Saints' by him is in San Severino in the same city.

**IMPERIALI, GIROLAMO**, was a native of Genoa, who flourished about the year 1640. He first applied himself to the study of painting, but quitted that pursuit to learn engraving under Giulio Bensi. There are several portraits and other etchings by him.

**IMPERIATO, GIOVANNI**, was a native of Asti, who flourished in the 14th century. In the accounts of the stewards of the Duke of Orleans at Asti, dated 1387, money is recorded as paid to Johannes Imperiato, a citizen of Asti, a painter, for painting twelve banners.

**INCE, JOSEPH MURRAY**, a water-colour painter, was born at Presteign in 1806. He studied with David Cox from 1823 to 1826, and then came to London. He occasionally exhibited at the Royal Academy and at the Society of British Artists. About 1832 he was living at Cambridge, but inheriting some family property at Presteign, he

afterwards resided and probably died there shortly before 1860. The following are specimens of his works:

London.	<i>South Kensington Museum.</i>	} A suburban Street. 1832.
"	"	Greenwich Hospital. 1833.
"	"	Coasting Vessels, with Harbour. 1836.
Dublin.	<i>Nat. Gall.</i>	The Vigil.

**INDACO**. See L'INDACO.

**INDIA, BERNARDINO**, the son of Tullio India, was born at Verona, probably about the year 1535, and after receiving his first instruction from his father, he completed his studies under Giulio Romano. His works are dated from 1568 to 1584, and consist of several ceiling pictures and other frescoes in the palaces of Verona and the Casa Tiene at Vicenza, and oil paintings of 'The Birth of the Saviour' and 'The Virgin with SS. Roch and Sebastian' (1579), in the church of San Bernardino, and 'The Fall of St. Paul' (1584), in SS. Nazario e Celso.

**INDIA, TULLIO**, was a native of Verona, who flourished about the year 1530. He imitated Paolo Veronese in his colourings. The frieze of the Casa Miniscalchi at Verona is by him, as also four Saints in San Giorgio.

**INDUNO, DOMENICO**, a painter, originally a goldsmith, was born at Milan in 1815, and studied at the Academy of that city, as well as under Sabatelli and at Rome. He tried successively the classical and romantic schools, but afterwards settled down to depict popular life at Milan. In 1848 he took part with the Revolutionists, and had in consequence to flee to Switzerland. Thence he passed to Tuscany, and did not return home until 1859. He died at Milan in 1878. Among his paintings are mentioned:

- The Beggars.
- The Conflagration.
- Bread and Tears.
- The Dead-house.
- The Despatch.
- The Smugglers.
- The Soldier's Tear.
- The Crown of Roses,
- Samuel and David.

**INEMER, FÉLIX VICTOR**, a French landscape painter, was born in Paris in 1801. He studied under Perron, Lethière, and Bertin, and died in Paris in 1865.

**INGALTON, WILLIAM**, a subject painter, was born at Worplesdon, in Surrey, in 1794. He excelled in domestic and rustic scenes, and exhibited at the British Institution and at the Royal Academy from 1816 to 1823. Owing to ill health, he became an architect about 1825, and practised at Windsor. He died at Clewer in 1866.

**INGANNATI, PIETRO DE'**. See BISSOLO.

**INGEGNO, L'**. See ALOVIGI.

**INGEN, WILLEM VAN**, a Dutch painter, was born at Utrecht in 1650 or 1651. After learning the rudiments of design in his native city, he was placed under Pieter De Grebber at Haarlem, and studied under him until he was twenty years of age, when he travelled to Rome, and there spent a year in the school of Carlo Maratti. He afterwards went to Venice, where the charm of Venetian colouring seems to have seduced him from due attention to drawing. On his return to Holland, he settled at Amsterdam, and painted portraits with considerable success. He died at Amsterdam, but the year of his death is not known.



INGHAM, CHARLES CROMWELL, a portrait painter, was born at Dublin in 1796. After studying for four years at the Dublin Academy, he went to the United States in 1817, and soon stood in the first rank as a portrait painter. He was a founder of the National Academy of Design, and for many years its vice-president. Besides a great number of portraits of the reigning beauties of New York, his 'Death of Cleopatra,' which first brought him into notice, 'Flower Girl,' 'Day Dream,' and 'Portrait of a Child' may be cited as good examples of his style. He died at New York in 1863.

INGLES, El Maestro JORGE, chiefly spoken of as 'MASTER GEORGE,' is known by some church paintings executed at Granada about the year 1455, when the Marquis de Santillana employed him to decorate the side walls and the high altar of the chapel of the Buitrago Hospital, 'St. George' being painted upon the altar itself. From the common appellation of this artist, and still more from the fact of the word 'Ingles' being the Spanish for 'Englishman,' it is quite possible that he was a native of this country.

INGLES, JOSÉ, was born at Valencia in 1718, and became a pupil of Richarte, and subsequently vice-director of the Academy of his native city. He was a successful portrait painter, and has also left some ecclesiastical pictures in the monastery of La Merced, the church of the Augustines, and that of Campanar. He died at Valencia in 1786.

INGLIS, HESTER, practised as an ornamental designer in the reigns of Elizabeth and James I. To the former she presented a copy in French of the Psalms of David in her own writing, which is now in the Library of Christ Church College, Oxford. Her manuscripts were very curious, and she also executed emblems, a collection of which is in the Royal Library.

INGOLI, MATTEO, called IL RAVENNATE, was born at Ravenna in 1587. He went young to Venice, where he became a scholar of Luigi Ben-satti dal Friso, and studied the works of Palma and Paolo Veronese. He has left two altar-pieces in the church of San Mercedese, also a 'Corpus Christi' and a 'Last Supper' in Sant' Apollinare, and a 'Madonna in Glory' now in the Venice Academy. He fell a victim to the plague, which visited the Venetian states in the year 1631.

INGONI, GIOVANNI BATTISTA, was born at Modena about 1528. He was a rival of Niccolò dell' Abbate, and worked at Rome, Perugia, and Modena. He died in 1608. Few of his works remain.

INGOUF, FRANÇOIS ROBERT, the younger brother of Pierre Charles Ingouf, was born in Paris in 1747, and was instructed in engraving by Flipart. He died in Paris in 1812. He executed a great number of vignettes for the booksellers, and some popular subjects from Benazech and Le Barbier. The following are noticeable among his works:

#### PORTRAITS.

Jean Jacques Flipart, engraver; a medallion.  
 Pierre Guillaume Simon, printer.  
 Bust of Jean Jacques Rousseau; from a model in wax.  
 Gerard Dou, playing the violin; *after a picture by himself.*  
 Armand Jérôme Bignon, master of the ceremonies; *after Drouais.*

#### VARIOUS SUBJECTS.

The Nativity; *after Raphael.*  
 The same; *after Ribera.*  
 Canadians weeping over the Tomb of their Child; *after Le Barbier.*

A Boy giving a Bird to a Cat; *after A. van der Werf.*  
 The Winter Evening; *after Freudenberg.*  
 The Soldier on Furlough; *after the same.*  
 The Itinerant Merchant; *after the same.*  
 The Return of the Labourer; *after Benazech.*

INGOUF, PIERRE CHARLES, a French engraver, was born in Paris in 1746. He was a pupil of Jean Jacques Flipart, in whose style he engraved several plates after different masters, but especially after Greuze. He died in Paris about 1800. Among others the following are by him:

Four Heads of various Characters; *after Greuze.*  
 La Paix du Ménage; *after Greuze; etched by Moreau, and finished with the graver by P. C. Ingouf.*  
 La bonne Éducation; *after the same; by the same.*  
 L'Innocence trompée consolée par l'Amitié (A young Girl caressing a Dog); *after the same.*  
 The contented Mother; *after P. A. Wille.*  
 The discontented Mother; *after the same.*  
 A Scene from 'Tom Jones'; *after the same.*  
 The Soap Bubbles; *after Mieris.*

INGRAM, JOHN, an engraver, was born in London in 1721. After learning the first principles of engraving in his native country, he went, in 1755, to Paris, where he greatly improved his style, and engraved several vignettes, and other ornaments of books, and some plates after Boucher and others. He was afterwards employed in engraving for the Academy of Sciences.

INGRES, JEAN AUGUSTE DOMINIQUE, a French historical painter, was born at Montauban on the 29th August, 1780. His father was a sculptor, and intended that his son should cultivate music as a profession. He actually made considerable progress in that art, and in subsequent years never lost his interest in it, but his predilection for painting proved the stronger. After having received some elementary instruction from Roques, a pupil of Vien at Toulouse, and from Vigan and Briant, two other local professors, he entered the studio of David at the age of seventeen. His version of 'Antiochus sending back the son of Scipio Africanus' obtained the second prize in 1800, and in 1801 he gained the first prize for his 'Achilles receiving the messengers of Agamemnon.' The state of the national finances did not permit of his at once proceeding to Rome, and he meanwhile pursued his studies with several other artists in a deserted Capuchin convent in Paris. During this period he and Greuze—strange contrast—were employed to paint portraits of Napoleon, then First Consul. At length, in 1806, he was enabled to set out for Rome, where he passed the next fourteen years, during which the individuality of his art was gradually developed. He was much influenced by the study of the works of Raphael, so that his style has been described as a combination of Raphael and David. In 1813 he married his first wife, who proved a wise and devoted companion, and he frequently owed much to her counsel. Besides the various easel pictures he produced during his stay in Rome, he painted a series of frescoes for the palace at Monte Cavallo. In 1820 he migrated to Florence, whence, after a stay of four years, he returned to Paris. There he settled, opened an atelier for students, and became the recognized leader of the Classicists against the Romanticists. During this period he painted the 'Apotheosis of Homer' for one of the Louvre ceilings. Tired at length of the incessant strife in support of his principles, he gladly quitted Paris in 1834, and accepted the directorship of the French School at Rome, to the duties of which he devoted

himself assiduously. At the expiration of his seven years' term of office he returned to Paris, and was welcomed by his admirers with a banquet. He now began to reap the rewards of his indomitable perseverance. His position was established, and his works commanded good prices. Official recognition also was not lacking: he was promoted to the rank of Commander of the Legion of Honour in 1845, and to that of Grand Officer in 1855. In the Universal Exhibition of this latter year in Paris, an entire saloon was devoted to his works, and he and his chief opponent in art, Delacroix, were awarded gold medals. In 1849 he lost his first wife, and two years after he married again, finding in this second match a worthy successor to the partner of his earlier years. Ingres was a marvellous instance of an active old age; his well-known 'La Source' was produced in 1856, when he was seventy-five, and he painted up to about a week before his death, which took place in Paris on the 14th January, 1867. Personally, Ingres, it must be owned, was far from agreeable to those with whom he came in contact. This may perhaps be ascribed to the fact that his temper became soured in the long and arduous conflict he had to sustain on behalf of his cherished ideas. That he was, however, capable of inspiring sincere attachments is shown by the warm feeling which existed between him and his chief pupil, Hippolyte Flandrin. As regards his art, Ingres' weak point was his colour. It was in his figure drawing that he excelled, and the French classic school owes much to the grace which he imported into the cold and statuesque style of its founders. The following is a list of his chief works:

- Œdipus explaining the Riddle of the Sphinx.** 1808. (*Louvre.*)  
**Jupiter and Thetis.** 1811. (*Aix Museum.*)  
**Christ delivering the Keys to St. Peter.** 1820. (*Louvre.*)  
**Virgil reading the Æneid to Augustus.** (*Villa Miollis, Rome.*)  
**The Sleep of Ossian.** (*Quirinal, Rome.*)  
**The Triumph of Romulus.** (*Quirinal, Rome.*)  
**Roger delivering Angelica.** 1819. (*Louvre.*)  
**An Odalisque.** 1819.  
**The Vow of Louis XIII.** 1824. (*Montauban Cathedral.*)  
**Apotheosis of Homer.** 1827. (*Louvre.*)  
**Martyrdom of St. Symphorien.** 1834. (*Autun Cathedral.*)  
**Stratonice.** 1841.  
**Portrait of Cherubini.** 1842. (*Louvre.*)  
**Francesca da Rimini.**  
**Joan of Arc at the Coronation of Charles VII.** 1854. (*Louvre.*)  
**La Source.** 1856. (*Louvre.*)  
**Portrait of Himself.** 1804.  
**The same.** 1857. (*Uffizi, Florence.*) O. J. D.

Fuller particulars of Ingres and his works are to be found in the Vicomte Henri de Laborde's 'Ingres, sa vie, ses travaux, sa doctrine, d'après les notes manuscrites et les lettres du maître,' Paris, 1870, and in Charles Blanc's 'Ingres, sa vie et ses ouvrages,' Paris, 1870.

**INMAN, HENRY,** an American portrait, subject, and landscape painter, was born at Utica, New York, in 1802. He studied under J. W. Jarvis at New York, where he practised for several years, and rapidly attained eminence. In 1832 he married and settled at Philadelphia, where he had a large practice as a portrait painter. Specimens of this branch of his art are to be found in the New York City Hall, and other public buildings in America. About 1845 he visited Europe, and painted portraits of several English celebrities.

He died at New York in 1846. Amongst his best works are:—

## PORTRAITS.

John James Audubon.  
 Lafayette. (*Albany Capitol.*)  
 Governor Van Buren. (*New York City Hall.*)  
 William Wirt. (*Boston Athenæum.*)  
 William Penn. (*Independence Hall, Philadelphia.*)  
 Dr. Chalmers.  
 William Wordsworth.  
 Lord Macaulay.  
 Lord Cottenham.

## SUBJECTS.

The Boyhood of Washington.  
 Sterne's Maria.  
 The News-Boy.  
 Rip Van Winkle.  
 Mumble the Peg.

## LANDSCAPES.

The Ruins of Bramblyte House.  
 The Lake of the Dismal Swamp.  
 Dundrennan Abbey.  
 Rydal Falls.  
 An October Afternoon.

**INNOCENTI, BATTISTA DEGLI.** See **NALDINI.**  
**INSKIPP, JAMES,** a subject painter, was born in 1790. He originally served in the Commissariat Department, but retiring with a pension, he practised as an artist, and exhibited at the Royal Academy from 1820 to 1841, and at the Society of British Artists from 1825 to 1835. The last twenty-five years of his life he spent at Godalming, where he died in 1868. He published in 1838 'Studies of Heads from Nature.' Amongst his works are:

- A Hencoop.** 1840.  
**A Windfall.**  
**A Surrey Peasant returning from Market.**  
**A Girl making Lace.** (*Bowood.*)  
**A Venetian Woman.** 1835. (*Deepdene, Dorking.*)

**INTERNARI, GIOVANNI BATTISTA,** a native of Rome, was instructed in the school of Benefiale. He afterwards went to Dresden to make drawings of the works of the great artists. He then devoted himself to portrait painting. In 1756 he went from Dresden to Warsaw, where he died in 1761.

**IRACE, SEVERO,** a Neapolitan painter, flourished early in the 16th century, and was a disciple of Marco Calabrese. In the church of the Nunziata at Naples is an altar-piece by him, representing the 'Virgin and Child,' with a glory of Angels, and below St. Peter and St. Paul. It is signed with his name, and dated 1534.

**IRALA YUSO, FRAY MATIAS ANTONIO,** a Spanish painter, was born at Madrid in 1680. He belonged to a rich family at Guipuzcoa, but in 1704 he entered a Franciscan monastery at Madrid, wherein for the remaining forty-eight years of his life he was principally employed in painting pictures of the 'Virgin' and 'Holy Family' for the church of his monastery. He died at Madrid in 1753. Two of his best pictures are, 'St. Francis of Paola giving healing Herbs to the Sick,' at Madrid, and 'St. Thomas Aquinas,' at Alcalá de Henares.

**IRELAND, SAMUEL,** an engraver and designer, the date of whose birth is not recorded, was a mechanic of Spitalfields, who took to dealing in prints and copying them, till in 1760 he was awarded a medal by the Society of Arts. In 1782 he exhibited at the Royal Academy a drawing of 'Children,' and some landscapes in water-colours. In 1790 he brought out 'A Picturesque Tour

through Holland, Brabant, and part of France,' and two years later 'Picturesque Views on the River Thames,' and then similar views on the Medway, Avon, Wye, and Severn—all compiled solely on the authority of others, or drawn from his own imagination, and worked by him in mezzotint. In 1794-99 he published 'Graphic Illustrations of Hogarth' (distinct from the similar work by another Ireland), and lastly, in 1800, 'Picturesque Views of the Inns of Court.' He died in London in 1800. He had a daughter, JANE IRELAND, who was a miniature painter.

IRIARTE, IGNACIO DE, was born in 1620 at Azcoitia, in the province of Guipuzcoa. Having got some knowledge of painting, he went in 1642 to Seville, and entered the school of the elder Herrera. He there learned to use colours, but owing to his incorrect drawing, he devoted himself to landscape painting, in which he attained to great celebrity. In 1646 he was residing at Aracena, but he afterwards returned to Seville. In 1660 he was appointed first secretary to the Academy of Seville, which position he again held from 1667 to 1669. He was for many years the intimate friend of Murillo, and the two artists frequently engaged in joint works, of which Murillo executed the figures, and Iriarte the backgrounds. This partnership was, however, dissolved in consequence of a dispute about a series of pictures on the life of David. The Royal Gallery and the National Museum at Madrid, the Louvre, and the Hermitage, possess examples of his art. In style he resembles Salvator Rosa. He died at Seville in 1685.

ISAACSZ, PIETER, was born in 1569 at Helsingör, in Denmark, where his father, originally of Haarlem, was residing as Dutch Consul. He was a scholar of Cornelis Ketel at Amsterdam, but afterwards studied under Johann von Aachen, and travelled with that master through Germany and Italy. Though he occasionally painted historical subjects, he was more employed as a portrait painter. He resided at Amsterdam till 1607, when he returned to Helsingör, where in 1614 he succeeded to his father's post. He died there in 1625.

ISABEY, JEAN BAPTISTE, a French miniature painter and lithographer, was born at Nancy in 1767. His first instruction was received from Girardet and Claudot, painters to the King of Poland. He went to Paris in 1786, and studied under Dumont, and subsequently under David. His means of living were at first precarious, but having obtained commissions for portraits of Marie Antoinette and the Dukes of Angoulême and Berri, he commenced a career of success, in which he had the good fortune to secure the patronage of each of the successive governments which flourished in France. Napoleon I. appointed him in 1805 first painter to the Empress Joséphine, and afterwards drawing-master to the Empress Marie Louise, cabinet draughtsman, and Director of Fêtes and Ceremonies. Talleyrand sent him to paint the portraits of the plenipotentiaries at the Congress of Vienna in 1814. Louis XVIII. and many of the European Sovereigns sat to him; Charles X. made him his cabinet painter; and Louis Philippe in 1837 appointed him Honorary Conservator of Public Museums. He died in Paris in 1855. Isabey has himself told the story of his life in his 'Mémoires,' portions of which have been published by M. Édmond Taigny in his 'Isabey, sa vie et ses œuvres,' Paris, 1859, 8vo. Among his works in public or royal collections are:

Baden Baden.	Gallery.	Portrait of the Grand-Duke of Baden; full-length.
Nancy.	Museum.	Portrait of Napoleon I. ( <i>in oil</i> ).
"	"	Portrait of the King of Rome, at the age of three.
Paris.	Louvre.	View of the Grand Staircase of the Louvre. 1817.
"	"	The First Consul holding a review in the court of the Tuileries. ( <i>Signed by Carle Vernet and J. Isabey.</i> )
"	"	Portrait of Madame Thiénon.
"	"	Portrait of Himself.
Versailles.	Gallery.	Napoleon I. visiting the Manufactory of the Brothers Sévène at Rouen.
"	"	Visit of Napoleon I. to the Manufactory of Jouy.
Windsor.	Castle.	The Congress of Vienna.

ISAC, JASPAR, a Dutch engraver, flourished from about 1613 to 1654, in which year he died in Paris, where he chiefly resided, and was employed in engraving frontispieces and portraits for the booksellers. Among his portraits are those of Charles Loyseau and Étienne Pasquier.

ISENDOORN, JAN VAN, was a native of Utrecht, who in 1630 gave to the hospital a picture representing 'Job tormented by the Devil.'

ISENMANN, GASPARD, a painter and burgess of Colmar, flourished in 1462, in which year he painted for the church of St. Martin an 'Entombment,' which is now, with other pictures by him, in the Museum of that town.

ISIDORUS, is known by his painting of the miniatures in an Evangelarium of 1170, which is now in the library of the Capitol at Padua.

ISRAEL. See HENRIET, ISRAEL.

ISSARTI, JOACHIM, a French historical painter, was born at Aurillac in 1814, and died at the hospital of Bicêtre in 1862.

ISSELBURG, PETER, a German engraver, was born at Cologne about the year 1580, and was probably a pupil of Crispin van de Passe. He worked in his native city till 1612, then at Nuremberg, to which place, after a short time spent at Bamberg, he returned, and at which he continued to reside. He died at Nuremberg in 1630. He engraved some plates after Rubens and Gortzius Geldorp, and other works to the total number of 429. He was also much employed for the booksellers. There are by him:

Portrait of James I.

Christ and the Twelve Apostles; thirteen plates; *after Rubens.*

View of the City of Coburg.

ITTENBACH, FRANZ, a German historical painter, was born at Königswinter, the small town at the foot of the Drachenfels, in 1813, and when nineteen years of age entered the Academy of Düsseldorf, then presided over by Schadow. He soon became imbued with the doctrines of that master, whom he accompanied to Italy in 1839. On coming back to Germany in 1842, he paid a visit to Munich, but returned to Düsseldorf, and from that time he chiefly resided there. On his art travels he was frequently accompanied by one or other of the brothers Karl or Andreas Müller, or by Ernst Deger—his fellow-thinkers on art matters. His works display a great simplicity both in design and execution, and a strong religious feeling, to which he strove, not unsuccessfully, to give effect. With the exception of a few portraits, he devoted himself entirely to the execution of altar-pieces. He was essen-

tially a Roman Catholic church painter, and his works are to be found in the churches of many towns in Germany. Amongst the most important are the following: the 'Virgin enthroned' and the 'Ascension of the Virgin' (1858-61), both in the church of St. Remigius at Bonn; a 'Holy Family,' of the year 1861, in the castle chapel of Prince Liechtenstein at Vienna; four altarpieces (1865-68) in the church of St. Remigius at Breslau; and the 'Baptism of Christ,' in the garrison church at Düsseldorf. A fresco painting of 1844 by him is in the church of St. Apollinaris at Remegen; and another, executed ten years later, is in the church of St. Quirinus at Neuss; and in the National Gallery at Berlin there is a 'Holy Family in Egypt' of the year 1868, which has been engraved by R. Stang. Ittenbach was much patronized by the European courts, and received numerous honours and medals. He died at Düsseldorf in 1879.

IVANOV, ALEKSANDER ANDREVITCH, a Russian painter, born at St. Petersburg in 1806, was a son of Andrei Ivanov. He studied under his father, and at the Academy of St. Petersburg, in which city he died in 1858. Like his father he painted historical pictures, one of which, 'Christ appearing to Mary Magdalene,' is in the Hermitage.

IVANOV, ANDREI IVANOVITCH, who was born at Moscow in 1775, and died at St. Petersburg in 1846, was a pupil of the St. Petersburg Academy. An 'Episode in the Siege of Kiev' by him is in the Hermitage.

IVANOVITCH, FEDOR, one of a Kalmuck horde on the Russo-Chinese frontier, was born in 1765, and was presented by the Empress Catharine of Russia to the Princess Amalia of Baden, who brought him up as a painter. He was instructed at Carlsruhe by Melling, the court painter, and Becker, the inspector of the Gallery. He afterwards studied for seven years at Rome, and visited Greece and England before returning to Carlsruhe, where he was appointed court painter in 1806. In the Protestant church at Carlsruhe are several works of his representing Bible subjects, which are considered his best productions. He made for Lord Elgin drawings of the sculptures of the Parthenon. His death occurred at Carlsruhe in 1832. Among his etchings the most worthy of mention are:

The Taking down from the Cross; *after Daniele da Volterra.*

The Bronze Doors of San Giovanni at Florence, by Ghiberti; twelve plates.

## J

JABIN, KARL G. GEORG, a German landscape painter, was born at Brunswick in 1828, and attended the Düsseldorf Academy in 1850-52. He died at Harzburg in 1864. His works chiefly consist of Swiss views.

JACKSON, JOHN, a portrait painter, was born at Lastingham, a small village in the North Riding of Yorkshire, in 1778. His father was a village tailor, and he pursued for some time the same occupation. It is believed that his first instruction in art was gained from the village schoolmaster. At the age of nineteen he ventured to offer himself as a miniature painter at York, and had the good fortune to obtain the patronage of Lord

Mulgrave and the Earl of Carlisle. At Castle Howard he had the advantage of studying a magnificent collection of pictures, which was in itself a school; and he there copied Annibale Carracci's picture of 'The Three Maries.' He was also befriended by Sir George Beaumont. After going through the usual routine of study at the Royal Academy, he was for a time employed in painting and copying portraits for Cadell's 'Portraits of Illustrious Persons of the Eighteenth Century.' He was elected an Associate of the Royal Academy in 1815, and an Academician in 1817. In 1819 he visited Rome, in company with Sir Francis Chantrey, for whom he painted a fine portrait of Canova. His finest work is the portrait of Flaxman, which he painted for Lord Dover. His portrait of Lady Dover and one of himself are also among his best works. There is in the church at Lastingham a copy, made and presented by him to the place of his nativity, of the famous picture by Correggio, 'Christ in the Garden of Gethsemane,' which is in the possession of the Duke of Wellington. He died in London in 1831. In the National Portrait Gallery are portraits by him of Miss Stephens, the actress, afterwards Countess of Essex, of Sir John Soane, R. A., and of himself; as well as a copy of Sir Joshua Reynolds's portrait of Dr. John Hunter. In the South Kensington Museum are portraits of the artist and of Earl Grey, and six sketches in Holland and Belgium.

JACKSON, JOHN, a wood-engraver, resided for many years in Smithfield, and was much employed in the latter part of the 18th century in engraving illustrations for children's books.

JACKSON, JOHN, a wood-engraver, was born at Ovingham in 1801. He studied successively under Cosmo Armstrong, Bewick, and W. Harvey. He engraved for Knight's 'Shakespeare,' for Northcote's 'Fables,' and also published with Chatto, in 1839, a 'Treatise on Wood Engraving.' He died in 1848.

JACKSON, JOHN BAPTIST, a wood-engraver, was born in 1701. He was first apprenticed to Kirkall, from whom he learned his art. About 1726 he went to Paris, and worked some time for Papillon, but not meeting with much encouragement he proceeded to Rome, and thence to Venice, where he executed several woodcuts in imitation of the drawings of the great masters, and also engraved several book ornaments and vignettes. After an absence of twenty years in France and Italy, he returned to England, but finding no employment, he entered a paper-hanging factory at Battersea, where he is known to have continued till 1754, after which date he is lost sight of. Among his single prints is a 'Descent from the Cross,' after Rembrandt, executed in a very spirited style; but his principal work was a set of seventeen large cuts in chiaroscuro, published at Venice by Pasquali in 1745, under the title 'Titiani Vecellii, Pauli Calliari, Jacobi Robusti, et Jacobi de Ponte, Opera selectiora, a Joanne Baptista Jackson, Anglo, ligno caelata, et coloribus adumbrata.' Among these are the following:

St. Peter Martyr; *after Titian.*

The Descent of the Holy Ghost; *after the same.*

The Martyrdom of St. Mark; *after Tintoretto.*

The Murder of the Innocents; *after the same.*

The Presentation in the Temple; *after Paolo Veronese.*

The Marriage of St. Catharine; *after the same.*

Christ praying in the Garden; *after Bassano.*

The Entombment of Christ; *after the same.*

The Raising of Lazarus; *after the same.*

JACKSON, JOHN RICHARDSON, a mezzotint engraver, born at Portsmouth in 1819, was the son of a banker at Portsea. He became a pupil of Robert Graves, and at first studied line engraving, but this he soon relinquished for mezzotint. His later practice was chiefly in portraits, most of which were private plates. Some of these were exhibited at the Royal Academy between 1854 and 1876, and are characterized by careful drawing and brilliant and refined execution, combined with much richness of colour. He died at Southsea in 1877. The following are his best known plates:

Otter and Salmon; *after Sir Edwin Landseer*. 1847.  
Bolton Abbey in the Olden Time; *after the same*.  
Windsor Castle in the Present Time; *after the same*.  
The Sweep; *after F. D. Hardy*.  
Queen Victoria; *after W. Fowler*.  
The Princess Royal and her Sisters; *after Winterhalter*.  
The Duke of Edinburgh; *after F. R. Saxe*.  
Henry, Marquis of Lansdowne; *after Sir F. Grant*.  
William Howley, Archbishop of Canterbury; *after Mrs. Carpenter*.  
John Bird Sumner, Archbishop of Canterbury; *after the same*.  
Marcus Gervais Beresford, Archbishop of Armagh; *after Catterson Smith*.  
Archbishop Trench; *after G. Richmond*.  
Walter, fifth Duke of Buccleuch; *after the same*.  
Frederick, Marquis of Londonderry; *after the same*.  
Sir Philip Grey Egerton, Bart.; *after the same*.  
Earl of Radnor; *after the same*.  
Lord Chancellor Hatherley; *after the same*.  
Samuel Wilberforce, Bishop of Winchester; *after the same*.  
Right Hon. John G. Hubbard, M.P.; *after the same*.  
Sir Andrew Fairbairn; *after G. F. Watts*.  
Robert Graves, A.R.A.; *after R. W. Buss*.

JACKSON, ROBERT, an engraver, mentioned by Thoresby in his 'Ducatus Leodiensis,' is said to have engraved some portraits in mezzotint, a woodcut of Algernon Sidney, &c.

JACKSON, SAMUEL, a water-colour painter, was born at Bristol in 1795. He was at first placed in the office of his father, a merchant, but having, on account of bad health, made a voyage to the West Indies, besides visiting Scotland and Ireland, he developed a taste for art, and at the age of thirty he became a pupil of Danby, who was then living at Bristol. In 1832 he became an Associate Exhibitor of the Water-Colour Society, and contributed landscapes annually up to 1848, when he withdrew from the Society. When between sixty and seventy he made a sketching tour in Switzerland, and on his return executed from the sketches then made some of his best works. He died in 1870. In the South Kensington Museum are a 'View looking down the Avon,' and 'Llanberis.'

JACKSON, WILLIAM, an amateur landscape painter, was born at Exeter in 1730. He was a friend of Gainsborough, whose life he wrote, and whose works he copied. He is better known as a musician, and as the composer of the popular 'Te Deum.' He died at Exeter in 1803.

JACOB, LOUIS, a French line engraver, was born at Lisieux, in Normandy, in 1712. He went when young to Paris, and was first a pupil of Gérard Scotin the younger, and afterwards of Jean Audran. The date of his death is unknown. The following plates for the Crozat Collection, among others, are by him:

Perseus and Andromeda; *after Paolo Veronese*.  
The Departure of the Israelites from Egypt; *after the same*.  
The Adoration of the Shepherds; *after the same*.  
Rebekah and Eliczer; *after the same*.

JACOB, NICOLAS HENRI, a French draughtsman and lithographer, was born in Paris in 1782, and was a pupil of David, Dupasquier, and Morgan. In 1805 he became draughtsman to Prince Eugène Beauharnais at Milan, and in 1835 came to Paris and opened a school. He died in 1871. His best-known painting is one executed at Milan in 1809, representing 'The Parade of the Viceroy surrounded by his Staff.'

JACOBBER. See BER.

JACOBÉ, JOHANN, a German mezzotint engraver, was born at Vienna in 1733. He at first studied painting, but abandoned it for engraving, in which he was instructed by Schmutzer. He visited London in 1779-80 for the purpose of improvement, and here scraped a few plates. He engraved a great variety of prints after his return to Germany, and died at Vienna in 1797. Among others, the following plates are by him:

#### PORTRAITS.

Hon. Mary Monckton, Countess of Cork; full-length; *after Sir Joshua Reynolds*.  
Miss Meyer, as Hebe; full-length; *after the same*.  
Louis, Count Belgiojoso; *after the same*.  
Omair; full-length; *after the same*.  
George, Viscount Sackville; *after Romney*.  
William Hayley; *after the same*.  
Joseph Adam, Prince of Schwarzenberg; *after Koenitz*.  
Elizabeth, Princess of Würtemberg.  
Carlo Antonio Martini; *after Mösner*.  
Franz Ferdinand Schröter; *after Donat*.

#### VARIOUS SUBJECTS.

The Academy of Vienna, with the Portraits of the Members; *after Quadal*.  
A Bull attacked by Dogs; *after Rembrandt*.  
Samson; *after the same*.  
A Stag-hunt, by moonlight; *after Casanova*.  
A Tiger killed by the Prince of Nassau-Siegen; *after the same*.

JACOBELLO DEL FIORE. See DEL FIORE.

JACOBI, BERNARDINO, commonly known as BUTTINONE, was a painter of Treviglio, who flourished in the 15th century. He frequently worked with Zenale, and, in fact, one artist did but little without the assistance of the other. They were both, it is said, pupils of Foppa; their works display a resemblance to the manner of the Paduan school, founded by Squarcione. Buttinone was living as late as 1507. Among works by him alone, may be mentioned:

Isola Bella. *Borromeo* } Madonna with Saints. (*Signed Collection.* and dated 1468.)  
Milan. *Casa Borromeo*. Portrait of a Man. (*Ascribed to Buttinone.*)  
" *Castelbarco Coll.* Virgin and Child, with Saints. (*Signed and dated 1454.*)

The 'Holy Family,' which was signed and dated 1484, and was formerly preserved in the Carmine, Milan, is now no longer in existence.

The following is a list of works executed by Buttinone and Zenale conjointly:

Milan. *S. Ambrogio*. Virgin and Child, with Bishop and St. Jerome.  
" *S. Maria delle Grazie*. } Figures of Saints. (*Fragments of wall-painting.*)  
" *S. Pietro in Gessate* } Scenes from the Life of St. Ambrose. (*Signed "OPUS BERNARDINI BUTTINONI ET BERNARDI DE ZENALIS DE TREVILIO."*)  
Treviglio. *San Martino*. Virgin and Child, with numerous Saints. (*Painted in 1485.*)

JACOBINI, GIOVANNI BATTISTA, an Italian engraver, was born about 1730, and flourished at Florence about 1760. He engraved several plates for the 'Museo Fiorentino.' The following are by him :

An Angel protecting a Child from an Evil Genius ; *after A. Sacchi.*

The Holy Family ; *after Raphael.*

Group of Athletes ; *after the same.*

The Virgin and Infant ; *after Sebastiano Conca.*

St. Fidelis of Sigmaringen ; *after the same.*

JACOBS, CORNELIS, was a Dutch painter of subjects of still-life, who flourished at Delft in the 16th century. He was a pupil of Cornelis van Haarlem.

JACOBS, DANIEL, was a Dutch amateur painter, who was a native of the Hague. He was a pupil of Willem Doudyns, and a member of the Corporation of St. Luke. He travelled in France and Italy, returned to his own country in 1685, and died at the Hague in 1691.

JACOBS, EGIDIUS, was a Dutch painter, who flourished at Antwerp in the 18th century. He was a pupil at the Antwerp Academy in 1784.

JACOBS, GERARD, was a Dutch landscape painter, who flourished at Ter Vere, in Zealand, in 1766.

JACOBS, JACOBUS ALBERTUS MICHAEL, a Belgian marine and landscape painter, was born at Antwerp in 1812. He was originally intended for the printing trade, but his love of art prevailed, and he studied from the pictures in the Van der Schrieck Gallery at Louvain, and in the atelier of Ferdinand De Braekeleer at Antwerp. He journeyed for the purpose of study through Italy, Greece, and the East, as well as in Scandinavia and Russia, everywhere obtaining subjects for his pictures, which were generally views on the sea-coast. In 1847 he travelled with Wappers in Germany, but he finally settled at Antwerp, where he held for some time the post of professor of animal and landscape painting at the Academy. His death occurred at Antwerp in 1879. The following are among his best works :

Berlin.	<i>Nat. Gallery.</i>	Greek Sea. 1848.
Brussels.	<i>Palais Ducal.</i>	Waterfall in Norway.
Munich.	<i>Neue Pinakothek.</i>	Shipwreck of the 'Floridian' on the coast of Essex on the 28th of February, 1848.
"	"	Sunrise in the Archipelago.
"	"	View of the Harbour of Constantinople.

The Golden Horn. 1852.

Ruins of the Temple of Philoe in Nubia.

In the Gulf of Lepanto.

Sogne Fiord.

Entrance into Bergen Harbour.

JACOBS, LAMBERT, (or JACOBSEN,) was a Dutch painter of the 17th century, who was born at Leeuwarden. He was a pupil of Van Thulden, and painted historical and still-life subjects. He was a Mennonite by religion, and spent much of his time in preaching.

JACOBS, MARTIN FRANÇOIS, was a Flemish painter, who had a school at Brussels. He died in 1812.

JACOBS, PAUL EMIL, a son of the philologist, Christian F. W. Jacobs, was born at Gotha in 1803, and studied under Peter Langer at the Munich Academy in 1818-25. During the next three years he sought further improvement in Rome, then painted portraits at Frankfort for a time, and in 1830 proceeded to St. Petersburg,

where for two years he pursued the same line of art, and where he became a member of the Academy, and was commissioned to paint the 'Ascension of Christ' and the 'Last Supper' for the church of the Smolna monastery. In 1834 he returned to Gotha, and was called to Hanover in the following year to paint historical pictures in the newly-restored palace. In 1838 he travelled in Greece, next went to Rome, and in 1840 settled again at Gotha, where he was appointed court painter. He was a third time at Rome in 1844, and a fourth in 1853, returning in 1857 to Gotha, where he died in 1866. He also lithographed a number of portraits. The following are some of his paintings in addition to those mentioned above :

Mercury outwitting Argus.

The Raising of Lazarus.

Sheherazade telling Stories to the Caliph.

The Crucifixion. (*Augustinerkirche, Gotha.*)

Judith and Holofernes.

The Silken Cord. (*Rosenstein Summer Palace, Stuttgart.*)

The Capture of Samson.

Luther at the Diet of Worms.

Sale of Greek Slaves. (*King of Wurtemberg.*)

Susannah at the Bath.

JACOBS, PIERRE FRANÇOIS, a Flemish historical painter, was born at Brussels in 1780. He studied under A. Lens, and in the Brussels Academy, where in 1802 he obtained the prize for drawing from the life, as well as other rewards. He afterwards went to Rome, and while there he gained the prize of the Milan Academy for his 'Head of Pompey presented to Cæsar,' now in the Brussels Gallery. His health became impaired by his devotion to art, and he died at Rome in 1808, at the commencement of a career of much promise.

JACOBS, SIMON, a Dutch portrait painter, was born at Gouda in 1520. He was a scholar of Karel van Yperen, but imitated Tintoretto. He tried historical painting with success, but afterwards devoted himself to portraits, with which he attained a high position. He was killed at the siege of Haarlem in 1572.

JACOBSEN, JURIAEN, was born at Hamburg about 1610. When young he visited Antwerp, where he entered the school of Frans Snyders. He afterwards lived at Amsterdam, but appears to have travelled a good deal, especially in Switzerland. His animal paintings are very fine ; one of the best, representing a 'Boar attacked by Dogs,' is in the Dresden Gallery, and a like subject in that at Copenhagen. His works are principally at Amsterdam, where he resided several years. He died at Amsterdam in 1664.

JACOBBSZ, C. PHILIP, was a Dutch engraver, who flourished about the year 1767. He engraved several plates representing views in and near Amsterdam.

JACOBBSZ, DIERICK, a portrait painter, who flourished about 1529, was a son of Jacob Cornelisz. He died in 1567. One of his portraits at Amsterdam contains a hand which excites universal admiration.

JACOBBSZ, HUBERT, called GRIMANI, a Dutch portrait painter, was born at Delft in 1599. Having learned the rudiments of art in his own country, he went to Venice, where he studied the works of Titian. His talents recommended him to the patronage of the Doge Grimani, in whose employment he passed nine years. He afterwards returned to Holland, where he followed his profession with great success. He died at Briel in 1628 or 1629.

JACOBSZ, LUCAS, called LUCAS VAN LEYDEN, may be regarded as the patriarch of the Dutch school. The son of Huig Jacobsz, an obscure painter, he was born at Leyden in 1494, and had scarcely reached his ninth year, when he engraved some plates from his own designs, and having left the instruction of his father in order to study painting under Cornelis Engelbrechtsen, he astonished the artists of his time by his picture of 'St. Hubert,' painted when he was only twelve years old. In 1508, when he was fourteen, appeared his celebrated print of 'The Monk Sergius killed by Mahomet.' He painted in oil, distemper, and on glass; and treated with equal success history, landscapes, and portraits. His drawing of the figure is stiffly taken from the model, in the Gothic style then universally prevalent through Germany and Flanders, divested of grace and elegance; and though the expression of his heads is not without truth, it is marked with a vulgarity bordering on grimace. As a painter he was somewhat of a copyist, now inclining to the style of Mabuse, now to that of Massys. He was one of the first of the Dutch artists that had an incipient acquaintance with the principles of perspective. He was the friend of Albrecht Dürer, and he worked at Leyden, at Middelburg, and at Antwerp, where he was received into the Guild of St. Luke in 1522, under the name of 'Lucas de Hollandere.' He died at Leyden in 1533. One of his most considerable works as a painter is his triptych of the 'Last Judgment,' with 'Heaven' and 'Hell' on the wings, an immense composition, in the town-hall at Leyden; 'Christ healing the Blind at Jericho,' dated 1531. The following are some of the best of his works, which are rarely met with:

Antwerp.	<i>Gallery.</i>	The Ring.
"	"	David and Saul.
"	"	St. Luke and St. Mark.
"	"	St. Matthew.
"	"	The Adoration of the Magi.
"	"	( <i>Doubtful.</i> )
"	"	The Adoration of the Magi,
		with St. George and the
		Donor. <i>A triptych. (Doubtful.)</i>
Berlin.	<i>Gallery.</i>	A Chess Party.
"	"	St. Jerome in penance.
Darmstadt.	<i>Gallery.</i>	Virgin and Child.
Dresden.	<i>Gallery.</i>	Temptation of St. Anthony.
Liverpool.	<i>Gallery.</i>	Portrait of a young Nobleman,
		with the Conversion of St.
		Hubert.
London.	<i>Buckingham</i>	Adoration of the Magi.
	<i>Palace.</i>	
Munich.	<i>Gallery.</i>	Virgin and Child, with the
		Donor and Mary Magdalene.
		1522.
		The Annunciation. 1522.
Wilton.	<i>Earl of Pem-</i>	A Chess Party.
	<i>broke.</i>	

As an engraver, Lucas van Leyden claims particular attention. At a period when Albrecht Dürer had carried the art of engraving to perfection in Germany, and Marc Antonio in Italy, Lucas disputed the palm with those celebrated artists in the Low Countries. He learned the use of the point and graver from a goldsmith, and he carried the art to a surprising pitch of perfection for the short time that he lived. His style differs from that of Dürer, and seems to have been built on the manner of Israel van Mecheln. His figures are tall and meagre, the extremities rather mannered than correct, and though his attitudes are not ill chosen, they are generally stiff and ungraceful.

He engraved on wood as well as on copper, but the woodcuts are not very numerous. They are spirited and masterly, though inferior to those of Dürer. He usually marked his prints with the Gothic letter *L*, accompanied by the date, and these he sometimes placed on a tablet. The following is an ample list of his works, and comprises all his principal prints, fine impressions of which are now very scarce:

#### OLD TESTAMENT SUBJECTS.

- The Creation and Fall of Adam and Eve; six plates. 1529.
- Adam and Eve driven from Paradise. 1510.
- Cain and Abel. 1524.
- Abraham and the Angels.
- Abraham sending away Hagar; one of his first plates; very scarce.
- The same subject, differently treated, and smaller; called 'The Little Hagar.'
- Lot and his Daughters. 1530.
- The History of Joseph; five plates. 1512.
- Jephtha and his Daughter.
- Esther before Ahasuerus. 1515.
- Samson and Delilah.
- The Triumph of David.
- David praying, with an Angel appearing to him. 1520.
- David playing on the Harp before Saul.
- Solomon worshipping Idols. 1514.
- Susanna and the Elders; one of his earliest prints.

#### NEW TESTAMENT SUBJECTS.

- St. Joachim and St. Anne. 1520.
- The Annunciation.
- The Visitation.
- The Adoration of the Magi. 1513. Hendrik Goltzius has engraved the same subject, with little difference.
- The Repose in Egypt; one of his early prints.
- The Baptism of Christ; a composition of many figures.
- Christ tempted by the Devil. 1518.
- The Resurrection of Lazarus; one of his early prints.
- The Passion of our Saviour; fourteen plates.
- A set of nine circular prints of the Passion.
- Ecce Homo; a rich composition. 1510.
- The Crucifixion; one of his finest prints. 1517.
- Christ appearing to Mary Magdalene. 1519.
- The Prodigal Son.

#### SUBJECTS OF THE VIRGIN AND SAINTS.

- The Virgin and Infant, with St. Anne. 1516.
- The Virgin and Infant, with a glory of Angels.
- The Virgin and Infant seated at the foot of a tree.
- The Virgin and Infant, in a landscape, with two Angels. 1523.
- The Holy Family, with St. Joseph presenting an apple.
- Christ and the Twelve Apostles; thirteen plates.
- The Four Evangelists; four plates. 1518.
- The Conversion of St. Paul. 1509.
- St. Peter and St. Paul; half-lengths. 1517.
- St. Peter and St. Paul, in a landscape. 1527.
- St. Christopher carrying the Infant Jesus. 1521.
- St. John the Baptist in the Desert. 1513.
- The Decollation of St. John.
- St. Jerome, with a book, a skull, and a lion. 1521.
- The Martyrdom of St. Sebastian.
- St. Anthony, the Hermit.
- The Temptation of St. Anthony. 1509. Very fine; engraved when he was fifteen.
- St. Francis receiving the Stigmata.
- St. George fighting the Dragon.
- Mary Magdalene in the midst of the Pleasures of the World; known as 'The Magdalene's Dance'; very fine, and extremely rare.
- Mary Magdalene in the Desert.
- St. Catharine; half-length. 1520.

#### VARIOUS SUBJECTS.

- The Monk Sergius killed by Mahomet, who is sleeping. 1508. Very fine; engraved when he was fourteen.
- The Seven Cardinal Virtues; seven plates. 1530.

The Death of Lucretia: by some called, The Death of Dido.  
 Pyramus and Thisbe. 1514.  
 Mars and Venus. 1530.  
 Minerva seated. This is supposed to have been his last plate, which he did not quite finish.  
 The Standard-Bearer.  
 A young Man at the head of an armed company, listening to a man who is speaking to him, with his hat in his hand.  
 The Wedding-Ring: an old Man putting a Ring on the finger of a young Woman; a highly-finished etching.  
 An old Woman, with a bunch of grapes.  
 The Musicians. 1524.  
 The Surgeon performing an Operation. 1524.  
 The Quack-doctor. 1523.

The celebrated print called the 'Uylenspiegel.' It represents a Man playing on the bagpipes, carrying two children in a basket, and a Woman with a child on her shoulder, leading an ass with panniers, in which are three more children. This group is preceded by the 'Uylenspiegel,' in the form of a boy, with a hood, having an owl on his shoulder, and carrying a pitcher and a staff. The extreme rarity of this print is well known, but its scarcity constitutes its chief value, for it is very inferior to many of Lucas van Leyden's other works. It was copied by Hondius and others; and Basan mentions another copy of it, without the name of the engraver, so exact, as easily to be mistaken for the original. It is dated 1520.

PORTRAITS.

The Emperor Maximilian I.; after a picture painted by Lucas when he visited Leyden. The head is executed with the graver, the rest etched, and in parts harmonized with the graver; very fine and scarce. 1520.  
 Lucas van Leyden; inscribed *Effigies Lucae Leidensis propria manu incidere*.  
 A young Man, half-length, with a cap and feathers, holding a skull; usually called his own portrait, though it bears no resemblance to the preceding one.

WOODCUTS.

The Kings of Israel; in chiaroscuro.  
 The Illustrious Women of the Old Testament.  
 Four large Tournaments.

JACOBUS, was a monk of the order of St. Francis, who executed in 1225 some mosaic work in a Byzantine manner in the tribune annexed to the Baptistery of San Giovanni in Florence. The author of this work must not be confounded with Jacobus de Turrita.

JACOBU, a German engraver on wood, flourished about the year 1480. His principal works were sixteen or eighteen cuts of the 'Life of Christ,' some of which are signed '*Opus Jacobi*.' Papillon mentions a large upright engraving by this artist, and says that it belongs to a set of allegorical prints relating to the history of Rome.

JACOMETTI, PIETRO PAOLO, who was a sculptor, founder, and architect, as well as a painter, was born at Recanati in 1580. He came of a distinguished family, but followed his taste for art in preference to taking the position that was open to him. He studied painting under Pomarancio, and assisted him in the frescoes of the cupola of the church at Loretto. Independently, he painted the 'Assumption of the Virgin.' He died in 1655.

JACOMETTO, a native of Venice, who died in 1472, was famous for his miniatures, portraits, and cabinet pictures.

JACONE. See JACOPO.

JACOPINO DA AREZZO. See AREZZO.

JACOPO, usually called JACONE, was a native of Florence, who flourished about the year 1525. He was a friend and coadjutor of Andrea del Sarto, 704

whom he assisted in some of his works. He was employed upon fresco decorations for houses, and adorned the Buondelmonti Palace. A 'Madonna' in the Gesù at Cortona, and a 'St. Lucia' in the church of that saint at Florence, are attributed to him. He died in misery in 1553.

JACOPO DI CASENTINO. See LANDINI.

JACOPO DI MICHELE, known also as GERA, was a Pisan living in the 14th century, who is recorded to have painted thirty figures round the inner dome of the cathedral of Pisa in 1390, and to have assisted Turino Vanni in the decoration of the Tabernacle of the Font in the same building. No dates are known of his birth or death. There remain of his works:

Palermo. Church of the } Conception of the Virgin, be-  
 Annunziata. } tween Saints.  
 Pisa. Academy. Madonna and Child, with Saints.

JACOPO DI NERITO. See NERITO.

JACOPONE DA FAENZA. See BERTUCCI.

JACOPSEN, H., a Flemish engraver, lived about the year 1620. He engraved a set of plates, chiefly portraits, for a 'History of the Netherlands,' published in that year.

JACQUAND, CLAUDIUS, a French historical, genre, and portrait painter, was born at Lyons in 1805. He studied in the Academy of that city, and was a pupil of Fleury-Richard. He first exhibited at the Salon in 1824, and had a good practice as a portrait painter. There are frescoes at St. Philippe-du-Roule, Paris, by him. He died in Paris in 1878. Amongst his works are:

The Condemnation of Galileo. (*Amiens Museum*.)  
 The Count of Comminges recognizing Adelaide. 1836. (*Lyons Museum*.)  
 Bonaparte at Nice.  
 Ransom of a Sicilian Family.  
 The Coronation of Charlemagne as King of Italy at Milan. 1837.  
 Henry of Burgundy receiving the Investiture of the Kingdom of Portugal. } (*Versailles*.)  
 Chapter of the Order of St. John of Jerusalem at Rhodes. 1839.  
 Jacques Molay taking Jerusalem. 1846. }  
 Death of the Duke of Orleans. (*St. Ferdinand, Neuilly*.)  
 Death of St. Joseph.  
 Voltaire and Piron at the Café Procope.  
 After the Game of Chess. (*Moulins Museum*.)  
 Gaston de Foix taking leave of his Mother.  
 Trial of Brigands. (*Neue Pinakothek, Munich*.)  
 The Death of Christopher Columbus.  
 William the Silent selling his Jewels.  
 The Arrest of Voltaire at Frankfurt. } (*Neuchâtel Museum*.)  
 Rousseau leaving the Luxembourg-Montmorency Family.  
 L'Amende honorable. 1853.  
 Charles I. taking leave of his Children. 1855.  
 Soldiers gambling. 1857. (*Sir R. Wallace*.)  
 La Vierge du travail. 1863. (*Cambrai Museum*.)

JACQUARD, CLAUDE, a French historical painter, flourished at Nancy at the end of the 17th century. He was a pupil of Claude Charles, and was employed by Charles V., Duke of Lorraine. His chief works are a fresco in the cupola of a church at Nancy, and a design for a ceiling which is in the Museum of that city.

JACQUART, ANTOINE DE, was probably a native of France. He is said by Florent Le Comte to have engraved small vignettes, with figures and grotesque ornaments, which he usually marked with the letters *A. D. I. F.*

JACQUEMART, of Hesdin, was a famous French miniaturist who resided at Hesdin. He executed in 1384 most wonderful miniatures for



the Hours of the Duke John, and in 1400 others for the Hours of the Duke of Berry. The date of his death is not known.

JACQUEMART, ALBERT, a French flower painter, was born in Paris in 1808. He entered the École des Beaux-Arts, where he devoted himself to drawing. His first studies were entomology, botany, and conchology, and in 1840 he published the 'Flore des Dames,' and in 1841 the 'Nouveau Langage des Fleurs,' and other botanical works. In 1861-62 he put forth, in conjunction with M. Le Blant, his 'Histoire de la Porcelaine,' and in 1873 his 'Histoire de la Céramique.' He took a prominent part in the organization of the different French Exhibitions, and died in 1875.

JACQUEMART, JULES FERDINAND, a French etcher and painter in water-colours, was born in Paris in 1837. He was the son and pupil of Albert Jacquemart, the author of the 'Histoire de la Porcelaine,' for which he supplied the plates. Another work in which he was concerned was Barbet de Jouy's 'Gemmes et Joyaux de la Couronne,' for which he produced some masterpieces of etching. He etched, among other works, ten pictures in the Museum at New York, and supplied a numerous series of illustrations to his father's 'Histoire du Mobilier.' He appeared at the Salon of 1861 as a painter and engraver. Owing to an incurable disease of the lungs contracted in 1873 at Vienna, which obliged him to relinquish his profession as an etcher, and to spend his winters at Mentone, he devoted himself to water-colour painting, in which he obtained a great and well-merited success. He was one of the principal promoters of the Société des Aquarellistes. He died at Nice in 1880. The following is a list of his principal etchings from paintings which have appeared in the 'Gazette des Beaux-Arts':

Portrait of Sir Richard Wallace; *after Baudry.*  
 Onled-Nayls Horsemen; *after Fromentin.*  
 Halt of Muleteers; *after the same.*  
 Fruit and Fish; *after J. Pyt.*  
 Willem van Heythuysen; *after Frans Hals.*  
 Portrait of J. van Veen; *after M. van Heemskerck.*  
 Music; *after Van der Helst.*  
 The Soldier and the laughing Maiden; *after Van der Meer, of Delft.*  
 The Reader; *after Meissonier.*  
 Moses; *after Michelangelo.*  
 The Burgomaster of Leyden and his wife; *after Karel De Moor.*  
 A Fête in a Cottage; *after Adriaan van Ostade.*  
 The Inn; *after Isaak van Ostade.*  
 The Flock; *after Potter.*  
 Portrait of Rembrandt; *after Rembrandt.*  
 Landscape; *after the same.*  
 The Prodigal Son; *after Teniers.*  
 Head of Christ; *after Leonardo da Vinci.*  
 Mona Lisa; *after the same.*  
 The Infanta Isabella; *after S. De Vos.*  
 Widow and Child; *after Sir Joshua Reynolds.*  
 The Daughter-in-law; *after Goya.*

JACQUEMIN, a French artist, flourished at Nancy, and died in 1480.

JACQUES, Maître, an historical and miniature painter, went from Italy to Portugal, where he flourished in the reign of John I. (A.D. 1385-1433).

JACQUES, called 'LE MAÎTRE,' worked at the cathedral of Auch, and died in 1547.

JACQUES, of Auverette, a French historical and ornamental painter, was a native of Bourges. He died in 1523.

JACQUES, called LE BOUC, a French historical

and heraldic painter, flourished in Paris about 1540. He was also a genealogist and herald at arms. He was called the French Apelles, but no extant work can justify that title.

JACQUES, NICOLAS, a French miniature painter, was born at Jarville, near Nancy, in 1780. He entered the school of David and studied historical painting, but he was compelled by poverty to undertake something more lucrative. He then studied miniature painting under Isabey, whose friend he became. He executed the portraits of most of the Imperial family, especially those of the Empress Josephine, Queen Hortense, Marshal Bernadotte, and others. Among his other miniatures are those of Cuvier, Benjamin Constant, Cherubini, Mdlle. Mars, Sir W. Molesworth, Louis Philippe, &c. He died in Paris in 1844.

JADIN, LOUIS GODEFROY, a French painter, was born in Paris in 1805. He began his career as a painter of hunting subjects and still-life, his instructors being Abel de Pujol, Hersent, Paul Huet, Bonington, and Decamps. He travelled with Alexandre Dumas in the Mediterranean, and figures in 'Capitaine Pamphile.' His chief works are 'The Meet,' 'The Death Cry,' 'Dogs playing,' &c. He died in Paris in 1882.

JAGEMANN, FERDINAND, who was born at Weimar in 1780, was a son of Christian J. Jagemann, the librarian of the Duchess Amalie, and a brother of the actress Caroline Jagemann. He studied at the Weimar Academy under G. M. Kraus, and further improved himself at Vienna under Füger, and then in Paris and Rome. He was afterwards professor at Weimar, where he died in 1820. Among his best works are the portraits of Duke Karl August of Saxe-Weimar (in the Weimar Library), and of Goethe, Wieland, and Gall; as well as that of Schiller when dead.

JAGER, GERARD DE. See DE JAGER.

JÄGER, GUSTAV, a German historical painter, was born at Leipsic in 1808, and entered the Academy at Dresden, but in 1830 he went to Munich and studied under Schnorr von Karolsfeld. In 1836 he proceeded to Rome, and the year following returned to Munich. In 1847 he was appointed director of the Leipsic Academy, but was able after this to execute some important frescoes in Munich, Weimar, &c. His designs for the Cotta Bible are also much admired. He died at Leipsic in 1871. His principal oil paintings are:

Moses supported by Aaron and Hur during the Battle between the Amalekites and Israelites.  
 The Dream of Sophronius.  
 The Burial of Christ. (*Leipsic Museum.*)  
 The Magdalene at the Feet of the Lord. (*Dresden Gallery.*)  
 The Marriage of St. Catharine.

JÄGER, GUSTAV MARIA, an Austrian landscape painter and etcher, was born at Vienna in 1834, and died there in 1861. He studied at the Academy of that city, and his landscapes were chiefly taken from the neighbourhood of Meran.

JAGER, R., an obscure engraver, probably a Dutchman, has left an undated etching, representing the 'Fleets of Spain and Holland.'

JAGGER, CHARLES, an English miniature painter, was born in 1770, and practised at Bath, where he died in 1827.

JAGT, MARTINUS VAN DER. See VAN DER JAGT.

JAHN, JOHANN QUIRIN, who was born at Prague in 1739, was the son of a painter, and worked for

some years as an assistant of Palko. He travelled in the Netherlands and France, and then settled at Vienna, where he was admitted a member of the Academy. He afterwards returned to Prague, where he died in 1802. He decorated various churches in Bohemia, Silesia, and Lusatia with altar-pieces, among which are a copy of the 'Notte' of Correggio, in the church at Liebesnitz, and 'St. Philip Neri,' in the cathedral of St. Veit at Prague. He was also a writer on art.

JAKOBSEN, JURIAEN. See JACOBSEN.

JAMBERS, THEODORUS, a Flemish genre and historical painter, was born in 1804, and was working in Brussels from 1833 to 1842. Two of his best known works are the 'Convalescent' and 'The Flight of Henrietta Maria, Queen of England.'

JAMES, GEORGE, a portrait painter, was born in London towards the middle of the 18th century. He studied at Rome, and then practised at Bath and in London. He became a member of the Incorporated Society of Artists, with whom he exhibited till 1768, and in 1770 was elected an Associate of the Royal Academy. In 1780 he removed to Bath, but inheriting property, and marrying a lady of fortune, he virtually ceased to practise in his later years. He died in France in 1795, from the effects of imprisonment during the Reign of Terror.

JAMES, WILLIAM, was a landscape painter, who became in 1766 a member of the Incorporated Society of Artists. He exhibited at Spring Gardens from 1761 to 1768, and at the Royal Academy from 1769 to 1771. He was a pupil and disciple of Canaletto. At Hampton Court there are the following views by him:

Fleet Ditch from the Thames.  
London Bridge.  
Greenwich Hospital.  
St. James's Park.  
Old Somerset House.  
Old Savoy Palace.  
Westminster Bridge.

JAMESON, ALEXANDER, an engraver, is supposed to have practised at Edinburgh. He engraved in 1728 the family group of 'George Jamesone, with his Wife and Son.'


JAMESON, ANNA, an English art critic and amateur artist, was born at Dublin in 1796. Her father was D. B. Murphy, the miniature painter. Her husband, whom she married in 1823, but did not live with long, was a barrister who held an appointment in Canada. She made various tours in Italy, Germany, and America. Her death took place at Ealing in 1860. The following is a list of some of the works on art she published, many of which were illustrated by herself:

Visits and Sketches at home and abroad. 1834.  
Beauties of the Court of Charles II. 1833.  
Sketches of Germany. 1837.  
Handbook to the Public Galleries of Art in and near London. 1842.  
Companion to the most celebrated Private Galleries of Art in London. 1844.  
Memoirs of the Early Italian Painters. 1845.  
Memoirs and Essays illustrative of Art, &c. 1846.  
Decorations of the Garden Pavilion, Buckingham Palace. 1846.  
Sacred and Legendary Art. 2 vols. 1848.  
Legends of the Monastic Orders, as represented in the Fine Arts. 1850.  
Legends of the Madonna, as represented in the Fine Arts. 1852.  
Handbook to the Modern Sculpture, Crystal Palace. 1854.

History of Our Lord, as exemplified in Works of Art. Continued and completed by Lady Eastlake. 2 vols. 1864.

JAMESONE, GEORGE, the son of an architect and one of the earliest of the British painters, was born at Aberdeen in 1586. He is known to have studied in the school of Rubens at Antwerp, and to have been a fellow-pupil with Van Dyck, but the date of his visit to Flanders is not recorded. He was, however, according to Cunningham, back and established as a painter at Aberdeen in 1620. Three years later he painted a picture of himself, his wife Isobel Tosh, and his infant son. He found, both among the Covenanters and Cavaliers, many to sit to him for their portraits, but his works in landscape and history were not appreciated, and he was compelled to abandon these subjects for the more favoured portraiture. His fame soon spread, and he removed to Edinburgh, where he met with equal success. When Charles I. visited that city in 1633, the magistrates collected as many portraits by Jamesone as they could, and hung them on either side of the Netherbow Port, through which the procession would pass. The king was attracted, stopped, admired them, and subsequently gave the painter a sitting. Heedless of politics and civil war, Jamesone worked on till his death, which took place at Edinburgh in 1644; he was buried in the churchyard of the Grey Friars. He is unrepresented in the National Gallery, the National Portrait Gallery, and the National Gallery of Scotland. In the University of his native Aberdeen and in private collections throughout Scotland are numerous works by him—portraits of men celebrated in literature, politics, and war. For Sir Colin Campbell of Glenorchy (with whom he is said to have travelled abroad) he executed a series of portraits of great historic interest. They are now at Taymouth Castle, the seat of the Earl of Breadalbane, and include, amongst others, likenesses of Sir Duncan Campbell, John, Duke of Rothes, James, Marquis of Hamilton, and John, Earl of Mar. One of the numerous portraits of Jamesone by himself, a three-quarter length, wearing a hat as usual, is at Cullen House, the seat of the Earl of Seafield, where there is also an allegorical picture by him of the 'Fortunes of Charles I.'

JAMITZER, BARTELOMÄUS, (or JAMNITZER,) a German engraver who, according to Professor Christ, resided at Nuremberg, and flourished about the year 1547. He is said by that author to have engraved some plates, which he marked with his initials and the date, but he has not specified the subjects. Zani says that he worked in 1571.

JAMITZER, CHRISTOPH, (or JAMNITZER, or GAMICZER,) who was most probably the son of Albrecht Jamitzer, and a nephew of Wenzel Jamitzer, was born at Nuremberg in 1563, and died in the same city in 1618. He was a goldsmith as well as an engraver. He published a set of grotesque subjects in 1600, and there are also by him the under-mentioned plates. His mark is .

His own Portrait, studying perspective.

A set of twelve plates of the Sports of Children.  
Twelve plates of Children mounted on Sea Monsters.  
Four plates of Children, with the Wings of Bats.  
A Dance of four Children round a Tree.  
A set of six Grotesque Subjects.

JAMITZER, WENZEL, (or JAMNITZER, or GAMICZER,) a goldsmith and engraver, was born at Vienna

in 1508. At an early period he came with his brother and co-worker, Albrecht Jamitzer, who died in 1590, to Nuremberg, where he worked for the Emperor Charles V. and other potentates, and died in 1588. His etchings include a 'Triumphal Arch' (1551), now in the Berlin Museum, and probably forty plates of cups, cans, and other vessels, to be seen at Berlin and Prague. He designed 'The Apotheosis of the Emperor Maximilian II.' which was etched by Jost Amman, as were also the plates to a work written by him, entitled 'Perspectiva Corporum Regularium' (1568).

JAN, LANGEN. See BOCKHORST.

JAN, LAURENT, a French painter, was born in 1808. He was director of the School of Drawing and Mathematics in Paris, and was known not only in the world of art, but also in that of letters. He died in 1877.

JANDL, ANTON, a German historical and portrait painter, was born at Gratz in 1723, and after acquiring there the rudiments of his art, visited Vienna, Salzburg, Munich, and Spire. He also obtained much assistance from Franz Palko at Brünn. He was appointed town painter at Gratz, and died there in 1805. A number of altar-pieces in Styria are of his execution.

JANET. See CLOUET, FRANÇOIS.

JANET LANGE, ANGE LOUIS, a French historical painter, was born in Paris in 1816. He studied in the ateliers of Colin, Ingres, and Vernet, but he adopted principally the style of the latter. In the early part of his career he painted several sacred subjects. He was engaged for about twenty years on the 'Illustration' newspaper. He died in Paris in 1872. Among his principal works were:

The Abdication at Fontainebleau.

The Last Friend.

The Innocents of Lyons.

Episode in the Siege of Puebla.

Scene in the Crimean War.

Nero contending in a Chariot Race.

JANINET, JEAN FRANÇOIS, who was born in Paris in 1752, engraved many pieces in colours by means of several plates each imprinting one colour. He reproduced some of Ostade's coloured drawings in this manner, also a large view of Paris after Machy, portraits of Henry IV., after Pourbus, and of Sully, a 'Harvest Supper' after the younger Wille, 'Venus and Cupid' after Boucher, and 'Galatea on the Waters' after Edme Bouchardon. He died in Paris in 1813.

JANNECK, FRANZ CHRISTOPH, was born at Gratz in 1703, and was a pupil of Matthias Vangus. He worked for some time at Frankfort, and afterwards at Vienna, where he died in 1761. He was very successful in small historical and conversation pieces, and in landscapes and portraits. Prince Liechtenstein and Count Harrach possess pictures by him. In the Bordeaux Museum are two interiors, and in the Vienna and Darmstadt Galleries are landscapes.

JANOTA, JOHANN GEORG, a native of Bohemia, was born in 1747. When young, he was taken under the protection of Prince Liechtenstein, who sent him to study in Italy. Soon after his return he was admitted a member of the Academy of Vienna, where he died in 1780. He engraved some portraits, and several plates from the pictures in the Liechtenstein Gallery; among others the following:

#### PORTRAITS.

The Emperor Joseph II.  
The Archduke Maximilian.

#### SUBJECTS.

Bust of a young Man, after Rembrandt.

Christ bearing His Cross; after Leonardo da Vinci.

St. Catharine of Siena praying; after Alessandro Allori.

The Funeral Pageant of Joseph Wenceslas, Prince of Liechtenstein.

JANSEN, JOHANNES MAURITZ, was a Dutch landscape painter, who was born, probably at Amsterdam, in 1812. He settled at Utrecht, where he died in 1857.

JANSEN, JOHANN MATTHIAS, was born at Potsdam in 1751, and studied drawing under Krüger at that place, where also he practised painting from the models in the gallery. In 1770 he went to Vienna, and in the following year to Rome. He proceeded to Paris in 1774, and after returning home was occupied in painting portraits, historical subjects, and theatrical decorations. The date of his death is not stated. The Brunswick Gallery possesses pictures by him.

JANSON, CORNELIS. See JANSSENS.

JANSON, JACOBUS, a Dutch painter and etcher, was born at Amboyna, in the East Indies, in 1729, but was brought to Holland by his parents when eight years of age. He became an engineer officer, but resigned his post from his preference for painting. He resided at Leyden, usually painting landscapes and cattle, and died there in 1784. A 'View of the Castle of Heemstede' by him is in the Amsterdam Museum. He also copied one or two of Paulus Potter's paintings, and etched a few plates from his own designs.

JANSON, JOHANNES CHRISTIANUS, the son of Jacobus Janson, was born in 1763. He was instructed in painting by his father, but preferring a military life, he entered the army in 1795, and made several campaigns in Germany. On the union of Holland with France, he left the service and settled at the Hague. He painted landscapes with cattle and figures, winter scenes, and various other subjects. Some of these he also etched. He died about 1820.

JANSON, PIETER, brother of Johannes Christianus Janson, was born in 1768, and also followed for a time the military profession, but being seriously wounded he retired, with the pension of a major, and settled at Arnheim, where he occupied himself in painting landscapes and cattle, and in etching animals. The date of his death is not known.

JANSENS, ABRAHAM, a Flemish painter, was born at Antwerp about 1575. At the age of eighteen he became a pupil of Jan Snellinck, but he was not admitted as a master into the Guild of St. Luke until 1601. He was a contemporary of Rubens, and merits a place in the first rank after that master. Houbraken relates that he manifested a bitter enmity to Rubens, but the statement is now regarded as a fiction, as are that writer's disparaging remarks upon his course of life and the manner of his end. He died at Antwerp in 1632. There are many fine pictures by Abraham Janssens in the churches in Flanders. At Antwerp, in the church of the Carmelites, is an altar-piece of the 'Entombment of Christ,' and another of the 'Virgin and Child, with St. Catharine, St. Cecilia, and other Saints'; in the cathedral at Ghent, an 'Ecce Homo,' and a 'Descent from the Cross,' finely composed, and of the grandest effect. In the gallery

of the Elector Palatine is one of his best works, representing the 'Raising of Lazarus.' Among his principal works are also:

Antwerp.	Gallery.	The Virgin and Child.
"	"	Scalds.
"	"	Adoration of the Magi.
Berlin.	Gallery.	Vertumnus and Pomona.
"	"	Meleager and Atalanta.
Brussels.	Gallery.	Old Age resting on Faith and Hope.
Cassel.	Gallery.	Diana and her Nymphs.
Vienna.	Gallery.	Venus and Adonis.
"	"	Apollo.

JANSSENS, ALEXANDER, a Flemish engraver, was probably related to Victor Honoré Janssens. There are by him a set of etchings of subjects from the life of Achilles, after pictures by his relative.

JANSSENS, CORNELIS, called JANSSENS VAN KEULEN, or JANSON VAN KEULEN, was born probably at Amsterdam, but possibly in London, in 1590. He had already reached considerable celebrity in his own country, when he visited England in 1618. Here he met with very flattering encouragement, and was taken into the service of James I., whose portrait he painted several times. His pictures are generally painted on panel, but he also worked in miniature. One of his finest portraits was that of Sir George Villiers, father of the famous Duke of Buckingham, one of his hands resting on a greyhound. Janssens was less employed after the arrival of Van Dyck, although he remained in England until 1648. He then settled at the Hague, but died probably, at Amsterdam, between 1662 and 1664. Some of his best pictures are:

Portrait of Charles I. (*Chatsworth House.*)  
Henry, Prince of Wales. (*Kedleston Hall.*)  
The Duke of Buckingham. (*Welbeck Abbey.*)  
William Harvey. (*Royal College of Physicians.*)  
Sir Christopher and Lady Neville. 1627. (*Wroxton Hall.*)  
Admiral Pennington. (*Lord Tollemache.*)

Other portraits by him are at Amsterdam, Berlin, Brunswick, Carlsruhe, Dresden, Dublin, the Hague, &c. The portrait of John Milton that belonged to Thomas Hollis, and of which there is an engraving by Cipriani, was by Janssens. It was painted when Milton was only ten years old, consequently in the first year of Janssens's arrival in England.

JANSSENS, CORNELIS, the younger, son of Cornelis Janssens van Keulen, was a portrait and miniature painter. He was the pupil of his father, and established himself at Utrecht, where he was living in 1670.

JANSSENS, DANIEL, was an architectural and decorative painter, who was born at Mechlin in 1636. In 1660 he was admitted into the Guild of St. Luke at Mechlin, and in 1666 into that at Antwerp. In 1680 he painted a grand triumphal arch for the festival of St. Rombaut. He died at Mechlin in 1682.

JANSSENS, HENDRIK, a Dutch engraver, who flourished about 1640, has left some plates of ornaments for goldsmiths and jewellers, enriched with figures and other embellishments. Some of his prints are from his own designs.

JANSSENS, HIERONYMUS, a Flemish painter, was born at Antwerp in 1624. He was a pupil of Van der Lamén, and died at Antwerp in 1693. Most of his works were long ascribed to Victor Honorius Janssens, although the dates on some show them

to have been executed before the birth of the latter. There are amongst them:

A Court Assemblage. (*Louvre.*)  
Court Ball. 1658. (*Leleux Collection, Lille.*)  
Trictrac. 1659.  
High Playing. 1660. (*Le Brun-Dalbanne Collection.*)

JANSSENS, JAN, a Flemish painter, flourished at Ghent in the 17th century. In the Church of St. Nicholas in that city is a 'St. Jerome' ascribed to this artist, and other works are in the Museum, while a 'Resurrection' is at Bruges.

JANSSENS, VICTOR HONORÉ, a Flemish painter, was born at Brussels in 1664. He was the son of a tailor, who intended to bring him up to his own business, but his love for art induced his father to place him under the care of an indifferent painter named Volders, with whom he studied seven years, and made extraordinary progress. Soon after leaving his master, the Duke of Holstein invited him to his court, and appointed him his painter, with a considerable salary. After passing four years in the employment of that prince, he obtained his permission to visit Italy, and was by him maintained in Rome for eleven years. He there formed an intimacy with Tempesta, and frequently painted the figures in his landscapes. The desire of revisiting his native country induced him to leave Rome, where he was in full employment and reputation, and he returned to Brussels. He had hitherto confined himself to small or easel pictures; but he was now called upon to exert his talents on a larger scale, being commissioned to paint several altar-pieces for churches in Brussels and other cities of Brabant. In 1718 he was invited to Vienna, and appointed painter to the Emperor of Germany, but after a residence of three years in that city he visited London. He died at Brussels in 1739. Among the most esteemed of his pictures are:

St. Roch curing the Diseased. (*St. Nicholas, Brussels.*)  
St. Charles Borromeo interceding with the Virgin for those infected with the Plague. (*Church of the Carmelites.*)

The Sacrifice of Æneas.  
Dido ordering the Building of Carthage. (*Brussels Gallery.*)

Fight between seven Women. (*Ghent Museum.*)  
Venus and Adonis. (*Copenhagen.*)

JANSSON, KARL EMANUEL, a Swedish painter, was born at Finnström, in Åland, in 1846. He learned the rudiments of painting under the Finnish artist Ekman at Åbo, and in 1862 came to Stockholm, where he pursued his studies under Boklund. In 1868 he obtained State assistance to enable him to proceed to Düsseldorf, where he gained two years' further tuition from Vautier. He received a medal at Vienna, and was a member of the Academy of St. Petersburg. He died at his native place in 1874. Two of his best paintings were:

An Åland Courtship.  
A Farthing in the Alms Bag.

JANSZ, EGBERT, a German engraver, flourished about the year 1600. There are by him a set of small prints of animals, entitled 'Icones Venantum,' dated 1598, after Antonio Tempesta. He worked chiefly with the graver, in a style somewhat resembling that of Crispyn van de Passe.

JANTSCHA, LAURENZ, a landscape painter and etcher, was born at Rodein, in Carniola, in 1742. He was a pupil of Weirötter and Christian Brand, and of the Vienna Academy, at which he in 1801 became corrector of landscape drawing, and after-

wards professor. He died at Vienna in 1812. He executed landscapes and views in the parks of Schönbrunn, Laxenburg, Neu Waldeck, &c., and a panorama of Vienna which obtained repute.

JANZ, JACOB, a Flemish painter, flourished at Haarlem in 1690. His name appears in the Guild in 1732.

JANZ, SIMON, was a Flemish portrait painter, who flourished about 1464. His name appears in a document of Leyden as having painted portraits of Philip of Burgundy, his wife, and the Count of Charolais.

JAQUET, known in Italy as GIACHETTO, and also as IL FRANCIOSO, was a French portrait painter of the 15th century, who is mentioned in conjunction with Jan van Eyck and Rogier of Bruges. At Rome he painted a life-like portrait of Pope Eugenius IV., which is preserved in the sacristy of Santa Maria sopra Minerva.

JAQUEVRART, (or JAQUORART,) was a miniature painter who worked with distinction at the French court at the beginning of the 15th century.

JAQUOTOT, MARIE VICTOIRE, a French porcelain painter, was born in Paris in 1778. She was attached to the manufactory at Sèvres, and painted among other things a dessert service which was given by Napoleon to the Emperor of Russia after the peace of Tilsit. She also executed on porcelain several designs after Raphael's works. She died in 1855.

JARDIN, KAREL DU. See DU JARDIN.

JARDINIER, CLAUDE DONAT, a French engraver, was born in Paris in 1726. He was first instructed by Nicolas Dupuis, but was afterwards a pupil of Laurent Cars. He died in Paris in 1774. The following, among other plates, are by him :

The Virgin and Child; *after C. Maratti.*

The Genius of Glory and Honour, surrounded by Cherubs; *after Annibale Carracci.*

A Mother, with three Children; *after Greuze.*

Silence; *after the same.*

Two Soldiers playing at Cards; *after Valentin.*

JARENUS. An altarpiece in the Berlin Gallery, representing the 'Crucifixion' and other scenes in the life of Christ, painted on a gold ground, was ascribed by Dr. Waagen to an imaginary painter of this name, on the ground of its similarity to a 'Pieta' in the Earl of Pembroke's collection at Wilton House, bearing, as Passavant thought, the signature *Jarenus P.* Dr. Woltmann, however, has shown, in the 'Repertorium für Kunstwissenschaft' for 1879 (ii. 422-424), that Passavant and Waagen mistook for the signature of the artist a fragment of the inscription 'Jesus Nazarenus Rex Judaeorum,' and, moreover, that the Wilton House picture differs both in style and in execution from that in the Berlin Gallery. The latter is now assigned to an unknown painter of the Westphalian school of Soest in the later years of the 15th century. The wings of the same altarpiece, which were formerly in the Berlin Gallery, have been transferred to the Museum at Münster.

JARMORINI, GIUSEPPE, an architect and painter of the Bolognese school, was born at Bologna in 1733. He was a pupil of Pietro Scandellari, and distinguished himself as a painter of ornaments. He died in 1816.

JARVIS, JOHN WESLEY, an American portrait painter, was born at South Shields in 1780. He was a nephew of the great John Wesley, and brought up by his uncle until he was five years old, when he was sent to his father, who had

emigrated to Philadelphia. Dunlap, in his 'History of the Arts of Design in the United States' (1834), describes him as an artist of astonishing powers, but unfortunately of the most depraved habits. He was one of the best portrait painters of the day: eccentric, witty, and convivial. As far as can be gathered, he died in extreme poverty in 1834.

JASCHKE, FRANZ, a landscape painter and engraver of Vienna, was born at Rosenthal, near Glatz, in 1775. He became private painter to the Archduke Rainer, whom he accompanied on a tour through Hungary, Galicia, Transylvania, and Upper Italy, etching some seventy plates to illustrate the account of his travels. He died after 1836.

JASON. See TORENVLIET.

JASPERS, JAN BAPTIST. See GASPERS.

JAUREGUY Y AGUILAR, JUAN, a painter and poet, was born in Biscaya about 1570. He was sprung from a distinguished family, and was a knight of the Calatrava order, and Master of the Horse to Queen Isabella, consort of Philip IV. He visited Rome and studied the old masters, and afterwards furnished the designs for the engravings in Luis Alcazar's work, 'Investigatio Arcani Sensus in Apocalypsi' (1619). He also painted some excellent portraits, among others that of Cervantes. He wrote a poetic 'Dialogue upon Nature and Art,' and translated the 'Aminta' of Tasso. He died about 1640.

JAZET, EUGÈNE, a French mezzotint engraver, the son and pupil of Jean Pierre Marie Jazet, was born in Paris in 1816, and died there in 1856. His most important plates are :

Michelangelo and Raphael at the Vatican; *after Horace Vernet.*

Arabs in camp listening to a Story; *after the same.*

Last Moments of Queen Elizabeth; *after Paul Delaroche.*

Arabs surprised in the Desert by the Simoom; *after Biard.*

Peter the Great saved by his Mother; *after C. Steuben.*

JAZET, JEAN PIERRE MARIE, a French engraver, was born in Paris in 1788. He was placed under his uncle Debucourt, who was especially devoted to aquatint, which Jazet brought to great perfection. He engraved the works of David, Gros, Grenier, Steuben, Guet, and others, but his great success was with his series of plates after the battle-pieces of Horace Vernet. He died in Paris in 1871.

JEAN, P., a miniature painter, was born in Jersey in 1755. He originally served in the navy, but after the American War practised as a miniature painter, and exhibited at the Royal Academy from 1787 to 1802, in which latter year he died at Hempstead, Kent.

JEANNEST, ÉMILE, a draughtsman and modeller, was born in Paris in 1813. He was for some time a pupil of Delaroche, and came to England about 1845 or 1846. After spending two years in London he went to Staffordshire, where he was employed by Mr. Herbert Minton of Stoke-upon-Trent. In the year 1850 he took charge of the Fine Art department of Elkington's works in Birmingham, where his early experience of metallic manufactures and his great taste had ample field for operation. He died at Birmingham in 1857.

JEANRON, PHILIPPE AUGUSTE, a French landscape painter, was born at Boulogne in 1810. He came to Paris in 1828, studied under Sigalon and Souchon, and received a medal in 1833. Under

the Republican government of 1848 he was appointed, through his friend Ledru Rollin, to the charge of the Louvre, where he classified the pictures. He afterwards became director of the Academy at Marseilles, but in his latter years he fell into reduced circumstances. He died in Paris in 1877. Amongst his works are :

- The Little Patriots. (*Caen Museum.*)
- The Lighthouse.
- The Harbour of Ambleuse. (*Luxembourg Gallery.*)
- The Repose in Egypt.
- View in the Limousin. (*Lille Museum.*)
- View of Cape Griznez. 1852. (*Boulogne Museum.*)
- The Camp at Equihem. 1854. (*Charrières Museum.*)
- View of Cape Griznez : evening. 1854. (*Aix Museum.*)
- Zouaves on the sea-shore.
- The Blacksmiths of Corrèze.

**JEAURAT, EDMÉ**, a French engraver, was born in Paris in 1672, and died in the same city in 1738. He was a pupil of Bernard Picart. The following are his principal plates :

- The Meeting of Jacob and Rachel ; after *P. F. Mola* ; for the Crozat Collection.
- The Repose in Egypt ; after the same ; for the same collection.
- The Finding of Moses ; after *Paolo Veronese* ; for the same.
- Portrait of Pierre Puget, called the Michelangelo of France ; after *Puget the younger*.
- The Meeting of David and Abigail ; after *N. Vleughels*.
- The Resurrection ; after the same.
- Thetis plunging Achilles into the Styx ; after the same.
- Telemachus in the Island of Calypso ; after the same.
- The Triumph of Mordecai ; after *Le Clerc*.
- Christ among the Doctors ; after the same.
- Achilles discovered among the Daughters of Lycomedes ; after the same.
- St. John the Baptist baptizing ; after *N. Poussin*.
- Pan and Syrinx ; after *P. Mignard*.
- The Dead Christ on the knees of the Virgin ; after *Le Brun*.

**JEAURAT, ÉTIENNE**, was born in Paris in 1699. He was a pupil of Vleughels, whom he followed to Rome. Received into the Academy in 1733, he became successively professor, rector, and in 1781 chancellor, and held the post of keeper of the royal pictures at Versailles. His various historical and genre pictures were engraved during his lifetime. He exhibited from 1737 to 1769, and died at Versailles in 1789. In the Louvre there is a picture by him of 'Diogenes breaking his Cup.' Others of his works are, 'The Mysteries of the Trinity,' 'St. Philip Neri,' and 'The Abduction.'

**JEAURAT DE BERTRY, NICOLAS HENRI**, was a nephew and pupil of Étienne Jeurat. He chiefly painted ornaments, and was appointed painter to Marie Leszcinska, queen consort of Louis XV. He was received into the Academy in 1756, and was still living in 1793.

**JEAUVONS, THOMAS**, a line engraver, was born in 1816. He confined himself for the most part to engraving from landscape subjects. One of his plates, 'Dutch Boats in a Calm,' after E. W. Cooke, R.A., was published in the 'Art Journal' in 1849. He retired to Welshpool, where he died in 1867.

**JEENS, CHARLES HENRY**, a line engraver, was born at Uley, in Gloucestershire, in 1827. He studied under Brain and Greatbach, and produced his first plate in 1848. He engraved postage stamps for some of the English colonies, and the vignettes for Macmillan's 'Golden Treasury' series. He died in 1879. Amongst his best plates are :

- Joseph and Mary ; after *Armitage*.
- Lady Hamilton at the Spinning-Wheel ; after *Romney*.
- The Reverie ; after *Milvais*.
- The Summer Gift ; after *Lance*.
- William, Lord Russell ; after *A. Johnstone*.
- The Walk at Kew ; after *Gainsborough*.
- Go, and sin no more ; after *E. Corbould*.
- The Jäger ; after *Poltz*.
- Liberation of the Slaves ; after *H. Le Jeune*.
- The Duenna ; after *G. S. Newton*.
- Leaving Home ; after *F. Holl*.
- Dante ; after *Gérôme*.
- The Controversy ; after *Elmore*.
- The Justice of the King ; after *John Faed*.

**JEFFEREYS, JAMES**, was born at Maidstone in 1757. He was the son of a coach painter, who sent him to London, where he was placed under the tuition of Woollett, the engraver, but he afterwards applied himself to painting, and became a student of the Royal Academy. In 1774 he obtained the gold medal for the best historical picture, and in 1775 he was sent to Rome. After a residence of four years in Italy he returned to England, and in 1783 exhibited a picture representing the 'Destruction of the Spanish Batteries before Gibraltar,' which was much admired, and was engraved by Woollett. He died of a decline in 1784.

**JEGHER, CHRISTOFFEL**, a German wood engraver, was born about the year 1590. About 1620 he went to Antwerp, where he afterwards chiefly resided. He there attracted the notice of Rubens, who employed him to execute several cuts from his designs, which he intended to publish. They are cut with spirited strokes, in imitation of the cross hatchings with a pen, and produce a very powerful effect. After the death of Rubens, Jegher purchased the greater part of the blocks, and republished the prints on his own account. He also worked after the designs of other masters. He died in the Netherlands between 1660 and 1670. The following are all after Rubens (the best impressions are with the name of Rubens as the publisher, those with the name of Jegher substituted are the second, and less valuable) :

- The Bust of a Man, with a thick beard ; in *chiaroscuro*.
- Susannah and the Elders.
- The Repose in Egypt ; in *chiaroscuro*.
- The Infant Jesus and St. John playing with a Lamb.
- The Crucifixion ; after *F. Frank*. 1637.
- The Coronation of the Virgin.
- Christ tempted by Satan.
- Hercules destroying Fury and Discord.
- Silenus drunk, supported by two Satyrs ; the same subject was engraved by *Bolswert*.
- The Garden of Love.

**JEHANNET**. See **CLOUET**.

**JEHNER, ISAAC**, a mezzotint engraver, was the son of a German gunsmith, who introduced the art of silver plating into England. He was born in Westminster in 1750, and when nine years of age met with a series of accidents which left him dwarfed and deformed for life. About 1770 he was apprenticed to an engraver, with whom he remained five years, after which he worked for a time as an assistant to William Pether. Besides engraving in mezzotint, he executed portraits in crayons and water-colours, as well as in oil, and likewise painted upon silk, practising in Exeter, Plymouth, Bristol, and London. There is no trace of him after 1806, in which year he published an autobiographical sketch of his career under the title of 'Fortune's Football,' in which he altered his name to that of Jenner. His principal plates are :

The Entombment of Christ; *after Rubens.*  
 The Incredulity of St. Thomas; *after Correggio.*  
 The Altar-piece of St. Mary Redcliffe, Bristol; *after Hogarth.*  
 An Allegory in commemoration of the Recovery of George III.; *after his own design.*  
 Mlle. Lemoine, in the character of Zelima; *after the same.*  
 William Henry, Marquis of Titchfield, afterwards Duke of Portland; *after Sir Joshua Reynolds.*  
 Girl with a Muff; *after the same.*  
 The Earl of Barrymore, as Cupid; *after Cosway.*  
 The Four Seasons; *after Brueghel.*

**JELGERHUIS, JAN RIENKSZ**, born at Leeuwarden in 1770, was both a painter and an actor. He painted landscapes, interiors of churches, marine subjects, and market-places. He died at Amsterdam in 1836.

**JELGERHUIS, RIENK**, a painter, designer, and engraver, was born at Leeuwarden in 1729. He practised portraiture in the crayon manner, and is stated to have produced no less than 7763. His drawings of 'The History of Joseph' are highly commended. But he worked also in oil, and was especially successful in representing musical instruments. As an engraver he executed numerous portraits in mezzotint. He died at Amsterdam in 1806.

**JELGERSMA, JAKO HAJO**, a painter of marine subjects, was born at Harlingen in 1702, and was a scholar of Vringa. He settled at Haarlem, where he painted portraits, of which he executed a great number. His sea-pieces in sepia and bistre are capitally executed. He also executed pictures in 'grisaille' in the style of Jan De Witt. He died at Haarlem in 1795.

**JENICHEN, BALTHASAR**, was an engraver on metal and wood, who lived at Nuremberg, most of whose works bear dates between 1560—1577. He died before 1621. Among his various plates were the following:

Thirty-seven plates of the chief men of the Reformation period, such as Martin Bucer, Calvin, Camerarius, Erasmus, Huss, Luther, Melancthon, Paracelsus, Zwingly, Solis, and others.

Twenty-five plates of famous men and women, as Drake, Martin Schenk, Queen Elizabeth, etc.

Sixteen plates of the Dukes of Saxony.

Twenty-four plates of scenes in the Life of Christ.

Twenty-five plates of the Apostles.

Fifteen plates of the Life of the Virgin.

Fourteen plates of Saints.

Twelve plates of the Labours of Hercules.

Plates of the Seasons, Elements, and Senses.

Views of Tunis, Dulcigno, Goleta, Cyprus, Antivari, Corfu, Rome, Jerusalem, etc.

The Battle of Lepanto. 1571.

The Siege of Rochelle. 1572.

**JENKINSON, ANTHONY**, was a native of England, who flourished about 1560, and engraved maps and plans.

**JENKINS, D.**, an engraver, practised in London towards the end of the 18th century, and executed several plates after Angelica Kauffmann.

**JENKINS, JOSEPH JOHN**, a subject painter in water-colours, was born in London in 1811. He was the son of D. Jenkins, the engraver, who educated his son in the same profession, but delicate health compelled him to abandon its pursuit. In 1842 he joined the New Society of Painters in Water-Colours, from which he afterwards seceded, and was in 1850 elected an associate of the older Society of Painters in Water-Colours, of which he became a full member in the following year, and was secretary from 1854 to 1864. He was a

frequent contributor to the annual exhibitions, the subjects of some of his more popular works being derived from a lengthened visit to Lower Brittany in 1846. He also collected materials for a history of the Society, but this he did not live to complete. He died in London in 1885. Among his best known works are:

Going with the Stream.

Going against the Stream.

The Happy Time.

Both Sides of the Channel.

Hopes and Fears.

Love. (*Royal Collection.*)

Sleeping Companions.

Shrimpers. (*South Kensington Museum.*)

**JENKINS, THOMAS**, was a native of Devonshire, who studied in London under Hudson. He accompanied Richard Wilson to Rome, where he was residing in 1763; but as he did not succeed as an artist, he became a dealer in antiquities, and a banker. When the French occupied Rome in 1798 they confiscated his property, and he fled to England. He died at Yarmouth in 1798.

**JENNER, ISAAC.** See **JEHNER.**

**JENNER, THOMAS**, an engraver and printseller who flourished about the year 1650, executed the following portraits:

Oliver Cromwell.

Francis Manners, Earl of Rutland.

Sir William Wadd, Lieutenant of the Tower.

He also etched a plate of a large ship, called the 'Soverayne of the Seas,' dated 1653.

**JENSEN, CHRISTIAN ALBRECHT**, was born at Bredsted, in Schleswig, in 1792, and became a pupil of the Copenhagen Academy. About 1818 he was living at Rome and Venice, and in the next year was at Dresden copying Raphael's 'Madonna di San Sisto' and Titian's 'Venus.' In 1824 he was admitted a member of the Academy of Copenhagen, and he was afterwards appointed conservator of the engravings. He died in that city in 1870. A portrait by him of the flower painter Fritzsich is in the Thorvaldsen Museum, and two other portraits are in the Copenhagen Gallery.

**JENSEN, JOHAN LAURENTS**, a Danish flower painter, was born at Gjentofte in 1800, and studied under Fritzsich in the Copenhagen Academy. In 1822 he went to Paris, and then to Sèvres to study porcelain painting. After his return he was in 1825 admitted a member of his Academy, and appointed first painter in the porcelain manufactory. He also visited Rome and Naples. He died at Gjentofte in 1856. His works are of very unequal merit, as he produced them often too rapidly. Besides flowers he painted kitchen pieces and dead game. Three of his pictures are in the Copenhagen Gallery.

**JENTZSCH, JOHANN MORITZ GOTTFRIED**, a designer, painter, and engraver, was born at Hinter-Jossen, near Pirna, in 1759. When a boy he secretly betook himself to Meissen to learn painting, and there entered the porcelain factory, and by 1780 had become a clever landscape painter. In 1800 he was appointed scene painter to the court theatre in Dresden, and soon afterwards travelled, by the Elector's assistance, in Italy. In 1824 he was admitted a member of the Academy of Dresden, where he died in 1826. One of his best landscapes is a 'View of the Summer Palace at Pilnitz.' As an engraver he executed views of the Saxon Switzerland in Aberli's manner.

**JERICHAU, HARALD ADOLF NIKOLAJ**, a Danish landscape painter, was born at Copenhagen in 1852. He was the son of the sculptor Jens Adolf Jerichau, and of the painter Elisabeth Marie Anna Jerichau-Baumann, and from his sixth year was trained for an artist. He was for some time a pupil of Bénéville, but studied mainly from nature, and by 1870 had produced his pictures, 'Ponte Molle' and a 'View from Velletri.' He travelled in Switzerland, Greece, Asia Minor, and Turkey, and lived more in Paris and Rome than in Denmark. Domestic unhappiness brought his life to an early close at Rome in 1878. Two of his best pictures are 'The Coast at Sorrento' and 'Caravan at Sardes.'

**JERICHAU-BAUMANN, ELISABETH MARIE ANNA**, a Danish genre painter, was the daughter of a card-maker named Baumann in Warsaw, where she was born in 1819. When sixteen years of age she became a pupil of Karl Sohn of Düsseldorf, with whom she resided three years, during which time she received much good advice from such painters as Lessing, Hildebrand, and Schadow. Her first picture, 'A young Bride on her way to Church,' attracted attention, and was the commencement of a long series of subject pictures, which were often of a religious character. In 1845 she visited Rome, and there married in 1846 the Danish sculptor, Jens Adolf Jerichau. After spending a few months in Denmark, when she painted the portrait of her husband which is in the Copenhagen Gallery, they returned to Rome, and remained there for some time. She exhibited occasionally at the Paris Salon and at the Royal Academy in London between 1859 and 1869. She died at Copenhagen in 1881. Her husband survived her until 1883. Madame Jerichau-Baumann was an accomplished painter of genre subjects and portraits. Her works are careful and animated in design, although somewhat heavy in execution. She possessed also much musical and histrionic talent, and in 1874 she published a volume of her early reminiscences under the title 'Ungdomserindringer,' and subsequently, with her son Harald, an illustrated work entitled 'Brogede Reisebilleder.' Among her works may be mentioned:

The Princess of Wales in her wedding dress. (*Painted for the Princess Christian.*)  
 Frederick VII., King of Denmark.  
 The Brothers Grimm.  
 Hans Christian Andersen, the Danish poet, reading his story "The Angel" to a sick Child.  
 Reading the Bible. (*Painted for Napoleon III.*)  
 A wounded Danish Soldier nursed by his Betrothed.  
 A young Girl praying for her sick Mother.  
 The Danish Fisherman's Courtship.  
 Danish Fisherwoman drying her Nets.  
 Mother's Delight.  
 Children playing with Sheep in a Field.  
 Shipwrecked Sailors on the West Coast of Jutland.  
 Italian Fishermen in a boat on the Mediterranean.  
 Eastern Women.  
 Egyptian Water-Carriers.  
 Finis Poloniae.

**JERNDORFF, JUST ULRİK**, a Danish painter and picture restorer, was born at Copenhagen in 1806, and in 1831 came to Oldenburg to study under Professor Möller, after which in 1837 he travelled by royal assistance in Germany and Italy. He returned home in 1839, but the Grand-Duke of Oldenburg invited him into his service and ultimately made him his court painter. He died at Oldenburg in 1847. He was successful as a painter of portraits and landscapes.

**JERRIGH, E.**, a Walloon by birth, was a painter of the latter part of the 16th century, who studied at Antwerp, and afterwards lived principally at Cologne. Johann von Aachen was apprenticed to him in 1568. He was an able artist both in portraiture and in historical subjects; one of the latter, 'The Message of the Angel Gabriel to the Virgin,' is in the Wallraf-Richartz Museum at Cologne, and bears the date 1601.

**JERVAS, CHARLES**, was born in Ireland about 1675, and was for a short time a pupil of Sir Godfrey Kneller. According to Horace Walpole, "Norris, frame-maker and keeper of the pictures to King William and Queen Anne, was his first patron, and permitted him to copy what he pleased in the royal collection." He is said to have taught drawing and painting to Pope, who, with more enthusiasm than felicity, wrote an 'Epistle to Mr. Jervas,' in which, speaking of the families of some ladies, he says:

"O, lasting as thy colours may they shine,  
 Free as thy stroke, yet faultless as thy line;  
 New graces yearly like thy works display,  
 Soft without weakness, without glaring gay!  
 Led by some rule that guides, but not constrains,  
 And finish'd more through happiness than pains."

Posterity has appreciated more justly the artist at whose shrine this incense is lavished, for though Jervas was in his own day at the head of the profession, he is now regarded as defective in almost every point, and in fact with pretensions unworthy of notice. A well-known anecdote of Jervas exhibits, in a very whimsical light, his conceit and vanity. Having succeeded in copying, and in his own opinion surpassing, a picture by Titian, he looked first at the one, then at the other, exclaiming with complacency, "Poor little Tit! how he would stare." He died in London in 1739. The National Portrait Gallery has paintings by him of Caroline, Queen Consort of George II., formerly in the British Museum, Catharine Hyde, Duchess of Queensberry ('Prior's Kitty, ever young'), Pope and Martha Blount, and Dean Swift.

**JESI, SAMUEL**, a line engraver, was born of Jewish parents at Milan in 1789, and became a pupil of Giuseppe Longhi. He died at Florence in 1853. His plates include:

The Expulsion of Hagar; *after Guercino*. 1821.  
 The Madonna, with SS. John and Stephen; *after Fra Bartolommeo*.  
 Leo X., with Cardinals Rossi and Giulio de' Medici; *after Raphael*.  
 The Virgin and Child ('Madonna Temp'i'); *after the same*.  
 La Vierge à la Vigne; *after Paul Delaroché*.  
 Giulio and Ippolito de' Medici, as Children; *after Sustermans (?)*.  
 Geronimo Fracastoro; *after G. Longhi*.  
 Giuseppe Longhi; *after the same*.  
 Benvenuto Cellini; *after Vasari*.  
 St. Thomas Aquinas.

**JEUGHT, JAN JOZEF VAN DER**. See VAN DER JEUGHT.

**JEWETT, THOMAS ORLANDO SHELDON**, a wood-engraver, was born in 1799. He was self-taught, and at the early age of sixteen he executed a number of woodcuts for a book entitled 'Wanderings of Memory,' written by his brother; these, though very rough and unfinished, showed signs of skill. Two years later he contributed illustrations to a monthly periodical called the 'Northern Star,' edited and published by his father; for this work he executed not only wood engravings, but



also etchings and aquatints. From this time he devoted himself to engraving on wood, and becoming acquainted with John Henry Parker of Oxford, was employed by him to illustrate his various architectural publications: 'Memorials of Oxford,' 'Domestic Architecture of England,' 'Glossary of Architecture,' &c. In 1838 he had removed from Duffield in Derbyshire to Headington near Oxford, to be nearer his work, and he subsequently removed to London, where he died in 1869. He also illustrated Murray's 'Handbooks to the Cathedrals,' Sir G. G. Scott's 'Memorials of Westminster Abbey,' Benthams's 'British Flora,' Harvey's 'Phylogogia Britannica,' and many other important works.

**JEWETT, WILLIAM**, an American portrait painter, was born at East Haddam, Connecticut, in 1795. He at first worked on a farm, and then was apprenticed to a coachmaker in New London. Having an eye for colours, he managed to evade his indentures, and make his way in a coasting vessel to New York, where he was employed by Waldo to grind paints, and then became his pupil for three years, and eventually a sharer of his work and profits. The year of Jewett's death is not recorded.

**JOANES, VICENTE.** See **MACIP.**

**JOANNINUS, JACOBUS MARIA.** See **GIOVANNINI.**

**JOANSUINI, GIACOMO**, was an engraver, and perhaps a painter, whose name is affixed to an etching of the 'Presentation in the Temple.' It is inscribed *Jacobus Joansuinus pictor et incisior.*

**JOAQUIN, Fray.** See **JUNCOSA.**

**JODE, DE.** See **DE JODE.**

**JOHANNES**, a painter and architect of the 10th century, was invited by the Emperor Otto III. to decorate the Marienkirche at Aix-la-Chapelle, and was rewarded with a bishopric in Italy. As, however, he was about entering upon this, a nobleman of the vicinity sought to force his daughter upon him in marriage, and this resulted in his having to abandon his ecclesiastical post and to return to Germany.

**JOHANNOT, CHARLES**, a French engraver, the elder brother of Alfred and Tony Johannot, was born of French parentage at Offenbach, in Hesse Darmstadt, in 1788. He died in Paris in 1825.

**JOHANNOT, CHARLES HENRI ALFRED**, a French historical painter, was born at Offenbach, in Hesse Darmstadt, in 1800. He practised in France, and died in Paris in 1837. Amongst his works are:

The Duke of Guise after the Battle of Dreux. (*Château d'Eu.*)

Battle of Brattelen. (*Versailles Gallery.*)

Funeral of the Victims of 28 July, 1835, at the Invalides. (*The same.*)

**JOHANNOT, TONY**, a French historical painter and engraver, was born at Offenbach, in Hesse Darmstadt, in 1803. He was the brother of Charles and Alfred Johannot. He practised in France, and painted conversation-pieces and scenes in the manner of Watteau, but his designs for the illustration of Cervantes, Byron, Molière, and Walter Scott obtained for him his chief reputation. He died in Paris in 1852. Amongst his pictures are:

Versailles.	Gallery.	Battle of Fontenay.
"	"	Louis VII. passing the Meander.
"	"	Battle of Rosebecque. ( <i>Painted in conjunction with his brother Alfred Johannot.</i> )

**JOHN, FRIEDRICH**, a German engraver, was born at Marienburg in 1769, and in his later years

practised at Vienna. He died at Marburg in 1844. Amongst his plates are:

The Holy Family; *after Fra Bartolommeo.*

La Vierge au Palmier; *after Raphael.*

St. Joseph; *after Carlo Dolci.*

St. John in the Wilderness; *after Guido.*

**JOHNS, AMBROSE BOWDEN**, a landscape painter, was born at Plymouth in 1776. He was originally a bookseller, but afterwards obtained considerable success as a landscape painter in Devonshire, where many of his pictures are to be found. He occasionally exhibited at the Royal Academy and other exhibitions from 1814 to 1846. He died at Plymouth in 1858. Amongst his works are:

Evening: Pirates landing Cargo and a Female Captive.

View in Boringdon Woods. (*Saltram Park.*)

Okehampton Castle. (*Cobham Hall.*)

A Boy blowing Bubbles. (*Sir M. Lopes.*)

**JOHNSON, C.**, was the engraver of some portraits, among which is that of Anne of Denmark, Queen of James I.

**JOHNSON, HARRY JOHN**, a landscape painter in oil and water-colours, was born at Birmingham in 1826. In 1843 he came to London and studied under William Müller and David Cox, and exhibited at the Royal Academy and elsewhere from 1845 onwards. He died in 1885. There are drawings by him of 'Jedburgh Abbey' and 'Linthgow Palace,' both dated 1846, in the South Kensington Museum.

**JOHNSON, ISAAC**, was an antiquarian draughtsman who resided at Woodbridge, and made many drawings of Suffolk antiquities in the first years of the 19th century.

**JOHNSON, JAMES**, an engraver, practised in London about the middle of the 18th century. He engraved chiefly in mezzotint after Correggio, Rubens, Le Brun, and others.

**JOHNSON, JOHN**, was a wood engraver, who was apprenticed to Bewick, and engraved a few of the tail-pieces in the 'British Birds.' He died young in 1797.

**JOHNSON, LAWRENCE**, an obscure English engraver, lived early in the 17th century. He executed some heads for the 'General History of the Turks,' published in 1603.

**JOHNSON, MARTIN**, was a painter and medallist of the first half of the 17th century, who painted views of the most beautiful scenery in England. He afterwards took to die engraving.

**JOHNSON, ROBERT**, an engraver on wood and painter in water-colours, was born at Shotley, Northumberland, in 1770. He made the designs in water-colours for several of the cuts to the 'British Birds' and 'Fables' of Bewick, to whom he was apprenticed as an engraver. On the conclusion of his apprenticeship, however, he devoted himself to water-colour drawing. He died at Kenmore, in Perthshire, in 1796, from the effects of a cold contracted while copying Jamesone's portraits at Taymouth Castle.

**JOHNSON, THOMAS**, a mezzotint engraver, was born at Boston in 1708, and died there in 1767. He worked in London, and there are by him several portraits, and a few other subjects, some of the latter being in line. It is, however, stated by Strutt that Faber was in the habit of affixing the name Johnson to his own inferior productions. The following are among his works:

#### PORTRAITS.

Louis XIV., King of France.

Edward Hyde, Earl of Clarendon; *after G. Zoust.*

Thomac, Marquis of Wharton; *after Sir G. Kneller.*  
 William, first Earl Cowper.  
 William Bullock, the comedian; *Tho: Johnson fecit et  
 ad vivum pinxit.*  
 Edward Ward ('Ned Ward'); *T. Johnson pinxit et fecit.*  
 Thomas Britton, the musical small-coal man; *after J.  
 Woolaston.*

VARIOUS SUBJECTS.

Four plates of the Seasons; *Johnson fecit.*  
 The Holy Family returning from Egypt; *after Rubens.*  
 Adam and Eve, a small plate.  
 View of Canterbury Cathedral. (*Engraved in line for  
 Dugdale's 'Monasticon.'*)

JOHNSTON, ANDREW, who was apparently an Englishman, has left a few portraits in mezzotint, among which is that of Henry Sacheverel, D.D., after Gibson.

JOHNSTONE, WILLIAM BORTHWICK, a Scottish painter, was born in Edinburgh in 1804. He was for many years a solicitor, and although from an early age he had showed a love of art, it was not till he had reached a mature age that he really devoted himself to painting. He displayed great diversity of style and subject in his pictures, his earliest works showing a leaning to the school of Wilkie. In 1843, however, he went to Rome, where he painted several pictures in the earlier Italian style. After his return he gradually turned his attention to miniature painting, which he practised for several years, and in which method some of his best works were executed. In his later years his pictures display a likeness in manner to those of John Phillip, R.A. He was elected an Associate of the Royal Scottish Academy in 1840, and an Academician in 1848. In 1858 he was appointed curator of the National Gallery of Scotland, in which building is one of his best works, 'The Death of Rizzio.' He died in Edinburgh in 1868—two of his pictures, 'Female Industry' and 'Waterfall in Glen Nevis,' having been exhibited at the Royal Scottish Academy in the same year. Johnstone was also a writer and critic on art matters, and his critical and biographical 'Catalogue of the National Gallery of Scotland' showed much knowledge of art.

JOLI, ANTONIO, was born at Modena about 1700. He went when young to Rome, where he became a scholar of Giovanni Paolo Pannini, and proved an eminent painter of perspective and architectural views. He is said to have distinguished himself as a painter of theatrical decorations in England, Spain, and Germany; and was painter to Charles III., King of Naples, and his son Ferdinand IV. One of his paintings represents 'Alexander the Great decorating the Tomb of Achilles.' He also executed a great number of landscapes and marine views in the vicinity of Naples, of an oblong form, to serve as decorations over interior doors. He died in 1777.

JOLIVARD, ANDRÉ, a French landscape painter and etcher, was born at Le Mans in 1787. He first studied law in Paris, but in 1813 he joined the army; he, however, returned to his former studies after the Restoration. In 1816 he turned his attention to painting, and studied under Bertin. He died in Paris in 1851. Among his best paintings are, 'The Mountain Stream,' 'Summer Evening,' and 'Ubaldo and Dunois held by the Nymphs.' In the Bordeaux Museum is a landscape. He likewise etched seven plates of landscapes.

JOLLAIN, NICOLAS RENÉ, a French landscape and historical painter, was born in Paris in 1752, and became an Academician in 1773. The date of

his death is not known. A portrait of Belley by him was engraved by L. L'Empereur, and 'The Nymph Erigone' by J. C. Müller.

JOLLAT, —, a French engraver on wood, flourished in the early part of the 16th century. He executed the cuts of ornamental borders, figures, &c., for a missal, in octavo, printed in Paris in 1490; also those for an anatomical work by Charles Étienne, which bear dates from 1530 to 1532.

JOLLIVET, PIERRE JULES, a French historical and still-life painter, was born in Paris in 1794. He was a pupil of Dejuinne and of Gros. His principal pictures are a 'Bull-Fight' and 'Louis le Gros taking the Oriflamme at St. Denis': the latter is with some others in the Versailles Galleries. He died in Paris in 1871.

JOLLY, HENRI JEAN BAPTISTE, a Flemish genre and portrait painter, was born at Antwerp in 1812. He travelled in Germany, and practised at the Hague, but died at Rotterdam in 1853. Amongst his works are:

Haarlem. *Gallery.* A Lace Factory of the Seventeenth Century.

" " A Wounded Soldier.

JONASZ, JONAS, was a Dutch painter who exercised his art at Utrecht, and died at Schiedam in 1668.

JONCK HEER, J., was probably a native of Holland. He flourished from 1650 to 1660, and engraved a set of small oblong plates representing dogs and other domestic animals, etched in a free, spirited style, and harmonized with the graver, in the manner of Rembrandt. Two plates of greyhounds are said to be his best.

JONES, CHARLOTTE, a miniature painter, exhibited at the Royal Academy from 1801 to 1823, and was miniature painter to the Princess of Wales. She died in London in 1847. Amongst her works are:

Portrait of Herself, dated 1805.

George IV., as Prince of Wales.

Queen Caroline, as Princess of Wales.

Lady Melbourne.

JONES, DANIEL ADOLPHE ROBERT, a Belgian painter, was born at Brussels in 1806. He was a pupil of Verboeckhoven, and painted landscapes and animals. He died in 1874.

JONES, EMMA. See SOYER.

JONES, GEORGE, a battle, landscape, and subject painter, the son of John Jones, the engraver, was born in London in 1786. In 1801 he entered the schools of the Royal Academy, where he first exhibited in 1803. During the Napoleonic wars he held a commission in the militia, and served with the army of occupation in Paris. With the return of peace, however, he resumed the artistic profession, and in 1822 was elected an Associate of the Royal Academy, and in 1824 an Academician. He held the office of librarian to the Academy from 1834 to 1840, and that of keeper from 1840 to 1850. He also, during the illness of Sir Martin Archer Shee, acted as president. He received various commissions from the British Institution, which awarded him in 1820 and 1822 two premiums of two hundred guineas each for pictures of the 'Battle of Waterloo.' He was one of the executors of Turner, and in 1849 published a memoir of Sir Francis Chantrey. He died in London in 1869. Amongst his works are:

The Battle of Borodino. 1829. (*National Gallery.*)

The Burning Fiery Furnace. 1832. (*The same.*)

Town Hall, Utrecht. 1829. (*The same; but lent to the Corporation of Oldham.*)  
 Lady Godiva preparing to ride through Coventry. 1833. (*The same; but lent to the Corporation of Coventry.*)  
 The Relief of Lucknow. 1869. (*The same; but lent as above.*)  
 Cawnpore: the Passage of the Ganges. 1869. (*The same; but lent as above.*)  
 The Battle of Waterloo. (*Chelsea Hospital.*)  
 Nelson boarding the San Josef at St. Vincent. (*Greenwich Hospital.*)  
 The Battle of Vittoria.  
 The Battle of Meeanee.  
 The Battle of the Alma.  
 The Battle of Waterloo. (*National Gallery of Scotland.*)  
 Banquet at the Coronation of George IV.  
 St. Stephen's, Vienna.  
 Orleans. (*Woburn Abbey.*)  
 View in Rotterdam. (*Grosvenor House, London.*)  
 The Relief of Lucknow. (*Glasgow Corporation Galleries.*)  
 Cawnpore: the Passage of the Ganges. (*The same.*)

JONES, JOHN, a mezzotint engraver, was born probably after 1740. He practised in London, and was appointed engraver to the Prince of Wales and the Duke of York. His works are in stipple as well as in mezzotint, but it is on those in the latter manner that his reputation rests. He died in 1797. The following are some of his best plates:

## MEZZOTINT.

Lord Hood; *after Sir Joshua Reynolds.* 1783.  
 Charles James Fox; *after the same.* 1784.  
 Miss Frances Kemble; *after the same.* 1784.  
 Hon. Mrs. Tollemache, as Miranda; *after the same.* 1785.  
 James Boswell; *after the same.* 1786.  
 Lord Erskine; *after the same.* 1786.  
 Sir John Aubrey; *after the same.* 1788.  
 William Wyndham; *after the same.* 1793.  
 Giovanna Baccelli; *after Gainsborough.* 1784.  
 Richard Warren, M.D.; *after the same.* 1792.  
 William Pitt; *after Romney.* 1789.  
 Edmund Burke; *after the same.* 1790.  
 Serena; *after the same.* 1790.  
 Archdeacon Paley; *after the same.* 1792.  
 William Tytler; *after Raeburn.* 1790.  
 Mrs. Jordan; *after Hoppner.* 1791.  
 Beatrice, Hero, and Ursula; *after Fuseli.* 1791.

## STIPPLE.

Robinetta (Hon. Anna Tollemache); *after Sir Joshua Reynolds.* 1785.  
 Muscipula; *after the same.* 1786.

JONES, OWEN, born in London in 1809, though really an architect by profession, claims mention in this work as an ornamental designer. He was a pupil of Vulliamy, and studied at the Royal Academy. He travelled much on the continent of Europe and in the East, and in 1834 he visited Granada, where he was attracted by the glories of the Alhambra. Two years later he commenced his magnificent work on this subject, 'The Alhambra,' which was not completed till 1845; it contains 101 splendidly coloured plates from drawings by himself; the work, however, was a failure financially, owing to the great cost of production. In 1851 he took an active part in the decoration of the Great Exhibition of that year, and he was afterwards appointed joint-decorator for the ornamentation of the Crystal Palace, and especially designed the Egyptian, Greek, Roman, and Alhambra Courts. He died in London in 1874. Other books by him are designs for 'Mosaic and Tessellated Pavements,' 1846; 'The Polychromatic Ornament of Italy,' 1851; 'Grammar of Ornament,' 1856; and 'Examples of Chinese Ornament,' 1867. He also executed some illustrations for

Lockhart's 'Spanish Ballads,' and for some other works of the same character.

JONES, THOMAS, a landscape painter, was born in London about 1730. He was at Rome during 1750-68, and he painted views in Italy and in Wales, as well as historical landscapes. The following engravings are after paintings by him:

The Traveller's Rest; *engraved by J. Peak.*  
 The Jovial Peasants; *by W. Woollett.*  
 The Bard; *by J. R. Smith.*

JONES, WILLIAM, a landscape painter, was a native of Ireland, where he practised in the latter part of the 18th century. His views of the 'Waterfall' and the 'Salmon Leap, co. Wicklow,' have been engraved.

JONG, LUDOLF DE. See DE JONG.

JONGELINX, ANTONIE, was probably a Fleming. He resided in England in 1762, in which year he engraved some plates of fishes, after Arnout van Aken.

JONGELINX, J. B., was a Flemish engraver, who worked at Antwerp early in the first half of the 18th century. He engraved some portraits, among which was that of Valerius Andreas for Foppens' 'Bibliotheca Belgica,' 1739. A sculptor of the name of Jakob Jongelinx flourished at Antwerp in the latter half of the 16th century.

JONGHE, JEAN BAPTISTE DE. See DE JONGHE.

JONXIS, JAN LODEWYK, a Dutch painter of portraits and interiors, was born at Utrecht in 1789. He studied in Paris, where he gained the first prize in 1807, and afterwards became a professor in the Utrecht Academy. He died in 1866. Two specimens of his work are in the Haarlem Gallery.

JONXIS, PIETER HENDRIK LODEWYK, a Dutch landscape painter, was born at Utrecht in 1816. He was the son and pupil of J. L. Jonxis, and practised at Brussels, where he died in 1852. At the Haarlem Gallery is 'A Fisherman' by him.

JOPLING, JOSEPH MIDDLETON, an historical and genre painter, was born in London in 1831. He studied in no schools and under no masters, but was for some years a clerk in the War Office, and in 1861 the winner of the Queen's prize at Wimbledon. His first work, 'Mary, Queen of Scots, in prison,' was exhibited in 1848, and he became a frequent contributor of domestic subjects to the exhibitions of the Royal Academy and the Society of British Artists. He was elected an associate of the Institute of Painters in Water-Colours in 1859, but resigned in 1876. He died at Chelsea in 1884. He married, in 1874, Mrs. Louise Romer, who is well known as an exhibitor of figure subjects, landscapes, and portraits at the Royal Academy and the Dudley and Grosvenor Galleries from 1870 to the present time. Among his works may be named:

Joan of Arc at her Trial.  
 The Tea-Rose.  
 The Fair Florist.  
 Autumn.  
 Winter.  
 Baiting the Line.  
 Flossy.  
 In the Conservatory.

JORDAENS, HANS, a Flemish historical and landscape painter, was born at Antwerp in 1589. He was a pupil of Marten van Cleve, and entered the Corporation of St. Luke in 1579. He married in 1582 the widow of Frans Pourbus (who died in 1581), and in 1585 established himself at Delft, where he died about 1613.

JORDAENS, HANS, the elder, was a pupil in 1572 of one Noé de Woewielle. He was admitted into the Guild of St. Luke at Antwerp in 1581, and in 1585 he was giving lessons to his cousin Abraham Jordaens. He married in 1589 Catharina Sluyters. In the Dresden Gallery there is by him a 'Festive Scene.'

JORDAENS, HANS, a Flemish painter, was born at Antwerp in 1581. He was probably the pupil of his father, Hans Jordaens the elder, and was admitted as a master's son into the Guild of St. Luke in 1600.

JORDAENS, HANS, the younger, a Flemish historical painter, was born at Antwerp about 1595. In 1617 he married a daughter of Siger Van Dyck. He died at Antwerp in 1643. Both at Antwerp and at Berlin are two pictures representing 'The Overthrow of Pharaoh and his Host in the Red Sea.' Other paintings of the same subject are at Hampton Court, St. Petersburg, the Hague, and elsewhere.

JORDAENS, JAKOB, was born at Antwerp in 1593. He was a pupil of Adam van Noort, an able artist, but of a character so depraved, that his conduct disgusted all his disciples, among whom was Rubens. Jordaens was the only student who continued under him for any length of time, through his desire to win the hand of his daughter Catharina, whom he eventually married. His early marriage prevented him from carrying into effect his project of visiting Italy, and he had to content himself with copying such works of the Italian masters as he could meet with in Flanders, especially those of Titian and Paolo Veronese. His growing talent soon attracted the attention of Rubens, who, with his accustomed liberality, took every opportunity of assisting him. The King of Spain had applied to Rubens for a series of cartoons to be executed in tapestry, and he engaged Jordaens to paint them from his designs. In 1638 he painted for this same monarch the fine landscape with the story of 'Vertumnus and Pomona,' which with the 'Pythagoras' of Rubens was taken away by Joseph Bonaparte on his abdication of the throne of Spain. Both of these pictures are now in England, the former being in some private collection, and the latter in the possession of the Queen. In 1641 he had so prospered as to build for himself a magnificent house in the Rue Haute at Antwerp, which he ornamented with pictures. Among his patrons were the King of Sweden and the Princess Amelia of Orange, for the latter of whom he painted his chef-d'œuvre, 'The Triumph of Prince Frederick Henry of Nassau.' About 1671 he and his younger daughter embraced the tenets of Calvin. He died of the plague at Antwerp in 1678. His only son, JAN, studied painting, and died in Denmark. Jordaens' talents were better adapted to the representation of fabulous subjects, animals, and scenes of revelry, than of sacred and historical subjects. His works are numerous, and are to be found in almost every public building in Belgium. The following are amongst his most famous pictures:

Antwerp.	<i>Augustines.</i>	Martyrdom of St. Apollonia.
"	<i>Gallery.</i>	The Last Supper.
"	"	The Entombment of Christ.
"	"	Pegasus.
"	"	Commerce.
"	"	Adoration of the Shepherds.
"	"	Portrait of a Lady.
"	"	"As the old sing, so the young twitter."

Berlin.	<i>Gallery.</i>	"As the old sing, so the young twitter."
Brunswick.	<i>Gallery.</i>	Adoration of the Shepherds.
"	"	Christ at Emmaus.
"	"	Democritus and Heraclitus.
Brussels.	<i>Gallery.</i>	Coronation of St. Joseph.
"	"	St. Martin expelling an Evil Spirit.
"	"	Allegory of Fecundity.
"	"	Triumph of Prince Frederick Henry of Nassau. ( <i>Sketch.</i> )
Cassel.	<i>Gallery.</i>	The Artist's Family.
"	"	Bacchus.
"	"	Twelfth Night.
Cobham.	<i>Hall.</i>	Girl with a Parrot.
Copenhagen.	<i>Gallery.</i>	Susannah and the Elders.
"	"	The Change of Achelous' Horn by the Naiads.
Darmstadt.	<i>Gallery.</i>	Allegory.
Dresden.	<i>Gallery.</i>	Judgment of Solomon.
"	"	Diogenes seeking an Honest Man.
"	"	Ariadne.
"	"	Silenus.
"	"	The Prodigal Son.
"	"	The Presentation in the Temple.
"	"	The Visit to the Sepulchre.
"	"	A Satyr.
Dublin.	<i>Nat. Gall.</i>	Holy Family.
"	"	Theology.
Düsseldorf.	<i>Gallery.</i>	The Merry-Making.
Edinburgh.	<i>Nat. Gall.</i>	His own Portrait.
Florence.	<i>Uffizi.</i>	Portrait.
"	"	Venus in a Looking-Glass.
"	"	Neptune.
Furnes.	<i>St. Walburg.</i>	Christ disputing with the Doctors.
Glasgow.	<i>Gallery.</i>	The Fruit-Seller.
Hague.	<i>Gallery.</i>	Faun and Nymph.
"	"	Venus taking refuge in a Cave. ( <i>Copy from Rubens.</i> )
"	<i>Huis in 't Bosch.</i>	The Triumph of Prince Frederick Henry of Nassau.
Lille.	<i>Museum.</i>	Christ and the Pharisees.
"	"	Distress of the Prodigal.
"	"	The Apostles.
"	"	"The King drinks."
"	"	Susannah and the Elders.
Madrid.	<i>Gallery.</i>	Judgment of Solomon.
"	"	Christ and St. John.
"	"	Marriage of St. Catharine.
"	"	The Wandering Musicians.
Milan.	<i>Gallery.</i>	Portrait.
Munich.	<i>Gallery.</i>	Twelfth-day, a banquet.
"	"	Satyr and Peasant.
Paris.	<i>Louvre.</i>	The Last Judgment.
"	"	The Four Evangelists.
"	"	The Infancy of Jupiter.
"	"	Christ expelling the Buyers and Sellers from the Temple.
"	"	"The King drinks."
Petersburg.	<i>Hermitage.</i>	Virgin and Child.
"	"	St. Peter.
"	"	St. Paul at Lystra.
"	"	Sleep of Diana.
"	"	Family of the Artist.
"	"	Portraits.
Rotterdam.	<i>Museum.</i>	Jupiter drawn by Corybantes.
Vienna.	<i>Gallery.</i>	Jupiter and Mercury, with Bacchus and Philemon.
"	"	Twelfth Night.

There are a few spirited etchings by this artist, which, though executed in a hasty manner, show a master hand. They are as follow:

- The Flight into Egypt. 1652.
- Christ expelling the Buyers and Sellers.
- The Descent from the Cross. 1652.
- Mercury and Argus.
- Jupiter and Io. 1652.
- The Infancy of Jupiter.
- A Peasant stopping an Ox by the tail.
- Saturn devouring one of his Children.

**JORDAENS, JAN**, surnamed **POTLEPEL** or **POLLEPEL** (pot-ladle), was a landscape, historical, and marine painter, born at Delft in 1616. He visited Italy, where he spent a long time, living in turn at Naples, Venice, and Rome. On his return to Holland he established himself at Voorburg, near the Hague, where he died in 1669.

**JORDAN, ESTÉBAN**, a Spanish painter and sculptor in the service of Philip II., was born at Valladolid in 1543, and died there in 1603. His best work was a high altar, executed for the Benedictines of Monserrate.

**JORDAN, FEDOR IVANOVICH**, a Russian line engraver, was born at Pavlovsk in 1800. Through the patronage of his godmother, the Empress Maria Fedorovna, he was educated at the Academy of Arts, where he received in 1824 the small gold medal for his engraving of 'Mercury lulling Argus to sleep,' and in 1829 the large gold medal for his 'Death of Abel,' after which he went to Paris, where he was a pupil of Richomme. The Revolution of July, 1830, obliged him to leave Paris, and he came to London to study under Raimbach, bringing with him a plate upon which he was engaged after the 'Holy Family' by Raphael in the Louvre. In 1835 he went to Rome, where he completed in 1850 his fine engraving of Raphael's 'Transfiguration.' He then returned home, but visited Italy a second time in 1853-55. After this he settled in St. Petersburg, where he was appointed Keeper of the Prints in the Hermitage, and in 1871 became Rector of the Academy of Arts. He died at St. Petersburg in 1883. Besides engravings after the works of Russian painters, and several portraits, the following are his principal plates:

- The Holy Family; *after Raphael.*
- The Transfiguration; *after the same.*
- Raphael and Perugino; *after the same.*
- A Pietà; *after Cigoli.*

**JORDAN, SALVADOR**, was the painter of the portrait of the celebrated Quevedo de Villegas, which was engraved at Madrid, by F. Gazan, in 1713.

**JORDANO, LUCA.** See **GIORDANO.**

**JORGE, Maestro.** See **INGLES.**

**JORIS, AUGUSTIN**, a Dutch painter, was born at Delft in 1525. He was first instructed by Jacobus Mondt, under whom he remained three years. He afterwards visited France, and resided some time in Paris. On his return to Holland he was employed in painting historical subjects at Delft, particularly a picture of the 'Infancy of the Virgin,' and he had already attained a high reputation when in 1552 he fell into a canal, and was drowned.

**JOSEPH, GEORGE FRANCIS**, a portrait and historical painter, was born in 1764. He entered the schools of the Royal Academy in 1784, and there obtained in 1792 the gold medal for his 'Scene from Coriolanus.' His works appeared at the Academy from 1788, and he exhibited also at the British Institution, where he obtained premiums in 1811 for his 'Return of Priam with the Dead Body of Hector,' and in 1812 for his 'Procession to Calvary.' In 1813 he was elected an Associate of the Academy. Although he occasionally painted history, his chief employment was as a portrait painter. He died at Cambridge in 1846. In the National Portrait Gallery are portraits by him of the Right Hon. Spencer Perceval and Sir Stamford Raffles.

**JOSI, CHRISTIAN**, was an engraver, born in Holland, who came to England when young, and studied under J. Raphael Smith. He is noted for his reproductions of Dutch drawings. He sub-

sequently became a restorer and art-dealer. He died in London in 1828.

**JOUBERT, JEAN FERDINAND**, a French line engraver, born in Paris in 1810, was a pupil of Henriquel-Dupont. He resided for some time in London, engraving portraits and other works after English masters, but died at Mentone in 1884. His best known works are:

- The Infant Jesus and St. John the Baptist; *after Rubens. (Galerie Aguado.)*
- Baldassare Castiglione; *after Raphael.*
- The Ecstasy of St. Francis; *after a drawing by Murillo.*
- Innocence; *after Greuze.*
- Nina; *after the same.*
- Head of a Young Girl; *after the same.*
- Penserosa; *after Winterhalter.*
- The Little Fisherman; *after Le Jeune.*
- The Playground; *after Webster.*
- Lady Mary Wortley Montagu and Pope; *after W. P. Frith.*

**JOUE, JACQUES DE LA.** See **DE LA JOUE.**

**JOUET, MATTHEW**, was born in Fayette County, Kentucky, in 1783, and was educated for the bar. He studied under Stuart at Boston in 1817, and afterwards practised his art as portrait painter in his native State, at New Orleans, Natchez, and other places in the south-west. He died at Lexington, Kentucky, in 1826.

**JOULLAIN, FRANÇOIS**, a French engraver, who was likewise a printseller, was born in Paris in 1697, and died there in 1779. There are several plates by him, executed in the style of Laurent Cars. The following are the principal:

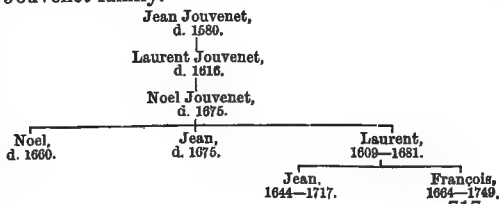
- The Flaying of Marsyas; *after Paolo Veronese; for the Crozat Collection.*
- Mercury and Herse; *after the same; for the same.*
- Ecce Homo; *after Charles Coypel.*
- The Annunciation; *after the same.*
- The Boar-hunt; *after N. Desportes.*
- The Wolf-hunt; *after the same.*
- The Rural Recreation; *after N. Lancret.*
- Portrait of François Desportes; *after a picture by himself.*
- Portrait of Charles Rivière Dufresnoy, dramatist; *after Charles Coypel.*

**JOURDY, PAUL**, a French historical and genre painter, was born at Dijon in 1805. He first studied in his native town, and then in Paris under Lethière and Ingres, obtaining the 'grand prix de Rome' in 1834. He died in Paris in 1856. Amongst his works are:

- The Seven Sacraments. (*St. Elizabeth, Paris.*)
- A Woman bathing.
- Achilles and Scamander.
- Theseus recognized by his Father. } (*Dijon Museum.*)
- Prometheus bound.
- Portrait of Mallebranche. (*Versailles.*)

**JOUVENET, FRANÇOIS**, son of Laurent Jouvenet the younger, was born at Rouen in 1664. He was a pupil of his uncle, Jean Jouvenet the younger, and was famous as a portrait painter. He was made an Academician in 1701, and died in Paris in 1749.

**JOUVENET, JEAN**, the elder, is supposed to have come from Italy and settled at Rouen in the middle of the 16th century. He died in 1580. The following table shows the chief members of the Jouvenet family.



JOUVENET, JEAN, a French historical and portrait painter, born at Rouen in 1644, was one of the fifteen children of Laurent Jouvenet the younger. He belonged to a family of artists of Italian descent, who had originally settled at Lyons, and finally at Rouen. Sent to Paris by his father in 1661, he made great progress in his studies, and was much influenced by Poussin, in whose style he painted his first work, 'Moses striking the Rock.' He was fortunate enough to attract the notice of the all-powerful Le Brun, who employed him for many years on his works at Versailles, and at the early age of twenty-four he obtained a commission from the goldsmiths to paint for Notre-Dame a 'mai' representing 'Christ healing the Paralytic.' In 1673 he obtained a second prize at the Academy, into which he was elected on the motion of Le Brun in 1674, being received in the following year. He held successively in the Academy the offices of Assistant Professor (1676), Professor (1681), Assistant Rector (1702), Director (1705), and Rector (1707). After the death of Le Brun and Mignard, Jouvenet held the foremost position in the French school, and consequently did not lack patronage. In 1695 he painted the ceiling of the Parliament Chamber at Rennes; in 1702 he undertook some decorative work at the Hôtel des Invalides; in 1706 he painted four large pictures, now in the Louvre, for the Church of St. Martin-des-Champs; and in 1709 he decorated part of the royal gallery in the chapel at Versailles. His latter years were fraught with much suffering from gout, and in 1713 he lost the use of his right side from a stroke of paralysis. Nothing daunted, he continued to paint with his left hand, and it was at this time that he produced the 'Magnificat' for Notre-Dame. He died in Paris in 1717.

Jouvenet was much addicted to the gigantic in his works. Out of the twelve pictures by which he is represented in the Louvre, there are seven in which the figures are life-size, and five of these are over twenty feet in length. When to the large extent of his canvases is added the low tone adopted by him in his colouring, there are considerable grounds for the application of the adjective "scenic" to his art, and even his most laudatory critics are compelled to qualify his style as "decorative." He, however, holds an important position in the history of the French school, midway between Le Brun and Mignard in the 17th century, and Watteau and Boucher in the 18th century. Jouvenet's brush was too prolific, and his works have been preserved in too many of the French public collections, to permit of a complete list of his productions. The following are amongst his chief works:

Alençon.	<i>Bibliothèque.</i>	Marriage of the Virgin.
Florence.	<i>Uffizi.</i>	St. Anne and the Virgin.
Lyons.	<i>Museum.</i>	Our Lord expelling the Sellers from the Temple. ( <i>A replica of the Louvre picture.</i> )
"	"	St. Bruno praying.
Madrid.	<i>Gallery.</i>	Visitation of St. Isabel.
Nancy.	<i>Museum.</i>	Triumph of Flora.
Paris.	<i>Louvre.</i>	Jesus Christ at the Home in Bethany.
"	"	The Repast at the House of Simon the Pharisee.
"	"	Jesus Christ healing the Sick. 1689.
"	"	The Descent from the Cross. 1697.
"	"	The Miraculous Draught of Fishes. 1706.

Paris	<i>Louvre.</i>	The Raising of Lazarus. 1706.
"	"	The Ascension. 1711.
"	"	Jesus Christ expelling the Sellers from the Temple.
"	"	Extreme Unction.
"	"	Portrait of Fagon.
"	"	The High Altar at Notre-Dame
"	<i>Notre-Dame.</i>	Magnificat.
"	<i>Invalides.</i>	Apotheosis of the Apostles.
Rouen.	<i>Museum.</i>	Isaac blessing Jacob. 1692.
"	"	The Presentation. 1692.
"	"	The Ascension. 1716.
"	"	Vision of St. Theresa.
"	"	Death of St. Francis.
Toulouse.	<i>Museum.</i>	The Descent from the Cross. 1714.
"	"	Founding of a Town in Germany by the Tectosagi.

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JOVANNINUS, JACOBUS MARIA. See GIOVANNINI.

JOY, THOMAS MUGRAVE, was born at Boughton Minchelsea, in Kent, in 1812. Coming to London, he became a pupil of Samuel Drummond, A.R.A. He first exhibited at the Royal Academy in 1833, and in 1841-43 he received a commission from the Queen to paint the portraits of the then infant Prince of Wales and Princess Royal. Among the works which he exhibited at the Academy may be mentioned, 'Le Bourgeois Gentilhomme,' 'A Medical Consultation,' and one of his more recent pictures, 'A Meeting at Tattersall's before the Races,' painted in 1864, containing portraits of all the most celebrated patrons of the turf then living. He was for some time the instructor of John Phillip, R.A. He died in 1866.

JOY, WILLIAM and JOHN CANTILOE, English marine painters, were born in 1803 and 1806 respectively. They were self-taught, and practised at Great Yarmouth. William exhibited at the Royal Academy in 1824 and in 1832. They both died at Chichester in 1857.

JOYA, FERNANDO MARQUEZ. See MARQUEZ JOYA.

JOYANT, JULES ROMAIN, a French architectural and landscape painter, was born in Paris in 1803. He was a pupil of Bidault, Lethière, and of the architect Huyot, and he obtained gold medals in France and at Brussels. He died in Paris in 1854. His best pictures are considered to be the following Venetian views:

- The Piazza del Marco.
- The Court of the Doge's Palace.
- Santa Maria della Salute.

JUAN, El Licenciado. See DE LAS ROELAS.

JUAN or AUSTRIA, the natural son of Philip IV. of Spain, was not only an amateur of painting, but practised it with the ardour of a professor. Eugenio de Las Cuevas was his master. The celebrated Carreño, seeing a painting by Don Juan, said without flattery, "If he had not been born a prince, he might, with his talents, have lived like one." He was born in 1629, and died in 1679.

JUAN FLAMENCO. See FLAMENCO.

JUANES, JUAN DE. See MACIP.

JUAREZ, LORENZO, (or SUAREZ), was a painter enumerated among the worthies of Murcia by the poet J. Polo de Medina. He flourished in the first half of the 17th century, and his best pictures were painted for convents; amongst them were the 'Martyrdom of St. Angelo,' in the Carmelite monastery, and 'St. Ramon Nonnato undergoing the operation of having his lips pierced and

secured with a padlock,' in the convent of Mercy; both displaying, according to Cean Bermudez, a knowledge of the rules of composition and of nature, and of the effective arrangement of draperies. Juarez was contemporary with Orrente, B. Carducho, and Avecedo, and is stated to have painted in conjunction with the last-named artist.

JUAREZ, MANUEL, was a Spanish still-life painter who was settled at Valladolid, and died in 1671.

JUDKIN, Rev. THOMAS JAMES, an amateur landscape painter, was born in 1788. He exhibited occasionally at the Royal Academy between 1822 and 1848, a 'Gateway at Reading' having appeared in the latter year. He was for about forty years minister of St. Mary's Episcopal Chapel at Somers Town, and was the author of several works, among which 'Church and Home Psalmody,' published in 1831, has gone through several editions. He died in London in 1871.

JUDKINS, ELIZABETH, was an English mezzotint engraver, who practised in London towards the end of the 18th century. She was probably a pupil of James Watson. Amongst her plates are:

Lady Bridges; after *Cotes*. 1770.  
 Lady Scarsdale and Son; after *Sir Joshua Reynolds*.  
 Harriet Powell; after the same. 1770.  
 Mrs. Abington; after the same. 1772.  
 The careful Shepherdess; after the same. 1775.

JUEL, JENS, a Danish portrait, landscape, and still-life painter, was born at Gamborg, in the island of Funen, in 1745. He studied for some time at Rome and Paris, and died at Copenhagen in 1802. Amongst his works are:

Christiania. <i>Nat. Gall.</i>	}	Portrait of B. Anker.
Copenhagen. <i>Christiansborg.</i>		Farm at Ordrup.
"	"	The Danish engraver Clemens. 1776.
"	"	Portrait of Himself and Wife. 1791.
"	"	Fruits in a Niche. 1791.

JUGE, G. LE. See LE JUGE.

JUGELET, JEAN MARIE AUGUSTE, a French marine painter, was born at Brest in 1805. He was a pupil of Gudin, and died at Rouen in 1874. He made extensive sea voyages, and produced numerous marine views, among which the following are noticeable:

Sunrise on the Sea. 1831.  
 The Roadstead of Havre.  
 Mist at Conquet.  
 Toulon Roadstead. 1840.  
 Christ stilling the Waters. 1845.  
 Fishing-Boat of Dieppe.  
 View of Cannes.  
 The Harbour of Genoa.  
 Fight of the Arethusa and the Belle Poule. (*Versailles*.)

JUGONI, GIOVANNI BATTISTA. See INGONI.

JUILLERAT, JACQUES HENRI, a Swiss landscape painter, was born at Moutier-Grandval in 1777, and became a pupil of Tavannes, Holzach, Birmann, and Wuest. In 1823 he was appointed professor of drawing at the Academy of Berne, and spent from 1828 to 1855 in Italy, having gone first to Nice, on account of his health, and thence to Turin and Rome. He died at Berne in 1860. He painted landscapes in oil and water-colours, among them 'The Bridge of Locano, at Tivoli' (1844).

JUKES, FRANCIS, a painter and aquatint engraver, was born at Martley, in Worcestershire, in 1746. He engraved Walmesley's 'Views in Ireland,' Nicholson's 'Views in England,' and numerous other productions by artists of the time. Most

of his landscapes and sea-pieces are washed with colour so as to resemble drawings. He died in 1812.

JULIEN, BERNARD ROMAIN, a French draughtsman, was born at Bayonne in 1802, and died there in 1871. He published in 1840 some 600 plates of copies from favourite masters, entitled 'Études aux deux Crayons.'

JULIEN, JEAN ANTOINE, called JULIEN DE PARME, was born at Cavigliano, in Switzerland, in 1736, but in 1748 he was taken to France and lived at Berry. In 1756 he went to Paris, from whence, after receiving advice from Carle van Loo and Slodtz, he travelled through Champagne and Burgundy gaining a livelihood by portrait painting. He then visited several towns in Italy, and was patronized by the Duke of Parma, whence his cognomen. In 1780 he presented himself at the Academy, but was refused. His best pictures are 'Jupiter asleep in the arms of Juno,' and 'Achilles raising Briseis.' He died in Paris in 1799.

JULIEN, SIMON, called JULIEN L'APOSTAT, a French historical painter, was born at Toulon in 1735. He successively studied under Dandré-Bardon at Marseilles, and under Carle van Loo at Paris. He gained the 'grand prix de Rome' at the Paris Academy in 1760 for his 'Sacrifice of Gideon,' which is now in the Museum at Le Mans. He then went to Rome, where he remained ten years. Returning to Paris in 1776, he was in 1783 accepted as an 'agréé' of the Academy, but upon presenting himself in 1789 to be admitted as an academician, he was rejected. Prosper de Baudicour describes eight etchings by him. He died in Paris in 1800. Amongst his works may be named:

The Triumph of Aurelian.  
 Aurora and Titan.

JULIO. See ALESSANDRO and JULIO.

JULLIAR, JACQUES NICOLAS, a French landscape painter, was born in Paris in 1715. He was a pupil of François Boucher, but his works are more suggestive of those of Oudry and Hubert Robert. He was in Italy in 1750-51, and although he possessed but little merit he was received into the Academy in 1759. He died in Paris in 1790. His two best landscapes are at Stockholm; others are at Tours and Montpellier.

JULLIENNE, JEAN DE, was a French gentleman, well known for the celebrated collection of pictures he formed, most of which were engraved. He amused himself with etching a few plates after Teniers, Watteau, and other masters. He died in 1766.

JUNCKER, ISAAK, a German portrait painter and tenor singer, was the son of Justus Juncker. He was born at Frankfort in 1727, and died there in 1789.

JUNCKER, JUSTUS, a German painter and engraver, was born at Mentz between 1701 and 1703, and studied first under Hugo Schlegel at Frankfort, and afterwards under Thomas Wyck, De Heem, and Van Huysum. He worked some time in London, but in 1726 settled at Frankfort. He painted still-life, portraits, landscapes, and genre pictures, and etched a plate after T. Wyck. Among his paintings are, 'A Scholar in his Study,' in the Stadel Institute at Frankfort (also at Cassel); a 'Ship with Boats on a calm Sea,' in the Stuttgart Gallery; and at Cassel 'Portrait of Himself at his Easel,' and several kitchen pieces. In the Darmstadt Gallery are three fruit pieces. He died at Frankfort in 1767.

**JUNCOSA, JOAQUIN**, was born at Cornudella, near Tarragona, in 1631. His father, Juan Juncosa, was an indifferent painter who had studied at Jaen. He soon learned from his father all that he could teach him, and gained so high a reputation that he was employed by the Marquess of La Guardia to execute four large pictures on classical subjects for the municipality of Cagliari in Sardinia. In 1660 he became a lay brother in the Chartreuse of Scala Dei. There he painted for the chapter room a series of Carthusian notables, and for the church a 'Nativity' and 'Coronation of the Virgin,' and other works, with such skill as to be sent by the prior to Rome to study. He returned after a time and painted several works for his own monastery, for the Hermitage of Reus, the Chartreuse of Montealegre, and other religious houses. It is said that on a new prior summoning him to take his place in the choir, he was so enraged at the constant interruptions that he threw off his robe and fled to Rome to appeal to the Pope. The Pope gave him absolution for his offence, and permitted him to live unmolested in a hermitage outside the walls of Rome, where he died in 1708. Cean Bermudez notices as one of his best works a picture of 'St. Bruno reading the rules of his Order to his first Monks,' which hung in the hospice maintained at Barcelona by the Carthusians of Scala Dei.

**JUNCOSA, JOSEF**, cousin of Fray Joaquin, was born at Cornudella, and instructed in painting by his uncle, Juan Juncosa. He took priest's orders, obtained the degree of doctor, and used to preach in the cathedral of Tarragona. In 1680 he assisted Fray Joaquin in painting in the Hermitage of Reus, and afterwards in various works at Scala Dei. In 1682 he was employed by the canon Diego Giron de Rebollo in painting a series of frescoes representing scenes in the life of the Virgin in the chapel of the Conception belonging to the cathedral of Tarragona. In six years the frescoes disappeared, and Juncosa was again employed to paint the same subjects on canvas. By the orders of the archbishop Josef Sanchis, he painted the martyrdom of St. Thecla for the archiepiscopal chapel, and various pictures of St. Peter Nolasco and other companions of his order for the Convent of Mercy. He died at Tarragona early in the 18th century.

**JUNDT, GUSTAVE ADOLPHE**, a French genre and landscape painter, was born at Strassburg in 1830. He studied under Drolling and Biennoury, and at the École des Beaux-Arts, and distinguished himself especially by his subjects of Alsatian life and his satirical drawings. He died in Paris in 1884. Among his best paintings are:

- A Village Fête. 1856.
- The Peace of St. Anne.
- The Betrothal.
- Vive la France! 1872.
- French Prisoners leaving Switzerland. 1872.
- The Christmas Tree. 1872.
- Sunday Morning. 1873.

**JUNE, JOHN**, an English engraver, flourished about 1760-70. He was of no great eminence, and was chiefly employed in book-plates. He however executed some subjects after Hogarth and Collet, as well as portraits of race-horses after Sartorius. There are also a few portraits by him, among which are:

- Richard Nash, master of the ceremonies at Bath.
- Fanny Murray.
- James Relly, the Antinomian preacher; after Shelly.

**JUNG, THÉODORE**, a French painter in water-colours, was born at Strassburg in 1803. He was a pupil of Gabriel Guérin and of Siméon Fort, and devoted himself entirely to military subjects. He died at Strassburg in 1865.

**JUNGE, FRIEDRICH AUGUST**, a German miniature painter, was born at Leipsic in 1781, and studied in the Academy there under Oeser. He painted miniature portraits upon ivory, also portraits in oil, and later on family scenes and genre pictures upon parchment with silver-pencil and slightly coloured: in all he executed over 5000 portraits. He died at Leipsic in 1841.

**JUNGHANS**, was a native of Nuremberg, who in 1472 published the 'Enndkrist,' rudely engraved upon blocks of wood.

**JUNGWIRTH, FRANZ XAVER**, an engraver, was born at Munich in 1720. He was a pupil of Mörl, and executed numerous fancy heads after Piacetti, together with portraits (including that of the painter Ignaz Oefele) and religious plates, among which are a hundred expressing the feelings of a repentant soul over the Miserere Psalm. He used the initials *J. W. S. M.* (*Jung Wirth sculptsit Monachii*). He died at Munich in 1790.

**JUNI, JUAN DE**, a Fleming by birth, was a painter, sculptor, carver, and builder, who died at Valladolid in 1614. He worked chiefly in Spain and Portugal, and what he has left as a painter denotes that he was a student of the works of Michelangelo.

**JUPPIN, JEAN BAPTISTE**, a Flemish landscape painter, was born at Namur in 1678. He was the son of a merchant, but was naturally inclined to painting. He studied at Brussels, and afterwards worked in most of the cities of Italy, but especially Naples. He established himself at Liège, where he painted several pictures, the chief of which, 'The Eruption of Vesuvius,' was destroyed when the city was burnt. He died at Namur in 1729.

**JUSTER, JOSEPH**, was a native of France, though he chiefly resided at Venice, where he engraved a great number of plates for books published there from 1691 to 1700. His plates are etched, and coarsely finished with the graver. In conjunction with N. Cochin, H. Thourneyser, and H. Vincent, he engraved part of the collection of prints from select pictures published at Venice, in 1691, by Catherine Patin.

**JUSTUS OF GHENT.** See GHENT, JOSSE OF.

**JUTSUM, HENRY**, a landscape painter, was born in London in 1816. He first exhibited at the Royal Academy in 1836, and in 1839 became a pupil of James Stark. In 1843, having turned his attention to water-colour painting, he was elected a member of the New Water-Colour Society, but withdrew from it in 1847, from which time he seems to have painted almost exclusively in oil. He died in London in 1869. Among his principal works may be mentioned:

- The Foot-Bridge. (*South Kensington Museum.*)
- Tintern Abbey—Evening. 1843.
- Rabbit Warren. 1849.
- A Cottage Home in the Highlands of Scotland. 1853.
- The Deer Park. 1856.

**JUVANIS, FRANCISCUS.** See GIOVANI.

**JUVARA, FILIPPO**, an Italian architect, was born at Messina in 1685. He designed and etched a set of ornamental shields, published at Rome in 1722. He died at Madrid in 1735.



**JUVARA, TOMMASO ALOYSIO**, an Italian engraver, was born at Messina in 1809. By local assistance he was enabled to pursue his studies at Rome, and afterwards at Parma under Toschi. He returned in 1836 to Messina, and in 1846 he was appointed professor of engraving at Naples, and subsequently director of chalcography at Rome. Besides the gold medal of the Berlin Academy, he was awarded seventeen other medals by various artistic bodies. He died at Rome by his own hand in 1875. Amongst his best plates are:

- St. John; *after Guercino.*
- St. Bartholomew; *after Camuccini.*
- St. Charles Borromeo; *after Mancinelli.*
- La Madonna della Regia; *after Raphael.*

**JUVENEL, NICOLAUS**, was a painter born in the Netherlands, and who died at Nuremberg in 1597. After his apprenticeship he went to Nuremberg, and worked variously at glass painting, portraiture, miniature, and historical and architectural pieces. He was the father of Paul Juvenel, and there exists some confusion in apportioning the works of the two; the following are, however, attributed to the father:

- Christ with the Pharisees and the Woman that was a Sinner. (*Nuremberg Castle; perhaps the son's work.*)
- The Annunciation. (*Vienna Gallery.*)
- Eighty-two Ideal Portraits of Nations of the World. (*Michaelsberg, Bamberg.*)

**JUVENEL, PAUL**, the son of Nicolaus Juvenel, was born at Nuremberg in 1574, and after receiving some instruction from his father, became a scholar of Adam Elsheimer at Frankfort, where he remained some time. He painted interiors of churches, and was a skilful copyist of the works of the older German and Flemish masters, particularly of Albrecht Dürer. He afterwards repaired to Vienna, and then to Pressburg, where he died in 1643. He sometimes adopted the style of F. Francken, and sometimes that of Callot or of Tintoretto. In the Nuremberg Town Hall there is a painting by him of 'The German Emperor on his Throne,' with allegorical characters surrounding, and 'Horatius Cocles' and 'Attila's Expedition against Rome' on the margins. An 'Ascension of the Virgin' by him is at Frankfort, and a 'View of Rome' in the Vienna Gallery. He had three sons and a daughter, who were likewise painters: **ESTHER**, who died at Pressburg after 1673; **FRIEDRICH**, who was born at Nuremberg in 1609, and died in 1647; **JOHANN**; and **JOHANN PHILIPP**, who died at Nuremberg in 1650.

**JUWEELE, NICOLAAS**, a painter of Rotterdam, living in 1690, imitated the manner of Chevalier van der Werff.

## K

**KAZ, KARL LUDWIG**, a German landscape painter, was born either at Pforzheim or at Karlsruhe in 1776. He was originally apprenticed to a book-binder, but was afterwards sent by his relations to the Academy at Stuttgart, where he studied engraving under Johann Gotthard von Müller. In 1796 he went to Dresden, where he remained till 1801, when he went on his travels, visiting Paris, Rome, and Naples. On his return to Dresden in 1804, he made use of the materials gained in his travels, and produced several pictures, among which were a 'View from Dresden,' 'Morning Landscape,' 'Evening Landscape,' 'Tivoli,' &c. He died at Dresden in 1810.

**KABEL, ADRIAEN VAN DER**. See **VAN DER CABEL**. **KACHEL, LUDWIG**, was a painter of Baden, who flourished in the 19th century, and died when quite young. His best-known work is 'Minne,' in the Karlsruhe Gallery.

**KADLIK, FRANZ**. See **TKADLIK**.

**KÄELIN, MEINARD**, a draughtsman and engraver, was a native of Einsiedeln, who painted landscapes in water-colours, and in his later years miniatures. He died in 1834.

**KÄEPPLER, JOHANN**, was a painter of Munich, where he studied under Donauer at the beginning of the 17th century.

**KÄGER, JOHANN MATTHIAS**, an historical painter, was born at Munich in 1566, and was a pupil of Pieter De Witte. He went to Rome while he was yet young, and spent a long time in studying the best masters: Soon after his return from Italy, the Elector Maximilian of Bavaria appointed him his principal painter, with a considerable pension. The distractions of the country led to his settling at Augsburg, where he was appointed burgomaster, and died in 1634. He painted in fresco, oil, and miniature. The churches and palaces at Munich contain examples of his work, among them 'The Finding of the Cross,' in the Frauenkirche. At Augsburg he painted his most celebrated work, 'The Last Judgment,' in the hall of the Senate in that city. His works are known out of his own country only by the prints engraved from them by the Sadeliers, the Kilians, and others, amounting to upwards of sixty. In the Vienna Gallery is a picture of 'Abigail and David.' Käger etched some plates from his own designs, finishing them with the graver; among them are the following:

- The Adoration of the Shepherds; *M. Käger inv. et sc. 1601.*
- The Baptism of Christ; *the same inscription.*
- The Holy Family; *after Otto van Veen. 1603.*
- Dives and Lazarus.
- The Four Evangelists; *four plates. 1600.*
- St. Francis surrounded by the Monks of his Order, and the Virgin and Child in the clouds; *after R. Bozzolo.*

**KAISER, ERNST**, a landscape painter, was born at Rain in Bavaria in 1803, and was first instructed by his father, a still-life painter of Neuburg on the Danube. In 1821 he commenced studying at the Munich Academy, and at first devoted himself to historical painting, but a journey in the Bavarian Highlands and the Tyrol induced him to exchange this for landscapes. By the assistance of King Ludwig he made a second tour in the Bavarian and Styrian Alps. He died at Munich in 1865. Among his works, which are marked by much poetic feeling, there are views of the Königs-See, and the Hintersee and Obersee near Berchtesgaden.

**KAISER, LUDWIG FRIEDRICH**, a German engraver, was born at Ulm in 1779, and after studying from 1794 to 1798 under Christian von Mechel at Basle, went in 1799 to Weimar, and entered Bertuch's employment, executing a number of plates for his 'Bilderbuch.' In 1806 he proceeded to Paris, where he engraved classical heads under Bervic's direction. In 1809 he went to Naples, and there engraved and coloured numerous views in that neighbourhood, together with scenes from popular life, in the style of Pinelli; also etching fifteen plates of landscapes after Kneipp. In 1814 he settled at Vienna, where he was appointed court painter, and died in 1819. In addition to the above works, he executed several engravings of statues, tombs, &c. for the 'Denkmäler altdeutscher Baukunst.'

**KALBA, HANS VON**, was a painter who, with Balthasar Müller, in 1522-4 painted and gilded the bas-reliefs in the church at Annaberg.

**KALF, WILLEM**, a Dutch painter of still-life, was born at Amsterdam about 1630. He was a pupil of Hendrik Pot, a painter of history, and for some time applied himself to the same pursuit, but not succeeding to his expectation, he commenced painting flowers, fruit, and still-life. He particularly excelled in painting vases, and other ornamental works in gold and silver; he was also admirable in painting brass pots and earthen pans, and other utensils of a Dutch boor's establishment. Paintings of his are to be met with in the Städel Institute at Frankfort (where is one dated 1643, from which it may be presumed that he was born earlier than 1630), the Rothau Gallery, the Louvre at Paris, the Museums of Amsterdam, Rotterdam, and Copenhagen, the Dresden Gallery, the Gsell collection at Vienna, and the Hermitage at St. Petersburg. His pictures are very highly wrought up. He died at Amsterdam in 1693.

**KALLE, ALBERT CHRISTIAN**, was a German engraver, who flourished from the year 1630 to 1670, and resided at Strassburg. He was principally employed by the booksellers, and worked with the graver in a stiff, formal style. He engraved some frontispieces and portraits, among which is a frontispiece to Chemnitz's 'Bellum Sueco-Germanicum,' dated 1648, with the portrait of Gustavus Adolphus.

**KALLIAUER, ANTON**, an Austrian painter, was born in 1768, and became a professor in the Academy of Arts in Vienna, where he died in 1827.

**KALRAAT, ABRAHAM VAN**, was born at Dordrecht in 1643. He was the son of a sculptor, who instructed him in his art for some time, but on the death of his father he applied himself to painting flowers and fruit, in which he excelled. He died in 1699.

**KALRAAT, BAREND VAN**, the younger brother of Abraham van Kalraat, was born at Dordrecht in 1650, and was instructed in the rudiments of design by his brother. He afterwards became a scholar of Aelbert Cuyp, and for some time followed the style of that master, painting figures and cattle on the banks of the Maes, halts of travellers, and sportsmen going to the chase. Later on he imitated the works of Herman Sachtleven, and painted cabinet pictures of views of the Rhine, with boats and figures. He died in 1721.

**KALTENMOSEER, CASPAR**, a genre painter, was born at Horb on the Neckar, in Württemberg, in 1806. He began life as a lithographer, but in 1830 entered the Munich Academy, and then devoted himself to the painting of popular scenes from peasant life in the Black Forest, Switzerland, Bavaria, the Tyrol, &c. In 1843 he travelled in Istria, and executed a 'Tavern Scene,' which was lithographed. He died at Munich in 1867. Among his best works are the following:

Peasants' Room in the Black Forest.  
The Marriage Contract. 1839. (*Taxi's Gallery, Ratisbon.*)  
Zither and Jew's-harp Player. 1840.  
Public Room in a Tavern in the Tyrol. 1844.  
The Bridal Pair before the Priest. 1848.  
The Rejected Love Present. 1858.  
Swabian Family Scene. 1866.

**KAMPEN, DE STOMME VAN**. See **AVERCAMP**.

**KAMPEN, JACOB VAN**, a celebrated Dutch architect, was born at Amersfoort about the end of the 16th century. He travelled in Italy when he was young, and on his return to Holland painted a

few historical pictures; but he abandoned painting for architecture, in which he was much employed. His most important work was the Town-Hall of Amsterdam, now the Royal Palace. He died at Amersfoort in 1657.

**KAMPER, G.**, supposed to have been a native of Leyden, lived in the beginning of the 18th century. He painted subjects similar to those of Van der Neer, and imitated his manner. His colouring is darker, colder, and less transparent; but his pictures have frequently been mistaken for works of Van der Neer, and sold as such.

**KAMPHUYSEN**. See **CAMPHUYSEN**.

**KANDEL, DAVID**, a fruit and flower painter, was a native of Strassburg, who flourished about 1551. His only master was his own genius, and he became a very fair artist.

**KANZ, KARL CHRISTIAN**, a German enamel painter, was born at Plauen in Saxony in 1758. He studied under Hesse and Kemly, and practised in Paris. The date of his death is not known.

**KAPELLER, —**, a French fruit, flower, and marine painter, was a native of Marseilles, who flourished in the 18th century. He was one of the founders of the Marseilles Academy, of which he was Professor and Director in 1771, and where some of his pictures are to be found.

**KAPELLER, JOSEPH ANTON**, a painter and engraver, was born at Imst in the Tyrol in 1761, and studied first under Franz A. Zeiller at Reute, and then in the Vienna Academy under Füger. He taught drawing to the Princess Jablonowska at Warsaw, and after residing some years at his birth-place and Innsbruck, he settled in Vienna. He painted portraits in miniature and oil, drew with black chalk, silver pencil, indian ink, &c., and occasionally engraved. He committed suicide from despondency in 1806. Among his works are mentioned 'The Sleeping Fawn,' and the portraits of Marshal Laudon and of Kosciuszko.

**KAPPEN, FRANCIS VAN DER**. See **VAN DER KAPPEN**.

**KAPPERS, ANTON**, a native of Munster, was born in 1727. He was a pupil of Terwesten, whose style he copied. He travelled through Belgium and France, and on his return painted largely for churches. He died in 1762.

**KARCHER, ANTON**, an engraver of Mannheim, flourished in the 18th century. There are by him a portrait of Schubert, after Lohbauer, dated 1788, and one of Iffland, after Klotz, dated 1791.

**KÄRGLING, JOHANN TOBIAS**, a German portrait painter, was born at Augsburg in 1780. In 1809 he settled at Pesth, where he worked in oil and in miniature until his death in 1845. His daughter, **HENRIETTE KÄRGLING-PACHER**, who was born at Pesth about 1835, and married the pianist Pacher, is well known in Vienna as a painter of portraits, fruit and flower pieces, and genre subjects.

**KARINGER, ANTON**, a landscape painter, was born at Laibach in 1829, and died in 1870. He was a pupil of Professor Steinfeld, and has left some excellent landscapes from Carinthia and the coast of the Adriatic.

**KARLSTEEN, ARFVID**, was born at Karlskoga in 1647. Though principally known as a medalist, he also painted in miniature. He worked in Paris under Jean Varin, and in London under John Roettier. He died at Stockholm in 1718.

**KARPPF, JEAN JACQUES**, was born at Colmar in 1770. He was a pupil of David, and painted portraits and historical subjects. He died in 1829.

**KARTARUS, MARIUS**, was probably a German, as he resided at Rome about the middle of the 6th century. There are by him some plates coarsely etched, and finished with the graver. He also copied some of the prints of Albrecht Dürer, and in 1578 published at Rome a work on perspective, entitled, 'Prospettive diverse.' His plates are dated from 1567 to 1586, and are usually marked with the cipher **XX**. The following are by him :

The Adoration of the Shepherds.  
Christ crowned with Thorns.  
Diana and Actæon; a large plate.  
Christ praying in the Garden; *after A. Dürer.* 1567.  
St. Jerome seated in a chamber; *after the same.*  
Christ descending into Hell; roughly copied from *Andrea Mantegna.*  
The Last Judgment; *after Michelangelo.* 1569.  
Christ on the Cross; *after the same.*  
Christ and the Samaritan Woman; *after the same.*  
The Martyrdom of St. Catharine; *after the same.*

It is supposed that he was a printseller as well as an engraver, and that he put his name, or mark, to the works of others, which will account for the diversity of style that appears in his prints.

**KARTHÄUSER, MARGARETHA**, was a German miniature painter, who died in a Dominican convent in 1499.

**KATZENRAFAEL.** See **MIND**.

**KAUFMANN, MARIA ANNA ANGELICA CATHARINA**, a painter and etcher, was born in 1741 at Coire, in the Grisons, where her father, Johann Joseph Kaufmann, was then painting. At an early age she attained great proficiency in music and languages, and showed a marked disposition for painting, in which she was instructed by her father; and so rapid was her progress, that in 1754 the family removed to Milan, where she spent her time in copying the works of the best masters. In 1757 her mother died, and the family then went to Florence, and in 1759 to Rome, where her talents excited the greatest admiration, and where she appears to have confined herself chiefly to portrait painting. In 1764 she went to Venice, from whence, in 1765, she came to England with Lady Wentworth, and was received with great distinction; and on the foundation of the Royal Academy in 1768, she was nominated one of the original thirty-six members. During her stay in England she allowed herself to be entrapped into a clandestine marriage with the valet of the Swedish Count de Horn, who imposed upon her as the Count himself. She finally got rid of him by a payment of £300. In 1781 she married Antonio Zucchi, a Venetian painter, and an Associate of the Royal Academy, and left London a few days afterwards. In 1782 her father died, and in the following year she retired with her husband to Rome. Her husband died there in 1795, and she herself in 1807. She was buried in Sant' Andrea delle Frate. The prints after her works are very numerous, amounting to several hundreds. She contributed eighty-two pictures to the Royal Academy between the years 1769 and 1797. Among her chief pictures are :

Berlin.	<i>Gallery.</i>	Her own Portrait.
Dresden.	<i>Gallery.</i>	Portrait of a Lady as a Sibyl.
"	"	Portrait of a Lady as a Vestal (Princess Mary of Courland).
"	"	Ariadne abandoned by Theseus.
Edinburgh.	<i>Nat. Gall.</i>	Portrait of Novosielski.
Frankfort.	<i>Gallery.</i>	Portrait of Winckelmann.

Hampton Court.	<i>Pal.</i>	Portrait of the Duchess of Brunswick.
London.	<i>Nat. Gallery.</i>	Religion surrounded by the Virtues.
"	<i>National Portrait Gallery.</i>	Portrait of Herself.
Munich.	<i>Gallery.</i>	Her own Portrait.
"	<i>Neue Pinakothek.</i>	Christ and the Samaritan Woman at the Well.
Paris.	<i>Louvre.</i>	Portrait of the Baroness von Kruder and her Child.
Petersburg.	<i>Hermitage.</i>	The Monk of Calais ( <i>from Sterne's 'Sentimental Journey'</i> ).
"	"	Juliette ( <i>from the same</i> ).
"	"	The Adieu of Abelard and Heloise.
Vienna.	<i>Gallery.</i>	Hermann welcomed by Thusnelda after his Victory over Varus.
"	"	Lament for the Youthful Pallas.

There are several etchings by Angelica Kauffmann executed with taste and spirit, of which the following are the principal :

The Portrait of Johann Joachim Winckelmann; *Ang. K. fec.* 1764.  
The Marriage of St. Catharine; *after Correggio.*  
The Virgin and Child; *from her own design.*  
A Girl reading.  
A Youth in meditation.  
Bust of an old Man, with a beard.  
Bust of an old Man, reading.  
Bust of an Artist, with a crayon in his hand.  
Two Philosophers, with a book.  
Hope; a half-length.  
A young Female embracing an Urn.  
L'Allegro.  
Il Penseroso.

**KAUFMANN, JOHANN JOSEPH**, was a Swiss portrait painter, who practised in England, and exhibited at the Royal Academy from 1771 to 1779. His chief claim to remembrance is as the father of Angelica Kauffmann. He died at Venice in 1782.

**KAULBACH, WILHELM VON**, a German historical painter, was born at Arolsen in 1805. He received his first lessons from his father, who was a goldsmith, and not inexperienced in art. In 1821 he went to the Academy at Düsseldorf, where he came under the notice of Cornelius, whom in 1825 he accompanied to Munich. In 1826 he painted his first monumental work in the Odeon, 'Apollo among the Muses,' and made a great name by two frescoes in the palace garden. He also executed several wall-paintings in the palace of Duke Maximilian, consisting of scenes from the works of Wieland, Klopstock, Hermann, and Goethe. From 1834 to 1837 he was engaged on his picture of the 'Battle of the Huns,' painted for Count Raczynski. His next important work was the 'Destruction of Jerusalem,' after which, in 1839, he went to Rome. In 1847 he commenced his great work—the frescoes in the "Treppenhaus" of the New Museum at Berlin, and in the same year he was made Director of the Munich Academy. As a book illustrator he illustrated the works of Shakspeare, Schiller, and Goethe. He died at Munich in 1874. The following are among his more notable works :

Berlin.	<i>Nat. Gallery.</i>	Farewell of Mary, Queen of Scots ( <i>from Schiller's 'Maria Stuart'</i> ).
"	"	Death of the Marquis Posa ( <i>from Schiller's 'Don Carlos'</i> ).
Munich.	<i>Neue Pinakothek.</i>	The Destruction of Jerusalem.
"	"	Portraits of the Painters Heinlein and Monten.
"	"	Portrait of Louis I., King of Bavaria; full-length.

Munich. *Neue Pinakothek*  
 " " Portrait of Louis I. (*Sketch.*) 1843.  
 A Series of nineteen Sketches in oil for the Frescoes which were executed by *Nilson* and *Barth* outside the New Pinakothek; they consist of portraits of artists, sketches of artistic labours and achievements, and mythological and allegorical designs.

KAUPERZ, JOHANN VEIT, a German engraver, was born at Gratz, in Styria, in 1741. He was a pupil of J. M. Schmutzer, of Vienna, in which city he chiefly resided. He became a member of the Imperial Academy in 1771, and in 1796 of that of Florence. He died at Gratz in 1816. He engraved with the burin, and also in mezzotint, and executed several plates of portraits, and various subjects, of which the following are the principal:

PORTRAITS IN LINE.

Maria Theresa, Empress of Germany.  
 Minerva holding the Portrait of the Empress.

VARIOUS SUBJECTS IN MEZZOTINT.

The Flute-player; *after Gerard Dou.*  
 A Peasant smoking; *after Teniers.*  
 The Young Peasant; *after Kupecky.*  
 Justice; *after Maulbertsch.*  
 Mary Magdalene; *after Guido Reni.*  
 Artemisia ordering her Servants to mix the Ashes of her Husband with her Drink; *after A. R. Lasienska.*  
 Venus asleep, watched by a Satyr; *after Weisskircher.*

KAWENBERG, CHRISTIAAN. See KOUWENBERG.

KAY, JOHN, a Scotch miniature painter and caricaturist, was born near Dalkeith in 1742. He worked as a barber in Edinburgh until 1782, when he was enabled to devote himself to miniature painting. His chief claim to remembrance is, however, as a caricaturist. He produced nine hundred plates of well-known characters in Edinburgh, and a collection of them has since been published, under the title of 'Kay's Edinburgh Portraits.' He died in Edinburgh in 1830.

KAYNOOT, HANS, surnamed "the Deaf," was a Flemish landscape painter, born at Mechlin in 1520. He was a pupil of Matthys Cock, and painted in the style of De Patenir. He died in 1583.

KEAN, MICHAEL, an Irish miniature painter, was born at Dublin about the middle of the 18th century. He studied under Edward Smith, the sculptor, and also in the Dublin Academy, where he gained the gold medal in 1779. He came to London, and exhibited at the Royal Academy from 1786 to 1790. He subsequently became a partner in the Derby China Works, and died in London in 1823.

KEARNEY, WILLIAM HENRY, an English water-colour painter of landscapes and figure subjects, was born in 1801. He was one of the original members, and subsequently a vice-president, of the Institute of Painters in Water-Colours. He died in London in 1858. Amongst his works are:

The Courtship of Quentin Massys.  
 The Fatal Picture.  
 The Fatal Statue.  
 Ruins of the Sallyport, Framlingham. (*National Gallery of Ireland.*)  
 Love's Young Dream.

KEATE, GEORGE, a landscape painter, was born at Trowbridge in 1729. He was intended for the bar, but devoted himself to art as an amateur, and became a member of the Incorporated Society of Artists, occasionally exhibiting at the Royal Academy from 1770 to 1789. He published in

1779 'Sketches from Nature in a journey to Margate,' and there is a water-colour drawing by him in the South Kensington Museum of 'Ruins of a Bridge at Avignon.' He died in 1797.

KEATING, GEORGE, an Irish engraver, was born in Ireland in 1762. He studied under W. Dickinson, and practised in London between 1784 and 1799 in mezzotint and stipple. Amongst his plates are:

Boy reading; *after Sir Joshua Reynolds.*  
 Georgiana, Duchess of Devonshire, and Daughter; *after the same.* 1789.

George Harry Grey, Earl of Stamford; *after Romney.*

Henrietta, Countess of Stamford; *after the same.*

Lady Hamilton, as St. Cecilia; *after the same.* 1789.

L'Allegro ed il Penseroso; *after the same.* 1798.

Dr. John Moore; *after Lawrence.* 1794.

Edward, twelfth Earl of Derby; *after Gainsborough.*

1797.

St. Peter denying Christ; *after West.* 1798.

Lord Nelson; *after Singleton.* 1798.

Sir Edward Berry; *after the same.* 1799.

KECK, PETER, was a painter who died at Prague in 1730. He was court painter in that city, and executed several ecclesiastical paintings in the church of the Minorites there, and in that of St. Augustine at Wittingau in Bohemia.

KEEBLE, WILLIAM, a portrait painter, practised in London about the middle of the 18th century. He was a member of the St. Martin's Lane Academy. There is a portrait of Sir Crisp Gascoyne by him at Hatfield House.

KEENAN, J., was an English portrait and miniature painter, who exhibited at the Royal Academy from 1791 to 1815. He practised successively at Bath, Exeter, London, and Windsor, and in 1809 was appointed portrait painter to Queen Charlotte.

KEGHEL, JULIUS DE, a Belgian historical and still-life painter, was born at Ghent in 1835, and died in 1879.

KEHREN, JOSEPH, a German decorative painter, was born at Hülchrath in 1817. He went in 1834 to study in the Academy at Düsseldorf, where he was a pupil of Schadow, and at first devoted himself to painting church banners and similar work. He then assisted various artists in fresco painting: he aided Stilke in the chapel of Stolzenfels; Müller in the church of St. Apollinarius at Remagen; but above all, Rethel in his 'Life of Charles the Great' in the Council Hall at Aix-la-Chapelle, which he completed from Rethel's design, when illness compelled that artist to give up his labours. In 1874 he painted frescoes, in conjunction with Commins, in the Teachers' Seminary at Meurs. He died at Düsseldorf in 1880. The following are some of his best paintings:

St. Agnes. 1839. (*Castle Chapel of Count Trips.*)

Madonna and Child. 1842. (*Church of Weselinghofen.*)

Christ at Emmaus. 1844. (*Church of Glottan.*)

A collection of his studies perished by fire at Düsseldorf in 1872.

KEHRER, KARL CHRISTIAN, was born at Dillenburg in 1758, and studied at Hanau under Tischbein, and at the school of design from 1773 to 1777. In 1782-5 he was at the court of the Prince of Anhalt-Bernburg, and in the two following years he studied further under Casanova at Dresden. In 1793 he became a member of the Academy of Berlin, and died at Ballenstadt in 1833. He painted portraits, landscapes, and genre pieces, also hunting scenes and pictures from contemporary events. His 'Modern German Art,' and 'The Genius of the Fine Arts in conflict with the Excise and Customs

officials, were the subjects of much notice in his lay.

**KEIL, BERNHARDT**, (or **KEYL**, or **KEILHAU**), was born at Helsingborg in Denmark in 1625, and studied successively under Martin Steenwinkel at Copenhagen, and under Rembrandt at Amsterdam. From 1656 he worked in Rome, where he died in 1687. He painted some historical works for churches in Rome and other Italian cities, but was more distinguished for his representations of laughable and clownish incidents.

**KEIM, BENNO**, a porcelain painter, was born at Nymphenburg in 1798. He executed several hunting and battle pieces after Snyders and Hess. He died in 1826.

**KEIRRINCKX, ALEXANDER**, a Flemish landscape painter, was born at Antwerp in 1600, and so early as 1619 was a master in the Guild of St. Luke. He came to England in the reign of Charles I., for whom he painted many of the royal castles in Scotland. His landscapes in Holland are generally embellished with figures by Cornelis Poelenborch, whose initials are added in such instances to the mark of Keirrinckx. His foliage is so true to nature as to render distinguishable the different kinds of trees he represented. He made use of the initials *A. K.* as well as of a cipher formed out of the letters *A. v. V.* (Alexander von Utrecht). He was made a citizen of Amsterdam in 1652, but the date of his death is not known. Landscapes by him are to be found at Augsburg, Berlin, Brunswick, Cologne, Copenhagen, Dresden, Munich, Rotterdam, and St. Petersburg.

**KELDERMAN, JAN**, an amateur painter of flowers, fruit, and birds, was born at Dordrecht in 1741. He was a scholar of Wouter Dam, and was assisted by several other artists of reputation. He died at Dordrecht in 1820.

**KELDERMANS, HENDRIK**, was a painter and innkeeper of Mechlin, who flourished in the 15th and 16th centuries. He was made master of the Guild in 1490, and Albrecht Dürer stopped at his house in 1521.

**KELDERMANS, ROMBOUT**, a famous Flemish painter upon glass, flourished at Louvain in the 15th century. He painted in 1469 the windows of the hôtel-de-ville at Louvain, and in 1475 a window which still exists in the church of St. Gommaire at Lierre. He was living in 1480.

**KELLER, ADAM**, a German painter and engraver, was born at Bamberg in 1767, and studied under Mattenheimer. In 1787 he painted some pictures for the churches in Bamberg, and afterwards fruit and still-life pieces and portraits. He died in 1791.

**KELLER, GEORG**, a German painter and engraver, was born at Frankfurt in 1576. His plates are chiefly confined to book ornaments; they are slightly etched, and sometimes retouched with the graver. He also engraved some views of towns, and camps with soldiers skirmishing. He was a pupil of Philipp Uffenbach and Jobst Amman. He painted the altar-piece in the abbey church at Ratisbon, as well as that in a Franciscan church there, which has since been removed. He died at Nuremberg in 1640.

**KELLER, HEINRICH**, a German topographical draughtsman, who was born at Eglisau in 1778, and died at Zurich in 1862, is known by his travelling maps, panoramas, and views of Swiss landscapes.

**KELLER, JOHANN CHRISTOPH**, a German painter and engraver, was born in 1737 at Nuremberg, where he studied under Preisler. He painted portraits and miniatures, and engraved some plates

for a work entitled 'Plantæ rariores.' He was appointed drawing-master at the University of Erlangen, where he died in 1792.

**KELLER, JOHANN HEINRICH**, a Swiss painter, born at Zurich in 1692, was the son of a sculptor who had removed from Basle. He was taught painting by Andreas Holzmüller, and then worked at Munich under a certain Nicolaus Stuber. He afterwards studied for a time at the Paris Academy, and in 1726 settled at the Hague, where he died in 1775. He executed many decorative works at the last-named place, partly imitating David Teniers and partly Watteau. A 'Storm at Sea' by him is in the Gallery at Stuttgart.

**KELLER, JOSEPH VON**, a German engraver, was born at Linz on the Rhine in 1811. He attended a local drawing school till the age of sixteen, when he entered a large engraving establishment at Bonn, and became acquainted with both the point and the line styles. In 1835 he worked under Hübner at Düsseldorf, and in 1838 improved himself under Desnoyers and Forster in Paris. In the following year he was appointed teacher of engraving at the Düsseldorf Academy, and in 1841 went, under the commission of the Art Union of the Rhine country and Westphalia, to Rome, where he executed drawings of the 'Disputa' of Raphael, and of various other works. At a later period he was in England, and engraved the portrait of the Prince Consort. From 1846 he was a professor at the Düsseldorf Academy; he was also a member of those of Berlin, Brussels, Vienna, and St. Petersburg. He died at Düsseldorf in 1873. Among his more notable plates are:

Roland liberating the Princess Isabella; *after Hübner.*

1835.

Theology and Philosophy; *after Hermann's and Gotzenberger's frescoes in the Aula.*

The Holy Trinity; *after Raphael.*

The Disputa; *after the same.*

The Madonna di San Sisto; *after the same.*

The Queen of Heaven; *after Deger.*

The Mater Dolorosa; *after the same.*

Christ in the Tomb; *after Ary Scheffer.*

**KELLERHOVEN, MORITZ**, a painter and etcher, was born at Altenrath, in the Duchy of Berg, in 1758, and after applying himself in Cologne to scientific studies, changed his career, and sought instruction in art at Düsseldorf under Krahe and at Antwerp. In 1779 he went to Vienna, but in 1784 the Elector Karl Theodor appointed him his court painter, and in 1808 first professor at the Munich Academy. He died at Munich in 1830. He executed numerous conversation pieces in the Dutch style, together with very excellent portraits, of which latter he also produced some etchings. His painted portraits include the following:

The entire Royal Family of Bavaria.

Gustavus Adolphus IV. of Sweden and his Queen.

The Grand-Duke Karl.

The Archbishop Von Gebattel of Munich.

The last Abbot of Steingaden. (*Neue Pinakothek, Munich.*)

**KELLERTHALER, JOHANN**, (or **KELLERDALLER**), a German engraver, was born at Dresden about the year 1530. He engraved some plates from the designs of Giovanni Maria Nosseni, an Italian architect who flourished at Dresden in 1575, including the following:

The Building of the Tower of Babel.

The Destruction of Babylon.

The Roman Empire, with the Death of Cæsar in the background.

The Pope receiving the Homage of Charlemagne.

**KELLIN, NICOLAS JOSEPH**, a French painter in water-colours, was born about 1788. He was a pupil of Roqueplan and of Bonington, and he exhibited landscapes and views of old buildings at the Salon from 1833 to 1842. He died at Samer, near Boulogne, in 1858. Some of his works are in the Boulogne Museum.

**KELSO**. See **CUNNINGHAM**.

**KEMP, NICOLAES**, (or **DE KEMP**), the elder, a decorative and marine painter, was a native of Haarlem, who flourished about 1580.

**KEMP, NICOLAES**, (or **DE KEMP**), the younger, was a son of Nicolaes Kemp the elder, and was born at Haarlem. He died in 1672. At Haarlem is a sea view, but whether painted by father or son is unknown.

**KENDRICK, EMMA ELEANORA**, a miniature painter, the second daughter of Josephus Kendrick, a sculptor, was born about 1787. She first exhibited at the Royal Academy in 1811, and was thenceforth a frequent contributor of miniatures up to 1835. She was also an exhibitor at the Water-Colour Society between 1815 and 1820, sending with her miniatures 'Cupid and Psyche,' a drawing of 'Dido expiring on the Funeral Pile,' &c. She also exhibited classic subjects at the Society of British Artists, and in 1831 she was appointed miniature painter to King William IV. She died in 1871. A work by her on 'Miniature Painting' was published in 1830.

**KENKEL, JOHANN**, a German painter and engraver, was born at Augsburg in 1688, and was a pupil of Isaac Fischer, Christoph Weigel, and J. Martin Schuster. He lived principally at Nuremberg, where he followed portraiture in oil, and engraving in line and in mezzotint. He died in 1722. One of his engraved portraits was that of the Duke Louis of Brunswick.

**KENNEDY, WILLIAM DENHOLM**, a Scottish landscape and figure painter, was born at Dumfries in 1813, and was sent to school at Edinburgh. At the age of seventeen he came to London, and three years later entered the schools of the Royal Academy, where he became acquainted with Etty, and continued on very intimate terms with him up to the time of the latter's death. He obtained a gold medal in 1835 for his 'Apollo and Idas,' and in 1840 was elected a travelling student, on which occasion he went to Italy, returning after two years with a large number of sketches. He first exhibited at the Royal Academy in 1833, and was from that time a pretty constant exhibitor. In 1841 he again visited Rome, remaining abroad for three years. After his return most of the pictures exhibited by him had Italy as their subjects. His paintings were rich in colour, and well arranged; but his later years hardly fulfilled the promise of his youth. Amongst his best pictures were, 'The Lay of the Last Minstrel,' exhibited at the Royal Academy in 1840; 'The Bandit Mother,' in 1845; 'The Italian Goatherd,' in 1847; and 'The Land of Poetry and Song,' exhibited in 1865, in the summer of which year he died suddenly from dropsy. Besides being a good artist, he was a discriminating critic of engravings and etchings, and a great lover of music.

**KENSETT, JOHN FREDERICK**, an American landscape painter, was born in Cheshire, Connecticut, in 1818, and after learning steel-engraving under Dagget, came in 1840 to Europe, and devoted himself to landscape painting. In 1847 he returned and settled at New York, where in 1849 he became a member of the Academy of Design, and where he died in 1872. Among his paintings are noted:

Lake George in the Autumn.  
From the White Mountains.  
View on the Coast at Newport.  
Morning on the Shore at Massachusetts.

**KENT, WILLIAM**, a painter and architect, was born in Yorkshire in 1685. He learned painting from a coach-painter, and in 1704 came up to London, where he followed portraiture, and was enabled by patrons to proceed in 1710 to Rome. There he attended the school of Cavaliere Luti, and obtained the second prize at the Academy. After prolonged studies in his own country he made a second visit to Rome, and then in 1719 settled down in London, where he painted portraits and church pictures, and afterwards devoted himself to decoration, and finally, under Lord Burlington's patronage, to architecture. He was court painter and gallery inspector, and is stated to have introduced into England the style of painting which still prevails. He also engraved architectural plates, and illustrations to Pope, Spenser, and Gay. Among his works as an architect is the erection of the Horse Guards. He was well acquainted with horticulture, and exercised much influence upon the taste of his time in furniture and clothing. He died in London in 1748. In Hampton Court palace are pictures by him of the 'Interview and Marriage of Henry V. and the Princess Katharine.'

**KERCKHOVE, JOZEF VAN DEN**. See **VAN DEN KERCKHOVE**.

**KERIUS, PETER**, was an engraver of Amsterdam, who worked from 1590 to 1620. His principal works were:

A Procession of Monks of all orders.  
View of Nuremberg.  
Wedding Procession of the Duke of Guise.

**KERKHOFF, D.**, was born at Amsterdam in 1766. He was a scholar of Pieter Barbiers. His subjects were landscapes, views of cities, and waterfalls. His countrymen speak highly of his productions, and think him deserving to be placed in the first rank. He died in 1821.

**KERN, ANTON**, (or **KÖRNE**), was born at Tetschen in Bohemia in 1710, and was apprenticed for seven years to Giovanni Battista Pittoni at Venice. After his return he was assisted by the King of Saxony to travel to Rome, where he remained till 1741, when his painting of 'The Massacre of the Innocents' induced his royal patron to appoint him his court painter. This picture is now in the Dresden Gallery. He was afterwards engaged upon a painting of the bridal car for a double royal marriage, when he died prematurely at Dresden in 1747. Most of his works were taken from sacred or profane history, but two of a different character are cited, 'The Four Seasons' and 'The pretty Flower Girl.' He also produced a few drawings in black and red chalk and in indian ink.

**KERRICH, Rev. THOMAS**, an amateur artist, was born in 1747. He was educated at Magdalen College, Cambridge, and resided at the University, although he was not its librarian, as stated by Redgrave, and he made chalk portraits of its members. In 1776 he was awarded a gold medal by the Antwerp Academy. He died at Cambridge in 1828.

**KERRICX, KATRINA KLARA**, daughter of the sculptor Willem Kerricx, was born at Antwerp in 1684, and after thirty-six years of illness died in 1762. She painted copies of some large compositions, and afterwards devoted herself to water-colours.

**KERRICX, WILLEM IGNATIUS**, a Flemish painter, was born at Antwerp in 1682. He studied sculpture under his father, Willem Kerricx the sculptor, and in 1702 painting under Godfried Maas the younger. In 1703 he was received into the Guild of St. Luke, of which he was dean in 1718 and 1723. He also practised as a sculptor and architect. He died at Antwerp in 1745. There are by him:

Antwerp. *Gallery.* St. Luke writing his Gospel.  
 " " The Passover in Egypt.  
 " " The Adoration of the Lamb.

**KERSEBOOM, FRIEDRICH**, a German historical and portrait painter, was born at Sulingen in 1632. He studied at Amsterdam, and then worked in Le Brun's studio in Paris. He afterwards spent several years at Rome, and subsequently practised as a portrait painter in London, where he died in 1690. There are the following portraits by him belonging to the Royal Society, London:

Robert Boyle.  
 Francis Aston.  
 John Evelyn.

**KERSTEN, JOHANN DANIEL**, a German painter, was born at Hamburg in 1758. He studied at the Academy of Copenhagen, and gained his reputation as a draughtsman and decorative painter. He died about 1810.

**KERSTING, FRIEDRICH GEORG**, was born at Güstrow in Mecklenburg in 1783, and studied first at the Academy of Copenhagen, and afterwards at Dresden. He entered the army as a volunteer under Lützow in 1813, and after quitting the service executed a large number of historical paintings at Warsaw. He was subsequently appointed superintendent of painting in the porcelain manufactory at Meissen, where he died in 1847. A splendid dinner service, decorated with various battle scenes in which the duke had borne a part, was produced from his designs for presentation to the Duke of Wellington by King Frederick Augustus.

**KERVER, JAKOB**, the son of Thielmann Kerver, was a German engraver on wood, who worked at Frankfort and Paris from 1537 to 1567. To him are attributed a set of woodcuts of grotesque figures, standard-bearers, &c., in the old German taste, published at Frankfort in 1540, and the heads and small historical subjects for a folio volume, entitled 'Catalogus Annorum,' published at Berne the same year; also the cuts for Colonna's 'Dream of Polyphus,' after designs ascribed to Mantegna, a 'Last Supper' after Dürer, 'The Death of Lucretia,' a 'Book of Crests of the Holy Roman Empire,' &c. He usually marked his cuts with the cipher **JK** or **JK**, to which he sometimes added a knife, with a snail upon the top of it.

**KERVER, THIELMANN**, a German printer and bookseller, flourished in Paris at the end of the 15th and in the early part of the 16th century. There are many devotional books, missals, hours, &c., with woodcuts to the borders, printed at that period, bearing his name on the title. Zani mentions him as a designer and engraver. He died between 1522 and 1531.

**KESSEL, FERDINAND VAN**, the eldest son and pupil of Jan van Kessel the elder, was born at Antwerp in 1648. He painted subjects similar to those of his father, chiefly landscapes and still-life. He painted for John Sobieski, king of Poland, 'The Four Quarters of the Globe' (the same subject as his father had chosen), and 'The Four Elements,' and

as these were both destroyed by fire, he repeated them on a much larger scale and with greater pains, receiving as the result a liberal remuneration and the honour of knighthood. About 1688 he went to Breda, where he died in 1696. The Duke of Devonshire's collection at Chatsworth contains a very fine miniature by him, entitled 'Birds of every Kind,' and a 'Hare with Vegetables' is in the Brunswick Gallery. In the Vienna Gallery is a picture of a 'Swineherd.'

**KESSEL, JAN VAN**, the elder, was born at Antwerp in 1626. He was the son of Jeroom van Kessel, and the pupil of Simon De Vos and of the younger Jan Brueghel. He was captain of the civic guard of his native city, where he died in 1679. He painted flowers, birds, insects, and allegorical subjects. His best work is 'The Four Quarters of the World, with their Animals and Products,' which, with a 'Bird Concert,' is in the Antwerp Gallery. He also executed three pictures for the Earl of Carlisle, representing animals, flowers, and 'An Armourer's Workshop.' Other paintings by him are at Augsburg, Copenhagen, Dresden, the Hague, Madrid, Brunswick, and Florence. In the Louvre is a picture of the 'Holy Family, surrounded with Flowers.' In the Vienna Gallery is a picture of 'Monkeys playing cards and smoking.'

**KESSEL, JAN VAN**, the younger, the son of Jan van Kessel the elder, was born at Antwerp in 1654. In 1680 he went to Madrid, where he painted the portrait of the queen of Charles II., Donna Maria of Orleans, and was rewarded with the appointment of court painter. He was also successful with the portrait of the second consort of the same monarch, Maria Anna of the Palatinate. He died at Madrid in 1708. His works further include:

Brunswick.	<i>Gallery.</i>	Bacchus with Bacchanals.
Madrid.	<i>Alcazar.</i>	The Story of Psyche.
"	<i>Gallery.</i>	Landscapes.
"	<i>Gallery.</i>	Portrait of Philip IV.

**KESSEL, JAN THOMAS VAN**, the nephew of Ferdinand van Kessel, was born at Antwerp in 1677. He adopted the style of David Teniers and of Brouwer, and produced some excellent conversation pieces. In the early part of his life he went to Paris, where he had acquired some celebrity by his pictures of village festivals and merry-makings, when, on succeeding to his uncle's property, he fell into a dissipated and debauched train of life, which impaired his faculties, and ended in his dying in want at Antwerp in 1741. He at a later period attempted portrait painting, but without much success. The Lille Museum contains a 'Guard-Room' painted by him, and a picture entitled 'Smelling'; the Louvre, an ornamentation of crests, flowers, insects, &c. around Teniers's 'Soap-Bubbles'; the Vienna Gallery, two pictures of Monkeys; and the Brunswick Gallery, a 'Quack Doctor.'

**KESSEL, JEROOM VAN**, a Flemish portrait painter, was born at Antwerp in 1578. He became in 1594 a pupil of Cornelis Floris, soon after which he was resident at Frankfort; about 1606 he was at Augsburg, in 1609 at Strassburg, in 1615-20 at Cologne, and after this probably at Antwerp again. He was living in 1636. Among his portraits, as known by Rafael Sadeler's engravings, are:

The Archduke Leopold, Bishop of Strassburg.  
 The Bishop of Salzburg and Passau.  
 Leopold of Austria.

**KESSEL, JOHANNES VAN**, was born at Amsterdam in 1648, and is stated to have been a pupil of Ruisdael, whose style his landscapes display, as also that of Decker and of Beerstraaten. He died at Amsterdam in 1698. He executed views of Amsterdam, and was especially successful at winter scenes. The following are among his works :

Amsterdam. <i>Museum.</i>	Forest Scene.
Antwerp. <i>Gallery.</i>	Landscape with figures.
London. <i>Northbrook Collection.</i>	} A Landscape.
New York. <i>Metropolitan Mus. of Art.</i>	
Rotterdam. <i>Museum.</i>	View in the Neighbourhood of Haarlem.
" "	View in Amsterdam.

**KESSEL, THEODORUS VAN**, was born in Holland about the year 1620. He engraved several plates, many of which are etched, and others assisted with the graver, in a free, spirited manner. He etched the plates for a volume of vases, and ornamental compartments, in eight parts, from the designs of Adam van Vianen, published at Utrecht. Most of the plates are marked with the initials of the designer, and his own cipher **TK**. There are also the following plates by him :

Portrait of Charles V. ; <i>after Titian.</i>
St. Gregory in Meditation ; <i>after T. Willeborts.</i>
A Riposo ; <i>after Giorgione.</i>
Mary Magdalene at the feet of Christ ; <i>after the same.</i>
Christ and the Woman of Samaria ; <i>after Carracci.</i>
The Adulteress before Christ ; <i>after the same.</i>
Susannah and the Elders ; <i>after Guido Reni.</i>
The Virgin and Child, with Angels ; <i>after Van Dyck.</i>
An allegorical subject of Abundance ; <i>after Rubens.</i>
A set of four plates : the Triumph of Galatea ; a Triton embracing a Sea Nymph ; a Nymph in the arms of a Sea God ; and a Faun seated near a Rock, with two Children and a Goat ; <i>after Rubens.</i>
The Hunt of the Calydonian Boar ; <i>after the same.</i>
A Landscape, with a Man driving a Cart with Vegetables, and a Man and Woman with Oxen ; <i>after the same.</i>
A Landscape, the companion, called the Milk-maid ; <i>after the same.</i>
A set of Battles, and Attacks of Banditti ; <i>after P. Snayers.</i> 1656.

**KESSELER, FRANZ**, a portrait painter, was a pupil of Geldorp, who lived at Cologne at the beginning of the 17th century. One of his portraits in the Wallraf-Richartz Museum at Cologne bears the date of 1621. Another is in the Esterhazy Gallery at Pesth.

**KETEL, CORNELIS**, a painter, modeller, and architect, was born at Gouda in 1548. At the age of twelve he began to learn design under his uncle, a tolerable painter, but a better scholar. At eighteen he went to Delft, where he studied a year under Antonis van Montfoort (Blocklandt). He afterwards went to France, and was employed for a short time, in conjunction with some of his countrymen, in the château of Fontainebleau. On his return to Holland he remained at Gouda, little employed, on account of the troubles which then existed in that country, and which at length obliged him to take shelter in England, where he arrived in 1573. He was first occupied in painting portraits, and was seldom engaged on historical subjects, to which his inclination chiefly led him. But at length he painted an allegorical picture of 'Wisdom vanquishing Strength,' which was presented to Sir Christopher Hatton. This incident occasioned his introduction to court ; and in 1578 he painted the portraits of Queen Elizabeth, and several of the principal nobility, including Lords Arundel and

Pembroke, and Sir Christopher Hatton. Ketel left England in 1581, and settled at Amsterdam, where he was employed on a large picture, representing the portraits of the officers of the trained bands, which is now in the Town Hall. In 1589 he painted another large picture of the principal members of the Confraternity of St. Sebastian ; both these works were greatly admired. He also executed a number of scenes of shooting parties. There is a whimsical tradition of this artist's having discontinued the use of brushes, and painting with the ends of his fingers, and on having partially succeeded with these, having next attempted it with his toes ! He died in the service of the King of Denmark in 1609.

**KETERLAER, JAN**, probably a Dutchman, is mentioned by Le Comte as the engraver of a print representing a Globe, with several animals, supported in the air by a figure of Death, whose head appears above, with two wings and two trumpets.

**KETTERLINUS, CHRISTIAN WILHELM**, an engraver, was born at Stuttgart in 1766. He attended the Karlesschule, and at first studied painting under Guibal, but after his death devoted himself to engraving, and was instructed by J. Gotthard Müller. Soon after the completion of his studies he was appointed court engraver by Duke Karl Eugen ; and in 1799 he went to St. Petersburg, where he became a member of the Academy, and died in 1803. Among his plates are cited :

Le BuvEUR hollandois ; <i>after Mieris.</i>
Holy Family ; <i>after Parmigiano.</i>
Ceres with a Horse ; <i>after Nahl.</i>

**KETTLE, TILLY**, was born in London about the year 1740. He was the son of a coach-painter in the city, and studied at the Duke of Richmond's Gallery, and in the Academy in St. Martin's Lane. In 1765 he joined the Incorporated Society of Artists, with whom he afterwards constantly exhibited. After practising portrait painting for some time in London, he went to the East Indies, where he remained four years, and practised his art with such success as to amass a fortune. He returned to Europe in 1776, and to London apparently in the following year, when he first exhibited at the Academy. He was again an exhibitor in 1781 and 1783, on the former of which occasions he produced 'The Mogul of Hindostan reviewing the East India Company's Troops.' About this date his good fortune deserted him, and he became bankrupt, and had to quit London. After a brief stay in Dublin he set out to return to the East Indies, but died on the way at Aleppo in 1786. There are portraits by him of Warren Hastings in the National Portrait Gallery, of Admiral Kempenfeldt at Greenwich Hospital, and of Sir William Blackstone at Oxford.

**KETTNER, FERDINAND**, a miniature painter, was born in 1779, and died at Vienna in 1834. He painted portraits upon ivory, and one of his best is that of the painter Steiger (1802).

**KEULEN, THOMAS VAN**, was a Dutch historical painter, who was a pupil of Franz Floris, and flourished about 1580.

**KEUNE, HENDRIK**, a Dutch painter, born at Haarlem in 1738, painted views of cities in the style of Berck-Heijde. He died in 1788.

**KEY, ADRIAAN**, the elder, was a Flemish painter of the 16th century, who seems to have come to Antwerp to have his sons educated in art. In 1549 is found the name of Cornelis Key, and in 1592 Michel Key, both of them sons of the painter.



**KEY, ADRIAAN**, the younger, was a Flemish painter, probably of Antwerp, who was born about 1544. He was the son of Thomas Key, and the nephew of Willem Key, under whom he studied. In 1568 he became a master in the Guild of St. Luke at Antwerp, and was living in 1589. Altarpieces and portraits by him are to be seen in the galleries of that city and of Berlin. In that of Antwerp there is also an exceedingly well painted picture in the style of Antonis Moor, which represents 'The Last Supper,' together with portraits of the family of Gilles de Smidt.

**KEY, WILLEM**, the son of Adriaan Key, was born at Breda about 1520, and studied under Lambert Lombard. In 1542 he was free of the Guild of St. Luke at Antwerp, and ten years later he was dean of the Corporation. It is related of Key that he, while painting the portrait of the Duke of Alva, was an unwilling listener to the conversation between that governor and the judges concerning the death of Count Egmont; and that his nerves received such a shock that he died on the day of the execution of that unhappy nobleman, the 5th of June, 1568. There is no picture extant which can be, with any certainty, assigned to Key. Several of them were destroyed by the Iconoclasts.

**KEY, WOUTER**, a native of Breda, flourished about the year 1542. He was a brother of Willem Key, and a pupil of Jan Cock at Antwerp in 1516, and he was received into the Guild of St. Luke in 1531.

**KEYL, FRIEDRICH WILHELM**, an animal painter, was born at Frankfort on the Main in 1823. He originally studied under Verboeckhoven, and in 1845 came to London to place himself under Landseer, whose favourite pupil he became. His works occasionally appeared at the Royal Academy from 1847 to 1872, and several specimens of them are in the Royal Collections. He died in London in 1871.

**KEYL, MICHAEL**, a German engraver, was born at Nuremberg in 1722, and studied successively under J. Daniel, J. M. Preissler, Jakob Schubler, and Martin Tyrof. In 1745 he went to Denmark, where he worked for four years; and in 1751 proceeded to Dresden, where he obtained more than one appointment. He died there in 1795. He engraved several plates from pictures in the Dresden Gallery, among which are the following:

The dead Christ; *after Annibale Carracci.*

The Martyrdom of St. Lawrence; *after Spagnoletto.*

La Caramesse and another Landscape; *after Fery.*

Portrait of the Astronomer Palitzsch.

**KEYM, ALOIS**, a German decorative painter, lived first at Schwabach, but from 1805 to 1816 was engaged, with his brother-in-law, Victor Wilhelm Peter Heideloff, as a scene-painter in Stuttgart. After his brother-in-law's death, he went to Coburg till 1828, when he settled down as clerk and book-keeper to his nephew Karl Heideloff at Nuremberg.

**KEYSE, THOMAS**, a still-life painter, was born in 1722. He was a member of the Free Society of Artists, with whom he occasionally exhibited, and had a considerable reputation in his day. He kept a tea-garden at Bermondsey, where he died in 1800.

**KEYSER, DE.** See **DE KEYSER.**

**KHOL, ANDREAS**, was a German engraver, who died in 1656 in his 32nd year. He was chiefly engaged in engraving portraits for books. Among other portraits by him are the following:

Jacob Eldel, in an oval border, with some German verses.

Bartholomäus Hiatis; a small upright plate.

**KICK, CORNELIS**, a Dutch flower painter, was born at Amsterdam in 1635. He was the son of a portrait painter, by whom he was instructed in design. For some time he successfully followed the same pursuit, when he was attracted by an extraordinary admiration for the pictures of flowers and fruit by Jan David De Heem. In this line he excelled; he abandoned portrait painting, and applied himself to flowers and still-life, his tulips and hyacinths being especially admirable. But between his excessive pains and his invincible indolence, he produced but a very limited number of works. The few pictures he painted are, however, very highly finished, and delicately coloured. He died at Amsterdam in 1675.

**KICK, JAN**, a Dutch genre painter, who worked from about 1640 to 1650 in the style of Dirk Hals and Jacob Duck, was perhaps a son of Cornelis Kick. There is in the Berlin Gallery a picture of 'Soldiers on Billet in a Stable,' dated 1648.

**KIDD, JOHN BARTHOLOMEW**, a Scottish landscape painter, studied under Thomson of Duddingstone. He was in 1829 one of the foundation members of the Royal Scottish Academy. In 1836 he migrated to Greenwich, where he taught drawing for many years. He resigned his position of an Academician in 1858, after which date nothing further is known respecting him.

**KIDD, WILLIAM**, a Scottish subject painter, was in early life apprenticed to a house painter at Edinburgh. He came to London, and exhibited at the Royal Academy from 1817 to 1853, and also, occasionally, at the Society of British Artists. In 1849 he was elected an honorary member of the Royal Scottish Academy. His latter years were clouded by poverty, and he died in London in 1863.

**KIEDERICH, PAUL JOSEPH**, was born at Cologne in 1809. In 1832 he went to the Academy at Düsseldorf, and afterwards received instruction from Kuntze and De Noël in his native city. He died at Düsseldorf in 1850. His principal works are the 'Death of Lavalette, Grand Master of the Maltese Order' (1840), in the National Gallery of Berlin, 'Charles V. at the Monastery of St. Just' (1835), 'Frederick II. and his Chancellor, Peter de Vineis' (1844), and historical portraits of the Emperors Henry V. (for the Römer at Frankfort), Maximilian, and Charles V., and Dukes Phillip the Good and Charles the Bold of Burgundy, as well as many excellent portraits of his contemporaries.

**KIELISINSKI, KAJETAN WINCENTY**, a Polish painter and etcher, was born near Cracow in 1810, and first instructed at Warsaw. He afterwards studied in Paris, and travelled in Poland and Russia. His first works were pen-and-ink or indian ink drawings from medals, &c.; he then etched seals, costumes, and also views, popular scenes, portraits, character heads, and animals. He was further known as a good caricaturist. He died in 1849.

**KIELLERUP, THEODOR JULIUS**, was born at Copenhagen in 1818, and there attended the Academy. In 1841 he went to Munich, where he first painted horses and domestic animals, but afterwards northern landscapes with wild beasts. Paintings by him are in the Danish Royal Collection, as well as in that of the Munich Art Union. He died at Munich in 1850.

KIERINCKX, ALEXANDER. See KEIRINCKX.

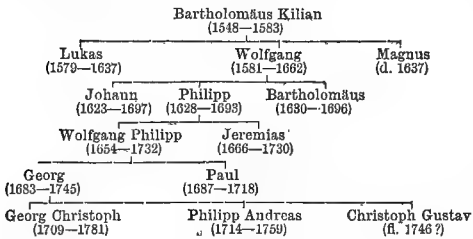
KIERS, ELISABETH ALIDA. See HAANEN.

KIES, SIMON JANSZOOM, a Dutch historical and allegorical painter, flourished at Amsterdam in the 16th century. He was a pupil of Martin Heemskerck, and is chiefly known by his copies of the pictures by Frans Floris representing the 'Labours of Hercules,' which were engraved by Cornelis Cort. He died in 1620.

KIESER, EBERHARD, a German engraver, resided at Frankfort about 1610-30. He engraved part of the plates for a publication entitled, 'The-saurus Philo-Politicus,' by Daniel Meissner, consisting of views of cities and towns in Germany, Spain, Italy, and other parts of Europe (Frankfort, 1620-30); also for the 'Austrian Laurel-Crown,' containing 78 plates of Emperors and other exalted personages; and some other works. He also made copies from Dürer, and engraved some portraits; among others that of Prince John of Austria, on horseback, with a battle in the background, and those of several young persons, executed in the style of Sebastian Furck.

KIESEWETTER, WILHELM, a painter of Berlin, is known by his ethnographical sketches, published in 1854, giving the results of sixteen years' travelling in Sweden, Norway, Finland, Russia, Tartary, Central Asia, and the Caucasus. He died at Gotha in 1865.

#### KILIAN FAMILY.



The founder of the family was BARTHOLOMÄUS KILIAN, a native of Silesia, who was born in 1548, and died at Augsburg in 1583.

KILIAN, BARTHOLOMÄUS, the younger, an engraver, was the youngest son of Wolfgang Kilian, and was born at Augsburg in 1630. After being instructed by his father he went to Frankfort, where he became a pupil of Matthäus Merian for two years and a half. He afterwards visited Paris, where he studied further under F. de Poilly, and engraved some plates after Testelin, and Philippe de Champaigne. On his return to Germany he settled at Augsburg, where he engraved several plates of Theeses, and other subjects, particularly a number of excellent portraits, which are deservedly admired. He died in that city in 1696. He worked both with the graver and the point, in a very pleasing style. The following are some of his best works:

#### PORTRAITS.

Bernhardus Verzascha, Medicus Basiliensis; oval.

Augustus II. Abbot of Einsiedeln. 1686.

John III., King of Poland; as large as life; after A. Bloemaert.

Maximilian Emmanuel, Electoral Prince of Bavaria.

The Emperor Joseph on horseback; one of the largest prints known; as large as life.

A set of Portraits, represented in an emblematical manner; after J. Schreyer.

Three Medallions of Archbishops of Salzburg.

Six Portraits of Preachers at Augsburg; after B. Hopper.

#### VARIOUS SUBJECTS.

The Virgin and Child; after Kaspar Sing.  
The Magdalene; after M. Gondelach. 1648.  
Crucifix; after Testelin.

KILIAN, CHRISTOPH GUSTAV, probably a son of Georg Kilian, was principally known by a good mezzotint of the Empress Maria Theresa, executed about 1746.

KILIAN, GEORG, a painter and engraver, the son of Wolfgang Philipp Kilian, was born at Augsburg in 1683. He was taught painting by Isaak Fischer, and afterwards visited Berlin, Dresden, and Vienna. Later on he devoted himself to mezzotint engraving, and worked for Christoph Weigel at Nuremberg. He was also successful in pastel painting. He died in 1745. Among his best plates are:

The Buyers and Sellers driven out of the Temple; after Douvenet.

Christ washing the Disciples' Feet.

Louis XIV.; after Fiter.

Cattle; after J. H. Koos.

KILIAN, GEORG CHRISTOPH, son of Georg Kilian, was born at Augsburg in 1709, and became a pupil of his father. He spent some time in travelling through Austria and Hungary. He died at Augsburg in 1781.

KILIAN, JACOB, was a portrait painter of German origin, who in 1772 was at the Hague. From there he went to Voorburg, and later on to Schoonhoven, where he was working in 1776.

KILIAN, JEREMIAS, a son of Philipp Kilian, was born at Augsburg in 1666. He engraved several portraits, and died at Augsburg in 1730.

KILIAN, LUKAS, an engraver, was born at Augsburg in 1579, and was the elder son of Bartholomäus Kilian, the elder, a goldsmith of Silesia, and the first of the artist family of this name. Lukas, however, was instructed in painting by his step-father, Dominicus Custos, who afterwards sent him to Italy for improvement. He resided chiefly at Venice, where he engraved several plates after Tintoretto, Paolo Veronese, &c. He possessed an uncommon command of the graver, and his style resembles that of Goltzius, and Johann Heinrich Müller. He died at Augsburg in 1637. He sometimes appended an *A.* to his initials, implying *Augustanus*; sometimes *A. V.*, for *Augustae Vindelicorum*. The following are esteemed his best prints:

#### PORTRAITS.

Lukas Kilian, æt. 55; *se ipse sc. in argento*. 1635; scaræe.

Petrus Custos, vulgo Baltens, pictor et poeta Antwerpianus. 1609.

Prince Henry Frederick of Nassau. 1620.

Nicholas Christopher, Prince of Radzivil.

Gustavus Adolphus, King of Sweden.

Maria Eleonora, Queen-Consort of Gustavus Adolphus.

Franciscus Pisanus, scriptor Genuensis; after L. Borzone.

Albrecht Dürer; after Rottenhammer's copy of Dürer's own picture.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; after the younger Palma.

The Miracle of the Loaves and Fishes; after Tintoretto.

The Resurrection; after Paolo Veronese.

A Pietà, or the Dead Christ on the lap of the Virgin;

after Michelangelo.

The Holy Family; after Cornelis van Haarlem.

The Holy Family; after B. Spranger. 1605.

Wisdom fettered by Love; after the same.

The Nativity; after J. Rottenhammer. 1601.

The Crucifixion; *after a picture in the style of Tintoretto.*  
 Christ praying in the Garden; *after Fred. Sustis.*  
 The Adoration of the Shepherds; *after J. Heintz.*  
 The Descent from the Cross; *after the same.*  
 The Rape of Proserpine; *after the same.*  
 Hercules slaying Cacus; *after Michelangelo.*  
 Two plates representing statues of 'The Archangel.'

**KILIAN, PAUL**, a son of Wolfgang Philipp Kilian, was an engraver, born at Augsburg in 1687. He worked successively at Augsburg, Nuremberg, Vienna, and Breslau, and died at the last-named city in 1718.

**KILIAN, PHILIPP**, the son of Wolfgang Kilian, was born at Augsburg in 1628. He studied first under his father, and afterwards in Italy, and engraved some plates of Theses from the designs of his father, and also several portraits, including those of his brother Bartholomäus, and of the animal painter J. H. Roos. He died in 1693.

**KILIAN, PHILIPP ANDREAS**, the son of Georg Kilian, was born at Augsburg in 1714. He was first instructed in engraving by Andreas Friedrich, of Augsburg; but he afterwards was a pupil of Georg Martin Preissler, at Nuremberg, and further improved himself by travelling in Germany and the Netherlands. He executed several plates after the pictures in the Dresden Gallery, making use of both the point and the graver. A 'Picture Bible,' and the plates to Scheuchzer's 'Physica Sacra,' were among his book-plates, and he obtained the patronage of Augustus III. He died at Augsburg in 1759. The following are some of his plates:

#### PORTRAITS.

Pope Clement XIII.; *after G. D. Porta.*  
 Francis I., Emperor of Germany; *after Meytens.*  
 Maria Theresa, Empress; the companion.  
 C. Christopher, Count von Schiden, Prussian Field-Marshal; *after Stranz.*  
 Ferdinand, Duke of Brunswick; *after A. Pesne.*  
 Johann Martin Cristell; *A. P. Kilian, del. et sculp.*

#### SUBJECTS AFTER VARIOUS MASTERS.

Christ praying in the Garden; *after his own design.*  
 Mary Magdalene washing the Feet of Christ; *after Nic. Grassi.*  
 The Adoration of the Magi; *after Paolo Veronese;* from the Dresden Gallery.  
 The Adulteress before Christ; *after Tintoretto;* from the same collection.  
 The Baptism of St. Augustine by St. Ambrose; *after Pittori.*  
 The Daughter of Herodias with the Head of St. John; *after C. Dolci.*  
 St. Cecilia; *after the same.*  
 The Holy Family; *after Carl Loth.*  
 The Virgin and Child in a Glory; *after Correggio.*  
 The Virgin, with a Glory of Angels; *after J. G. Bergmüller.*  
 The Virgin giving plenary Indulgences to St. Francis; *after C. T. Scheffler.*  
 St. Cosmus and St. Damian; *after J. W. Baumgaertner.*

**KILIAN, WOLFGANG**, the younger brother of Lukas Kilian, was born at Augsburg in 1581. He also was a pupil of Dominicus Custos, and afterwards studied some years at Venice, where he engraved some plates after the works of the Venetian painters. On his return to Augsburg he painted several portraits, and engraved on copper, and his style resembles that of Lukas Kilian. His best plates are his portraits. He marked his prints **WK**. He died at Augsburg in 1662. The following are among his best productions:

#### PORTRAITS.

Wolfgang Kilian; *se ipse sc.*  
 Ernest, Count of Mansfeld.  
 Friedrich, Baron von Teuffenbach.  
 Johann Gottfried, Bishop of Würzburg.  
 Ferdinand III., Emperor of Germany.  
 Suicard, Archbishop and Elector of Mentz.  
 Ferdinand of Bavaria, Archbishop and Elector of Cologne.  
 Lotharius, Archbishop and Elector of Treves.  
 Johann Major, mathematician of Augsburg.  
 The Emperors and Archdukes of Austria, from 1229 to 1623; published at Augsburg in 1629.  
 A set of Heads for a volume, entitled 'Genealogia Sereniss. Boiaris Ducum, et quorundam genuinæ Effigies.' 1605.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Baptism of Christ; *after Paolo Veronese.*  
 The Assumption of the Virgin; *after Tintoretto.*  
 The Good Samaritan; *after Giacomo Lassano.*  
 The Resurrection; *after Francesco Bassano.*  
 The Descent from the Cross; *after Paolo Farinato.*  
 The Four Evangelists; *after his own designs.*  
 The Festival of the Peace of Westphalia, given in 1649 (containing about 50 portraits, and a ground plan of Augsburg); *after J. Sandrart;* in two sheets.  
 Part of the plates of the Saints of the Order of St. Benedict, for the volume entitled 'Imagines Sanctorum Ord. S. Benedicti,' 1625.  
 Part of the Architectural Views, and others, for the history of the Monastery of St. Udalric, at Augsburg; *from the designs of Matthias Kayer.*

**KILIAN, WOLFGANG PHILIPP**, an engraver of the same family as those mentioned in the preceding articles, was born in 1654. He was chiefly employed on portraits for books. There are by him several heads for a work in folio, entitled, 'Vitæ et Effigies Procancellariorum Academiæ Altorfinæ,' published at Nuremberg in 1721; and for another work, 'Icones Consiliariorum de Illustri Republicâ Noribergensi,' published at Nuremberg in 1733. He engraved also the portrait of Christian Ernest, Margrave of Brandenburg, with some German verses. He died in 1732.

**KILLIGREW, ANNE**, the daughter of Dr. Henry Killigrew, master of the Savoy, and one of the prebendaries of Westminster, was born in London in 1660, and at an early age gave proofs of uncommon talents. Dryden has celebrated her genius for painting and poetry in a long ode, remarkable for the elegance of the opening stanza, and Anthony à Wood styles her "a grace for beauty and a muse for wit." She was a maid of honour to the Duchess of York, whose portrait she painted, as well as those of the Duke of York, afterwards James II., and his second wife, Mary of Modena. She also painted some historical subjects and pieces of still-life. Her poems were published after her death, with a print of her, engraved by Becket, from a portrait painted by herself, which is in the style of Sir Peter Lely. She died of small-pox, in 1685, and was buried in the Savoy chapel, where a neat monument is fixed in the wall, with a Latin inscription, setting forth her beauty and accomplishments, her virtue and piety.

**KIMPFEL, JOHANN CHRISTOPH**, was born at Breslau in 1750. He painted some striking portraits, and also succeeded well with historical pictures. He produced a series of works 'en grisaille' depicting the 'History of Wine' from its first innocent use to its later abuse; he also executed various caricature drawings, and painted numerous friezes in the castles around Berlin. His latest

work was, 'The Elector Joachim II. of Brandenburg protesting against the sentence of death passed by Charles V. on the Elector Johann Friedrich.' He died at Berlin in 1805.

KINDERMANN, ANTON, a German painter, was born at Dresden in 1725. He was sent to Italy by King Augustus III. to pursue his studies, and remained there for sixteen years. The date of his death is unknown. He purchased several pictures in Italy for the Dresden Gallery.

KINDERMANN, DOMINIK, was born at Schluckenau in Bohemia in 1746. He studied at first in Prague, under his uncle, the sculptor Klein, and the Jesuit painter Rab, but afterwards in the Vienna Academy under Franz Balko. In 1769, by the help of a patron, he travelled to Rome for improvement, and there studied the works of Raphael and Carracci, and attended the Academy of St. Luke, where, under the tuition of Mengs, he produced an altar-piece of 'St. Pius.' He remained in Rome six years, and then visited Naples, and studied the Pompeian art treasures. He died at Schönlinde in 1817. His works included portraits, historical pictures, and altarpieces. Among them are:

The Death of Joseph. (*Church of Ehrenberg, Bohemia.*)

The Birth of Christ. (*The same.*)

The Martyrdom of SS. Simon and Jude. (*Schawnik Cathedral.*)

Portrait of Count von Harrach.

KINDERMANS, JEAN BAPTISTE, a Belgian landscape painter, was born at Antwerp in 1805, and died in 1876. Amongst his works are:

Hermitage of the Tête du Pré on the Moselle.

Landscape in Germany: setting sun.

View in the Ardennes.

The Valley of the Amblève. (*Brussels Gallery.*)

Fisher's House on the Semoy.

KINDLER, ALBRECHT, a German genre painter, was born in 1833 at Allensbach, near Constance. He first studied at Munich, and in 1856 entered the studio of R. Jordan at Düsseldorf, to the traditions of which school he was a faithful adherent. He died at Meran in 1876. Amongst his works are:

Wedding Procession.

Going to the Dance.

A Session of the Parish Council.

KING, CHARLES B., an American portrait painter, was born at Newport, U. S., in 1785. He went to reside at Washington, where for forty years he was engaged in painting the portraits of the most eminent men of the day. He died at Washington in 1862.

KING, DANIEL, an English engraver, flourished about the year 1650. He etched some plates in the style of Hollar, among which are several of the prints for Dugdale's 'Monasticon.' He published in 1656 'The Vale Royal of Cheshire' with plates of his own engraving; and also 'The Cathedral and Conventual Churches of England and Wales,' in which there are 50 plates drawn and engraved by himself, excepting three or four which are by Hollar.

KING, GEORGE, an obscure English engraver, lived about the year 1740. He was almost entirely confined to book-plates. Among others, the following portraits are by him:

Lady Falconberg.

Mrs. Elizabeth Thomas; affixed to her 'Memoirs of Pylades and Corinna.'

Richard Gwinnet, poet.

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KING, GILES, an engraver, was a native of England, but removed to Dublin, and there lived for a considerable period in the middle of the 18th century. He engraved some plates of fish, from Arnout van Aken; also 'The Taking of Cape Breton,' 'Salmon Leap,' and some other views.

KING, JOHN, a portrait and historical painter, was born at Dartmouth in 1788. In 1808 he entered the schools of the Royal Academy, where he exhibited from 1817 to 1845. His earlier works were historical, but not meeting with success, he devoted himself to portrait painting. He died at Dartmouth in 1847.

KING, THOMAS, was an English portrait painter, who studied under Knapton, and died about 1769.

KINGSBURY, HENRY, an engraver, practised in London in the latter half of the 18th century. He also, probably, painted. Amongst his plates are:

Countess of Jarnac. 1781.

William Pitt. 1789.

Linnæus; after Hoffmann.

James Northcote; after P. Hoare.

Beggar and Dog; after Kitchingman. 1775.

KININGER, M. VINCENZ GEORG, (KINNINGER, or KIEMINGER), an engraver, chiefly in mezzotint, was born at Ratisbon in 1767, and practised drawing under Schmutzer and Jacobé at the Vienna Academy, till, after having obtained a prize in 1784, he in 1786 entered the school of mezzotint engraving. He died at Vienna in 1851. He executed an admired drawing of 'A Hunter of Upper Styria.' The following are among his best plates, in addition to some portraits:

Virginia.

Socrates.

Alcestis.

Coriolanus.

Death of Julius Cæsar; after Füger.

Countess Merveldt and Count Tschernitscheff; after the same.

KINSCHOT, GASPARD LOUIS FRANÇOIS VAN, a Dutch amateur painter and architect, was born at Amsterdam in 1811, and died at Maestricht in 1861. He was an officer in the Dutch service.

KINSOEN, FRANS JOSEF, was born at Bruges in 1771. He was first a pupil in the Bruges Academy, but succeeding by hard work in getting together a small sum of money, he went to Paris, where, succeeding as a portrait painter, he settled and was naturalized. In 1809 he was appointed chief painter to Jerome Bonaparte, king of Westphalia, whom in 1810 he followed, only to return to Paris after the fall of the empire. In 1817 he was appointed principal painter to the Duke of Angoulême. He died at Bruges in 1839. In the Academy of that city are the picture of 'Belisarius at the death of his wife Antonina,' and a portrait of M. Devery, prefect of Bruges. At Bordeaux is a portrait of the Duke of Angoulême.

KINT, DIRK, born at the Hague in 1676, was a portrait and historical painter. He was a pupil of D. Haaring and C. Netscher, and was dean of the Corporation and director of the Academy. He died at the Hague in 1761.

KINTS, PIETER, was a Dutch engraver on wood, who flourished from 1610 to 1635. He executed several cuts in imitation of slight sketches with a

pen, from the designs of Anthonie Sallaert. Among others, there is a woodcut by him of 'The Visitation of the Virgin to St. Elizabeth.' He usually signed his prints with the initials *P. K.*

**KIÖRBOE, KARL FREDRIK**, a Swedish animal painter, was born at Christiansfeld, in Schleswig, in 1799, and studied under Henning. In 1838 he went to Berlin, but from 1840 he lived chiefly in France, where he obtained medals in 1844 and 1846, and the Legion of Honour in 1860. He was decorated with the Orders of Wasa and Olaf, and was elected a member of the Stockholm Academy in 1858. He last exhibited at the Paris Salon in 1874, and died at Dijon in 1876. Amongst his works are:

Two Tartar Dogs reposing. The hunted Fox. Fox caught in a trap. Charles XV. of Sweden. Trotting Match. The Inundation. ( <i>Exhibited at the Royal Academy, London, 1848.</i> ) A reciprocal Surprise. Pony and Spaniel. ( <i>Ravené Gallery, Berlin.</i> )	}	<i>Stockholm National Gallery.</i>
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**KIP, JAN**, a Dutch engraver, was born at Amsterdam about 1652, and came to England not long after the Revolution. He engraved a great number of views of the palaces and seats in this kingdom, chiefly after the designs of Leonard Knyff, for the 'Britannia Illustrata'; also the views in Strype's edition of Stowe's 'Survey,' and those in Atkyns's 'Gloucestershire.' He also engraved a large 'View of Greenwich Hospital,' and the exterior and interior of the Danish Church, built by Cibber. There is a plate of birds by him, after Barlow, and a few portraits, among which is that of Marcellus Malpighius. He died in Westminster in 1722. He left a daughter, who was a painter.

**KIP, WILLIAM**, is mentioned by Walpole as the engraver of some triumphal arches, dated 1603. He worked in London.

**KIPRENSKY, OREST ADAMOVITCH**, (or **SCHWALBE**), was a Russian painter, who was born at Korporia, near Oranienbaum, in 1783. He studied in the Academy at St. Petersburg, and travelled for some years in France and Italy. His principal works are portraits, and he has been called the Russian Van Dyck. In the Hermitage are three portraits by him: his own, that of Thorvaldsen, and that of 'A young Gardener.' He died at Rome in 1836.

**KIRBY, JOSHUA**, a draughtsman, was born at Parham in Suffolk in 1716. In 1738 he entered the employ of a coach and house painter at Ipswich, but having made the acquaintance of Gainsborough, he attempted landscape painting. In 1748 he brought out a series of views of his own county, etched by himself, and with letterpress descriptions. He afterwards studied perspective at the St. Martin's Lane Academy, and then became instructor to the Prince of Wales (George III.) in architectural drawing, and was by him appointed clerk of the works at Kew Palace. In 1761 he published his 'Architectural Perspective.' In 1770 he was made president of the Incorporated Society of Artists, to which he had already been secretary. He also about this date exhibited views from Richmond Park and Kew, the latter of which were engraved by Woollett. He died at Kew in 1774.

**KIRCHMAIR, JOSEPH**, was born at Munich in 1806, and attended the Academy of that city, after which he found employment at the royal porcelain manufactory. Besides works on porcelain and glass,

however, he produced some humorous hunting scenes in oil. He died at Munich in 1847.

**KIRCHNER, JOHANN JAKOB**, a painter and engraver, was born at Nuremberg in 1796. He studied first under Koch at Vienna, from whence he went in 1814 to Munich, and then to Italy. On his return to Nuremberg he painted landscapes in oil and water-colours. He died at Nuremberg in 1837.

**KIRK, THOMAS**, was an English painter and engraver in the latter half of the 18th century. He studied under Cosway, and exhibited at the Royal Academy from 1785 to 1796. He painted 'Titus Andronicus' for the Shakespeare Gallery. He died in 1797. His chief exhibits were:

Venus presenting Love to Calypso.  
Evening.  
A Dream.

**KIRKALL, EDWARD**, was born at Sheffield about the year 1695. He was the son of a locksmith, and was instructed in the rudiments of drawing in his native town. In search of improvement, he visited London, and for some time was employed in engraving arms, stamps, ornaments, and cuts for books. The plates of an edition of Terence, issued in 1713, are supposed by the initials to be by him; and in 1718 he engraved those to Rowe's translation of Lucan. In 1725 he engraved the plates for the new edition of Inigo Jones's 'Stoneherge.' At this time he applied himself to designing the figure from the model. He invented a mode of producing prints in chiaroscuro, by a mixture of etching and mezzotint, with the assistance of wooden blocks. The outline is boldly etched, the dark shadows are supplied by mezzotint, and the demitint is introduced by woodcuts, producing a curious effect. This process, in the hands of an able artist, might perhaps become very interesting, but it does not appear that the talents of Kirkall were sufficient to bring it to perfection. He was much employed in engraving book-plates, and was liberal in his decorations of the portraits of the lady writers of the day. Pope, in the 'Dunciad,' notices him for it: "In flowers and pearls by bounteous Kirkall drest." There are by this artist some etchings and engravings, several prints in mezzotint, and a number in chiaroscuro; among them the following:

#### PRINTS IN MEZZOTINT.

The Cartoons of Raphael; in eight plates.  
The Bust of the Saviour; *after the same.*  
Apolo and Daphne; in green.  
A Rustic Family, with their Flocks and Herds; *after Rossano*; in green.  
A set of ten Sea-pieces; *after W. van de Velde*; printed in sea-green.  
Thirty plates of Plants and Flowers; *after Van Huysum.*

#### SUBJECTS IN CHIAROSCURO.

Æneas carrying Anchises on his shoulders; from the cut by *Ugo da Carpi*, *after Raphael*. 1722.  
The Holy Family, with St. Joseph leaning on a chair; *after the same.*  
The Adoration of the Shepherds; *after Pierino del Vaga*.  
St. Jerome contemplating a Crucifix.

**KIRKALL, L.**, was an English engraver in the beginning of the 18th century. There are the following plates by him:

A Wild Boar Hunt.  
A Stag Hunt.  
A Bear Hunt.

**KIRNER, JOHANN BAPTIST**, a German genre painter and caricaturist, was born at Furtwangen,

in Baden, in 1806. His father was a shoemaker, who had some acquaintance with drawing, and caused his son to practise the same art, and then apprenticed him to a house-painter at Freiburg. In 1822 he entered the drawing school of Zimmermann and Rugendas at Augsburg, where he speedily obtained a prize, and by portrait taking, together with state assistance, procured the means to go to Munich. During 1832-7 he was in Italy; in 1842 he became painter to the court of Baden; and in 1849 paid a second visit to Italy. In 1856 he was made an honorary member of the Munich Academy. He died at Furtwangen in 1866. Among his works are cited:

Illustrations to Hebel's Poems: The Governor of Schopfheim; The Carbuuncle; The Smelting Furnace. The Swiss Guard. 1831.  
Ave Maria.  
The Improvisator.  
The Civic Guard.  
Harvest Home. (*Carlsruhe Gallery.*) 1841.  
Jesuits in Flight.  
The Swabian Militia.  
The Fortune Teller. (*Munich Gallery.*)  
Badenese Insurgents in Flight in the Black Forest. (*The same.*)  
The Country Doctor.  
The Railway Porter shaving himself.

**KIRSCH, AUGUST CHRISTOPH**, a German historical painter, was born at Dresden in 1763. He began at his sixth year to attend the Academy, where he first practised drawing under the elder Klass, and next received Casanova's instructions. The Elector of Saxony commissioned him in 1786 to supply an altar-piece for the newly-built Kreuzkirche, and for this purpose he went to Rome, where he died in 1787, at the early age of twenty-four. His best works comprise:

The Lamentation over the Body of Hector.  
Holy Family. 1786.

**KIRSCHNER, FRIEDRICH**, a German miniature painter and engraver, was born at Baireuth in 1748. He studied under Gottlieb F. Riedl at Ludwigsburg, and then entered the porcelain manufactory. After this he repaired to Nuremberg, and practised flower and herb painting in the botanic garden at Altdorf. After a second term at the above porcelain factory, he settled at Augsburg, where he died in 1789. He painted chiefly flowers, fruit, and insects, and was clever in designing and engraving. After Riedl's death he prepared most of the zoological work published at Augsburg.

**KIRSTEIN, ADOLF**, or **ANTON**, a landscape painter, was born at Strassburg in 1814. He was a pupil of Bertin in Paris, and died at Königswald in 1873. His brother, **MAX KIRSTEIN**, a still-life painter, died at Munich in 1871.

**KITCHEN, GEORGE**, was an English engraver, who practised about the middle of the 18th century. He was chiefly employed upon book illustrations.

**KITCHIN, THOMAS**, was an English engraver, who flourished about the year 1750. He engraved the south view of Tideswell Church, in the county of Derby, as well as several book-plates and portraits, among which are the following:

#### PORTRAITS.

Thomas Adams, minister of the Gospel.  
James Foster, D.D.  
John Gill, D.D.; *after Highmore.*  
Mustapha, a Turk, servant to George I.  
Louis Maximilian Mahomet, valet de chambre to George I.

**KITCHINGMAN, JOHN**, an English miniature painter and engraver, was born about 1740. He studied under William Shipley, and also in the schools of the Royal Academy, where he exhibited from 1770, having previously sent some works to the Free Society of Artists. He married unhappily, and in his later years spent a dissipated life. He died in 1781.

**KITTENSTEIN, CORNELIS**, an indifferent Dutch engraver, was originally of Delft, but resided at Haarlem from 1624 to 1663, and was in 1631 appointed director of the Guild in that city. The following works by him are known:

Six Plates of Costumes of the 17th Century; *after Dirk Hals.*  
The Five Senses; *after the same.*  
Set of Plates of the History of Joseph under Potiphar.  
The Triumph of the Prince of Orange.  
The Whale washed ashore in Holland. 1629.  
The Siege of Haarlem; *after Saenredam.* 1626.  
Portraits of Admiral P. Hein and General Loncq.

**KLAASZEN VAN WIERINGEN, CORNELIS.** See **WIERINGEN.**

**KLAPHAUER, JOHANN GEORG**, was a painter of Cologne who flourished about the middle of the 17th century, and who held the post of banneret of the Guild. He produced portraits resembling those of Gortzius Geldorp; one of them, dated 1651, is in the Wallraf-Richartz Collection.

**KLASS, FRIEDRICH CHRISTIAN**, a painter and engraver, was born at Dresden in 1752. He was a pupil of Casanova, and became an eminent landscape painter, and a member of the Electoral Academy. He worked in the style of Salvator Rosa, and then in that of Dietrich. He died at Dresden in 1827. He painted a landscape, 'Near the Forest of Villers Coteret,' which has been etched by Mme. Victor Chenu and also by Malbette. There are several spirited etchings by him, from his own designs, of picturesque views in Saxony, &c., as under:

A set of fourteen small Landscapes, inscribed, *Erster Versuch* (First Essay).  
Six Views in Saxony, with figures and cattle.  
Four larger Landscapes; very pleasing scenery.  
Two Mountainous Landscapes. 1775.

**KLASS, JOHANN KILIAN.** See **GLASS.**

**KLASS, KARL CHRISTIAN**, brother of Friedrich Christian Klass, was born at Dresden in 1747. He was first instructed by Mietzsch, and then at the Academy by Hutin, but he afterwards studied several years under Casanova, whom he accompanied to Italy in 1772. Five years later he became inspector of the Cabinet of Engraving, and about 1780 a member of the Academy. He died at Dresden in 1793. One of his best paintings is 'The Death of Emilia Galeotti.' He executed many admired drawings from the classical works in the Dresden Gallery, and as an artist generally his drawing surpassed his colouring.

**KLAÜBER, FRANZ XAVER**, the son of Joseph Sebastian Klauber, was born in 1741. He studied a long time at Rome, and engraved portraits and other pictures. The date of his death is not known.

**KLAUBER, IGNAZ SEBASTIAN**, a German engraver, was born at Augsburg in 1754. He was first instructed by his father, Johann Baptist Klauber, an obscure artist, but afterwards went for some years to Rome, and next, in 1781, to Paris, where he became a pupil of Jean Georges Wille, and was in 1787 made a member of the French Academy, and engraver to the king.

During the Revolution, Klauber retired to Augsburg, and then to Nuremberg, where he published his 'Principal Figures in Mythology from the Gems in the collection of Baron de Stosch,' now in the Berlin Museum; the greater part of which are engraved by himself, but mostly from drawings by Casanova. He obtained honours from Denmark and from the Elector of Trèves, and in 1796 was summoned by the Empress Catharine II. to St. Petersburg, where he was made court painter and director of the Academy. He died in that city in 1820. He worked chiefly with the graver, in a neat, finished style. He engraved several portraits, and other subjects; among which are the following:

## PORTRAITS.

Gaspar Netscher; *after a painting by himself.*  
The Wife of Frans Mieris; *after Mieris.*  
Charles van Loo, painter; *after F. Le Sueur.* (His reception plate at the Academy in 1787.)  
Christophe Gabriel Allegrain, sculptor; *after Duplessis.*  
Count de Herzberg; *after Schroeder.* 1795.

## SUBJECTS.

Salvator Mundi; *after Stella.*  
Le petit Ecolier de Haerlem; *after Poelenborch.*

**KLAUBER, JOSEPH SEBASTIAN**, an engraver, was born at Augsburg in 1710 or 1711, and studied under Anton Birkhaert at Prague. Together with his brother, JOHANN BAPTIST KLAUBER (born at Augsburg 1712, died 1774), he engraved the 'Calendar of the Bavarian Order of St. George,' after B. A. Albrecht, as well as the portrait of Frederick the Great and some other works. They also produced original miniatures. He died in 1768.

**KLEANTHES.** See CLEANTHES.

**KLEEMANN, CHRISTIAN FRIEDRICH KARL**, was born at Altorf in 1735. He was a son and pupil of Nicolaus Moritz Kleemann, after whose death he attended the Nuremberg Academy under J. J. Preisler. He published 'Contributions to the History of Insects,' upon the method of Rosel, his father-in-law, and undertook the engraving and illumination of the plates belonging to Voets' 'System of Beetles.' He also painted portraits. He died in 1789.

**KLEEMANN, JOHANN WOLFGANG**, the youngest son of Nicolaus Moritz Kleemann, was born at Nuremberg in 1731. He spent some time at Frankfurt and in Swabia, removing finally to Berne, where he died in 1782. He painted landscapes, perspectives, and portraits, and in 1776 produced a series of 'Views of the Swiss Alps and Glaciers' for the work of Wolf.

**KLEEMANN, NICLAUS MORITZ**, was for a long time university painter at Altorf. In 1740 he removed to Nuremberg, where he died in 1756. He had five sons, who were all painters: JOHANN WOLFGANG, CHRISTIAN FRIEDRICH KARL, CHRISTIAN (or CHRISTOPH) NICLAUS, JOHANN KONRAD, and JOHANN JAKOB.

**KLEIBER, ANTON**, was a painter of Lucerne, who flourished about 1550-80. Besides historical pictures in oil and upon glass, he executed the following in sepia, which show him to have been among the best artists of his day:

The Birth of Christ.  
Adoration of the Infant by Joseph and Mary.  
The Adoration of the Wise Men.

**KLEIN, DANIEL**, the elder, was a portrait painter of Dantzic, who died in 1744. He was a

pupil of the elder Seemann. His son, DANIEL KLEIN the younger, worked in Paris, where he painted the likenesses of the Dauphin and Dauphiness, which were engraved by Wille.

**KLEIN, GEORG GOTTFRIED CHRISTIAN**, a German engraver, the younger brother of Johann Adam Klein, was born at Nuremberg in 1805. He was instructed in engraving by Ambrosius Gabler and Reindel. He drew several landscapes from nature, and copied several works by his brother and other masters. His earliest etchings were some copies after Du Jardin. Among other works of this young and promising artist, who died at Nuremberg in 1826, were several studies after Berchem, a view of Nuremberg, and several studies after J. A. Klein.

**KLEIN, JOHANN ADAM**, a genre painter, was born at Nuremberg in 1792. He was the son of a publican, who sent him to the drawing class at the prison, where he made special progress in etching. He then continued his studies in the studio of Ambrosius Gabler, and in 1811 went to Vienna, where he frequented the Academy. He etched a great deal, and drew characters from the southern countries. Almost immediately after a trip with the artist Mansfeld through Styria and the Salzkammergut, there followed the wars of 1813 and 1814, during which he executed several paintings of military costumes. After 1815 he devoted more attention to oil painting, and in the following year he returned to Vienna in the company of J. C. Erhard. In 1819 he visited Rome and Naples, and in 1821 he returned to Nuremberg. There he remained till 1839, when he went to Munich, where he died in 1875. A collection of his works was issued in 1844-48 by Zeh in Nuremberg. His principal oil paintings were:

Cruising in the Danube.  
Market Scene.  
Oxen working in the Campagna.  
Cossack Bivouac.  
Hungarian Carriers. (*Berlin National Gallery.*)  
Wallachian heavy Waggon. (*The same.*)  
The Dancing Bear. (*The same.*)  
Roman Harvest Waggon. (*Gotha Gallery.*)  
Scene on the Tiber. (*Neue Pinakothek, Munich.*)

**KLEIN, JOHANN EVANGELIST**, a painter, was born at Wiesensteig in Würtemberg about 1750, and in 1765 went to the porcelain manufactory at Nymphenburg, where he was actively employed for some time. He afterwards settled at Munich, where he was engaged in oil painting. He died about 1815.

**KLEINER, SALOMON**, a designer and engraver, better known as an architect, was born at Augsburg in 1703, and died at Vienna in 1759. He designed the plans for the Imperial Library, and a variety of edifices in the latter city, as well as in Augsburg and Frankfurt, and himself engraved views of the Belvedere and some Viennese churches.

**KLEINSCHMIDT, JOHANN JACOB**, a German engraver, flourished at Augsburg about the year 1700. He engraved the frontispiece and several of the plates for a folio volume, published in that city, entitled, 'Representatio Belli ob Successionem in Regno Hispanico;' also some plates of horsemen, after Georg Philipp Rugendas.

**KLENGEL, JOHANN CHRISTIAN**, was born at Kesselsdorf, near Dresden, in 1751. His father was a mere peasant, and he himself began life as a bookbinder's apprentice; but through the help of Von Hagedorn he was admitted to the

Dresden Academy, where he became a pupil of Dietrich, in whose varied style he painted several pictures. In 1790 he went to Italy for the furtherance of his studies. He died at Dresden in 1824. His paintings consisted of mountain and woody landscapes, harvest scenes, and idyllic compositions; his last work was 'A Pastry-cook's Shop on the Eve of a Consecration Festival.' Three of his best landscapes are in the Christiania Gallery, and there are two in the Dresden Gallery, both representing 'Apollo tending the Herd of Admetus.' He has etched several plates, chiefly landscapes, which are spiritedly executed in the manner of his master. The following are by him:

- A set of twelve Views in Saxony.
- Four Landscapes. 1770.
- Two Mountainous Landscapes. 1771.
- Twelve Landscapes; after designs by Dietrich. 1773.
- A large Landscape; after *Ruisdael*. 1787.
- Two Views near Rome. 1791.

**KLENZE, LEO VON**, who, though principally an architect, was also an architectural and landscape painter, was born near Hildesheim in 1784, and died at Munich in 1864. He practised decorative painting under Bourgeois in Paris, and travelled in England, Italy, Greece, and seven times in Russia. He was the builder of the Hermitage in St. Petersburg, and executed among others the following paintings in oil and in tempera:

- View of Agrigentum.
- Zante in the Eighth Century.
- Athens under Hadrian. (*Neue Pinakothek, Munich.*)
- Pirano in Istria. (*Thorvaldsen Museum, Copenhagen.*)

**KLERCK, HENDRIK DE.** See **DE CLERCK.**

**KLEVE, JOHAN TERREL**, an engraver, was born in Denmark in 1749. He was for ten years, up till 1779, an artillery officer, in the course of which term he practised drawing with crayons and red chalk, and though wholly self-taught, obtained in 1777 a gold medal. He died at Birkerød in 1797. He produced in the above manner the following portraits, &c.:

- Christian VII.; after *Juel*.
- Queen Juliana Maria; after *Hoyer*.
- Madame Walter, the Actress; after the same.
- Hans Ewald; after himself.
- Apollo and the Muses; after *Wiedevelt*.

**KLEYN, FRANZ.** See **CLEYN.**

**KLEYN, PIETER RUDOLPH**, was a landscape and historical painter of the Dutch school, who was born at Hooghe-Zwaluwe in 1785. He was a pupil of the brothers Van Stry and David. His best known pictures are a view of the park of St. Cloud, and a view on the Seine in the neighbourhood of Paris. He died in 1816.

**KLEYNHENS, Jz.**, was a Dutch flower and fruit painter, who was born at Haarlem in 1634, and died in 1701.

**KLIM, HANS**, a German wood-engraver, flourished about the year 1600. Some cuts, published at Wittenberg between the years 1590 and 1603, are attributed to him. They are marked with the cipher

**HK.**, which was also used by a wood-engraver of much earlier date than this artist.

**KLINGNER, JOHANN GOTTLÖB**, a painter and engraver, was born at Dresden in 1756, and studied in the Academy of that city, and then under Schenau. He was successful as a fresco and decorative painter, and also in landscapes. Two landscape etchings by him are known. He died in 1815.

**KLINGSTEDT, KARL GUSTAV**, a miniature painter, was born at Riga in 1657. He was in the army till about 1690, when he devoted himself entirely to his favourite pursuit of painting. He was the inventor of painting in indian ink. Most of his productions, however, were obscene paintings upon snuff-boxes, from whence he was given the name of 'The Raphael of Snuff-boxes.' He died in Paris in 1734. Picard engraved after him a 'Venus walking upon the Sea,' and a 'Triumph of Galatea.'

**KLINKOWSTRÖM, FRIEDRICH AUGUST VON**, an historical painter, was born at Ludwigsburg, near Stralsund, in 1776. He was first a pupil of David in Paris, but later on, however, when he had settled at Dresden, he adopted the fanciful style of Wackenroder. He again removed to Vienna, where he died in 1835. A copy by him of Correggio's 'Notte' is in a Protestant church in Greifswald.

**KLÖCKER VON EHRENSTRAHL, DAVID**, was born at Hamburg in 1629. He was at first an official in the Swedish chancery, but early in life he placed himself under Georg Jakobs in Amsterdam, for the study of drawing and painting. He afterwards visited Italy, studying at Venice, and then at Rome, under Pietro da Cortona. On his return from Italy he was invited to the court of Sweden, where he painted the Royal Family, and the principal nobility, and executed many historical works, as well as portraits. He died at Stockholm in 1698. The pictures of this master are chiefly confined to Sweden; the best is considered to be 'The Coronation of Charles XI.' at Drottningholm, and there are a 'Last Judgment' and a 'Deposition from the Cross' in the Nicolaikirche at Stockholm. He also executed portraits and animal pieces, and there are a few etchings by him.

**KLOEBER, AUGUST KARL FRIEDRICH VON**, an historical painter, was born at Breslau in 1793. He was destined for a soldier, and entered the cadet-house at Berlin in 1805, but left in 1806, and devoted himself in his native place to architecture till 1810, when he took up painting at the Berlin Academy. In 1813 he answered the call to arms, and fought at Lützen, Bautzen, and before Paris as a chasseur; thence he went to Vienna, where he studied Correggio and Rubens for four years, with the exception of a journey to France and England. While residing in Vienna he painted portraits of Beethoven, Grillparzer, and the poetess Pichler for Baron Skobensky; his first composition was a 'Madonna, with the Infant Christ and St. John.' In 1821 he went to Italy, and lived seven years almost entirely at Rome. In 1828 he went to Berlin, where he became a member of the Academy, and died in 1864. The following pictures are some of his best; the first four are in the Berlin National Gallery:

- Jubal, the Inventor of the Flute. 1839.
- Horses Watering.
- Psyche awakened by Cupid. 1854
- The Training of Bacchus.
- Perseus and Andromeda.
- The Toilet of Venus.
- The Grecian Flower Girl. 1833.
- Cupid sharpening his Arrows.

**KLOMP, AELBERT**, who flourished from 1602 to 32, is regarded as the forerunner of Aelbert Cuyp and Paul Potter. His pictures were landscapes with figures and cattle, fountains, ruins, &c. They are to be seen at Amsterdam, Brussels, Bordeaux, Copenhagen, Dresden, Frankfurt, Rotterdam, Schwerin, Stockholm, and St. Petersburg.



**KLOSS, FREDERIK THEODOR**, was born at Brunswick in 1802. He went in 1819 to Berlin, where he painted portraits, landscapes, and particularly sea-pieces. In 1828 he proceeded to Copenhagen, and improved himself in marine painting under Eckersberg. Shortly afterwards he made a voyage with the cadet ship, and was appointed drawing master to the cadets. In 1834 he made a prolonged attempt at lithography; in 1843 he went by sea to Italy, and in the following year to the Faroe Isles. He died at Copenhagen in 1876. Among his paintings are:

The Battle of Lyngørshavn.  
Prince Christian after the Battle of Själlandsodde.  
Open Sea with Shipping.

**KLOTZ, AUGUST**, the eldest son of Kaspar Klotz, was born at Augsburg in 1808, and became a pupil of R. von Langer at the Munich Academy. Subsequently he was appointed conservator of the united art collections in that city, where he died in 1853. Most of his paintings were taken from Scripture, among which his 'Christ with Martha and Mary' is noteworthy. He, however, produced also genre pictures, and portraits in miniature. His younger brother, **KARL KLOTZ**, who was also a painter, was born in 1810, and died in Greece in 1834.

**KLOTZ, JOSEPH**, a German scene painter, born at Munich in 1785, was a son and pupil of Matthias Klotz. He travelled in France and North Germany, and then became court and theatrical painter at Munich, where he died in 1830. His transparent painting, 'The Burning of Moscow in 1814,' attracted much attention.

**KLOTZ, KASPAR**, a miniature painter, was born at Mannheim in 1775. He was a son of Matthias Klotz, and studied under him, and then under Dornier. In 1794 he became court printer to the Elector Karl Theodor, and afterwards to King Maximilian I., in whose employment he visited Paris and Vienna, and then settled in Munich. He invented an instrument by which every object, at whatever distance, could be laid down to scale with mathematical accuracy. He died about 1845.

**KLOTZ, MATTHIAS**, a German scene painter, was born at Strassburg in 1748, and was instructed by Haldenwanger in that city, and by Guibal and Scotti at Stuttgart. In 1775 he became court theatrical painter in Mannheim, and thence visited the most noteworthy towns in Germany and Holland. In 1778 he was invited to Munich, where he appears to have lived till his death in 1821. Here too he devoted himself in some measure to the work of providing landscape decorations for the German theatres. In 1816 he published 'Instructions in Colouring' ('Farbenlehre').

**KLOTZ, SIMON**, was born at Mannheim in 1777, and was a son of Matthias Klotz. He studied under his father and under Dornier, and then visited Vienna, Dresden, Berlin, and Copenhagen. He became in 1805 professor at Landshut, and afterwards travelled in France and Italy. He worked in fresco, as well as in oil and miniature. His most approved paintings are four landscapes, the 'Divisions of the Day,' 'The Mount of Olives,' and 'The Virgin with the Sleeping Child,' together with Gessner's 'Idylls.' He also produced drawings in water-colours and bistre. He died in 1825.

**KLUBER, JOHANN HUGO**, was an historical painter of Basle, who flourished about 1528.

**KLÜPFEL, JOHANN CONRAD**, an engraver who worked about 1620, was apparently a native of

Germany. He engraved several small plates of the 'Cries of Rome,' copied from the prints by Villamena.

**KLUYDT, PIETER DIERIKSEN**, a native of Delft, who was born about 1579, and was still living in 1620, was one of the best scholars of Miereveld.

**KNABICH, JOHANN GEORG**. See **KNAPPICH**.

**KNAPP, JOHANN**, a flower, fruit, and animal painter, was born at Vienna in 1778. He studied in the Vienna Academy under Drechsler, with whom in 1797 he entered the army as a volunteer. After the conclusion of peace he settled down at the garden at Schönbrunn, and devoted himself to natural history. He died at Schönbrunn in 1833. He published 'Flora Alpina,' and numerous other works of a similar class. In the Vienna Gallery is a fruit and flower piece by him.

**KNAPPICH, JOHANN GEORG**, (or **KNABICH**), was born at Augsburg in 1637. He was a pupil of Johann Heiss. The cathedral of his native city contains a 'Nativity' by him, and the Georgenkirche, 'The Death of Joseph.' He died in 1704.

**KNAPTON, CHARLES**, an engraver, was brother of George Knapton, and was born in 1700. He published in 1734-35 some aquatint imitations of drawings. He died in 1760.

**KNAPTON, GEORGE**, a painter and engraver, was born in London in 1698. He was a scholar of Jonathan Richardson, and was chiefly occupied in drawing portraits in crayons. In conjunction with Arthur Pond, he engraved and published a set of prints from the drawings of the most celebrated painters. The work consists of ninety-five plates, sixty-eight of which were engraved by Pond, and twenty-seven by Knapton; they are chiefly landscapes after Guercino, and are faithfully copied in a very creditable manner. He went to Italy in 1740, and published a description of the discoveries at Herculaneum. He was also concerned in the publication of the 'Heads of Illustrious Persons,' engraved by Houbraken, and other works. In 1765, Knapton was painter to the Dilettanti Society, and on the death of Slaughter, was appointed surveyor and keeper of the King's pictures. There is at Hampton Court a picture by him of 'The Widow of Frederick, Prince of Wales, with her Family.' He died at Kensington in 1778.

**KNELL, WILLIAM ADOLPHUS**, a marine painter, exhibited at the Royal Academy from 1835 to 1866. He died in 1875. There are some pictures by him in the Royal Collection, and in the Bridge-water Gallery is 'Evening in the Downs' by him.

**KNELLER, SIR GODFREY, Bart.**, (or **KNILLER**), a portrait painter, was born at Lübeck in 1646. His father was Inspector of Mines to Count Ernst von Mansfeld, and a native of Eisleben, but was compelled by the war to come to Lübeck, where he married and had two sons, Johann Zacharias and Gottfried. The latter was destined for a military career, and with that view was sent to Leyden to study mathematics and fortification. There he displayed a strong leaning to art, which his father encouraged, and he was sent to Amsterdam, where he entered the school of Rembrandt, and afterwards studied under Ferdinand Bol. In 1672 he went to Rome, where he became a pupil of Carlo Maratti and Bernini, and began to acquire some fame as a painter of history. He afterwards went to Venice, where he was well received by the principal families, whose portraits he painted, particularly the Cardinal Bassadonna. On his return from Italy, he dwelt some time in Hamburg, but in 1674 he was

induced by a Hamburg merchant of the name of Banks to try his fortune in London, where he eventually settled, enjoyed an unrivalled reputation as a portrait painter, and amassed a considerable fortune. Walpole mentions that Charles II., to save himself trouble, sat to Lely and Kneller at the same time, and that Kneller's picture was finished by the time that Lely's was dead coloured only. From this time his fame was established. Besides Charles II. he painted Louis XIV. of France, James II., William III., Peter the Great of Russia, Queen Anne, Charles VI. of Spain, and George I. For Queen Mary II. he painted the 'Beauties' at Hampton Court, and he was knighted in 1692, and created a baronet in 1715. His works in the Gallery of Admirals were done in the reign of William III., as also the portraits of the Kit-Cat Club, forty-three in number, engraved in mezzotint by J. Faber in 1795, which were the last of his public works. There was hardly a person of note or distinction in his day whom he did not paint. He resided in Covent Garden for twenty-four years, but in 1705 he settled at Kneller Hall, near Twickenham, which was called in his life-time Whitton House. Kneller Hall was in 1857 converted into a school of military music. He died at Twickenham in 1723, and was buried there in the church, whilst a monument was erected to him in Westminster Abbey, with an epitaph by Pope. Besides the pictures above-mentioned there are portraits by him in the Charterhouse, College of Physicians, Devonshire House, Garrick Club, Greenwich Hospital, St. Bartholomew's Hospital, and Royal Society, as well as the following:—

Antwerp.	<i>Gallery.</i>	Portrait of Frans De Cock.
Brunswick.	<i>Gallery.</i>	Portrait of the Earl of Macclesfield.
"	"	Portrait of a Man.
"	"	Portrait of a Prince of Saxony.
Hampton Court.	<i>Palace.</i>	William III. landing at Margate, 1697.
"	"	Peter the Great, Czar of Russia.
"	"	The Hampton Court Beauties. ( <i>Twelve full-length portraits, of which four are now missing. The eight which remain are named below.</i> )
"	"	Diana, Duchess of St. Albans.
"	"	Mary, Countess of Essex.
"	"	Carey, Countess of Peterborough.
"	"	Margaret, Countess of Ranclagh.
"	"	Miss Pitt, afterwards Mrs. Scroop.
"	"	Isabella, Duchess of Grafton.
"	"	Mary, Countess of Dorset.
"	"	Lady Middleton.
"	"	Queen Mary II.
"	"	William, Duke of Gloucester.
"	"	John Locke.
"	"	Sir Isaac Newton.
"	"	A Child with a Lamb.
London.	<i>Nat. Portrait Gallery.</i>	James II.; full-length. 1685.
"	"	William Russell, first Duke of Bedford; full-length.
"	"	William Congreve.
"	"	Charles Sackville, sixth Earl of Dorset. 1694.
"	"	George, Lord Jefferies.
"	"	Rachel, Lady Russell.
"	"	John, Lord Somers.
"	"	James, first Earl Stanhope.
"	"	George Byng, first Viscount Torrington; full-length.

London.	<i>Nat. Portrait Gallery.</i>	Isaac Watts, D.D.
"	"	Sir Christopher Wren.
"	"	John Churchill, first Duke of Marlborough.
"	"	Sarah, Duchess of Marlborough.
Munich.	<i>Gallery.</i>	John Smith, engraver.
Vienna.	<i>Gallery.</i>	Queen Henrietta Maria.
"	"	Portrait of a Lady.
"	"	Portrait of a Nobleman.
Windsor.	<i>Castle.</i>	James II.
"	"	The Converted Chinese.

KNELLER, JOHANN ZACHARIAS, the elder brother of Sir Godfrey Kneller, was born at Lübeck in 1635. After travelling through Italy, he accompanied his brother to England in 1674. He painted architecture and still-life, in fresco and in oil, and copied some of Sir Godfrey's pictures in water-colours. He died in London in 1702.

KNIBBERCH, FRANÇOIS DE, was a Dutch landscape painter of the 17th century. Early left an orphan, he was placed by his guardian with a painter at Milan named Van den Zande, a native of Utrecht, by whom he was very badly treated. On his return to his own country in 1629 he was received into the corporation of St. Luke at the Hague.

KNIEP, CHRISTOPH HEINRICH, was born at Hildesheim in 1748. He received his first education in Hanover, from whence he went to Hamburg, where he executed several drawings, and then to Berlin. He then went to Rome at the expense of the Prince Bishop of Ermeland, and afterwards to Naples, where he met with Goethe, with whom he travelled through Sicily. He became a professor at the Academy of Naples, where he died in 1825.

KNIGHT, CHARLES, an engraver, practised in London towards the end of the 18th century, and was living in 1803. He engraved after Singleton, Hoppner, Wheatley, Kaufmann, &c. The following plates are by him:

- Samuel; *after Sir Joshua Reynolds.* 1794.
- Lady Hamilton as a Bacchante; *after Romney.* 1797.
- Rev. Mr. Harrison; *after Hone.* 1788.
- Cupid disarmed; *after Mary Benuell.*

KNIGHT, JOHN PRESCOTT, a portrait painter, was born at Stafford in 1803, and being intended for a mercantile career, he served for some time as clerk to a West India merchant. Owing to his master's failure he amused himself for some time in copying designs by West, in which he was so successful that his father allowed him to become a pupil of Sass and George Clint, and in 1823 a student of the Royal Academy. His first picture was sent to the Academy in 1824, and this was followed by portraits of Alfred Bunn, Miss Chester, Mrs. Terry, Sir Walter Scott, Mr. Glover, and his father Edward Knight, the comedian. The artist first appeared at the British Institution in 1828, with 'List, ye landmen all, to me!' and this was followed by 'The Whist Party,' 'Auld Robin Gray,' and 'Smugglers alarmed.' In 1836 he was elected an Associate of the Royal Academy, and in 1844 an Academician. He was also Professor of Perspective, and from 1848 to 1873 Secretary of the Royal Academy. His best known work is the 'Waterloo Banquet,' in the possession of the Duke of Wellington. He died in London in 1881.

KNIGHT, MARY ANNE, a miniature painter, was born in 1776. She studied under Andrew Plimer, and occasionally exhibited at the Royal Academy from 1803. She died, unmarried, in 1831.

KNIGHT, WILLIAM HENRY, a subject painter, was born at Newbury, in Berkshire, in 1823. He was

signed for the law, but practised painting as an amateur, and as two of his pictures were accepted by the Society of British Artists, he resolved to become a portrait painter, and in 1845 came to London to practise as such, studying meanwhile at the British Museum, and afterwards at the Royal Academy. He died in London in 1863. Among his best works are:

Boys at Play. 1846.  
Blind Man's Buff. 1850.  
Dividing the Apples.  
Snowball Fight. 1853.  
The Young Naturalist. 1857.  
Card Party.  
The Humming-top. 1859.  
Peace versus War.  
A Troublesome Neighbour. 1862.

**KNIP, HENRIETTE GEERTRUIDA**, born at Tilburg in 1783, distinguished herself as a painter of fruit and flowers. She was the daughter of Nicolaas Frederik Knip. She received lessons from Van paendonck, and painted in water-colours from compositions made by her father previous to his loss of sight. In 1822 she took lessons from the celebrated Van Dael, and produced numerous pictures in oil-colours, which were exhibited in France, Germany, Flanders, Amsterdam, and the Hague. She died at Haarlem in 1842.

**KNIP, JOSEPHUS AUGUSTUS**, a Dutch landscape and animal painter, born at Tilburg in 1777, was a son of Nicolaas Frederik Knip. In 1801 he went to Paris, where he painted landscapes with enveloping colours after a manner of his own. The King of Holland allowed him a pension, which enabled him to devote himself wholly to study, and to proceed to Rome and Naples. On returning home in 1813, he found the prevailing want of taste to be fatal to his prospects there, so he went again to Paris and devoted himself to animal painting. Like his father, in 1827 he became blind. He died at Verlicum, near Bois-le-Duc, in 1847. There is an 'Italian Landscape' by him in the Rotterdam Museum.

**KNIP, MARTEN DERK**, was born at Tilburg in 1785, and died at Vucht, near Bois-le-Duc, in 1845. He was a son of Nicolaas Frederik Knip, and painted landscapes.

**KNIP, NICOLAAS FREDERIK**, a landscape, fruit, and flower painter, was born at Nymwegen, in 1742. Until the age of thirty he led a wandering life, working at gentlemen's country seats wherever he could obtain employment; he then married, and settled at Tilburg, where he painted landscape, fruit, and flower pieces, of small dimensions, generally from twelve to eighteen inches. He died at Bois-le-Duc in 1809, having been blind for nearly fourteen years.

**KNOBELSDORF, HANS GEORG WENCESLAUS** VON, Baron, who was principally an architect, but so practised painting and etching, was born in 1697, and died in Berlin in 1753. He was a captain in the Prussian service, but devoted himself to art in 1730. His portraits and landscapes were admired.

**KNODERER, HANS**, (or **KNODER**,) was court painter to the Emperor Maximilian I. at Augsburg, about 1508-22.

**KNOLLE, JOHANN HEINRICH FRIEDRICH LUDWIG**, German line engraver, was born at Brunswick in 1707. He studied first under Anderloni at Milan from 1831 to 1838, and subsequently visited Dresden, London, and Paris. He became a professor, and the inspector of the Museum at Brunswick,

where he died in 1877. Among his most important plates are the following:

The Murder of the Sons of Edward IV.; after *Hildebrandt*.  
Othello relating his Adventures to Desdemona; after *the same*.  
The Reading Magdalene; after *Correggio*.  
The Madonna; after *the same*.  
The Virgin in Glory; after *Murillo*.  
The Tribute Money; after *Titian*.  
St. Cecilia; after *Carlo Dolce*.  
The Holy Night; after *Maratti*.  
Portrait of Duke William of Brunswick; after *his own design*.

**KNOLLER, MARTIN**, one of the best German painters of the time, was born at Steinach, in the Tyrol, in 1725. His father, who was a mediocre painter, intended his son to follow his profession, and accordingly gave him all necessary instruction. In 1745, the artist Paul Troger, passing through Steinach on the way to Vienna, saw some productions by young Knoller, greatly admired them, and induced his father to let the son accompany him to Vienna, where in 1753 he obtained the great prize for historical painting with his 'Tobias restoring sight to his father.' In 1754 Knoller went to Rome, where he studied under Raphael Mengs, and in 1756 he became court painter at Milan. In 1758 he was invited to Naples by Count Firmian, the Austrian ambassador, by whom he was much patronized, and for whom he executed many important works. In 1760 he went a second time to Milan, where he became a professor in the Academy, and died in 1804. His fresco paintings are better than his productions in oil. Of the former may be mentioned works in the churches of Ettal in the Bavarian Alps, of Neresheim in Wurtemberg, of Steinach, and of many small villages in the Tyrol and elsewhere. An 'Ascension of the Virgin,' in the town-hall of Munich, is worthy of praise. Of his easel pictures, a portrait of 'Joseph Rosa,' in the Vienna Gallery, is a good example. In the Munich Gallery is 'SS. Benedict and Scholastica presented to the Trinity by the Virgin'; others are 'The Apotheosis of Alberich the Great,' at Milan, and 'Moses bringing water from the Rock,' at Varese, near that city. Knoller's pictures are noticeable for vigour of design and execution, and for the representation of violent actions.

**KNOOP, J. H.**, a Dutch painter, was born at Amsterdam in 1769, and was a pupil of Barthélemy and the younger Barbiers. He executed some views of his native city.

**KNORR, GEORG WOLFGANG**, a German engraver, was born at Nuremberg in 1705. His father was a turner, which trade he himself followed till the age of eighteen. He executed the engravings for a work entitled, 'Physica Sacra,' by Scheuchzer, which gave him a great taste for science. He engraved some of the portraits for Roth-Scholtz's 'Icones Bibliopolarum et Typographorum,' published in 1726-42, and in 1737 he produced a volume of 'Views of Nuremberg and its neighbourhood.' He published also several artistic and scientific works. He died at Nuremberg in 1761.

**KNÜPFER, NICOLAUS**, was born at Leipsic in 1603. He showed so early in life an inclination for art, that his father placed him with a painter named Emanuel Nyssen. With him he remained for two years, but made but little progress. He then went to Magdeburg, where he supported himself by making paint-brushes and engaging himself in house-painting till 1630, when he went to Utrecht,

and became a pupil of Abraham Bloemaert, who thought so well of him as to receive him into his house. With such advantages he soon gained patrons, and among others he was commissioned by the King of Denmark to paint three battle-pieces, which gained him great reputation. According to Kramm he established a school at the Hague, and among his pupils was Jan Steen. He died at the Hague in 1660. The following are some of his principal pictures :

Brunswick.	<i>Gallery.</i>	Solomon sacrificing to strange Gods.
Cassel.	<i>Gallery.</i>	Seven Works of Mercy.
Copenhagen.	<i>Gallery.</i>	St. Paul before Festus.
"	"	Mercury and Psyche.
Dresden.	<i>Gallery.</i>	Portrait of the Painter and his Wife.
Milan.	<i>Brera.</i>	Portrait of a Doctor.
"	"	Two Portraits of Himself.
"	"	Portrait of Giuseppe Franchi, the sculptor.
"	"	Portrait of the Abbate Giuseppe Parni.
"	"	Portrait of Anton Raphael Mengs.
"	"	The Assumption.
"	"	St. Sebastian.
Petersburg.	<i>Gallery.</i>	Solomon and the Queen of Sheba.

KNYF, JACOB, a Dutch painter of landscapes and sea-pieces, was a son of Wouter Knyf, and was born in 1640. He flourished at Haarlem in the 17th century, but was afterwards established at Paris, where he gave lessons to Glauber.

KNYF, WOUTER, who lived in the 17th century, was born at Wesel, of a Haarlem family. He was a painter of landscapes and views of towns, in the style of Van Goyen. He was living up to 1679. One of his views is in the Ghent Museum.

KOBEL, JACOB, a German wood engraver, who flourished about the year 1520, to whom are attributed the cuts for a work published in 1545, entitled 'Wappen des heyligen römischen Reichs,' consisting of single figures of soldiers holding banners, with the arms of all the provinces and cities of the German Empire.

KOBELL, FERDINAND, a German painter and engraver, was born at Mannheim in 1740. His father was one of the counsellors of the Elector Karl Theodor of Bavaria, and designed his son to follow the same course; but a landscape of his execution happened to meet the Elector's eye, and he consequently afforded him the means of studying, first under Peter Verschaftelt at Mannheim, and from 1768 in Paris. On his return he became court painter and professor at the Academy. In 1793 he removed to Munich, where he was appointed director of the Gallery. He died there in 1799. His landscapes are in the style of Berchem; examples are in the Augsburg, Stuttgart, and Darmstadt Galleries. His etchings are executed with taste and spirit, and are described in a 'Catalogue raisonné,' published by Baron de Stengel in 1822; among them are the following :

- Four Moonlight Landscapes, with Peasants' Cottages.
- A set of six small plates of the Sports of Children. 1769.
- Four Landscapes, with ruins. 1770.
- Four mountainous Landscapes. 1772.

KOBELL, FRANZ, a German landscape and architectural draughtsman and painter, was born at Mannheim in 1749. Having a strong predilection for painting he declined trade, and joined his brother Ferdinand, who was secretary to the electoral court of Mannheim, and there attracted the notice of the Elector Karl Theodor, who appointed him his prin-

cipal painter. By the Elector's bounty he was enabled in 1776 to visit Italy, where he remained about nine years, studying the classical scenery and architecture of the country. On his return to his native place he abandoned the use of the brush, as too slow to keep pace with his ideas, and confined himself to the pen in sketching and drawing landscapes and buildings, of which it is said that he depicted about 20,000. His oil pictures are consequently rare. He died at Munich in 1822.

KOBELL, HENDRIK, (sometimes called 'junior,') a marine and landscape painter, was born at Rotterdam in 1751. His father was a merchant, and intended his son for the same pursuit; but as he was instructed in drawing, he showed his predilection by sketching the shipping in the port of his native town, and the river scenery. He was sent to England, while a youth, on commercial matters, and remained some time in London. On his return home he abandoned trade altogether, and went to Amsterdam, where, in two years, he made such progress that the Academy of that city received him as a member, and reckoned him among the best. His next excursion was to the Rhine and the Meuse, and he painted landscapes and river scenes analogous to those of Zaffleven. On his return, he settled in Rotterdam, and continued to enrich the portfolios of amateurs with his beautiful drawings, among which there are some of naval engagements. These drawings are generally executed with the pen, heightened with Indian ink, or water-colours. He did not, however, confine himself to drawing, but painted marine subjects in oil, which were highly esteemed. He died at Rotterdam in 1782.

KOBELL, JAN, an engraver, born at Rotterdam in 1756, was a younger brother of Hendrik Kobell. He was chiefly engaged in making anatomical engravings, but in 1787 he issued a series of historical portraits. He died in 1833.

KOBELL, JAN, the elder, an eminent landscape and animal painter, and engraver, the son of Hendrik Kobell, was born at Delfshaven in 1779. As his father died in 1782, and his mother shortly afterwards, young Kobell was placed in the Orphan Asylum at Rotterdam. When he grew up he was put under the tuition of W. R. van der Wall, the landscape and animal painter, who trained him to design after nature, and to make Paulus Potter his model. He made rapid progress, and a landscape with cattle, exhibited at Paris in 1812, carried off the gold medal. He continued in high popularity until the time of his death, which occurred at Amsterdam in 1814. In the Rotterdam Museum is a picture of 'Two Oxen and a Bull.' There are a few etchings by him, which, as well as his beautiful drawings, are highly esteemed.

KOBELL, JAN, the younger, was the son of Jan Kobell, an engraver, the younger brother of Hendrik Kobell, consequently cousin to Jan Kobell the elder. He was born at Rotterdam in 1800, and obtained a great reputation as a landscape and cattle painter. He died at Rotterdam in 1838.

KOBELL, WILHELM, the son of Ferdinand Kobell, was born at Mannheim in 1766, and was instructed in landscape painting and engraving by his father, and afterwards studied in Düsseldorf after the works of Wouwerman. In 1808 he became professor at the Munich Academy, and in 1809-10 visited Vienna and Paris. He began by painting landscapes and animal pieces, but afterwards took to battles. He died at Munich in

1855. His battles of Abensberg, Eckmühl, Hanau, and Landshut, were painted by direction of King Maximilian I. and the Crown Prince Ludwig. The Berlin National Gallery contains 'Cattle at Pasture' by him (1820), and the Munich Pinakothek, 'The Third Day of the Battle of Hanau'; others of his works are at Darmstadt, Frankfurt, Schleissheim, and Stuttgart. He also produced sixty aquatint engravings after Berchem, Roos, Ruisdael, and Wouwerman, and etched numerous plates after the works of the principal landscape painters of the Dutch school, in which he was uncommonly successful in representing the particular style of each master. The following is a list of some of the most interesting:

A Landscape, with Travellers, and Horses loaded; after *W. Romeyn*.

Two Landscapes, with Figures and Cattle; after *Berchem*.

Cavaliers and Horses at the door of an Inn; after *Wouwerman*.

A pair of Landscapes, with Cattle; after *J. H. Roos*.

A Landscape, with a Woman carrying a Lamb, with an Ox and some Sheep; after *J. Le Ducq*.

A Shepherdess, with a Cow and some Sheep; after *Th. van Bergen*.

A Landscape, with a Waterfall; after *J. Both*.

A View in Holland; after *J. Wynants*.

A Landscape, with a Shepherd playing on his Pipe, and several Animals; after *A. van de Velde*.

Going Hawking; after *Karel Du Jardin*.

Six Views of Munich.

Seven Roman Views.

Several plates of Horses, Riders, Dogs, &c.

**KOBKE**, CHRISTEN SCHJELLERUP, a painter and etcher, was born in 1810 at Copenhagen, where he learned drawing in the Academy, and afterwards painting under Lorentzen and Eckersberg. In 1838 he visited Rome, and subsequently Naples. From about 1845 he painted fresco decorations in the Thorvaldsen Museum of his birthplace, where he died in 1848. He took to etching in 1831, and produced a plate of Frederiksberg Castle, and portraits of Bissen and Holberg. His oil paintings of landscapes, portraits, and genre subjects comprised especially the following:

The Old Sailor. (*Copenhagen Gallery*; etched by himself.)

Sketch from the Aarhus Cathedral.

The Antique Saloon in Charlottenburg.

Frederiksberg Castle at Sunset.

Summer Morning at Østerbro.

South side of the Isle of Capri.

Morning at Capri. (*Copenhagen Gallery*.)

**KOBOLD**, GOTTLIEB, a painter and draughtsman, was born about 1760 at Cassel, where he was teacher in the Electoral Academy, and died in 1812. He painted landscapes and portraits, in particular twelve views of Wilhelmshöhe.

**KOCH**, FRIEDRICH, an engraver and draughtsman, was born at Buxweiler, in Alsace, about 1770. He learned the rudiments of oil and miniature painting under his father. At the beginning of the French Revolution he removed with his family to Mannheim, where he settled in trade, but continued to study the works of Rembrandt, Dietrich, and others, and to execute occasional plates. He died at Mannheim in 1832. Among his plates are:

A Lady putting on her Gloves; after *Biset*.

Portrait of Jan Miel; after the same.

Man with an Official Staff; after *Rembrandt*.

**KOCH**, JOSEF, a German animal and landscape painter, was born at Munich in 1819. He studied under the battle painters Adam and Voltz, also landscape under Bernhardt. His first pictures were

'A Boar Hunt,' 'Cows at pasture,' and 'Deer and Goats.' He then travelled through Belgium, and stayed some time at Antwerp, where he studied the more technical parts of art. He afterwards visited Paris and Venice, returning to Munich in 1846. Among his pictures may be mentioned, 'Animals, with the ruins of Kropsberg' (1849); 'Animals in a Wood' (1852); 'Cows at pasture' (1853). He died at Munich in 1872.

**KOCH**, JOSEPH ANTON, an historical and landscape painter, was born at Obergiebeln, near Elbingen in the Tyrol, in 1768. As the son of simple peasants he had often to spend his time in the care of cattle, but even then amused himself with drawing and carving. In time some of his pictures attracted the attention of Baron von Umgelder, vice-bishop at Augsburg, who adopted him. The historical painter, Jacob Mettenleiter, persuaded the bishop, in 1785, to send Koch to the Karlschule in Stuttgart, but disliking the mean class of work at which he was kept, he in 1791 ran away, and went to Strassburg, and thence to Basle, to study Swiss scenery. He went to Rome in 1794, and there became the friend of Thorvaldsen. He thus spent two years, and in 1795 he wandered on foot through the Alps to Florence, and on to Naples, from whence he came back to Rome. The acquaintance of Carstens decided him to follow Poussin in his historical landscape painting. The years 1812-15, during which he resided in Vienna, were the most fruitful epoch of his life. He returned to Rome in 1817. Until just before his death he had to contend against the most abject poverty, but at last he received a small pension. In 1831 he wrote 'Moderne Kunstchronik, oder die Rumford'sche Suppe.' He died at Rome in 1839. The works of Koch are numerous, and belong to various departments of art, including fresco, oil, water-colour and gouache painting, pencil and pen-and-ink drawing, and etching. Besides landscapes at Copenhagen, Leipsic, Frankfurt, and Stuttgart, the following paintings by him may be noted:

The Convent of Civitella. (*Berlin National Gallery*.)

The Schmadribach Cascade in Switzerland. (*Neue Pinakothek, Munich*.)

Vintage Festival at Olevano. (*The same*.)

Landscape after a Storm. (*The same*.)

Noah's Sacrifice; in water-colours.

The Oath of the Republicans at Millesimo. 1797.

Tivoli. (*Emperor of Austria*.)

The Waterfall at Tivoli. (*Darmstadt Gallery*.)

Olevano and the Vale of the Tiber.

Exodus of the Patriarch Jacob. 1817.

Historical Landscapes, with Noah, Balaam, Hylas,

Polyphehus, Nausicaa, Diana, Apollo, Macbeth, &c.

Four Scenes from Dante in the Villa Massimi; frescoes.

Among works of a more miscellaneous character are:

Set of 36 Illustrations to Ossian (*engraved by Piroli*).

The Landscapes to Carstens' Argonauts (*etched by himself in 24 plates*).

Set of 14 Illustrations to Dante; in pen-and-ink. (*Vienna Academy*.)

Set of 12 Landscapes from the Environs of Rome; in pencil. (*The same*.)

Set of 20 Roman Views (*etchings*).

Five Illustrations of Dante, and two of Ariosto (*etchings*).

Set of 12 Historical Landscapes; in sepia. (*Stuttgart. Cabinet of Engravings*.)

**KOCK**, HIERONIMUS and MATTHYS. See **COCK**.

**KOCK**, M., was a native of Holland, who flourished about the year 1695. Among other prints he engraved a large plate, representing the 'Procession

of William III,' which took place on the 5th of February, 1691.

KOEBERGER, WENZEL, (or COEBERGER,) a Flemish painter and architect, was born at Antwerp about 1557. He studied painting under Marten De Vos, and on leaving that master went to Paris, and from thence to Italy. He remained some years at Rome, where he made drawings of the finest monuments of art. He afterwards went to Naples, where he established himself, and formed an intimacy with a Flemish painter, named Franco, whose daughter he married. This union fixed him at Naples for several years, during which time he received many invitations to return to his native country, and was commissioned to paint a picture for the confraternity of St. Sebastian, representing the 'Martyrdom' of that Saint, which was placed in their chapel in Antwerp Cathedral. He soon after quitted Italy, and settled at Brussels, where he was appointed painter and principal architect to the Archduke Albert of Austria, who committed to him the work of decorating his palace of Tervueren, near to that city. He painted several altar-pieces for the churches of Brabant and Flanders; and for several years had the superintendence of the public edifices. An 'Entombment' by him is in the Brussels Gallery. Van Dyck painted a portrait of Koeberger, which is finely engraved by Lucas Vorsterman. He died at Brussels in 1635. He was also a poet, antiquary, and numismatist, and his country is indebted to him for the introduction of pawnshops.

KOECK, MICHAEL, was born at Innsbruck in 1760, and studied under Peter Deniffe in that town, after which, by the assistance of Count von Enzenberg, he went to Knoller at Milan, where he remained nine years. After this he proceeded, as an imperial pensionary, to Rome, where he settled down till his death in 1825. In this city he copied the works of Raphael, and became a member of the Academy of St. Luke, and in 1814 vice-director of the papal mosaic institute. The National Museum of Innsbruck contains fourteen paintings by him, representing the 'History of Achilles,' which were prepared as designs for the mosaic table which Pope Leo XII. presented to the King of France.

KOECK, PAUWEL VAN, (sometimes called PAUWEL VAN AELST,) the natural son of Pieter Koeck, was a good painter of fruit and flowers. He practised at Middelburg in the 16th century, and copied Mabuse with success. He was assisted by Jan Mostaert in these productions. He died at Antwerp, but the date is not mentioned.

KOECK, PIETER, was born at Aalst in 1502. He was a pupil of Van Orley at Brussels. He visited Italy, and after a short stay in his native place he settled at Constantinople, where he painted scenes of Turkish life. Pieter Brueghel was his pupil. He died at Brussels in 1550.

KOEDYK, DIRK, a Dutch mezzotint engraver, who was born at Zaandam in 1681, and flourished about the year 1730, has been by some writers confounded with the painter Nicolaas Koedyk. There are by him a few prints, after Metsu and other masters, and a portrait of Michiel van Musscher, painter.

KOEDYK, NICOLAAS, a Dutch painter, flourished in the latter part of the 17th century. He studied under Pieter De Hooch, and is said to have been the last good painter of the old Dutch school. He was honoured with the favour of Peter the Great of

Russia, from which it might be supposed that he was a painter of shipping: this, however, is not stated, but he is known for his portraits, genre pictures, and interiors. To him is attributed the renowned picture called 'L'Escalier tournant' ('The Winding Stair'), which was purchased in Holland to be sent to Russia, but, together with others by Gerard Dou and Paulus Potter, was lost in a dreadful storm on the passage. A 'Portrait of a Warrior' by Koedyk is in the Museum at Amsterdam, and some other pictures of his are in the collections of that city.

KOEKKOEK, BAREND CORNELIS, a Dutch landscape painter, was born at Middelburg in 1803. He studied under his father, Jan Hermann Koekkoek, the marine painter, and afterwards under Schelfhout and Van Os, and in the Academy of Amsterdam. Thence he travelled in Belgium, and on the Rhine and Moselle. In 1845 he painted a number of landscapes for the King of Holland. He frequently exhibited at Paris, where he obtained medals in 1840 and 1843, and again at the International Exhibition in 1855. He published in 1841 'Souvenirs and Communications of a Landscape Painter.' He resided at one time at Bèk, but in his later years at Cleve, where he founded a Drawing Academy, and died in 1862. Amongst his works are:

Landscape near Cleves. ( <i>Antwerp Gallery.</i> )	
Landscape in Guelderland.	} ( <i>Rotterdam Museum.</i> )
A Forest Scene.	
Winter—Banks of a River.	
The Goodland Canal.	
A Thicket in a Wood.	
Summer and Winter. 1843.	
Two Landscapes. ( <i>Berlin National Gallery.</i> )	
Two Sea Pieces. ( <i>South Kensington Museum.</i> )	
Winter Scene.	} ( <i>Fodor Museum, Amsterdam.</i> )
Six Landscapes.	

KOEKKOEK, JAN, son of Jan Hermann Koekkoek, was born at Middelburg in 1811. He painted the same subjects as his father, whose pupil he was, and was an artist of great promise, but died at Breda in 1831.

KOEKKOEK, JAN HERMANN, a Dutch marine painter, was born at Vere in 1778. He acquired his art from the study of nature, having been at first employed in a tapestry factory. His sea and river scenes are much admired, and procured him the membership of the Amsterdam Academy. He died at Amsterdam in 1851.

KOELMAN, JOHAN DANIEL, a Dutch cattle and landscape painter, was born at the Hague in 1831, and died there in 1857. He was the younger brother of the painters Johan Philip and Johan Hendrik Koelman.

KOENE, IZAAK, was born at Haarlem in 1650, and died there in 1713. He is mentioned by Descamps as a scholar of Jacob Ruisdael. He painted landscapes and waterfalls in the style of that master, the figures being frequently introduced by Barent Gaal.

KOERTEN, JOHANNA, an artist in various departments, was born at Amsterdam in 1650. She married Adriaan Blok, and after receiving honours from many distinguished persons, including Peter the Great, she died in 1715. She was especially esteemed as an embroideress and worker in paper; but she was also clever in drawing, in writing and designing upon goblets, and in singing.

KOETS, ROELOF, was born at Zwolle in 1655, and was instructed in the rudiments of design by his father, an obscure artist, who afterwards placed him

under the tuition of Gerard Terborch, with whom he remained until he was eighteen years of age. He devoted himself almost entirely to portrait painting, in which he was much employed at the court of Henry Casimir, Count of Nassau, Stadtholder of Friesland; and afterwards by William III., whose portrait he painted, and those of the principal English nobility who attended the king at Loo. He died at Zwolle in 1725. It is said that he painted five thousand portraits with his own hand, but they seem to have almost entirely disappeared.

Amsterdam. *Museum.* Portrait of Henry Casimir, Count of Nassau.

Antwerp. *Gallery.* Portrait of Henry Casimir, Count of Nassau.

Lille. *Museum.* Portrait of a Woman.

KOHL, ANDREAS, an obscure German engraver, resided at Nuremberg about the year 1609. Among other things, he engraved an ornamental frontispiece to a folio book of Architecture. It is executed on copper, in imitation of a woodcut, in a style resembling a drawing with a pen.

KOHL, CLEMENS, a German engraver, was born at Prague in 1754. He first studied under his brother Ludwig, and then under Franz Wolf, and from 1775 became a pupil of J. Schmutzer, at the Academy of Vienna. He taught drawing to the Empress Maria Theresa, and was appointed court engraver. He died at Vienna in 1807. There are several portraits by him, and a few historical subjects: among others, the following:

#### PORTRAITS.

Friedrich Wilhelm, Prince of Hohenlohe; *after J. Kreuzinger.*

Serge, Prince von Gagarin; *after L. Posch.*

Barbe, Princess von Gagarin; *after the same.*

Charles William Ferdinand, Duke of Brunswick; *after Anton Graff.*

Ferdinand, Duke of Brunswick and Luneburg; *after Ziesenis.*

#### SUBJECTS.

Jacob's Blessing; *after J. Kohl.* 1775.

An Astrologer explaining the Sphere; *after the same.*

A Professor instructing his Students; *after the same.*

KOHL, LUDWIG, a painter, designer, and engraver, was born at Prague in 1746, and learnt oil-painting in the atelier of Norbert Grund. He became a member of the Academy of Vienna in 1769, and in 1773 an honorary member of that of Parma. He studied engraving under Schmutzer, and became teacher of drawing at the Prague normal school. He died in 1821. He practised etching, and also the carving of models. His works include:

Virginius stabbing his Daughter. (*Oil-painting.*)

Seven Views of Prague. (*Engravings.*)

One hundred Sketches from History, Mechanics, and Architecture. (*Drawings.*)

KÖHLER, ALBRECHT, a German historical painter, was born in 1810, and died in 1861. He studied under Herbig. His best known work is, 'The Death of Adolph of Nassau.'

KÖHLER, CHRISTIAN, an historical painter, was born at Werben in 1809. He attended the Berlin Academy, where Schadow took especial notice of him. He followed the latter in 1826 to Düsseldorf, and in 1837 he had his own studio as member of the class of masters. From 1855 to 1858 he was professor at the Academy. In 1860 he went on account of his health to Montpellier, spent the summer at the Lake of Geneva, and died at Mont-

pellier in 1861. The following paintings are by him:

Miriam's Song of Praise. (*Wallraf-Richartz Museum, Cologne.*)

Semiramis punishing the Insurgents. 1852. (*Berlin National Gallery.*)

The Exodus of Moses. (*Engraved by Felsing.*)

Rebekah at the Well.

Hagar and Ishmael. (*Düsseldorf Gallery.*)

The Triumph of David.

Romeo and Juliet.

Margaret at her Spinning-wheel.

Germany, with the Genius of Freedom.

Goethe's Mignon.

KÖHLER, JOHANN HEINRICH ROBERT, a portrait painter and anatomical draughtsman, was born at Leipsic in 1807. He was the son of a musician, and obtained his instruction in art in the academy of his native town under Johann von Schnorr, and next in Dresden under Pochmann. In 1848 he went to New York, where he met with so little success in portrait taking that he devoted himself to the study of anatomy. His death occurred at New York in 1872.

KÖHLER, KARL, a German painter and art writer, was born at Darmstadt in 1825, and died at Almarshof, near Nuremberg, in 1876.

KOK, JAN MATTHIAS, (or COK,) born at Amsterdam in 1720, was a scholar of Nicolaas Verkolje. He painted landscapes and cattle, views of châteaux, sea-pieces, and figures adorned with accessories. He died in 1770.

KOKARSKI, —, was the painter of a very characteristic portrait of Marie Antoinette, taken whilst she was a prisoner in the Conciergerie. It is now in the Arenberg Gallery, and has been lithographed by Delooze. Kokarski had already painted her portrait in 1780.

KOKEN, EDMUND, a German painter, was born at Hanover in 1814. He attended the Polytechnic School, and in 1836 went to Munich, where he remained for eight years. He painted principally landscapes, several of which are in the Royal Gallery at Hanover. He died in 1872.

KOLB, PAULUS, a Nuremberg painter, is mentioned in Neudörffer's 'Nachrichten' as being "skilful in oil-colours." He died, according to Campe, in 1650.

KOLBE, KARL WILHELM, the elder, an engraver and designer, was born at Berlin in 1757, but did not devote himself to art till 1793, when his relative Chodowiecki persuaded him to that course. He then entered the Academy of Berlin, and made such progress under Miel's tuition, that two years later he was admitted to membership. He then removed to Dessau, where he gave instruction in drawing at the high school. He took up etching about this period, following Waterloo and Gessner as models; and between 1806 and 1811 he brought out at Zurich 25 plates from the water-colour drawings of the latter. His original works were principally landscapes and idyllic compositions. He was also distinguished as a linguist. He died at Dresden in 1835.

KOLBE, KARL WILHELM, the younger, was born at Berlin in 1781. His father was an embroiderer in gold, and the son attended the Berlin Academy and studied under Chodowiecki, who was a relative of the family, from the antique, the living model, and engravings of the works of the best masters. In 1796 he won the first prize with a chalk drawing of 'Froben's Death at the Battle of Fehrbellin.' In oil-painting he formed his style after the Dutch

masters. He became a member of the Berlin Academy in 1815, and in 1830 a professor, and member of the senate. In 1853 he obtained the gold medal, and died at Berlin in the course of the same year. His historical works were regarded more as theatrical illustrations than great paintings, though for what they were they were highly esteemed. He designed the cartoons of 'The Struggles and Triumphs of the German Orders' for the windows of the castle of Marienburg. The following are some of his principal paintings, the five first of which are in the Berlin National Gallery:

- German Street in the Middle Ages. 1824.
- Knights of German Orders visiting the Sick in Jerusalem. 1824.
- Entry of German Orders into Marienburg Castle. The Emperor Charles V. fleeing from the Saxons.
- Death of Barbarossa in the Battle of Antioch.
- Albrecht Achilles seizing a Banner.
- Battle of Otto the Great with the Hungarians.
- Doge and Dogaresse.
- Last Moments of Duke Wratisslaw of Pomerania.
- The B ttle of Fehrbellin.
- The Ascension of Christ. (*Palace Chapel, Potsdam.*)
- Frescoes in the Marble Palace at Potsdam, depicting the principal Scenes in the 'Nibelungen-Lied.'

KÖLBL, ANTON, an amateur etcher, was born at Vienna in 1771, and died there in 1832. His landscapes and woodland scenes have been sold for large sums.

KÖLLA, HEINRICH, a painter and designer, was born at Stäfa in 1757, and instructed first by his uncle Johann Kölla and then by J. C. Füssli. In 1784 he proceeded to Rome, but three years later he was compelled by ill-health to return, and in 1789 he died. All his known original works consist of portraits, though he executed some pleasing copies. The following are by him:

- J. C. Füssli.
- Head of the Emperor Otto.
- Heads of SS. Nilus and Augustine.
- Head of St. John the Evangelist; *in water-colours, after Domenichino.*

KÖLLA, JOHANN, was born at Stäfa in 1740, and died in 1778. He was instructed in drawing by J. C. Füssli, and devoted himself especially to the painting of night pieces.

KOLLMANN, IGNAZ, was born in 1775 at Gratz, where he studied and became commissioner for different governors of provinces. He then went, as secretary to the Princess Seraphin Porcia, to Italy, then he acted as secretary to the magistrates at Trieste, and in 1811 was appointed Reader to the Library at Gratz. He then edited the Gratz daily newspaper. He took to painting rather as an amateur, and painted altar-pieces for the churches in Gratz. He died at Gratz in 1837.

KÖLMAN, JAN HENDRIK, a Dutch painter, was born at the Hague in 1820. He was a pupil of C. Krusemann, and painted historical and still-life subjects. He died in 1857.

KÖLN, HANS VON, was a painter and sculptor, who in 1307 settled at Chemnitz, and decorated the high altar there, as well as that at Ehrenfriedersdorf, with magnificent paintings. He appears to be identical with the sculptor who about 1250 worked at Salzwedel and Nuremberg.

KÖLN, JOHANN VON, (Master JOHN OF COLOGNE, or of ZWOLLE.) was a German painter, engraver, and goldsmith, who about 1440 entered the house of the 'Brotherhood of Common Lot' at Agnetenberg near Zwolle. The word 'Zwott' is, however, marked frequently opposite to his monogram, and is understood to have no reference to the place

of his residence. He has also been called 'The Master of the Shuttle' ('Le Maître à la Navette'), an instrument resembling that article being also a portion of his monogram, which contains the letters *J. M.*, perhaps as dating from Meckenen, as it has been supposed that Israel van Meckenen was his master. There exists a fine drawing by him of 'The Adoration of the Kings,' and a painting after it is in the Berlin Gallery. Among others are the following prints by him, described in the 'Peintre-Graveur' of Bartsch and of Passavant:

- The Adoration of the Kings.
- The Last Supper.
- Christ on the Mount of Olives.
- Christ taken in the Garden.
- Christ crucified between two Thieves.
- The same subject differently treated.
- The Entombment of Christ.
- The Saviour standing, holding an open book in one hand, and giving benediction with the other.
- The Virgin with the Infant holding a Cross.
- The Virgin with the Infant, who is turning the leaves of a Book.
- St. Augustine seated between Statues of SS. Jerome and Lawrence.
- St. Christopher on horseback bearing the Saviour on his shoulders.
- St. George encountering the Dragon.
- St. Gregory celebrating Mass.
- St. Anne with the Virgin, Infant, and figures of Angels.
- A Youth in conversation with an aged Pilgrim.
- A Skeleton in a vaulted Tomb.
- A design of Gothic Architecture, resembling the upper part of an Altar, with statues and coats of arms.

KÖLN, Meister STEPHAN VON. See LOCHNER.

KÖLN, Meister WILHELM VON, the earliest celebrated painter of the Cologne school, was born at Herle, near Cologne; hence he is sometimes called Wilhelmus de Herle. He bought a house and settled in Cologne in 1358, and resided there till 1372; and his death occurred there in 1378, his name appearing at intervals in the town records. He was the instructor of Stephan Lochner. He executed wall paintings and tempera pictures on panel; one of his best works is the St. Clara altar-piece, representing scenes from the life of Christ, in the Johanniskapelle in the cathedral of Cologne. In the public galleries there are various works ascribed to him, but the following are believed to be authentic:

- |          |                          |                      |
|----------|--------------------------|----------------------|
| Cologne. | <i>Museum.</i>           | Madonna and Child.   |
| "        | "                        | Christ on the Cross. |
| "        | <i>Town-hall.</i>        | Portraits.           |
| London.  | <i>National Gallery.</i> | The Sancta Veronica. |

KOMIERSKI, XAVER, a Polish portrait painter, who died at Warsaw in 1867, was a member of the St. Petersburg Academy, and at one time director of the Warsaw school of art.

KONEWKA, PAUL, a German draughtsman, was born at Greifswalde in 1841. He first entered the atelier of the architect Drake and then studied painting under Menzel. He especially excelled in silhouettes. His principal works were his illustrations of 'Faust' and the 'Midsummer Night's Dream.' He died at Berlin in 1871.

KÖNIG, ANTON BALTHASAR, a Prussian engraver, was born at Berlin about the year 1676, and died there in 1773. He engraved several portraits and other subjects, among which are the following:

- Frederick the Great, King of Prussia; *after Weidemann.*
- Friedrich, Baron von Derfflinger, General of Cavalry.
- Alexander Hermann, Count of Wartensleben. 1716.
- Carl Gottfried Schrader, Aulic-Counsellor to the King.
- The Monument of Carl Gottfried Schrader.



**KÖNIG, ANTON FRIEDRICH**, the elder, a painter, designer, and engraver, was born at Berlin in 1722. He was the son of Anton Balthasar König, and after following him in the last two of the above departments of art, and drawing from life in the Academy, he turned to miniature painting, in which he was instructed by O. A. Blesendorf and A. Pesne. In 1767 the King of Prussia appointed him court painter of miniature portraits. He died in 1787. Among his best works are the portrait of Frederick the Great, and those of the hereditary Stadtholder of the United Provinces and his consort.

**KÖNIG, ANTON FRIEDRICH**, the younger, an engraver, but more especially a medallist, was the son of Anton Friedrich König the elder, and was born at Berlin in 1756. He was a pupil of Loos, and he removed to Breslau in 1776, and appears to have remained there, but the date of his death is not mentioned. He engraved a few portraits.

**KÖNIG, FRANZ NIKOLAUS**, a painter and etcher on copper, was born at Berne in 1765, and studied under Freudenberger. From 1798 to 1809 he lived in the neighbourhood of Interlaken, which he has commemorated in his 'Recollections of Interlaken and Untersee.' He died in 1832. One of his best paintings is 'The Staubbach in the Valley of Lauterbrunnen.' He also produced transparent pictures and several plates in etching and aquatint.

**KÖNIG, GUSTAV**, called 'Luther König,' was born at Coburg in 1808. In 1824 he entered Schmidt's porcelain painting establishment, where he designed from the antique under F. Müller, and received instruction in anatomy, perspective, and the laws of light and shade. Upon a journey to South Germany he made the acquaintance of Ludwig Uhland, and this led to his painting subjects from Uhland's poems, which the Duke of Coburg purchased. In 1830-2 he was at the Nuremberg school of art, and painted portraits. In 1833 he entered the Munich Academy, and studied under Julius Schnorr. Here he painted for the Duke of Coburg seven pictures from Saxon history, and this led to his designing forty-eight Reformation pictures, and twenty-nine initial letters to Luther's 'Spiritual Songs,' for King Frederick William IV. of Prussia. He also executed a large drawing of 'Boniface preaching Christianity to the Germans.' In 1864 he brought out a child's primer called 'The Golden A B C'; and then forty-eight plates on the Psalms. He died at Erlangen in 1869. Among his oil paintings were the following:

- The Elector Johann Friedrich playing Chess. (*Painted for the King of the Belgians.*)  
Nathan and David. 1861.  
Luther and Zwingli at Marburg. 1862.  
Twelve Scenes from the Life of David. (*Painted for King Frederick William IV.*)

**KÖNIG, HERIBERT**, painter and caricaturist, was born at Dresden in 1820, and pursued his studies in various places. From 1848 he worked at Munich for the 'Fliegende Blätter' and the 'Hauschronik'; after 1852 at Leipsic for the 'Gartenlaube' and the 'Illustrierte Zeitung'; and later still for the 'Kladderadatsch' at Berlin. In 1861 he published his 'Dresdener Humoresken.' He died at Niederlössnitz, near Dresden, in 1876. Queen Olga of Würtemberg has thirty-six water-colour drawings by him, entitled 'Types of the Years of War, 1866 and 1870.'

**KÖNIG, JOHANN**, was a painter of Augsburg about 1600, who executed for the town-hall of that city a 'Last Judgment' and 'Story of Ananias and Sapphira.' The University Library of Upsala contains an agate upon which he has painted the former of these subjects, together with 'The Passage of the Israelites through the Red Sea.' There is also an 'Entombment of Christ' by him, painted upon black marble.

**KÖNIG, NICOLAUS**, a German marine painter, the son of Johann König, flourished at Nuremberg about the year 1600. In the Dresden Gallery is a signed picture of 'A rough Sea.'

**KONINCK, DE.** See **DE KONINCK.**

**KONINCK, SALOMON**, a Dutch painter and etcher, was born at Amsterdam in 1609. He learned drawing under David Colyn, and painting under Francisco Fernando and Claas Moeyaert. In 1630 he entered the school of his native city and followed the style of Rembrandt. He chiefly excelled in portrait, genre, and historical painting. He was still working in 1663, but the date of his death is uncertain; it was not later than 1668. His principal pictures are:

Berlin.	Gallery.	Portrait of a Rabbi. ( <i>A copy of a picture by Rembrandt at Chatsworth.</i> )
"	"	The Call of St. Matthew
"	"	Crucifix showing his treasures to Solon.
Brunswick.	Gallery.	An old Philosopher.
Copenhagen.	Gallery.	Lady at her Toilette.
"	"	A Turkish Soldier.
Dresden.	Gallery.	A Hermit reading a Book.
"	"	An old Man.
"	"	An old bearded Man.
Frankfort.	Gallery.	David playing before Saul.
London.	Bridgewater } Gallery. }	Portrait of a young Man reading.
Madrid.	Gallery.	Portraits of two Persons of rank.
Petersburg.	Hermitage.	The Parable of the Labourers in the Vineyard.
"	"	Head of old Man.
"	"	The Wise Man.
Rotterdam.	Gallery.	The Gold Weigher.

He executed also some good engravings in the style of Rembrandt, as:

- The Portrait of an old Man, in profile.  
The Pen-cutter.

**KONING, CORNELIS**, a Dutch engraver, was born at Haarlem about 1624. He became burgomaster of his native city, where he engraved the portraits of the celebrated men of his day, and many likenesses of the princes of Friesland after Andriessen. He died in 1671.

**KONING, DE.** See **DE KONINCK.**

**KONING, JAKOB**, a Dutch painter, born at Amsterdam about 1650, was a scholar of Adriaan van de Velde. He painted landscapes, with figures and cattle, in the style of his master, and also historical subjects of a small size. They are extremely rare. He went in 1680 to Denmark, and was living at Copenhagen in 1708.

**KONING, WILLEM**, a very indifferent engraver, and a printseller, resided at Amsterdam. He engraved a set of sixteen prints, representing the building, use, and destruction of ships.

**KONINGH, LEENDERT DE.** See **DE KONINGH.**

**KONINGSVELD, J. VAN**, a Dutch portrait painter of Amsterdam. He was a pupil of the Academy, and afterwards studied under Kruseman, but subsequently abandoned painting for photography. He died at the Hague in 1866.

**KONITSCH, THADDÄUS**, (or **KUNTZE**), a painter of Cracow in the 18th century, studied under Carlo Maratti at Rome in 1754, and then became court painter of Archbishop Zaluski, for whom he executed numerous altar-pieces. In 1758 he removed to Rome, where also he painted for churches, and helped to decorate the Vatican and Castel Gandolfo with wall paintings. He was afterwards invited to Spain, where he died. It has been conjectured that he was the father of Pedro Kunz.

**KOOGEN, VAN DER.** See **VAN DER KOOGEN**.

**KOOGH, ADRIANUS VAN DER.** See **VAN DER KOOGH**.

**KOOL, VAN DER.** See **VAN DER KOOL**.

**KOOL, LAURENS VAN**, was a Dutch portrait and historical painter, who was also a glass painter. He died at Delft in 1530.

**KOOL, WILLEM GILLIS**, (**COOL**), a Dutch marine and landscape painter, was a native of Haarlem. In 1656 he was Dean of the Corporation. He died in 1666.

**KOORNHAERT, DIRK.** See **CUERENHERT**.

**KOOTWYCK, JURIAAN**, (or **COOTWYCK**), a goldsmith and engraver, was born at Amsterdam in 1714, and is known to have been living as a member of the Academy there up to 1768. He engraved several plates, in imitation of the drawings of the Dutch masters, in aquatint and the crayon manner, as well as subjects from his own designs. Among others, the following are by him:

**SUBJECTS AFTER VARIOUS MASTERS.**

- A Man in an Arm-chair; *after Rembrandt.*
- Venus and Cupid; *after Vánkeles.*
- A Sea-piece; *after Bakhuisen.*
- A Herdsman playing the Flute; *after Berchem.*
- Three Landscapes, with cattle; *after P. van Bloemen.*

**SUBJECTS SUPPOSED TO BE FROM HIS OWN DESIGNS.**

- A Shepherd playing on the Flute to a Shepherdess.
- An old Woman sitting, holding a Paper.
- A Man holding his Hat on his Knee.
- Three Landscapes.
- An Ox and a Cow.
- An Ass with Panniers.

**KOPECKY, JOHANN.** See **KUPECKY**.

**KOPISCH, AUGUST**, a German landscape painter, was born at Breslau in 1799. He was educated at the Academy of Prague after 1815, and went from thence to Vienna, but returned in 1819 to Breslau, and thereupon undertook a journey to Italy. From 1828 he lived either in Potsdam or Berlin, where he died in 1853. Kopisch is better known as a poet and author than as a painter. The Berlin National Gallery contains a picture by him of 'The Pontine Marshes by Sunset' (1848).

**KÖPP, WOLFGANG**, Edler von Fesenthal, a painter and mosaicist, was born at Eisenstadt in Hungary in 1738. He was first instructed by his father, Christian Köpp, a painter and architect, and then in Vienna under Meytens and Maulbertsch. In 1774 he became a member of the Academy there, in 1785 of that at Florence, and in 1787 of that at Berlin. In 1803 he received his title of nobility. He died in Vienna in 1807. He was the inventor of a style of mosaic which he called the Spartan, in which he carried out some works in St. Stephen's cathedral in Vienna.

**KÖRLE, PANCRAZ**, a Bavarian genre and portrait painter, was born at Munich in 1823. He commenced painting in his fifteenth year, and against his parents' wishes entered the Munich Academy. He afterwards became the pupil of the portrait

painter Bernhard in Vienna, and obtained great reputation for his graphic likenesses. In 1848 he returned to his native city, and devoted his attention to genre painting, and after many difficulties at last attained success. His pictures of the costumes of the period of Louis XV. attracted notice, as did his representations of scenes from high life, and magnificent interiors with figures. He succeeded particularly with his female figures, as instanced in his 'Broken Vase,' 'The Angry Lovers,' 'The Captive,' 'The Serving Girl,' 'A Slight Mishap,' 'Cavalier and Barmaid,' &c. He died at Munich in 1875.

**KÖRNE, ANTON.** See **KERN**.

**KÖSTER, CHRISTIAN**, a landscape painter and restorer, was born in Rhenish Bavaria in 1786. He first studied in Munich, especially from the works of Claude Lorrain, and then from nature at Mannheim. He after this became associated with the Boisserées at Heidelberg, and it is chiefly owing to him and his brother-in-law Jakob Schlesinger that the collection of these patrons of art passed into the Munich Gallery in so admirable a condition. Köster's landscapes are much esteemed for their appreciation of nature. He died at Heidelberg in 1851.

**KOSTER, SIMON DE**, a Dutch painter, was born at Middelburg in 1767. He studied for some time at the Academy, and afterwards became a pupil of Thomas Gaal. He came in 1788 to London, where he died in 1831. He painted chiefly portraits and ornaments.

**KOTDYCK, J.**, was a Dutch painter, who worked in 1650, and by whom there is a picture of a 'Bon Vivant' in the Hermitage at St. Petersburg.

**KOTSCH, THEODOR**, a German landscape painter, was born at Hanover in 1818, where he practised drawing from the antique. In 1839 he went to Munich, and afterwards to Carlsruhe, where he studied under Schirmer. He died at Munich in 1884. Most of his pictures are in private collections in North Germany.

**KOTTERBA, KARL**, an engraver, was born in Teschen in 1800, and studied under Langer in Vienna, where he died in 1859. He engraved the portraits of A. Grün, Grillparzer, Halm, Lenau, and others, as well as numerous subjects, including:

- The Virgin with Jesus and John; *after Raphael.*
- Madonna; *after Palma Vecchio.*
- Hermann and Thusnelda; *after Angelica Kaufmann.*

**KOUDELKA, PAULINE VON.** See **SCHMERLING**.

**KOUWENBERG, CHRISTIAAN VAN**, a Dutch painter, was born at Delft in 1604, and was instructed in the rudiments of the art by Jan van Nes. He afterwards went to Italy, where he studied several years. On his return to Holland, he was employed by the Prince of Orange in several considerable works in the chateau of Ryswick, and the Palace in the Wood. He afterwards settled at Cologne, where he died in 1667. He had a son, ÆGIDIUS, who worked till 1691.

**KOUWENBERG, WILLEM VAN**, a Dutch landscape painter, was born in 1647. He resided in Paris, where he was called "Froide Montagne," and was received into the Academy in 1676. He died in Paris in 1685.

**KOUWENHOVEN, JAKOB**, a painter of landscapes and cattle, was born at Rotterdam in 1777, and was a pupil of Ommegeanck, at Antwerp. Many of his pictures are to be found in English collections. He died at Rotterdam in 1825.

KOVATSCHE, JOSEPH, an engraver, was born at Vienna in 1799, and died after 1843. He was first instructed by the elder Stöber, and then at the Vienna Academy. Among his best works are:

St. John; *after Guercino.*

St. Peter; *after Raphael Mengs.*

Interior of a Peasant's Cottage; *after Teniers.*

The Belvedere Gallery; *after Perger.*

KRAAY, DIRK, a Dutch historical and portrait painter, who flourished at Amsterdam, was one of the forty-seven artists who founded in 1656 "The Society" at the Hague. In 1648 he was received into the Corporation. He died in 1666.

KRABBETJE. See ASSELIJN.

KRÄCKER, JOHANN, a German engraver, was born at Nuremberg in 1823. He was presented with a gold medal by Queen Victoria in 1873. He died near Munich in 1879. His best plates are:

Madonna at the Well; *after Meyer.*

Banquet of Wallenstein's Generals; *after Julius Scholz.*

KRAFFT, ANNA BARBARA, the daughter and pupil of Johann N. Steiner, was born at Iglau in 1764. She married an apothecary named Krafft, and lived in Prague, Salzburg, and Bamberg, in the last of which places she died in 1825. She painted portraits, and historical and genre pieces, and was a member of the Vienna Academy. Her works include:

Altar-piece in the church of Owenecz, near Prague.

Bishop Gotthard.

Joseph II.

Leopold II.

Francis II.

KRAFFT, DAVID, a Swedish artist, born in 1655, painted the portrait of Charles XII. at the command of his sister, afterwards Queen Ulrica Eleonora; but this monarch, who objected to being portrayed, was so displeased at the accuracy of the picture that he cut out the head. It had, however, already been transferred to copper, and also etched by several engravers. He died in 1724.

KRAFFT, JOHAN AUGUST, a genre painter, also a designer and etcher, was born at Altona of poor parents in 1798. He was sick and weakly in childhood, and was apparently dying when Gall the phrenologist, who was called in to see him, predicted great things of him, and to the efforts made upon this announcement, his recovery was doubtless owing. He is stated to have received his instruction first at Hamburg, then at the Copenhagen Academy, and at Dresden under Hartmann, and afterwards at Munich, and next at Vienna. He travelled in Hungary and studied the Slav race, and in 1826 proceeded to Rome and devoted himself to observing the popular life of that city. His health, however, failed whilst there, and he died in 1829. He was very successful in depicting the ways of children, but his health prevented his undertaking any large works. The following are among his best pictures:

Representations of German Home and Popular Life.

The Laughing Choir in the 'Huntsman's Bride.'

Guests in a Coffee-house.

The Bagpiper.

The Old Beggar. (*Copenhagen Gallery.*)

The Roman Carnival. 1828. (*Thorvaldsen Museum.*)

*Afterwards etched by himself.*

KRAFFT, JOHANN PETER, a portrait, genre, and historical painter, was born at Hanau in 1780. He studied in the Hanau School of Design, and then went to Vienna, and in 1802 to Paris, where he studied under David. Some years later he re-

turned to Vienna, and was in 1823 made 'corrector' of the Academy, and in 1828 director of the Belvedere. The renovation of the frescoes of Andrea Pozzo in the University Chapel in Vienna was executed under his supervision. He died at Vienna in 1856. He painted some 2000 portraits. His principal works are:

The Militiaman's Farewell. 1813. (*Vienna Gallery.*)

The Militiaman's Return. 1820. (*The same.*)

Archduke Karl in the Battle of Aspern. } (*Prince*

The Meeting of the Allies after Leipsic. } (*Kinsky.*)

Belisarius as a Beggar.

Ossian and Malwina. (*Liechtenstein Gallery.*)

Dorothea at the Fountain.

Manfred, from Byron.

Faust (*in water-colours*). (*Emperor of Austria.*)

The Emperor Francis on horseback (*in water-colours*).

KRAFFT, JOSEF, a portrait painter, the brother of Johann Peter Krafft, was born at Hanau in 1787. In 1801 he settled at Vienna, where he died in 1828. He painted in oils and in miniature upon ivory. Amongst his portraits are:

The Prince-Bishop of Vienna.

Sigmund, Count of Hohenwarth.

The Emperor Francis.

The Empress.

KRAFFT, PER, a painter of Stockholm, was born in 1777, and died in 1863. He produced in 1828 a series of pictures depicting the Coronation of the King in 1818, with portraits of the distinguished personages present.

KRAFT, FREDERIK CARL JULIUS, was a Danish painter, who was born at Copenhagen in 1823, and died there in 1854, by whom there is a 'Hunting Scene' in the Gallery at Copenhagen.

KRAFT, JAN LODEWYK, a Flemish engraver, was born at Brussels about 1700 or 1710. He etched several plates after Rubens and other masters, and published in 1733, 'Trésor des Fables choisies des plus excellents Mythologistes,' with 150 plates. He also engraved the portraits to the 'Histoire générale de la Maison d'Autriche' (Brussels, 1744). The following are among his etchings:

Job tempted by his Wife; *after Rubens.*

Christ giving the Keys to St. Peter; *after the same.*

Christ and Nicodemus; *after the same.*

Jupiter and Danae *after a drawing by Rubens from Titian.*

Venus and Cupid; *after the same from Giorgione.*

St. Martin; *after Van Dyck.*

The Village Goatherd; *after Teniers.*

KRAFT, TYMAN ARENDSZ, an historical painter of Wormer, who flourished in the 17th century. He was eight years at Rome in the service of the Pope, but on returning to his own country, he settled at the Hague, where he died. In 1631 he was received into the Corporation of St. Luke.

KRAHE, JOHANN LAMBERT, a German painter and engraver, was born at Düsseldorf in 1712. He visited Italy in the suite of Count Plettenberg, but on the sudden death of his patron in that country he was glad to earn his maintenance by painting ecclesiastical pictures for a Jesuit. By studying Raphael, the Carracci, and others in his leisure hours, he contrived to make substantial progress, and acquired so much reputation that he became professor in the Academy of St. Luke at Rome, and also in that at Florence. Upon the recommendation of Cardinal Valentin, the Elector Palatine appointed him in 1755 director of the Academy of Düsseldorf, which he had first to assist in founding; later on he obtained the post of director of the Düsseldorf

dorf Gallery. He died in 1790. His works comprise :

The Frieze of the Electoral Library at Mannheim.  
The Virgin sleeping. (*Mannheim Gallery*.)  
Four Friezes in the Benrath Castle, Düsseldorf.  
A Holy Family; *in the style of Rembrandt*.  
The Rape of the Sabine Women.  
His own Portrait.

KRAHE, PETER JOSEPH, a painter and architect, was born at Mannheim in 1758, and became in 1780 a teacher, chiefly of perspective, at the Academy of Düsseldorf. From 1785 he was principally occupied in architecture. He died in 1840.

KRAMER, FRANZ, an Austrian historical and genre painter, was born in 1797, and died at Vienna in 1834. The Imperial Gallery of Vienna has one picture by this spirited artist, viz.: 'German Chamois-hunters in the olden time.'

KRAMM, CHRISTIAAN, a Dutch painter and architect, was born at Utrecht in 1797, and commenced painting in his eighteenth year as a pupil of P. C. Wonder. He began with portraits and genre pictures, but afterwards chose historical subjects with architecture, and this led to his eventually adopting the latter as a profession. He published a 'Practical Perspective' from the French, and also in 1857-64 a work in Dutch on the 'Lives and Works of the Dutch and Flemish Painters, Sculptors, Engravers, and Architects,' which is a very valuable and trustworthy book. He died in 1875.

KRAMOLIN, JOSEPH, was born at Nimburg in Bohemia in 1730, and became in 1758 a Jesuit lay brother, and made himself known in his Order by the decoration of numerous edifices. He died at Carlsbad in 1800. His younger brother, WENZEL KRAMOLIN, practised the same art continuously at Nimburg, and died there in 1799.

KRANACH, LUCAS. See CRANACH.

KRANTZ, MARTIN NICOLAS, a French painter of landscapes and still-life subjects, was born at Nancy in 1774. He studied without a master, and settled at Epinal, where he became a professor at the college.

KRANZBERGER, JOSEPH, an historical painter, was born at Ratisbon in 1814. He went to Munich, where he attracted the attention of Cornelius. He painted an altar-piece for the cathedral at Ratisbon, and one for the chapel at the Mount of Olives, representing 'The Burial of Christ.' In 1840 he went with several others to Athens, where he painted several frescoes in the king's palace. He died in 1844.

KRATZ, BENJAMIN, a German genre painter, was born in Brunswick in 1829, and at an early age entered the Düsseldorf Academy under Christian Böttcher. He afterwards went to Berlin, but while there he lost his reason, and had to be placed in the asylum at Neustadt Eberswald, where he died in 1869. He produced a series of pictures termed 'Scenes from the Periwig Period'; but he was best known as an actor, especially in female parts.

KRATZENSTEIN-STUB, CHRISTIAN GOTTLIEB, a Danish painter and designer, born at Copenhagen in 1783, was the son of a Danish naval officer of the name of Stub, that of Kratzenstein being derived from his grandfather, a well-known chemist and natural philosopher of his day. He for a short time attended the painting school of Abildgaard, and after that was almost wholly self-instructed. In 1808 he went to Paris and thence to Rome, where he came under the influence of Thorvaldsen. In 1811 he returned home, and two years afterwards was received into the Academy. He died at Kallundborg in 1816, and his pencil drawings were

engraved and published in the following year. His subjects were somewhat sentimental or idyllic, though he also tried portraiture. Among his best paintings were :

Hother in the Grotto of Walkyria.  
Psyche awakening Cupid.  
Orpheus and Eurydice.  
Halcyon looking across the Sea.  
The Son of Ossian and Alpin.

KRAUS, FRANZ. See KRAUSS.

KRAUS, GEORG MELCHIOR JOHANN, a German painter and engraver, was born at Frankfort in 1737. He was a pupil of J. H. Tischbein at Cassel, and afterwards went to Paris, where he became a scholar of J. B. Greuze and of Boucher. In 1768 he was admitted a member of the Vienna Academy, and afterwards of that of Berlin. In 1776 he came to the court of the Duke of Weimar, and two years later became director of the Academy at Weimar, where he died in 1806. He painted landscapes, portraits, and conversation pieces in oil and water-colours, including the portrait of Goethe, scenes from Wieland's 'Oberon,' and illustrations of Swiss cottage life. He etched several landscapes from his own designs, chiefly views in the vicinity of Weimar, which are neatly executed. The following, among others, are by him :

A set of six Landscapes, Views near Weimar.  
A set of six Views of Châteaux in the Duchy of Weimar.  
The Ducal Hunting Palace of Wilhelmsthal, near Eisenach.

KRAUS, JOHANN ULRICH, a designer and engraver, was born at Augsburg in 1645, and died in the same city in 1719. He was a pupil and son-in-law of Melchior Küsel, and imitated the manner of Sebastien Le Clerc, copied several of the prints of Albrecht Dürer and Lucas van Leyden, and engraved landscapes and perspective views, and many biblical subjects for the booksellers. The following are some of his plates :

The History of the Old and New Testament, in quarto, 188 subjects, four in each plate.  
The Life of Christ, in thirty plates, two compositions on each plate; published at Augsburg in 1705.  
A set of six pleasing Views of Gardens.  
A set of six Landscapes.  
Thirteen Views in Nuremberg; *after the designs of J. A. Graff*.  
A View of St. Peter's at Rome; *after the same*; fine.

KRAUS, JOHANNA SIBYLLA. See KÜSEL.

KRAUSE, FRANZ, the elder, a painter of Frankenstein in Silesia, who died in 1803, was one of the superior artists of the 18th century. Two of the best of his works were 'The Magdalene' and 'Potiphar's Wife.'

KRAUSE, FRANZ, the younger, nephew and pupil of the elder painter of the name, was born at Frankenstein in 1773, and further instructed by Füger and Maurer at Vienna. He settled at Breslau, but the date of his death is not known. He has left historical pictures and portraits in oil, also copies from Raphael.

KRAUSE, FRANZ, a German landscape painter, was born in 1823, and died at Munich in 1878. His large Italian landscapes are very effective. Two of his most admired works are :

Castle at Ostia. 1669.  
On the Isle of Friendship in Potsdam. 1873.

KRAUSE, FRANZ. See also KRAUSS.

KRAUSE, WILHELM AUGUST LEOPOLD CHRISTIAN, a German marine painter, was born at Dessau in 1803. He was without means, but Desmarées, the director in Dessau, allowed him to attend the

drawing lessons, and Karl Wilhelm Kolbe (called 'Eichenkolbe') offered to continue his education at his own expense. He went to Dresden in 1821, and in 1824 to Berlin, where he obtained work from Gropius, and maintained himself by his voice, which procured for him an engagement at the Theatre. In 1827 he obtained Ahlborn's place, and in 1828 he attempted his first marine picture, without ever having seen the sea. In 1830 and 1831 he visited Rügen and Norway, and later on the Mediterranean, through the assistance of the King and Von Altenstein, his minister. He became a member of the Academy in 1832, and it was he who founded the Berlin Marine School of Art. He died at Berlin in 1864. Among his best paintings are :

View on the Pomeranian Coast. 1828. (*Berlin National Gallery.*)

A Storm at Sea. 1831. (*The same.*)

Mouth of the Seine.

View of Arcona.

The Fisherman's Return.

KRAUSS, FRANZ, (OR KRAUS, OR KRAUSE,) was born at Söflingen, near Ulm, about 1705. He at first painted rooms for a subsistence at Augsburg, but by the help of a patron he went at an early period to Venice, where he studied some time under Giovanni Battista Piazzetta. On leaving that master he visited Paris, where he met with so little success, that he was under the necessity of quitting that capital, and perambulating the provinces in the south of France in search of employment, and was at length obliged to take portraits in crayons for subsistence. He passed through Langres and Dijon, and in the latter town executed his masterpiece, 'Mary Magdalene at the Table of Simon the Pharisee.' In Lyons he was engaged to paint some pictures for the church of La Sainte Croix, and a series of works for that of Notre-Dame, which occupied him for the remainder of his life. He died in 1755.

KRAUSS, SIMON ANDREAS, was born at the Hague in 1760, and was a pupil of Léonard Defrance, but formed his style from Ruisdael, and from nature. He painted landscapes with groups of figures and animals, as well as domestic scenes and candle-light effects. He died at the Hague in 1825. 'The Mill,' one of his paintings, ascribed to Ruisdael, is in the collection of Mr. J. W. Wilson.

KRAY, JOHANN MICHAEL, a German landscape painter, was born at Biberach, and flourished at the beginning of the present century in Augsburg.

KRAYER, GASPAR DE. See DE CRAEYER.

KREINS, HILAIRE ANTOINE, was a Flemish landscape painter and designer, who was born at Luxemburg in 1806, and died in 1862.

KREITMAYER, KATHARINE, a painter of the 18th century, was a nun in a monastery at Altmünster, near Aichach. She painted a great number of miniatures, one of which was sent every New Year's Day to the Pope. Her monastery still possesses many of her works.

KRELING, AUGUST VON, a German painter and sculptor, was born at Osnabrück in 1819. He at first devoted himself mainly to sculpture and modelling, but afterwards studied under Cornelius, and took exclusively to painting. In 1853 he became director of the school of art at Nuremberg, and in 1858 an honorary member of the Munich Academy. He died at Munich in 1876. He designed the cartoons for the pictures of German Emperors for the Nuremberg fortress, and a cycle of compositions in

illustration of 'Faust.' His works as a painter comprise :

Nine ceiling pieces in the Theatre at Hanover.

Scenes from the History of Charlemagne. (*Altona.*)

The Coronation of King Louis of Bavaria. (*Maximilianum, Munich.*)

KRETSCHMER, ROBERT, an animal painter and designer, was born at Burghof, near Schweidnitz, in 1818. He studied first under Koska in Breslau, then in the Berlin Academy, and in Kolbe's studio. He was largely employed upon book illustrations, which he contributed to Brehm's 'Life of Animals,' Settegart's 'Zoology,' and many journals, including the 'Illustrierte Zeitung' of Leipsic. His water-colours, however, are so excellent, that it is to be regretted that he devoted his time to this class of work. He was a naturalist as well as an animal painter, and in 1862 he accompanied Duke Ernest of Saxe-Coburg-Gotha to Egypt and Abyssinia. He died at Leipsic in 1872.

KRETZSCHMAR, EDUARD, a German wood-engraver, was born at Leipsic in 1806, and studied under Friedrich Unzelmann at Berlin. He died at Leipsic in 1858. In addition to his work for the Leipsic 'Illustrierte Zeitung,' from 1846, his principal cuts were the following :

Menzel's Illustrations of the History of Frederick the Great, 1839-42.

Twelve Portraits from King Frederick's Time; after A. Menzel.

Illustrations to the Tales of Musäus, the Nibelungen Lied, and Washington Irving; after Ritter and Camp-hausen.

Illustrations to Tschudi's Animal Life of the Alps; after Georgy.

Illustrations to the Four Seasons; after Rossmässler.

Death of Gustavus Adolphus; after J. Kirchhoff.

German Forest Pond; after W. Schürmer.

KRETZSCHMAR, JOHANN KARL HEINRICH, (OR KRETSCHMER,) a German historical and portrait painter, was born at Brunswick in 1769. He studied originally under Weitsch, and went in 1789 to Berlin, where he obtained the prize in 1800 for a scene taken from the battle of Fehrbellin, and thereupon travelled in France and Italy. In 1805 he returned to Berlin, where in 1806 he was elected a member of the Academy, and in 1817 professor of historical painting. He died at Berlin in 1847. The Berlin National Gallery has two paintings by him—a 'Portrait of Wach, the painter, when a boy,' and 'The Woman of Samaria.'

KREUL, JOHANN LORENZ, was born at Erlbach in Bavaria in 1765, and studied in Nuremberg under Zwinger. He died in 1840. He was most successful in portraiture, but he also executed a number of historical paintings, including a good copy of 'The Penitent Magdalene' of Correggio. His portrait of Jean Paul has been lithographed by Winterhalter.

KREUTZER, FELIX, a German landscape painter, was born in 1835, at Düsseldorf, where he studied and died in 1876. He excelled in wood and forest scenery, and moonlight effects.

KREUTZINGER, JOSEPH, a German painter and engraver, was born in 1750, probably at Vienna, where he died in 1829. He was imperial chamber painter, and painted the portraits of Maria Theresa, the Archduke Charles, the Emperor Francis I. (which he also engraved), and Ferdinand VII. of Spain. He also painted miniatures.

KREVEL, JOHANN WUNIBALD, was born at Bonn in 1776, and studied under Maurer. From 1808 he lived alternately at Bonn and Cologne, at which

latter city he died in 1846. Among others he painted the portrait of the Archbishop of Cologne.

KRIEGER, CARL FRIEDRICH, was an obscure German engraver, who resided at Nuremberg, where he engraved some of the heads for a book containing the portraits of learned men, entitled 'Icones Virorum omnium ordinum.'

KRIEGER, FRIEDRICH CHRISTIAN, (or KRÜGER.) was born at Zeucha, near Forsta, in Lower Lusatia, in 1774. He was brought up to cutlery, but in 1800 he went to Dresden and became a portrait painter, working first in pastel and afterwards in oil. He changed his place of residence many times, and was at last professor of painting at Dresden, where he died in 1832.

KRIEHLUBER, JOSEPH, a painter, designer, and lithographer, was born at Vienna in 1800. He was a student in the Vienna Academy, where he obtained several prizes whilst quite a youth. On leaving in 1818 he went to Slavuta in Galicia with Prince Sangusko, as drawing-master, and remained there three years, after which he returned to the Academy till 1825. He devoted himself to the drawing of animals and battles, but afterwards to portraiture in pencil, lithography, water-colours, and miniature, and the truth and expressiveness of these made him a favourite in Vienna. Over 7000 are attributed to him—4000 lithographs, 2000 water-colours, 1000 in pencil and miniatures. His landscapes in oil, water-colours, and lithography were also successful. He was court painter, and professor of the Academy, but his unfortunate circumstances drove him to solitude and to a distaste for his profession. In 1871 he exhibited a selection of 300 of his productions. Among his lithographs from classical paintings were 'The Madonna in green,' after Raphael; 'St. Justina,' after Moretto; and 'St. Ursula,' after Palma Vecchio. He died at Vienna in 1877. There is a view on the Danube by him in the Vienna Gallery. His son, FRITZ KRIEHLUBER, who was also a successful portrait painter, was born in 1836, and died at Vienna in 1871.

KRIGAR, HEINRICH, a German genre painter, was born at Berlin in 1806. He studied at the Berlin Academy, and in 1827 entered the atelier of W. Wach, where he remained till 1836; he then went to Belgium, Holland, and France, and entered the studio of Delaroché in Paris, but his health compelled him to return in 1837 to Berlin, where he died in 1838. The Berlin National Gallery possesses his 'Georg and Lerse' (from Goethe's 'Goetz'), dated 1836; 'St. Cecilia,' 'An Astrologer,' and 'Aschenbrödel' are also among his best pictures.

KRIMMEL, JOHANN LUDWIG, was born at Ebingen in Württemberg in 1785, but removed to Philadelphia, where he became a member of the Academy of Fine Arts and president of the Society of American Artists. He was constantly in narrow circumstances, but a large painting of 'The Landing of William Penn' opened better prospects to him; these, however, he did not live to enjoy, as he was drowned while bathing at Philadelphia in 1821.

KRINS, EVERT, was born at the Hague in 1568, and studied under Karel van Mander, and afterwards at Rome. He painted historical subjects and portraits, and died in Holland in 1627.

KROCK, HEINRICH, (or KROGK,) was born at Flensburg in 1671, and was instructed first by a portrait painter at Husum, but after 1688 at Copen-

hagen. In 1693 he went with Count Gyldenlöwe to Italy, to which country he paid several subsequent visits, and where he studied after Maratti, Cignani, Sacchi, and Loth. He was also repeatedly in France. He died at Copenhagen in 1738. He decorated many Danish churches and other edifices and mansions, but a large number of his works have perished by fire. Among his best paintings are:

The Meeting of Jacob and Rachel. (*Copenhagen Gallery.*)

The Last Judgment. (*Palna Chapel, Copenhagen.*)

Portrait of Frederick IV.

Ulrik Christian Gyldenlöwe.

KROCKOW VON WICKERODE, OSCAR, Count, a German animal painter, was born at Thine in Pomerania in 1826. At the age of seventeen he entered the studio of Wilhelm Krause. In 1849 he went to Munich, in order to pursue his studies under Albert Zimmermann; during 1856-59 he lived in Paris; he then travelled in the Tyrol, Switzerland, Italy, and Russia, and in the last-named country he spent nine months in the forest of Bielowicz, studying the habits of the buffalo. At the close of these travels he settled in Berlin, where he died in 1871. As a passionate sportsman he loved to depict game, a talent which Zimmermann pointed out to him. A 'Boar Hunt' by him is in the Berlin National Gallery; others of his works are 'The Crags of the Lauteschthal, Tyrol,' 'Evening on the Banks of the Narewka,' 'Buffalo Hunt,' and 'A Buffalo Cow defending her Calf against Wolves.'

KRODEL, MATHIAS, a portrait painter of the 16th century, who died in 1605, was a pupil of his father, Martin Krodell, and of the elder Cranach. The Dresden Gallery contains a portrait by him, dated 1591. His father's brother, WOLFGANG KRODEL, painted from 1528 to 1561, and has left a work which is in the Darmstadt Gallery.


KROES, LEONHARD, a Dutch figure painter of the 16th century, is mentioned by Van Mander as a master of Gillis van Coninxloo.

KROGK, HEINRICH. See KROCK.

KROLIKOWSKI, JOSEPH AUGUSTE, Count, was a still-life and portrait painter, born at Przybyszewa in Posen in 1811. He settled in Belgium, where he died in 1879.

KRONENBERGH, STEVEN, was a Dutch painter of the 16th century, who resided at the Hague. He was a pupil of Frans Floris, and painted historical subjects.

KRUG, LUDWIG, (or KRÜGER,) lived at Nuremberg from 1450 to 1535. He followed the profession of a goldsmith and worker in steel and marble, but was also a painter and engraver. From the few prints which there are by him, and which are extremely rare, he appears to have imitated the style of Lucas van Leyden. He is sometimes called the 'Master of the Pitcher,' from his having usually marked his plates with an *L.* and a *K.*, having between them a pitcher (which his name Krug

implies).  The following prints are

by him:

Woman bathing.

The Nativity. 1516.

The Adoration of the Magi. 1516.

The Virgin suckling the Infant Jesus.

An Ecce Homo, with the Instruments of the Scourging.

St. John the Evangelist writing, with the Virgin in the Clouds, and below, the Devil emptying his Inkhorn.

Two naked Women holding a Skull, with an Hour-glass upon it.

A naked Female seated, with her back towards the Spectator.

**KRÜGER, ANDREAS LUDWIG**, a painter and engraver, was born at Potsdam in 1743. He was a pupil of Bernhard Rode, and became a member of the Berlin Academy in 1788. He died in 1805. His works included 'Jacob blessing his Sons,' after J. Lievens, and 'Belshazzar's Feast,' after F. Bol.

**KRÜGER, EPHRAIM GOTTLIEB**, an engraver, was born at Dresden in 1756, and studied in the Academy there, and in the studio of Giuseppe Camerata. In 1803 he became a member of the Academy, and in 1815 a professor-extraordinary. He died at Dresden in 1834. His best works are:

Joseph presenting his Father to Pharaoh; after F. Bol. The Bean King; after Jordaens.

Susanna; after Valentine.

Madonna and Child; after Gimignano.

**KRÜGER, EUGEN**, a landscape and animal painter, was born at Altona in 1832. A visit in youth to Jersey disposed him to become an artist, and he sought first a lithographer at his birthplace, but after two years left him and entered a lithographic establishment at Vienna, where he practised painting in his leisure hours. In 1852 he studied under Gurlitt, and in the following year travelled in Hungary, and then went to Düsseldorf, where he worked extensively in the production of hunting scenes. His lithographic album of 'Wild und Wald' ('Game and Forest') appeared in 1860, and procured him in 1867 the gold medal of Prussia. After visiting England and Switzerland he went in 1870 to France, and brought out a 'War Album,' with chromolithographic sketches of battle-fields and interesting incidents. In 1873 he made a journey through Vienna, Italy, Southern France, and to Hamburg, and a series of colour-printed views, entitled 'Die Malerischen Reiseziele,' published in the following year, was the result. Ill health compelled him to spend some time in Sicily, but after his return he died at Düsternbrook, near Kiel, in 1876.

**KRÜGER, FERDINAND ANTON**, an engraver, was born at Loschwitz, near Dresden, in 1793. He studied under his uncle, Gottlieb Krüger, and in 1814 went to Stuttgart to complete his studies under Gotthold von Müller, and he there engraved the 'Ecce Homo,' after Guido Reni. In 1820 he went to Paris and on to Rome, but returned the following year. In 1824 he repaired to Milan, where he studied under Longhi, and engraved the 'Madonna del Cardellino,' after Raphael. In 1829 he was made a professor of the Dresden Academy, and died at Loschwitz in 1857. Among his best plates may be named:

Christ bearing the Cross; after Luini.  
St. Bernard and St. Catharine; after Niccolò di Foligno. 1822.

Sofronia and Olendo; after Overbeck.  
Philosophy; after C. Vogel. 1825.

**KRÜGER, FRANZ**, called 'PFERDEKRÜGER,' a portrait and animal painter, was born at Radegast, in Anhalt-Dessau, in 1797. In early youth he practised portrait painting without instruction, and continued his studies alone in Berlin. He painted for the Emperor of Russia a 'Parade of a Prussian Regiment under Frederick William III.' (1831), containing over a hundred portraits, and in 1844 and 1850 he spent some time in St. Petersburg. He died

at Berlin in 1857. The Berlin National Gallery contains the following paintings by him:

Going to the Meet.

Return from the Hunt.

In the Stable.

The Emperor Nicholas on horseback, with his Suite.

A Dead Rabbit.

**KRÜGER, FRIEDRICH CHRISTIAN**. See KRIEGER.  
**KRÜGER, JOHANNA ELISABETH**. See WEYD-MÜLLER.

**KRÜGER, JOHANN KONRAD**, a painter, engraver, and designer, was born at Stettin in 1733. He was educated under Dietrich and Hutin at Dresden, and became professor of drawing in the Academy of Berlin, where he died in 1791. He painted the portrait of Catharine II. of Russia, and engraved the plates to Schrockh's 'History of the World,' and to 'The Dramatic Art,' after Dietrich.

**KRÜGER, KARL MAXIMILIAN**, a landscape painter, was born at Lübbenau in 1834. He first studied in the Academy at Munich; then under A. Michels at Weimar; and subsequently travelled through Germany and North Italy. In 1870 he settled in Dresden, and devoted himself to painting landscapes from the neighbouring country—more especially in the 'Spreevald,' hence he is frequently called "Spreevald-Krüger." A view of that forest, painted by him in 1866, is in the Berlin National Gallery. He died at Gohlis, near Dresden, in 1880.

**KRUMBHOLZ, FERDINAND**, was born at Hof, Moravia, and was instructed at the Vienna Academy. He went in 1830 to Rome, and studied there for two years. In 1835 he went to Paris, and in 1845, on the recommendation of the Duke of Nemours, to Portugal, where he painted the portraits of the Queen Maria da Gloria, and other members of the Royal Family. He returned home in 1848, and shortly proceeded to Brazil, where he remained till 1852. Then he was two more years in Paris, and in 1854 went to Calcutta, but losing a great part of his property during the troubles in India, he returned to Paris and pursued his art there till the close of the Franco-German War. He died at Berne in 1878.

**KRUMPIGEL, KARL**, a landscape painter, was born at Prague in 1805. He was brought up to trade, but left it for painting, becoming a pupil of Pipenhagen, and then studying at Munich, where he died in 1832. His best works were forest sketches with waterfalls.

**KRUSEMAN, CORNELIS**, was born at Amsterdam in 1797. His first teachers were Hodges, Ravelli, and Daiwaille, and he afterwards went to Paris and Rome. Upon his return he devoted himself to historical, genre, and portrait painting, and was particularly successful in his female figures. He was a member of the Academy of Amsterdam, and obtained a gold medal at the Brussels Exhibition of 1851. He died at Lisse in 1857. His principal works are:

The Preaching of John the Baptist.

The Magdalene.

The Burial of Christ. (In the possession of the King of the Netherlands.)

Belisarius.

The Departure of Philip II. from Scheveningen.

**KRUSEMAN, JAN ADAM**, an historical and portrait painter, was born at Haarlem in 1804. He commenced studying in later life under his cousin Cornelis Kruseman. He devoted himself to copying from the great masters in the Amsterdam Museum, and going to Brussels enjoyed the ad-

vantages of David's acquaintance and advice. He returned to Amsterdam in 1825, and in 1831-35 was co-director of the Academy there, and one of the founders of the Society 'Artis et Amicitiae.' He painted the portraits of the Emperor Alexander I, of Kings William I. and II. of the Netherlands, and of Count Styrum. He died in 1862. In the Van der Hoop Museum at Amsterdam there is a painting by him of 'A Company of Dutch Poets.'

**KRYNS, VAN DER MAES.** See VAN DER KRYNS.

**KÜCHLEIN, BALTHASAR,** a painter, etcher, and designer, of Gmünd in Swabia, was born about 1570. His principal work consists of 239 plates etched in the style of Jost Amman, entitled, 'Representation of the Princely Procession and Tournaments at the Marriage Festivities of Duke Johann Friedrich of Württemberg-Teck in 1609.'

**KÜFNER, ABRAHAM WOLFGANG,** (or **KÜFFNER**), a painter, engraver, and designer, was born at Gräfenberg or at Petzenstein in 1760. He was designed for trade, but entered Altorf University, and at length became drawing-master at the Academy. Afterwards he went to Nuremberg, and designed and engraved extensively for literary works, but took also to false coining, and was in consequence committed to prison at Rothenberg in 1807. On his liberation he returned to Nuremberg, and died at Ingolstadt in 1817. His best works comprise:

The Emperor Louis IV. and the valiant Seyfried Schweppermann.

The Storming of Oczakow.

His own Portrait.

**KÜGELGEN, GERHARD** and **KARL FERDINAND** VON, twin brothers, were born at Bacharach on the Rhine in 1772. Their father was in the service of the Elector of Cologne, who, in 1791, sent the twins to Rome to complete their studies, commenced at Coblenz under Zick. Gerhard painted history and portraiture, while Karl adopted landscape. Gerhard afterwards went to Munich, but his brother remained in Rome under the patronage of Lord Bristol. In 1795 Gerhard went to Riga, where he was joined by his brother in the following year. In 1799 the two proceeded to St. Petersburg, where Karl Ferdinand met with a handsome appointment from the Emperor Paul. After a few years they married two sisters of a noble family of Curland; but Gerhard, after a few years, removed in 1804 to Dresden. Karl Ferdinand remained at St. Petersburg as court painter under Paul and Alexander, but made two or three journeys to the Crimea and Finland for the preparation of galleries from the scenery of those parts. Gerhard had established himself and obtained a high reputation at Dresden, where in 1813 he received the appointment of professor of painting at the Academy; but his career was suddenly cut short in a most melancholy manner, for he was murdered on the road from Pillnitz to Dresden, in 1820. It was a common highway robbery by a private soldier, who had no knowledge of his victim. His works are of a very unpretending character, and in most of them an abstract religious sentiment prevails, but there are amongst them the portraits of Goethe, Schiller, Herder, Wieland, and himself. 'The Prodigal Son' is in the Dresden Gallery. Karl Ferdinand painted many landscapes, and executed numerous drawings of the scenery of Russia, both in the northern and southern provinces. It is recorded that he painted

171 pictures, and made 290 finished drawings. He died at Revel in 1832.

**KÜGELGEN, WILHELM VON,** a son of Gerhard von Kügelgen, was born at St. Petersburg in 1802. He was educated at Dresden and at Rome, and from 1827 to 1830 resided in Russia, where he painted a 'Crucifixion' for the Olai church at Revel. In 1834 he became court painter to Alexander, Duke of Bernburg, where he died in 1867.

**KUGLER, FRANZ THEODOR,** an etcher and writer on art, was born at Stettin in 1808. He studied philology together with art at Berlin and Heidelberg, and in 1830 brought out, in conjunction with the painter Reinick, a 'Sketch-book' with etchings, followed in 1833 by a 'Song-book for German Artists' with designs. In the same year he started his art journal 'The Museum,' and became professor of art history and æsthetics at the Berlin Academy. From this time he abandoned the practical department of art, and devoted himself exclusively to its literature. He died at Berlin in 1858.

**KUGLER, LOUISE,** afterwards **WEYLER**, a native of Paris, was an enamel painter, who was a pupil of Kugler, whom she subsequently married. From 1785 she painted portraits for the government, and she exhibited at the Salon from 1802 to 1812.

**KUHBEIL, C. L.,** a German painter, etcher, and designer, was a pupil of the Academy of Berlin, and in 1805 became professor there. He then visited Rome and Florence, and on his return was made in 1811 a member of the Academy. He died in 1823. His first works were historical drawings, but later on he painted subjects of the same class from both sacred and profane history, as well as landscapes and architectural views, also glass paintings. He published:

Studies from the old Florentine Painters, in 57 plates, designed and etched by himself.

Twelve Views from Rome and its vicinity, designed and etched from nature by himself.

**KÜHNEL, FRIEDRICH,** was born at Lippoldiswald in 1766, and in 1781 came to Dresden, where he was instructed by Schenau and Casanova. He painted portraits and historical pictures; among the latter, one of 'Meleager and Atalanta.' The date of his death is not known.

**KUHNEN, PIERRE LOUIS,** was born at Aix-la-Chapelle in 1812. He settled at Brussels, where he painted landscapes and effects of light. He died in 1878.

**KUIL.** See VAN DER KUIL.

**KULIK, KARL,** a son and pupil of Johann Kulik, was born at Prague in 1670, and in 1700 was chosen as senior of the guild there. He died in 1719. He made drawings of several statues upon the bridge at Prague, and painted a 'Crucifixion' for the church of Mary in the Snow, in the Neustadt, and 'The Twelve Apostles' for that of Mary in the Cradle.

**KULMBACH, HANS VON.** See FUSS.

**KUMMER, SIXTUS,** was a portrait painter of Ulm, who flourished about 1660.

**KUNIKE, ADOLF,** (or **KUNICKE**), a German lithographer, was born in Pomerania about 1776, and studied for a time under Senefelder. By dint of long exertions he, in 1828, brought out a lithographic reproduction of Jakob Alt's 'Views on the Danube.' He also wrote a handbook of lithography. He died at Vienna in 1838.

**KUNKLER, ADRIAN,** (or **KÜNKLER**), a landscape and genre painter, was born at Geneva in 1826, and



died there in 1866. He studied for a time at Düsseldorf. Some of his best pictures are:

Religious Assemblage in an Alpine Forest.

Grandfather rocking his Grand-daughter.

Rousseau in Thonon.

An Offer of Marriage. (*South Kensington Museum.*)

KUNST, CORNELIS CORNELISZEN, born at Leyden in 1493, was instructed by Cornelis Engelbrechtsen, who is called his father by some writers, and his father-in-law by others. On the taking of Leyden he removed to Bruges. He painted historical subjects, portraits, and views of cities. He died in 1544. Among his works are 'Christ bearing the Cross,' 'The Lamentation of Mary,' and a 'Deposition from the Cross.'

KUNTZ, GUSTAV ADOLPH, a German subject painter, was born at Wildenfels in 1843, and died at Rome in 1879. There are in the Dresden Gallery three pictures by him: 'A Salutation from the World,' 'A Roman Pilgrim kissing a Crucifix,' and 'Roman Pilgrim praying,' the last unfinished.

KUNTZ, KARL, a German landscape and animal painter, was born at Mannheim in 1770. He became a student of the Mannheim Academy under Rönger and Quaglio, and in 1790 he went to Switzerland and Northern Italy; later on he visited the galleries of Dresden, Cassel, Munich, and Berlin. In 1805 he was appointed court painter, and in 1829 director of the gallery at Carlsruhe, where he died in 1830. He was a follower of the style of Paulus Potter, but was at the same time a student from nature. He was most successful in representing cows and oxen. The following paintings by him may be noted, others are at Paris and St. Petersburg: Berlin. *Nat. Gall.* Cattle at Pasture. 1824.

Munich.	<i>Neue Pinako- thek.</i>	Two Landscapes with Cattle
"	"	Mountain Landscape, with Cattle.
"	"	Swiss Landscape, with Peasants upon Lake.

The following are among his aquatint plates:

Shepherd Family; *after Roos.*

Hagar; *after Claude Lorrain.*

The four Times of the Day.

Views of Lake Constance, Heidelberg, Mannheim, Baden-Baden, and Schaffhausen.

KUNTZ, PEDRO, a Spanish painter, but of German descent, and born at Rome, was a pupil of the Roman Academy of San Luca, and of his brother-in-law José Madrazo. He died in 1863. His 'Interior of St. Peter's' was very highly regarded in 1858.

KUNTZE, JOHANN CHRISTIAN, a painter and designer, the son of Christian Gottlieb Kuntze, was born at Bonn in 1761, and was educated at Düsseldorf. He worked extensively in miniature, and also made for Baron von Brabek a number of copies of the best paintings in his gallery. He went to Cologne in 1798, and became in 1815 drawing-master in the two gymnasia there. He died in 1832.

KUNTZE, THADDÄUS. See KONITSCHE.

KUNZ, —, was a Bohemian artist of the 14th century, who painted—in conjunction with Theodorich of Prague, Nicolaus Wurmser, and Tommaso da Modena—for Charles IV. in his castle of Carlstein. The work which is most probably by Kunz is the life of his patron, in the church of Our Lady at Carlstein. It is noteworthy for the gracefulness of the actions of the persons portrayed, and is, together with the works of the other Bohemian masters, in every way more

advanced than the painting of this period in other parts of Germany.

KUNZ, MARIANNE. See KÜRZINGER.

KUPELWIESER, LEOPOLD, was born at Piesing, in Lower Austria, in 1796, and attended in 1809 the Vienna Academy, and in 1816 the Dresden Gallery. At an early date he painted the portrait of the Emperor Francis for the Court of Appeal at Prague, and there studied Hungarian costume pictures. In 1824 and the following year he travelled in Italy, where the works of Fiesole decided him to devote himself to religious subjects. After returning to Vienna, he in 1830 became corrector, and in 1837 professor of historical painting at the Academy. He died at Vienna in 1862. He painted a few portraits and box-lids, and drew in pencil, charcoal, sepia, and water-colours. In conjunction with Führich he brought out in lithography 'Efforts of Christian Art in the Austrian Monarchy.' His historical works comprise especially:

The Birth of the Virgin. (*Klosterneuburg.*)

Christ on the Cross, and other frescoes. (*Allerheiligenkirche, Vienna.*)

Assumption of the Virgin. (*University Church, Vienna.*)

The Ascension. (*Kalocza Cathedral, Hungary.*)

Austria under the Protection of Religion, surrounded by symbolical Figures. (*Fresco for the Reception Hall of the Governor, Vienna.*)

Moses praying for Victory over the Amalekites.

KUPEZKY, JOHANN, was born at Pösing, near Pressburg, in 1667. He was the son of a weaver, who intended to bring him up to his trade, at which he worked until he was fifteen years old, when he left his father's house, and being destitute of every resource, was obliged to solicit charity at the gate of a German nobleman, who took compassion on his youth, and permitted him to take refuge in his castle, where a Swiss painter, named Klaus, was employed in ornamenting some of the apartments. The young Kupezky, in the absence of the painter, sketched some of the objects he had been painting with such exactness that his protector was led to question him as to who had instructed him in drawing, and finding he had no other assistance than his natural inclination, he engaged Klaus to take him under his tuition. He accompanied that artist to Vienna, and was soon able to assist him in his works. After studying under Klaus for three years, he went to Venice, with letters of introduction to Cavaliere Liberi. He afterwards visited Rome, where he worked under Johann Kaspar Füssly, and then was taken into the patronage of Prince Stanislaus Sobieski, who employed him for two years, and rewarded him with such liberality, that he was enabled to indulge his desire of visiting Lombardy, to study the works of Correggio, the Carracci, Titian, and Guido Reni. After a residence of twenty-two years in Italy, Kupezky returned to Germany, and on the invitation of Prince Adam von Liechtenstein settled at Vienna, where he was made painter to the Emperor Joseph I. On the death of that sovereign, he would have been continued in the same capacity by Charles VI.; but he declined the honour, being desirous of visiting the different courts of the empire. He passed some time at those of the Elector of Mentz, the Duke of Saxe-Gotha, and the Margrave of Anspach, whose portraits he successively painted. He is said by Descamps to have been invited to England by George II., when that monarch visited Hanover,

but that he declined the proposal on account of his age, and the infirm state of his health. At Carlsbad he painted the likeness of Peter the Great, who wished him to enter his service, and accompany him to St. Petersburg; but the painter was too fond of liberty, and declined the honour. His patron, Joseph I., could not, however, protect him from the attacks of religious bigotry; he was accused of heresy, and to escape the Inquisition, he withdrew secretly from Vienna, and settled at Nuremberg, where he died in 1740. Examples of his works are :

Berlin.	<i>Gallery.</i>	St. Francis.
"	"	The Philosopher.
Brunswick.	<i>Gallery.</i>	The Artist and his Wife.
"	"	Portrait of the Artist.
"	"	Peter the Great.
"	"	A Young Girl.
"	"	A Man.
"	"	A Young Pole.
"	"	A Hungarian Nobleman.
Darmstadt.	<i>Gallery.</i>	Portrait of the Artist.
Dresden.	<i>Gallery.</i>	His own Portrait.
Milan.	<i>Gallery.</i>	Portrait of the Artist.
Munich.	<i>Gallery.</i>	Portrait of the Bishop of Würzburg.
"	"	His own Portrait.
"	"	Portrait of a Girl.
Stuttgart.	<i>Gallery.</i>	Portrait of Himself and Wife.
Vienna.	<i>Gallery.</i>	Portrait of a Lady and Child.
"	"	Portrait of the Artist.

**KURZBAUER, EDUARD**, a genre painter, was born at Vienna in 1846, and worked first in the lithographic establishment of Reifenstein and Rösch in that city. During this occupation he attended the Academy in the evening, and afterwards devoted four and a half years exclusively thereto. He was not at first successful with his pictures, and had for some years to undergo privation. In 1867 he entered Piloty's school at Munich, where he died in 1879. His principal works comprise :

The Calumny. (*Dresden Gallery.*)  
 The Story-teller. 1867.  
 The Overtaken Fugitives. 1870. (*Emperor of Austria.*)  
 The Rejected Suitor. 1871.  
 The Old Granny.  
 The Village Feast. 1873.  
 Wine Tasting.  
 Groundless Jealousy. 1874.  
 The Stormy Betrothment-day. 1874.  
 Canvassing.  
 The Christmas Tree. 1875.  
 The Female Card-player. 1875.  
 The First Step. 1877.

**KÜRZINGER, FRANZ**, was born at Munich in 1730, and instructed first by Johann Georg Winter, and afterwards by Raphael Mengs during a three-years' stay at Rome. He then settled down in Munich as a painter of pictures for churches and monasteries. He died in 1790.

**KÜRZINGER, IGNAZ**, the son and pupil of Franz Kürzinger, was born at Munich in 1777. He for a time associated the drama with his art, and was theatrical director at Munich; but afterwards he devoted himself wholly to painting. The date of his death is not known. He produced altar-pieces like his father, and his works comprise also :

Twelve Scenes from the Drama of 'Agnes Bernauer.'  
 Jupiter giving the Golden Apple to Mercury.

**KÜRZINGER, MARIANNE**, daughter and pupil of Franz Kürzinger, was born at Munich in 1770. She was further instructed by Jakob Dörner, and became so accomplished an artist that the name of

'The Bavarian Angelica Kauffmann' was given to her. She married the actor and singer Johann Kunz of Munich, and died in 1809. Her best paintings include :

A Circassian Girl brought before the Sultan.  
 Circassian Girl dressed by a Woman.  
 Death of the first French Grenadier, Latour d'Auvergne.  
 Christ on the Mount of Olives.

**KÜSEL, JOHANNA SIBYLLA**, (or **KÜSSEL**), the daughter of Melchior Küsel, was born at Augsburg in 1646. She was instructed by her father, and became the wife of the engraver Johann Ulrich Kraus. She engraved four landscapes, and 'Juno, Venus, and Pallas,' after Elsheimer; 'Satyrs and Peasants,' the head of a young Oriental Female, and a set of battles, from the designs of Le Clerc, She usually marked her plates with her initials. *J. S. K.* Her sisters, **CHRISTINE** and **MAGDALENE KÜSEL**, were also engravers.

**KÜSEL, MATTHÄUS**, (or **KÜSSEL**), a German designer and engraver, was born at Augsburg in 1621, and died at Munich in 1682. He etched and engraved several portraits and other subjects. Among others the following are by him :

#### PORTRAITS.

Christophorus Bender, Prætor Reipubl. Francofurtensis.  
 Carolus Sulzer, Patricius Augustanus; *after Ulrich Mayr.*  
 Johannes Michael Dilherrus, Theologus; with an octagon border of sixteen medallions of Theologians; *after the same.*  
 Adolphus Zobelius, Patricius Augustanus; *after J. Bey-schlag.*  
 Andreas Winkler, Lipsiensis.  
 Leonardus Weissius; *after Joh. Werner.*

#### SUBJECTS.

The Virgin and Child.  
 A set of forty-two etchings of the Scenes and Decorations of the Opera 'Il Pomo d'Oro'; *after Lodovico Burnacini.* 1668.

**KÜSEL, MELCHIOR**, the younger brother of Matthäus Küsel, was born at Augsburg in 1622. After learning the elements of art in his native city, he went to Frankfort, where he became a pupil of Matthäus Merian, whose daughter he married. He returned to Augsburg in 1651, and died there in 1683. There are a great number of plates engraved by this artist, in a highly finished style, but his principal work is a set of one hundred and forty-eight etchings, of various sizes, chiefly after the designs of Wilhelm Baur, known by the name of the 'Miniatures of the Emperor,' consisting of the Life, Passion, and Miracles of Christ, sea-ports and views in Italy, &c. He engraved also several portraits and other subjects. The following are among his works :

#### PORTRAITS.

Sebastian Kirchmaier, of Ratisbon; *after Ben. Block.* 1680.  
 Johannes Hozius, Augustæ Consul.  
 Maximilianus Curz. Lib. Baro in Senfftenau. 1658.  
 Antouius Schottius. 1680.

#### SUBJECTS.

The Life and Passion of Christ; twenty-five plates; *after Wilhelm Baur.*  
 A set of sixteen Landscapes and Views in Italy; *after the same.*  
 Seventeen Marines and Sea-ports; *after the same.*  
 Eighteen Views of Country Houses and Gardens; *after the same.*  
 Forty different Views; *after the same.* 1681.  
 Six plates of the five Senses, and a Title-page.

KÜSSNER, VALENTIN, was an artist of Stuttgart, who became court painter to the Prince of Nassau-Hadamar. Numerous home scenes by him are to be seen at Hadamar, where he died in 1725.

KUSTER, JOHANN KASPAR, was born at Winterthür in 1747, and after working for some time as a mechanic, betook himself to Düsseldorf and studied for an artist. He then went to Amsterdam, where he met with much success as a landscape painter; but the troubles in the Netherlands compelled him in 1784 to return home. He died in 1818. A chalk portrait by him of the painter Graff is in the 'Zofinger Künstlerbuch.' His wife, ANNA MARIA REINHARD, who was born in 1753, and died in 1826, was a painter of insects, flowers, and fruit.

KUVASSEG, JOSEPH, was born at Trieste in 1799, and after studying at Gratz, worked with his brother Karl Joseph at Vienna as a lithographer. After this he settled down in Gratz as a landscape painter in water-colours, and a writer of books of instruction in landscape drawing. He died at Trieste in 1859. He painted nineteen illustrations to Unger's 'Urwelt' ('Primæval World').

KUVASSEG, KARL JOSEPH, a landscape painter, was born at Trieste in 1802, and studied at the Gratz Academy. He followed Count Schomburg in his travels in Southern Europe and America, and then settled down in Paris, where he was naturalized. He died at Nanterre in 1877. Two of his best oil paintings are, 'Beach Sketch on the English Coast,' and 'View of the Cordilleras near St. Jago.' Among his water-colours are 'Villeneuve St. Georges' and 'The Harbour of Douardenez.'

KUYCK, JAN VAN, was born at Dordrecht in 1530. He was a painter on glass as well as in oil colours. Having given some offence to the Jesuits, they accused him of heresy, and got him imprisoned. He was kept in irons a long time, though Jan van Boudewinze endeavoured to procure his release. In gratitude for these endeavours, Kuyck painted a picture of the 'Judgment of Solomon,' in which he introduced the likeness of his benefactor as the principal figure. This gave new offence to the Jesuits, who contrived means to increase the misery of his imprisonment, and never rested till they extorted a final sentence of death, which was immediately executed. He was burned alive at Dordrecht in 1571.

KUYCK, JAN LODEWYK VAN, a Belgian animal painter, was born at Antwerp in 1821. He was originally a watchmaker, but his health compelled him to spend some time in the country, where he took to drawing for amusement, and then entered the Academy of Antwerp, where Van Bree and Wappers successively instructed him. He at first painted genre pictures, but afterwards animals, and particularly horses. He died at Antwerp in 1875. His pictures chiefly consist of interiors of barns and stables, waggons with horses, and the yards of inns.

KUYPER, JACOB, a Dutch painter and designer, was born at Amsterdam in 1761, and studied first at the school of design there under J. M. Kok, and then under J. Schmidt and J. Andriessen. He at first painted wall-papers with Arcadian landscapes, and afterwards learnt modelling. In 1801 he became joint-director of the School of Design, and member of the Netherlands Institute. He died in 1808, after having done much towards the elevation of art in Holland. Stuart's 'Roman History' and numerous other works contain engravings from his designs.

KUYTENBROUWER, MARTINUS ANTONIUS, an amateur horse and landscape painter, was born at Venloo in 1777. He was a Major-General of Artillery in the army of the Netherlands, and died in 1850.

KWIATKOWSKI, THÉOPHILE ANTOINE, a French portrait painter, was a native of Pultusk in Poland. He studied under Léon Cogniet and at the École des Beaux-Arts, and exhibited at the Salon from 1839 to 1870. He died in Paris in 1871.

KYSELL, EDWARD, was an English engraver, who practised in London about the middle of the 17th century. His plates are chiefly portraits.

KYTE, FRANCIS, was an English mezzotint engraver, who lived early in the 18th century. In 1725 he was placed in the pillory for passing a forged note, and in consequence he Latinized his name into 'Milvius,' by which he afterwards went. He painted a few portraits. The following are among his mezzotints:

Gay, the poet; two portraits, one *after Aikman*.  
Dryden, Wycherley, Prior, and Pope; on one plate.  
Rev. George Whitefield.  
John Sturges. 1733.















