A biographical and critical dictionary of recent and living painters and engravers / by Henry Ottley.

Contributors

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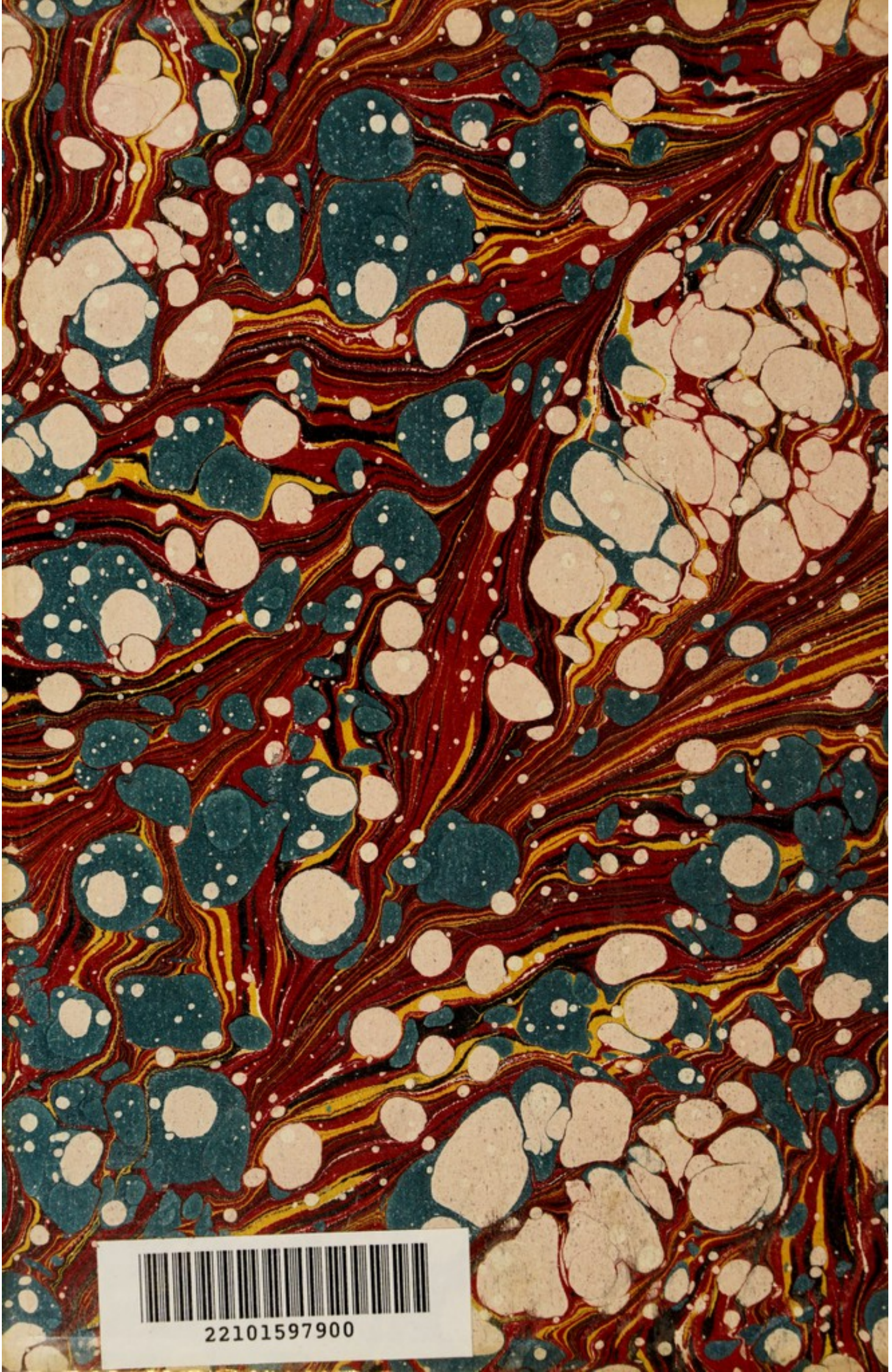
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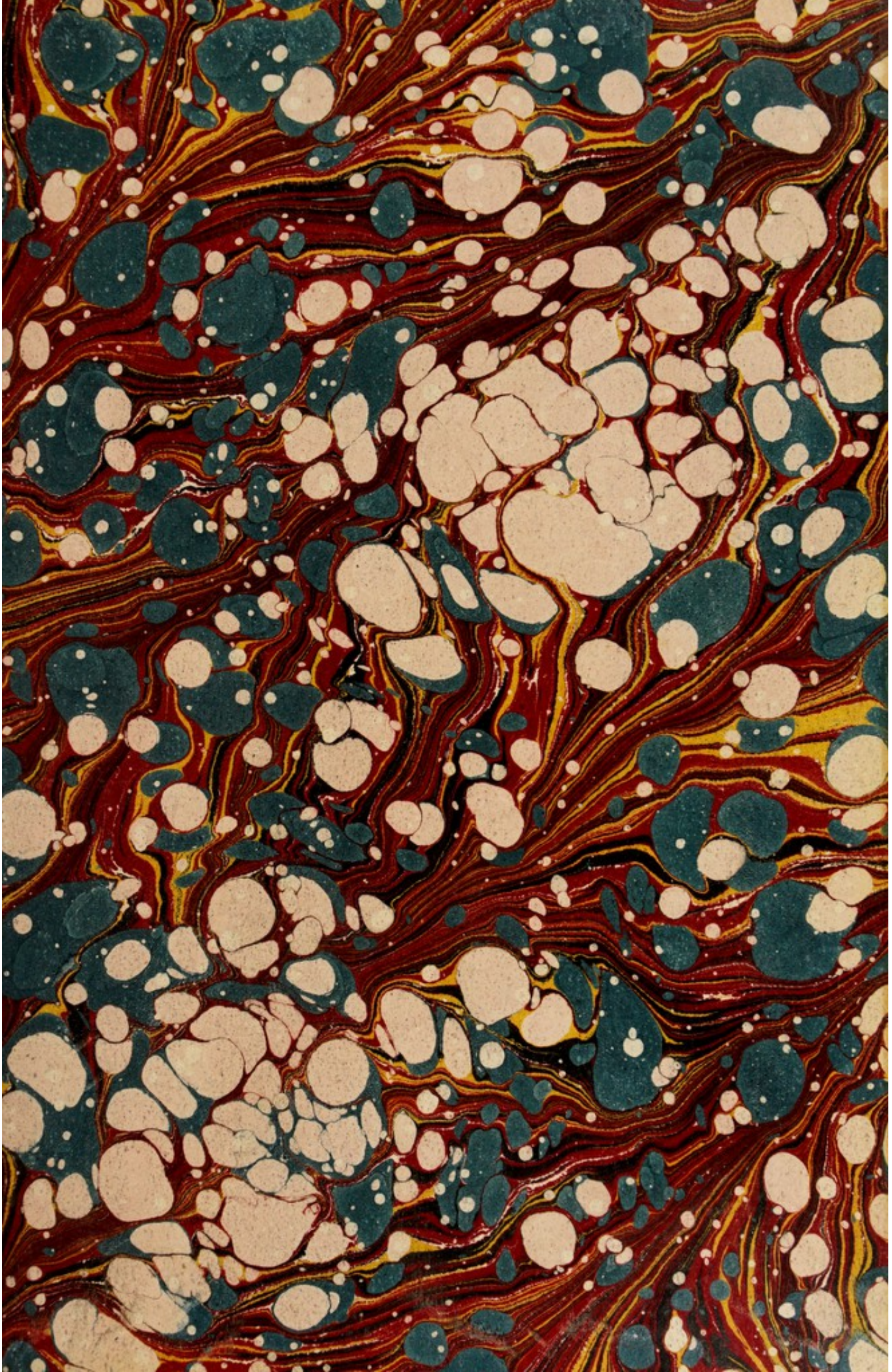

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A

BIOGRAPHICAL AND CRITICAL

DICTIONARY

OF

RECENT AND LIVING

PAINTERS AND ENGRAVERS.

By HENRY OTTLEY.

London:
CHATTO AND WINDUS, PICCADILLY.
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PREFATORY NOTICE.

FOURTEEN years had elapsed since the publication of the New Edition of Bryan's Dictionary of Painters and Engravers, "revised, enlarged, and continued to the Present Time," by Mr. George Stanley, when it was generally acknowledged that the changes which had occurred in the artist-world, both by the decease of many eminent men, which brought them legitimately within the province of the biographer, and by the accession of a still more numerous phalanx of rising practitioners of widely recognised pretensions, were such as to render an Appendix to that work a desideratum for the artist, the collector, and the connoisseur.

On preparing to supply this demand, the Editor felt that he did so under circumstances which rendered the inclusion of living talent, though not done in the original work, a matter of necessity, if he would meet the wishes and practical requirements of those who would be likely to consult his pages. Indeed, the names of artists who have sprung up and achieved eminence within the last quarter of a century, in Great Britain, as well as in the principal European states, to which are to be added some in the New World itself, are legion, and themselves suffice to form a school, or rather schools, marking a distinct era in the history and practice of Painting; whilst the number of those who seek out and inspect their works, earnestly canvassing their pretensions, are counted in hundreds of thousands, instead of in scores and hundreds, as was the case a generation ago.

In laying the result of his labours before the public, the Editor can claim little beyond the recognition due to industrious and judicious compilation. Whilst many of the articles in the ensuing pages are reprinted from memoirs from his hand which have previously appeared in a popular illustrated journal, the Editor, in the interests of his subject, has not hesitated to avail himself of all published materials which have fallen in his way, having reference to living, or recently deceased artists; using only the privilege of remodelling them, so as to bring them within the limits which he considered the several subjects deserved, and of qualifying, or altogether omitting, statements of opinion which he considered unjust or inappropriate to the occasion. Foremost amongst the valuable contributions to art-history which he has thus turned to account, are the able memoirs published from time to time in the *Art Journal*, and chiefly due to the accomplished pen of Mr. Jas. Dafforne, the assistant Editor of that esteemed periodical. Much valuable assistance has also been received from a

small 8vo. volume, entitled 'Our Living Painters,' published anonymously in 1858. For the rest, the 'Annual Biography and Obituary,' the 'Gentleman's Magazine,' and other periodical publications, from the commencement of the current century, have been diligently searched, and put under contribution, while Sandby's 'History of the Royal Academy,' the 'Nouvelle Biographie Générale,' the 'Biographie Universelle,' the new edition of Siret's 'Dictionnaire Historique des Peintres,' Vapereau's 'Dictionnaire des Contemporains,' and its English follower 'Men of the Time,' have severally supplied much valuable information. The catalogues of various public collections at home and abroad have also been referred to, and not altogether without result.

In addition to the published materials above enumerated, the Editor sought to obtain authentic data relating to living artists of eminence, by addressing to them a circular setting forth the nature and purport of his undertaking, and requesting such information as they thought proper to communicate, classified under several heads. To these applications many returned courteous replies, accompanied by interesting particulars, which will be found embodied in their place in the following pages. On the other hand, to the Editor's great regret, many of these applications have remained unanswered to this day; and in some few cases replies were received, declining, upon the ground of feelings of diffidence, compliance with the request preferred. These latter facts the Editor considers it due to himself to make known, in order to account for the unavoidable omission of several names of high eminence and distinction, which the reader might well have expected, and he would have desired, to see included in the present volume.

Whilst the work was passing through the press, Mr. Henry G. Bohn, the publisher, kindly volunteered to supply several names, of which it would otherwise have remained deficient. The Editor has preferred not in any way to deal with these friendly contributions, leaving them wholly to the credit of the writer, and they will, therefore, be found distinguished by that gentleman's initials, (H. G. B.)

Some few articles prefixed by an asterisk, thus *, contain supplemental matter to Biographies which have appeared in the work to which this is an Appendix.

HENRY OTTLEY.

SUPPLEMENT

TO

BRYAN'S DICTIONARY OF PAINTERS AND ENGRAVERS.

A

ABEL DE PUJOL, Alexander Denis, historical painter, was the son of M. A. D. Joseph de Mortzy, Baron de la Grave et de Pujol, Councillor of State, Chevalier of St. Louis, and Grand Provost of Valenciennes. He was born at Valenciennes in 1785, (according to Gabet, 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 his studio gratis. 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 Musée at Dijon; in 1817, 'St. Stephen preaching before his Martyrdom,' painted for the Church of 'St. Etienne du Mont;' 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 Pharoah,' 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 this year painted the ceiling of the staircase of the Louvre, since destroyed in the course of the alterations recently made in that establishment. He also painted three subjects over doors at Versailles, and some fine frescos in the Church of St. Roch. 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 in the autumn of 1861.

ABSOLON, John. This graceful painter of figure subjects, chiefly in water colours, gives the following agreeable sketch of his early career:—"I was born May 6th, 1815, in the delightful parish of Lambeth. I left school at fourteen, and proved myself fit to become a painter, by copying two little oil pictures, after business, with the help of a bit of candle stuck on the palette. I had some lessons from an Italian, but he very properly wished me to draw in chalk for six years, so I left him, and got admitted to the Museum, and studied there with Elmore, Wehnert, &c. At sixteen I earned my first £8, for four water-colour portraits, and, I suppose, about this time exhibited a little sketch at Somerset House. Well do I remember how horrible it looked in that dark miniature room! From sixteen I managed to get a living by portraits and painting figures at Drury Lane and Covent Garden theatres, with my friends the Grieves. At twenty-one I married, and also joined the New Water Colour Society, and here I may be said to have exhibited my first drawing, *and sold it*. I had previously exhibited at the British Institution, Suffolk Street Gallery, and the Academy, but never sold, or had my name noticed. For twenty years I continued at the New Water Colour Society, which I have now left for the purpose of *forcing* myself to do something better, which I hope my health will allow me to accomplish." Mr. Absolon's first exhibited works at the British Institution, (1837,) were of an

ambitious character:—'The Temptation of St. Anthony,' and 'The Raising of Lazarus;' but their success was not such as to encourage him to continue in that walk of art. He resolved to abandon it, and went to Paris, where he remained a twelvemonth, painting miniatures. He had previously joined the New Water Colour Society, but did not exhibit at their gallery till 1839, when he sent 'The Savoyard Boy,' and 'The first Sup.' In the same year he exhibited at the British Institution 'The Painter's Studio.' In 1842 appeared 'Rich Relations,' a clever work. It was not, however, until 1842 that he produced anything which indicated the possession of individual genius, which was to place him above the ordinary level of *genre* painters; the truth and pathos displayed in 'The Vicar of Wakefield taken to Prison' at once established his reputation as a painter of feeling and action. In succeeding years, amongst other works, appeared 'Captain Macheath betrayed by his Mistresses,' (1844); 'The Judgment of Midas,' (1845), a clever composition, which was bought by Miss Burdett Coutts; in 1846, 'Threading the Needle,' a gay group of young men and maidens, disporting themselves in the old-fashioned mazy game, so-called, which has been engraved for the Art Union of London; in 1850, 'Joan of Arc,' representing the heroic maiden kneeling before her oratory previous to her cruel death; in 1853, 'The First Night in a Convent,' the subject of which is taken from the story of 'The Nun' in Roger's 'Italy;' in 1854, 'The Field of the Cloth of Gold,' painted, apparently, on the spot; in 1856, 'The Baptism,' a scene of English life amongst the upper classes; in 1857, an English church interior, entitled 'Praise God from whom all blessings flow,' all exhibited at the New Water Colour Society's Gallery. In 1858, to quote with some abridgment from an interesting memoir by Mr. J. Dafforne, in the *Art Journal* for October, 1862:—"Mr. Absolon, with the view of directing his attention to oil-painting, and perhaps also to qualify himself for admission into the Royal Academy, though we are not aware that he placed his name as a candidate on the books, according to the custom, seceded from the Society to which he had been so long attached, and to the fame of which he had greatly contributed." He exhibited that year in the Academy a picture entitled 'Boulogne, 1857,' a work which would make not an ill-assorted companion to Frith's 'Ramsgate Sands.' This picture was reproduced in chromolithography for the Art Union of London, five hundred impressions, the entire number printed, being issued as prizes. It was followed in 1859 by three others, 'Old, but ever New,' 'A Mussel-gatherer of Portal,' and a scene of Longfellow's, 'The Courtship of Miles Standish,' that wherein Miles becomes a thread-winder for the benefit of the fair Priscilla; and in 1860, by "The 'Tête-à-Tête,' a blacksmith's pretty daughter whispering sweet nothings into the ear of the blacksmith's apprentice boy, who, hammer in hand, is neglecting his work, whilst the honest blacksmith, with outstretched hands, prepares to deal out equal justice to both. In 1861," continues Mr. Dafforne, "Mr. Absolon resumed his old place in the New Water Colour Society, at, we believe, the earnest solicitation of his former associates; certainly the place given to his pictures at the Academy during the two or three seasons he exhibited there was not calculated to make him very desirous of continuing to appear on the walls of that institution." His second entrance to the field of his former triumphs was with a very remarkable picture on so revolting a subject, that no artistic skill could in our opinion ever render it palatable, namely, the incident recorded by some historians of the French Revolution, of 'Mlle. de Sambreuil,' drinking a glass of blood, as the price of saving her father's life—a tradition, by the way, which M. Louis Blanc, in his recently published history, has denied, and apparently upon good authority. About the year 1860 Mr. Absolon visited Switzerland and Italy, and the results of his observation in those countries have been shewn in some of his subsequent works; as in the 'Isola Bella—Lago Maggiore,' and 'Berne,' in 1861, and 'The Match—Lago Maggiore,' in 1862. In the latter year he also produced 'The Courtship of Gainsborough,' a beautiful scene in the woodlands of Suffolk.

The popular panoramic entertainment of the Overland Mail, which had so long a "run" at the Gallery of Illustration, some years back, was the joint production and property of Messrs. Absolon, Grieve and Telbin; to the first of whom was allotted chiefly the task of painting in the figures in the landscapes. Amongst his other works may be mentioned the illustrations to Major's edition of Walton's 'Angler,' (1843), and to Mr. Bogue's editions of the poems of Collins and Beattie.

ACHARD, Alexis John, was born at Voreppe (Isère) in 1807; came to Paris in 1835, and devoted himself to painting as a profession. He afterwards made a voyage to Egypt, and on his return (1839,) made his first appearance as an exhibitor, with a landscape. He has since exhibited

A View in the neighbourhood of Cairo.
The Valley of Isère. 1844.
The Grand Chatreuse. 1845.
A Pathway in Dauphiné.
Autumn Effects in the Valley of the Isère. Purchased by the State, 1853.
A Morning Walk. At the Universal Exhibition, 1855.
View of Antwerp. 1857.
Cottage amidst Trees.
A View taken from Honfleur. 1859. &c.

He obtained a third-class medal in 1844, two second-class medals in 1845 and 1848, respectively, and a third-class in 1855.

ACHENBACH, Andrew, a leading master of the modern German school, was born at Hesse Cassel, in Sept. 1815. The occupation of his father as a merchant gave occasion for frequent change of residence; hence it resulted that the son, even in early youth, had travelled a good deal about the north of Europe. After a residence of some duration at Petersburg, he settled down with his father at Dusseldorff, where, evincing a talent for art, he in 1827 became a pupil of Shirmer, the professor of landscape at that academy. Here he in a few years acquired such a readiness in the technicalities of painting, and such an aptitude for delineating the scenes around him, as to place him in a high rank in the walk of art he had adopted, namely, architectural landscape. 'A View of the Academy at Dusseldorff,' which he painted at this period, has been more than once exhibited. A coasting voyage, which he made with his father in 1832 and 1833, by way of Rotterdam, Scheveningen, and Amsterdam, to Ham-

burg, and thence to Riga, opened new fields for the exercise of his pencil in the grand wildness and magnificent surging of the Northern Sea, his acquaintance with which he, two years afterwards, matured and extended by an expedition to Denmark, Norway, and Sweden. Again, in 1836, his exploration of natural scenery took a totally contrary direction, namely, to the Tyrol, and the mountains of Bavaria. After this he passed some time at Munich where he produced several pictures which brought him into great consideration amongst the artists of that important school. In 1843 he went to Italy, where he remained two years, roaming through the classic mountain ranges of the Campagna, the picturesque coast of Capri, and the most striking situations in Sicily. The wide scope of his studies and the thorough and intelligent spirit of investigation he applied to all he saw, has qualified this artist to realise with success almost every form of landscape subject,—scenes in the German fatherland, on Northern coast, and in the sunny South; and his pictures accordingly are characterized by the charm of never-ending variety: grand mountain-passes, and lovely home idylls, the solitary fjord, and the wide expanse of sun-burned champagne country, forest-lands, and water-falls, and marine views, with shipping, all seen under diverse aspects of season—some by daylight, others by moonlight. These scenes he enlivens with appropriate figures of considerable size, full of life, and admirably executed. To sum up, the tendency of Achenbach's genius is realistic in the highest and best sense of the word. He explores Nature in her most secret traits, in order to seize upon what is characteristic in essence, form, and colour. In his manipulation, as regards the quality and texture of various materials, he is eminently successful, discriminating all to the exact point of requirement, yet without the slightest tendency to elaborate trifling; the general effect, prevailing over all minuteness and elegance of detail, being that of a bold and free handling. Nor has he always restricted his performances within the field of oil-painting; having resorted occasionally, and with success to water-colour painting, lithography, and even etching. His influence upon the artists working around him has always been very great, and with marked results. Among his scholars, his brother Oswald (who devotes himself chiefly to Italian scenery) and A. Flamm are the most eminent. Achenbach obtained the great gold medals of Prussia and of Belgium, and the small one of France. He is Knight of the Belgian order of Leopold, and Member of the Academies of Berlin, Amsterdam, and Antwerp.

ADAM, Albert, a German painter, chiefly of battle-pieces, was born at Nordlingen, in Bavaria, in 1782, and died at Munich in the summer of 1862, at the age of 76. Adam 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 disastrous campaign; as, 'The Battle of Moscow,' 'Napoleon surrounded by his Staff,' &c. In 1859 he set out with one of his sons to the Italian campaign by 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, and intended for the building now being erected on the slope above the Isar, is on the subject of 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 by their accuracy of detail.

ADAM, John Victor, a French painter and lithographer, born at Paris in 1801, was the son of John 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 Regnault. 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 Mayence. 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 M. 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 has produced a lithographic album, 'Views in the Environs of Paris,' 'Studies of Animals,' (1833), 'Design 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, &c. His son, Alfred Albert, also works in lithography.

AGNENI, Eugeneo, an Italian painter, was born at Sutri, near Rome, in 1819. He was one of the favourite pupils of F. Coghetti, and had practised the art in almost every variety of style, when, in 1848, having taken part as *chef de bataillon* in a Roman legion, he found himself compelled to quit his native place, and retired to Genoa, and afterwards to Paris, where he established himself in 1853. He has since made another move, to London, where he passes much of his time. He has produced amongst other works, 'Minerva conducting the Virtues to the Earth,' and 'Apollo crowning the works of Metastasio,' two frescoes executed before his exile; several marine pieces commissioned by the Prince Alexander Torlonia, several pictures for various chambers at Rome, Sutri, and Savona, where Coghetti associated him with him in his great works for the church of the Missions. He exhibited at Genoa in 1851 'A Scene in Private Life,' 'A Cavern of the Inquisition,' 'Abraham leading his son to Mount Moriah,' and 'The Body of Sappho carried off to Sea,' (in two pictures). In 1853 he painted at the Marquis F. Piama's a fresco, entitled 'Italy triumphant,' and more than forty historical pictures for the Rocca palace. He sent to the Paris Universal Exhibition, 1855,

'Eve alarmed at seeing the Serpent, who reminds her of her first fault,' and six designs representing 'Phases of Human Life;' and in 1857 exhibited 'Domenichino, assisted by countrywomen near Rome,' 'Shades of Illustrious Florentines,' 'The Dream of an Exile,' &c. His 'Shades of Illustrious Florentines' and 'Domenichino' were in the International Exhibition, 1862.

ALIGNY, Claude Felix Theodore, called Caruelle D', a French Landscape painter, was born at Chaumes (Nièvre) in January, 1798; went to Paris in 1808, and studied painting under Regnault, and M. Watelet. He made his debût in 1822 with an historical landscape, on the subject of 'Daphnis and Chloe;' and this style of art, which is now much neglected, M. Aligny has followed since, having been a pretty constant contributor to the expositions at the Musée. Amongst his works may be cited:—

Massacre of Druids. 1831. Prometheus. 1837. Now in the Luxembourg Gallery. The Campagna of Rome. 1839. View of Capri. 1841. Hercules and the Hydra. 1842. The Good Samaritan. 1846. Infant Bacchus. 1848. Solitude. 1850. Episode in the Revolt of the Gauls in the third century. 1855.

He has produced several etchings. He obtained a medal of the second class in 1831, one of the first class in 1837, and the decoration of the Legion of Honour in 1842. His 'View of Genazzano—environs of Rome,' and 'View of Royat—France,' were sent to the International Exhibition, 1862, by the Imperial Government.

ALLAN, Sir William, was born in Edinburgh in 1782, and was in the first instance bred 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, of both of whom he was three years the senior. Allan was the first of the triumvirate to make his way to London, Opie being the painter whom he began by taking 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, being 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 the 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,' which, however, did not attract much attention; and he did not contribute anything more to the Academy exhibition during the next six years. He returned to London in 1814, and in 1815 exhibited his picture of 'Circassian Captives,' now in the possession of the Earl of Wemyss. This was followed by one, representing "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 have since found their way into 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, a happy circumstance, which caused him to alter his views, and remain at home, enjoying the patronage of such friends as the great novelist was the means of introducing to him. He now, with the sole exception of a picture of 'Tartan 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 Dean's first interview with her father after his return from London;' but still made little progress in public favour. Again he was almost giving way to despair, when his sketch of the murder of Archbishop Sharpe 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 eminent success. Allan now resolved to devote himself entirely to subjects of Scottish history; his next work of any consequence being '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 made 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 Bothwelhaugh,' bought by the Duke of Bedford at the Royal Academy exhibition for 800 guineas. The latter procured him the degree of Associate of the Academy. The works which next followed from his pencil were of an 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, which 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, induced the Academy to raise him to the rank of Academician in 1835. In 1838 he was chosen to fill the presidential chair of the Royal Academy of Scotland, rendered vacant by the death of Mr. Watson; and in 1842 he succeeded Sir David Wilkie as Her Majesty's Principal Limner 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 a picture of the Battle of Waterloo, which was purchased by the late Duke of Wellington. He exhibited another 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 Bannockburn,' on the 23rd of February, 1850. 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 skill in composition. As a colourist he was deficient. In the National Gallery is a single example of his pencil, 'Arabs dividing their Spoil,' (Vernon Collection), which has been engraved by J. Stewart, and by J. T. Smyth.

ALLEN, Joseph W., Landscape painter, the son of a schoolmaster at Hammersmith, was born in Lambeth in 1803. He was educated at St. Paul's school, and afterwards for a short time followed the vocation of usher in a school at Taunton. Discovering a talent for drawing, however, he came back to London, resolved to adopt the brush as his means of living. In the first instance he became an attaché 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 during brief periods with Charles Tomkins, and Clarkson Stanfield. 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—Lord Northwick, Colonel Ansley, Mr. Bransby Cooper, Mr. Procter, and others of that class of connoisseurs who have the courage to judge for themselves, instead of blindly following the caprices of fashion—the attention of the picture-dealers following as a matter of course. As he went on, his talent became manifestly more matured, and he was noted, amongst other things, as the best painter of a distance. 'The Vale of Clwyd,' exhibited about the year 1842, created a considerable sensation, and was purchased by an Art Union prize-holder 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. From this time he always painted two or three large pictures every year, which added to his fame. Allen took an active part in the establishment of the 'Society of British Artists,' attaching himself with such devotion to its interests, that he latterly refused to exhibit anywhere else in London than at their Gallery in Suffolk Street. His influence, there is little doubt, tended much to the repute the exhibitions of this Society have generally enjoyed in landscape painting. He was also professor of drawing at the City of London School from its foundation. He died on April 26th, 1852.

ALLOM, Thomas, architect, and landscape painter, was born in March, 1804. He was articled to Mr. Francis Goodwin, architect, in 1819; and, while the pupil of the latter, 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 that of 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 being written by Dr. Beattie, (published by Virtue and Co.) In producing these illustrations, visiting each spot himself, he endeavoured to give the scene additional interest by depicting the celebrated historical incidents connected with them:—thus, in the View of Locheel, 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 the works, of which 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 introduces again historical events; such as the unfolding 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 which his intimate knowledge of architecture proved of the greatest advantage. In 1846 he had an audience of Louis Philippe at Paris, in which 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 he exhibited his designs of proposed improvements on the banks of the Thames in London, Manchester, and Paris; and a diploma of merit was forwarded from the latter place. Amongst his architectural works are: Christchurch, Highbury, 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.

AMSLER, Samuel, an eminent engraver, was born 1794, in Sohingnach, in Switzerland, and became a pupil of Zess, at Munich. In 1816 he arrived in Rome, and formed friendships with Overbeck, Cornelius, Thorvaldsen, and the other heads of the new school, of which he became a member. Accuracy and character in the lineaments, simplicity in the execution, after the classical examples of Marc Antonio and Albert Durer, were the principles he followed in contradistinction to the pictorial and effectual, 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 'Nibelun-

gen' of Cornelius, and the 'Alexanderzug' of Thorvaldsen. In 1829 Amsler became Professor of Engraving in the Royal Academy in Munich, where Cornelius, Schnorr, Hess, and other of his friends were already in activity. Besides different small works he executed in Munich, he engraved Raffaelle's 'Entombment of Jesus Christ,' in the Borghese Gallery of Rome; 'The Holy Family,' and 'The Madonna Tempi,' by the same master, both conserved in the Pinacotheca. His last work was an engraving of the great painting of Overbeck, in Frankfort, 'The Union between Religion and the Fine Arts,' the completion of which coincides nearly with that of his life. He died on the 19th of May, 1849. He was not only an excellent artist, and an estimable character, 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 is now occupied with 'The Destruction of Jerusalem' by Kaulbach; Gonzenbach, the author of different engravings, after Kaulbach, Schleich, &c.

ANDRÉ, Jules, a French painter, was born at Paris in 1804, was a pupil of A. Jolivard, the landscape painter, and Watelet, under whom he remained until 1827. He then made a tour through the most picturesque parts of the south of France; and exhibited for the first time in 1831. He afterwards visited Belgium, and the picturesque banks of the Rhine. In 1845 he became attached to the porcelain manufactory at Sèvres; but the works which he executed there, and which were displayed at the Industrial Exhibition of 1849 and 1855, did not interrupt his pursuit of art in its higher branches. He has exhibited amongst others—'The Entrance to a Forest,' and 'Banks of the Ource in the Côte d'Or,' 1835; 'The Banks of the Huyon, near Liege,' 'A Roadway in the Landes,' 'View of the Lower Meuden,' 'The Forest of Sèvres,' 1837—1852; 'The Bridge of Tauron on the Torrion,' (purchased by the State); 'View in the Neighbourhood of Tarbes,' 'The Banks of the Vienne,' 1855; 'A Pool,' 'The Banks of the Charente,' 'Environs of Dax,' 'Marsh in the neighbourhood of Bordeaux,' 1857—1859. He has also painted several decorative panels in the Mollien pavilion, in the new Louvre, and in the Hotel d'Albe. He obtained a second-class medal in 1835, and the decoration of the Legion of Honour in 1853.

ANSDELL, Richard, was born at Liverpool in 1815, and was educated at the Bluecoat School of that town. He was at first destined for some business or professional calling; but nature would have it otherwise, and destiny ordained that he should be a painter. The line in which he first distinguished himself was in the painting of animals and sports of the field, with occasionally an out-door historical subject. The first pictures he exhibited at the Royal Academy—this was in 1840—were 'Grouse Shooting,' and 'A Galloway Farm, the Property of the Marquis of Bute.' In the following year he exhibited 'The Earl of Sefton and Party Returning from Shooting.' In 1842 his 'Death of Sir W. Lambton, at the Battle of Marston Moor,' attracted notice by its spirited treatment. In 1843 appeared 'The Death,' a scene in the deer-hunt, somewhat of the class of subjects so frequently adopted by Landseer; in 1844, 'Mary Queen of Scots returning from the Chase to Stirling Castle;' and in 1855, 'Fox-hunting in the North,' a portrait group of Mr. James Machell, of Windermere, and his family. In 1856 Mr. Ansdell exhibited for the first time at the British Institution, the subject of his picture being 'The Drover's Halt—Isle of Mull in the Distance,' a large composition, containing numerous groups of figures; and in the same year another large canvas at the Royal Academy, entitled 'The Stag at Bay,' in which all the figures were life-size. In the following year, at the Academy, appeared his 'Combat,' a companion to the last picture; and in 1848, 'The Battle of the Standard,' a work of considerable power. In 1850 he commenced working in conjunction with Mr. Creswick, the landscape-painter, and to their joint efforts we are indebted for such pictures as 'The South Downs' (British Institution, 1850), 'England's Day in the Country' (Ditto, 1851), 'The Shepherd's Revenge,' 'The Drover's Halt,' 'The Park' (British Institution, 1855), &c. In the same year as that of the last-named he produced 'Feeding the Calves,' in conjunction with Mr. Frith, the latter contributing the caterer, a bonnie maid, in the act of pouring a quantity of milk into a trough for the young kine. In 1856 Mr. Ansdell accompanied Mr. Phillip, R.A., to Spain, and again in the falling year he journeyed there alone, making the province of Seville his sketching-ground. The result of these repeated visits upon an observant eye and impressionable temperament was immediate and remarkable. The scenery of North Britain, and the incidents appropriate to it, were abandoned in favour of those of the sunny South, and a richer tone of colouring was adopted. In this line appeared in 1857 'The Water-Carrier,' 'Mules Drinking,' &c.; in 1858, 'The Road to Seville,' 'Crossing the Ford, Seville,' and 'The Spanish Shepherd;' in 1859, 'The Banks of the Guadalquiver,' and 'The Spanish Flowerseller.' In 1860 he made a slight diversion to English subjects in 'The Lost Shepherd,' and 'Buy a Dog, Ma'am?' but in the next year he again showed his lasting attachment for Spanish life and scenery. Allowing great credit to Mr. Ansdell as a careful and truthful delineator of animal life in many of its varieties, and also of human character in some of its local or peculiar forms, admitting also his claims as a vigorous colourist, we could wish that he would throw a little more poetry and variety of subject into his compositions, and eschew, above all things, the too habitual repetition of favourite models. On three occasions Mr. Ansdell has received the 'Heywood medal' for his works exhibited at Manchester; and a gold medal was awarded to him for pictures in the great Paris Exhibition of 1855—'The Wolf-slayer,' and 'Turning the Drove.' He was elected an associate of the Royal Academy on the 29th June, 1861.

ANTHONY, Mark, Landscape painter, was born at Manchester in 1817. He was articled to a surgeon in 1830, but shortly after quitted that profession for the pursuit of the Arts. In 1834 he proceeded to Paris for the purpose of study, and returned to England in 1840, in which year his first exhibited picture appeared at the British Institution. In 1845 he was elected a member of the Society of British Artists, where he exhibited

two pictures 'May-day,' and 'The Lakes of Killarney,' the latter of which was purchased by Prince Albert. He subsequently exhibited at the same gallery :—

Sunday Morning. 1846. Harvest Home. 1847. Prayer for the Absent. 1848. Old Country Churchyard. 1849. An Elm at Eve. 1850. Village Bridal. 1851.

He had by this time acquired a considerable reputation, evincing great originality in his broad and bold treatment of foliage, as, for instance, in his 'Old Country Churchyard,' and the 'Elm at Eve;' when his ambition prompted him to retire from the Society of British artists, with a view, probably, of competing for the honours of the Royal Academy, where he exhibited afterwards :—

Beeches and Fern. 1851. Monarch Oak. 1852. Stratford on Avon. 1853. Nature's Mirror. 1854. Spring in the Wood. 1855. Evening on the Thames. 1857. Stonehenge. 1859. Hesperus. 1860. Twilight. 1861. A Relic of the Feudal Time. 1863.

He received from the Liverpool Academy their £50 prize for the year 1854, for the picture entitled 'Nature's Mirror.'

ANTIGNA, Jean Pierre Alexander, French painter, was born in 1818 at Orleans, at the College of which town he was educated, being taught drawing by M. Salmon, a professor of merit, who discovering the talent of his pupil, induced him in 1836 to go into the atelier of M. Norblin. After remaining here a twelvemonth he placed himself under Delaroche, from whom during seven years he received instruction and counsel. Under his influence he made, in 1841, his debût in religious subjects, which he continued to paint until the year 1845 inclusive. After this he adopted a more independent course, and a pamphlet which appeared at that time entitled "L'Art de devenir Député, Ministre, &c." suggested his picture of 'The Poor Family,' one of his most original productions which at once revealed the bent of his talent. Since then he has successively produced amongst others :—

The Chimney-corner. The First Plaything. The Storm. The Batterns. Bought by the Duke of Orleans, and afterwards (in 1846) invested with additional drapery. Children in Paris. Children in Savoy, the Lecture. 1847. Morning. Evening. Lightning. Bought by M. Ledru Rollin for the Musée at Avignon, 1848. The Conflagration. Purchased for the Luxembourg Gallery, 1850. The Inundation of the Loire. 1852. Girl selling Bouquets. 1855. Women Bathing frightened by a Snake. 1859.

M. Antigna obtained a third-class medal in genre-historique in 1847, a second-class medal in 1848, a first-class in 1851, and a third-class, with the decoration of the Legion of Honour at the Exposition Universelle in 1855.

APPIANI, Andrew, an Italian painter, was born at Milan, about the year 1812; studied under M. François Hayez, carried off several medals at the Academy of St. Luke at Rome in 1834, and the great prize of the Academy of Fine Arts at Milan in 1838. He sent two important works to the Universal Exhibition at Paris in 1855, 'Petrach at Avignon,' and 'An emigrant Italian Girl pressing to her heart the National Colours.'

ARCHER, Wykeham, son of the late John Archer, Esq., of Newcastle upon Tyne, was born there August 2nd, 1806. 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 his practice in etching 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 Overies, previous to its restoration, and of Lambeth Palace in all its parts. Mr. 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 William Twopenny, Esq., 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 in monumental brass, and produced several large monuments of that description from his own designs. He likewise painted a few works in oil. He died May 25, 1864.

ARMITAGE, Edward, is of an ancient and wealthy Yorkshire family, but was born in London in the year 1817. He appears to have completed his art-education in Paris, where he was a pupil of Paul Delaroche, and was selected by that master to assist him in the decoration of the 'Hemicycle' at the School of Fine Arts there. Three years later (in 1842) Mr. Armitage exhibited a large picture of 'Prometheus Bound,' in the Paris Exhibition of Living Painters. To the Cartoon Exhibition at Westminster Hall in the following year he contributed a 'Landing of Julius Cæsar in Britain,' which took a first-class prize of £300. In 1844 he was a contributor to the Westminster Hall exhibition of works in fresco, but not with similar success, receiving no prize. At a third competition, in 1845, he was more successful, taking a £200 prize for his 'Spirit of Religion,' a cartoon which was deservedly commended. Two years after this Mr. Armitage was again in the field of competition, and again successful. His 'Battle of Meanee' took one of the three prizes of £500, and the picture, an oil painting, is now in the possession of Her Majesty. After this he went to Rome, where he remained two years. Mr. Armitage is one of those artists who have been employed in the decoration of the New Parliament Houses; his portion of the work being two frescoes in the Upper Waiting Hall. He was also of the number of those who visited the seat of war in the Crimea, and the result was two pictures, one of the battle of 'Inkerman,' and the other of the 'Cavalry Charge at Balaklava,' works of considerable power. He has contributed some Scriptural subjects, very original in thought and treatment, to our exhibitions; as, for example, his 'Samson in the Mill,' 'Aholibah' (a vision of Ezekiel), &c. In 1858 he produced a large colossal figure, entitled 'Retribution,' allegorical of the suppression and

punishment of the mutiny in India, which divided the suffrages of the critics; and which, whatever its claims as an emanation of poetic art, may be regarded as a fair specimen of the large and daring style of historic painting of the school in which he was educated. In common with the majority of masters of that school, his chief deficiency is on the score of colour.

ARNOLD, GEORGE, was born in 1763, elected an Associate of the Royal Academy in 1810, and died in 1841. He was appointed Landscape-Painter to the Duke of Gloucester. His exhibited compositions consisted chiefly of tranquil English scenery, and some French landscapes.

ASSHE, HENRY VAN, a Landscape Painter, was born at Brussels in 1774, and died in 1841. In the Brussels Museum are two landscapes by him, one of them representing 'The Cascade formed by the Tocca in the Canton of Ticino.'

AUBERT, JOHN ERNEST, a French engraver, lithographer, and water-colour painter, was born at Paris in 1824. In 1841 he entered the Ecole des Beaux Arts, as the pupil of Paul Delaroche and Achille Martinet. In 1844 he obtained the great prize of Rome in engraving; and, after an earnest pursuit of that art during some years, took to lithography in 1853. As a painter in water-colours, he produced several copies after Raphael, which were exhibited in 1850 and 1852, and "Reverie" (1859.) Amongst his lithographs are—

The Season of Butterflies. The Orphans, *after M. Hamon.* Exhibited at Exposition Universal, in 1855. Galatia, *after M. Gleyre.* Palestima, *after M. Heilbuth.* Calvary, *after M. Jebbé-Duval.* (1859.)

He obtained a third-class medal in 1857.

AUGUSTIN, JOHN BAPTIST JAMES, a miniature-painter in enamel, was born at St. Diez (Vorges), in 1759, and died of cholera at Paris in 1832. He came 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 Legion d'Honneur. His miniatures are distinguished by purity of design, vigour of tone, and richness of colour, and are eagerly sought for by collectors. Amongst the finest portraits produced by him are those of—'Napoleon I,' 'The Empress Josephine,' 'Louis Buonaparte,' 'Caroline Murat,' 'Louis XVIII.,' 'The Duke of Angoulême,' 'Baron Dénon,' 'Girodet the Painter,' 'Lord William Bentinck;' and especially his female portraits after Greuze.—Madame Augustin, his pupil and wife, pursues the same art.

AUVRAY, FELIX HENRY, French historical painter, born in 1800, died in 1835. He was a pupil of Momal, and of Gros. He exhibited in 1824 'St. Louis a Prisoner,' and in 1827 'Gautier de Chatillon defending St. Louis against the Saracens,' 'St. Paul at Athens,' &c.

AZEGLIO, ROBERT TAPANELLI, (Marquis), born in 1798, is an Italian politician, and also a painter of Landscape and History, correspondent of the French Institute (Academie des Beaux Arts), Officer of the Legion of Honour, Knight Grand Cross of Saint Maurice and Lazarre.

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*BAILLY, LEOPOLD, died in 1830.

BALMER, GEORGE, was the son of a respectable house-painter at North Shields, and was originally destined to follow his father's business. His early predilections, however, were such as disqualified him for merely mechanical pursuits, and he for some time practised the decorative part of the business with Coulson of Edinburgh. Here he had an opportunity of observing the progress of Ewbank, whose pure and fluent productions suggested a kindred but more powerful style, which developed itself in several works, which immediately became a feature in the Newcastle Exhibition, then (about 1829—30) considered one of the best of the provincial exhibitions in England. He afterwards exhibited a more ambitious production in point of size—this was 'A View of the Port of Tyne,' which was purchased by T. Batson, Esq., of Newcastle. About the year 1831 an exhibition of water-colour drawings was produced in Newcastle, in which appeared several performances in that style by Balmer, especially some exquisite views of the scenery in the neighbourhood of Rokeby, one of which was the gem of the exhibition, and will yet be remembered by many as 'The Juicy Tree Bit.' Another of these drawings was beautifully engraved by Miller for the 'Aurora Borealis,' an annual produced by some members of the Society of Friends in Northumberland. The honourable rivalry and friendly intimacy which existed between George Balmer and J. W. Carmichael (an artist whose marine subjects have obtained an extended celebrity) induced these two painters to unite their efforts in one great work, the subject of which was 'The Heroic Exploit of Admiral Collingwood at the Battle of Trafalgar.' This capital picture is now in the Trinity House of Newcastle. Presently after the completion of this large picture, Balmer took his departure for a tour on the Continent, sketching industriously as he proceeded. He visited several parts of Holland, and then proceeded up the Rhine, and traversed Switzerland, when, having made some valuable studies among the Alps, he turned a longing eye towards Italy, but hesitated and postponed that enterprise to a period which never came. He then set off for Paris in order to study the masterpieces in the Louvre Gallery, of several of which he made copies. On his return to England he came to London, where he wrought with assiduity and success for the Exhibition. A large 'View of Bingen,' which it is believed is now in Liverpool; 'A View of Rotterdam,' of which there is an engraving; 'Haarlem Mere,' a large moonlight, and a fine picture of St. Goar, were among the first fruits of his application. At this time he found a kind patron in Mr. Harrison, an opulent merchant and accomplished gentleman of Liverpool. This gentleman, whom he had met abroad, enabled him, by his purchases and recommendations, to pursue his object steadily and without those pecuniary misgivings which too generally oppress while they cruelly goad the artist who would earn an honourable fame. While the beauties of the scenery he had visited remained strong upon his mind, Balmer worked assiduously from his foreign sketches; but many of them remained unused, for the original feeling and desire to represent the scenery of the British coast returned after a time. Balmer was never so much in his element as when paint-

ing a stranded ship, an old lighthouse, or the rippling of the waves on a shingly coast. He was much under the influence of early associations, and such were the objects to which he had been accustomed from childhood. An old mill was likewise a favourite subject of his pencil; and this was but another reminiscence of early days, when he ofttimes sojourned with his uncle, the miller at Plessy, near Blythe. His pictures containing an old mill, with the scenery of the river Wansbeck, chiefly moonlights, are among his happiest productions. In 1836, Balmer proposed to the Messrs. Finden a publication entitled 'The Ports and Harbours of Great Britain,'—a work which was spiritedly commenced, and contained many views, chiefly on the north coast from his drawings. However, the publication dwindled in other hands, and ended tamely enough. About this time Balmer found himself in circumstances which made him independent of his profession; and a diffidence with regard to the merit of his own productions caused him to give up several commissions, and thenceforth, to the regret of many who admired his talent and worth, he abated his efforts, painting only a slight bit from time to time, to keep his hand in, or as gifts to his friends. About the year 1842 Balmer retired from London, and settled near Ravensworth, in the county of Durham, where he was assailed in the prime of life by the malady which terminated his career on the 10th of April, 1846.

BAQUOY, Peter Charles, a French engraver, son of Maurice Baquoy, was born at Paris in 1764. He was the pupil of his father, and during many years held the post of professor of engraving in the Institute of Marine and the Colonies. He died in 1829. Amongst his principal works were:

The Condemnation of St. Gervais, and of St. Protais, *after Le Sueur*. 1817.
Fenelon succouring the Wounded, *after Fragonard*. 1822.
The Sickness of Antiochus, *after Lairesse*.
The Death of Adonis, *after Poussin*.

(These two and some others for the *Galerie du Musée*), and several illustrations from the works of Gessner, *after Le Barbier*, of Voltaire; *after Moreau*, and other books.

BARKER, Charles, was a native of Birmingham; and during forty years, at the early part of the present century, resided at Liverpool, where he ranked high as a teacher in Art. He was elected president of the Liverpool Academy, to which he was a regular contributor, occasionally also exhibiting at the Royal Academy in London. His last works exhibited here were, in 1849, 'Evening after Rain,' 'A Luggage Train preparing to Shunt,' and 'The Dawn of Day, a Foraging-party Returning.' He died in January, 1854.

BARKER, Henry Aston, the ingenious projector and original proprietor of the Panoramas in Leicester Square, was born at Glasgow, in 1784, and died near Bristol, July 19, 1856.

BARKER, Thomas, (called 'Barker of Bath'), an English painter of landscape and rural life, was born in the year 1769, at a village near Pontypool, in Monmouthshire. His father, (the son of a barrister) having run through a considerable property, commenced as artist, but never, we believe, attempted more than the portraits of horses, &c., especially those of his own stud. Young Barker showed a remarkably early genius for drawing figures and designing landscapes; and on the removal of his family to Bath, the opportune and 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, Vanderneer, Rembrandt, Ruysdael, &c., which he imitated very successfully. At the age of twenty-one he was sent to Rome by Mr. Spackman, who allowed the young artist a carriage, and ample funds to maintain his position there as a gentleman. While in the Imperial 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, being entirely self-taught. While Mr. 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) his 'Gipsy' groups and rustic figures, have been copied upon almost every available material which would admit of decoration: Staffordshire pottery, Worcester china, Manchester cottons, and Glasgow linens. The manufacturers of Birmingham and Pontypool, of Sheffield, York, Wolverhampton and Clerkenwell, were deeply indebted to his pencil for the ornamental designs on their respective manufactures. Yet for this service rendered by the artist to the artisan, he never received a fraction for copyright. Mr. Barker was an occasional exhibitor at 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; they have the marks of true genius stamped upon them; deep study, original thought, much practical knowledge, and free execution. 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, is now the property of Lord W. Paulett. But perhaps the noblest effort of Mr. Barker's pencil is the magnificent fresco, 30 feet in length, and 12 feet in height, painted on the wall of his residence, Sion Hill, Bath; the subject of which is, 'The Inroad of the Turks upon Scio, in April, 1822;' a work possessing merits of the highest order, in composition, colour, and effect. The sketches of Mr. Barker afford a better insight into his knowledge of Art, than even his paintings: they have been described by a competent judge, as 'bringing to mind the very best, and most highly-valued treasures of the old Italian masters;' truthful in conception, bold and firm in outline, and correct in drawing. Mr. Barker amassed, at one time, considerable property by the sale of his productions; one gentleman alone having paid him at different times as much as 7000*l*. He expended a large sum in erecting a mansion for his residence, enriching it with costly ornaments, and filling it with sculptures and other choice productions of Art. He died on the 11th of December, 1847, in the 79th year of his age.

BARKER, Thomas Jones, son of the preceding, was born at Bath, in March, 1815; and studied painting under his father. He went to Paris in 1834, and was a pupil of Horace Vernet for many years. He first exhibited in the Louvre, in 1835, a picture called 'The Beauties of the Court of Charles II.,' for which he had the honour of re-

ceiving the Gold Medal. He also painted, in 1840 or 1841, a large work for the king of the French, 'The Last Moments of Louis XIV.' which unfortunately was destroyed with other pictures at the Palais Royal, by the mob, in 1848. In England his principal *engraved* works are:

The Meeting of Wellington and Blucher, at La Belle Alliance.
The Lesson of Humanity.
The Duke of Wellington in his private Cabinet at Apsley House.
Lord Nelson's Prayer in the Cabin of the Victory.
Wellington Crossing the Pyrenees.
Lord Nelson receiving the Swords of the Spanish Officers, on board the "San Josef."
The Allied Generals before Sevastopol, containing 120 portraits and 300 figures.
The Capitulation of Kars.
The Horse race on the Corso at Rome.
The secret of England's Greatness.
The Intellect and Valour of Britain. &c.

Mr. Barker received the Cross of the Legion of Honour from Louis Phillippe, also the large Gold Medal of the Musée Royal, and about 24 silver and other medals from different provincial towns of France.

BARRABAND, Peter Paul, a French painter of flowers, birds, and other subjects in natural history, was born at Aubusson in 1767, and died in 1808. He studied under Malaine, the designer to 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 of the School of Art at Lyons; executed numerous designs for Sevres porcelain, and decorated the dining-room at St. Cloud.

BARRAUD, William. 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 a highly responsible situation in the custom-house, and his grandfather was the well-known chronometer maker of 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 he was, on quitting school, introduced to a situation in the Customs, where, however, he continued but a short time, and then quitted it to follow the profession most in unison with his talents and feelings, under the guidance of Mr. Abraham Cooper, R.A., with whom he studied a considerable time. Without attaining to the highest rank in his peculiar department, that of an animal painter, or rather a painter of horses and dogs, for he chiefly confined his practice to these, he was always correct, and even elegant, in his style of work; while the subject pictures which he painted in conjunction with his brother Henry, are far above mediocrity, both in conception and treatment. The two brothers had long been joint-exhibitors at the Royal Academy and the British Institution. William Barraud died in Oct. 1850, in his 40th year.

BARRIAS, Felix Joseph, French historical and genre painter, was born at Paris in 1822; became a pupil of M. Leon Cogniet; and in 1844, carried away the grand prize of Rome, for his picture of 'Cincinnatus receiving the Deputies from the Senate.' He first exhibited, in 1847, 'A Young Girl carrying Flowers,' and 'A Roman Woman Spinning;' and has exhibited since, 'Exiles under Tiberius,' 'Dante Alighieri' (1853), 'Pilgrims going to Rome for the Jubilee of A. D. 1300,' 'Michael Angelo in the Sistine Chapel' (1857), 'Landing of the French Army at Oldport, in the Crimea' (1859), besides numerous portraits. He also made the designs for the illustration of the works of Virgil, and of Horace, printed in lithography, in the editions published by Didot. He obtained a medal of the third class in 1847, one of the second in 1855, and one of the first in 1851, and the decoration of the Legion of Honour in 1859.

BARTHOLOMEW, Anne, miniature and flower painter, whose parental name was Fayermaun, was born at Loddon, in Norfolk, early in the present century. In 1827, she married Mr. Turnbull, the composer of several popular melodies, who died in 1838; and some years afterwards she married Mr. Valentine Bartholomew, who had acquired considerable reputation as a flower-painter. She died 18th Aug. 1862.

BARTLETT, William Henry, an English topographical landscape painter, was born on the 20th March, 1809. In 1823 he was articled for seven years to Mr. John Britton, the architect and the author of several well-known illustrated works on Topography. Here, as the last-named gentleman, in a biographical sketch, informs us Bartlett in the course of the year surpassed his associates in accuracy, style, and rapidity, though others had been studying double that time. Appreciating his pupil's talent Mr. Britton sent him successively into Essex, Kent, Bedfordshire, Wiltshire, and other parts of England, to sketch and study from nature; following the footsteps, and studying some of the buildings, and scenes which had been previously examined and sketched by Prout, Cotman, Mackenzie, and other artists. He went next in a similar artistic style to Bristol, Gloucester, and Hereford, and executed a series of elaborate drawings of the sacred edifices there for Mr. Britton's 'Cathedral Antiquities of England.' He afterwards made similar sketches for the same gentleman's work, entitled 'Picturesque Antiquities of English Cities.' But Mr. 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: America, the United States, and Canada; Turkey, Constantinople, Asia Minor, Syria, Italy, Greece, and the Grecian Archipelago; Piedmont and Dauphiny; Palestine, Egypt, Sinai, Petrea, and the Arabian deserts. He thrice explored the East, first in the years 1834 and 1835, again in 1842 and 1845, and a third time in 1853. He made four voyages to America, in the years 1836–7, and —8, and lastly, in 1841 and 1852. No less than nineteen large volumes in quarto 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, our adventurous artist showed that he could exercise a skilful pen, as well as a rapid and obedient pencil in the following publications:—

Walks about Jerusalem, and the Topography of that far-famed City. 1844 and 1845.—30 engravings.

Forty Days in the Desert. 1848.—27 engravings.
The Nile-Boat, or Glimpses of Egypt. 1849.—35 engravings.
The Overland Route. 1850.
Footsteps of Our Lord and his Apostles in Syria, Greece, and Italy. 1851.—22 engravings.
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 homewards between Malta and Marseilles, on the 13th Sept. 1854.

BATES, W. E., was born in 1812. His father was for many years a schoolmaster at Ibstock, in Leicestershire, where he was so much respected, that after his death his pupils erected a monument to his memory. Our subject first entered life in business in connection with the Dublin Steam Packet Company. When quite a youth he showed a natural taste for art, which was first developed into action by mixing with the late Joseph Allen, and J. Wilson, and other artists of the day. He commenced exhibiting about twenty years ago, and has continued to do so ever since, at the Royal Academy, the Society of British Artists, and the British Institution. His subjects are chiefly coast scenes on the French or Dutch coast, or in the Isle of Man, Isle of Thanet, Jersey, &c. Without appearance of effort, he displays remarkable adherence to nature.

BATTY, Lt. Col. Robert. This gentleman, at one time of the Grenadier Guards, with which regiment he served in the campaigns of the Western Pyrenees, and at Waterloo, was also an amateur artist of considerable merit. He published a series of Views on the Rhine, and in Belgium and Holland, the first part of which appeared in 1824. His other works of art, all of which have been much esteemed, are French Scenery, German Scenery, Views of the principal cities of Europe, and Welch Scenery. He died in Nov. 1848. A writer in the Somersetshire Gazette observes—"The family of this gentleman is particularly identified with the Arts. Dr. Batty, M.D., the father of the Captain, long and deservedly esteemed by his own profession, has been equally long known as an amateur artist and encourager of the Arts. The fair daughter of the Doctor, too, eminent for her topographical taste, has given to the world a series of Views of Italian Scenery, illustrative of a tour which she made to those classic regions, in an elegant publication, which will perpetuate her fame among the most distinguished of her sex."

BAUDRY, Paul Jacques Aimee, a French historical painter, was born at Bourbon-Vendée, in Nov. 1828. He became a pupil of Drolling, and M. Sartoris, and obtained the great prize of Rome in 1850, for his picture of 'Zenobia discovered on the banks of the Araxes.' During his stay at Rome he produced several remarkable works, which were exhibited together in Paris, in 1857:—'St. John the Baptist,' 'Leda,' 'Execution of a Vestal,' 'Fortune and the Young Child.' In the same year, on his return from Rome, he exhibited, in 1858, 'The Penitent Magdalen,' 'The Toilette of Venus,' 'Guillemette,' and three portraits. He obtained a medal of the first class in 1857.

BAUNGEVIS, Charles William Alexander, a miniature painter, born at Amiens, in 1759, died in 1832.

BAXTER, Charles, was born in Little Britain, in the city of London, in March 1809, and was the son of a book-clasp maker. In earliest boyhood he began to draw and paint; but the artist's profession was at that time so ill remunerated, that his friends strenuously discouraged him from adopting it, and even apprenticed him to a bookbinder. But the impulse for art was too strong, and he soon gave up bookbinding, and commenced a struggling career as a painter, chiefly of portraits and miniatures. One of his first sitters was the Hon. Major Cochrane, from whom and from his brother, afterwards Lord Dundonald, he received much kindness and encouragement. In 1834, he painted a miniature of Mrs. C. Jones, of Drury Lane Theatre, at the time she was sitting to G. Clint, as Dame Quickly in a picture that artist was painting for the Earl of Egremont. This circumstance led to our subject's making the acquaintance of Clint, whose miniature he painted, and from whom he received some valuable lessons in his art. He afterwards, commencing in 1839, studied for some years at the Chipstone Street Society. Though starting in life as a portrait painter, Mr. Baxter's reputation chiefly rests upon his works illustrative of poetical and rustic subjects; in which the refinement of expression, and beauty of colour of his female heads, are of a quality which constitutes them a speciality of the day. He first exhibited at the Royal Academy in 1834, and has continued ever since sending there almost every year. Amongst the later works which he has exhibited, there are 'L'Allegro,' in 1852, 'Love me Love my Dog,' in 1854, Portraits of Three Daughters of Lady Augusta Seymour, painted for J. E. Denison, Esq., speaker of the House of Commons, Portrait of Frederick Huth, Esq., in 1862. Mr. Baxter was elected a member of the Society of British Artists in 1842, at whose Gallery in Suffolk Street, he has exhibited, amongst many others,

The Wanderers. 1847. The Vicar's Daughter. 1852. Lucy Locket, and a Bacchante. 1853. La Pensée. 1854. The Bouquet. 1855. Sunshine. 1855. The Lily. 1856. Autumn. 1856. Heartsease. 1857. The Dream of Love. 1857. Smiling Morn. 1858. Little Red Riding Hood. 1859. Portrait of Alexander Huth, Esq. 1859. The Queen of the Claddagh. 1861. A Little Galway Girl. 1861. Olivia. 1862. The Ballad. 1863.

BEAUME, Joseph, historical and genre painter, was born at Marseilles in 1790; went to Paris at the age of eighteen, where he entered the atelier of Gros. He made a favourable impression with a picture of 'Eliezer and Naphtali,' which he produced in 1819, and which is now in the Gallery of Fontainbleau. He first exhibited in 1822, and some years afterwards had many commissions for the Gallery of Versailles. Amongst his works are

The Slave of Velasquez. Henri III. on his Death-bed. 1822. The Infirm Mother. 1825. The King Drinks. 1828. Rustic Interior. 1828. The Hotel de Ville on the 28th July. 1831. Death of the Grand-Dauphiness in 1690. 1834. Death of Ann of Austria in the Monastery of Val-de Grace. 1835. These last two were purchased for the Luxembourg Gallery. The Death of Charles V. The Convalescent Mother. 1838. The Childhood of Sixtus V. 1839. Reading the Bible. The Dead Bird. 1840. Hagar in the Desert. 1844. Giotto, when a youth, drawing Sheep. 1845. Going out of Church. 1846. (In the Luxembourg Gallery.) Shepherds of the Pyrenees. 1846. Van Dyck. 1850. Marguerite. 1852. Galileo in Prison. 1853. The

Battle of Alma. The Flight into Egypt. The Infant Moses exposed on the Nile. Death of Charles V. at the Convent of St. Juste. 1855. The Season of Flowers. Autumn Dreams, &c.

besides portraits and marine subjects. His principal historical works, painted between 1836 and 1843 are in the Museum at Versailles, and represent some of the more recent subjects in the Gallery of Battles;

The Passage of the Rhine at Dusseldorff. The Battle of Diernstein. The Day of Albreto. The Battle of Lutzen. The Taking of Halle. The Battle of Oporto. The Battle of Bautzen. Battle of Toulouse.

The series concluding with 'Napoleon I. embarking at Porto Ferrajo,' on his return to France from Elba. He received a second class medal in 1824, a first-class medal in 1827, and the decoration of the Legion of Honour in 1836.

BECKER, James, a German painter of genre, was born at Dittelsheim, near Worms, on the 15th of March, 1810. He obtained his artistic education at the school of Dusseldorff. His first performances were in the chivalresque vein of mediæval times, the most remarkable of these representing 'A Knight and his Mistress.' He afterwards took to subjects of modern German life; some of them very dramatic and powerful in effect, as:—

A Peasant Family at Prayer. The Return from the Wars. Death of a Tyrolean Huntsman. Peasants overtaken in a Storm. Shepherd struck by Lightning. Young Girl seeing a party of Recruits passing. An old Woman with her Cat. Young Girl with a Lamb, &c.

Some of his paintings are in water-colours, and executed with great clearness and fulness of colour. M. Becker has been appointed Director of the Stadel Institution at Frankfort.

BECKER, Philip James, a German painter, born at Pforzheim in 1763, and died at Erlenbad in 1829. At seventeen years of age he went to Rome, where he studied and formed his style under Mengs and de Mazon. In 1785 he returned to Carlsruhe, having acquired in Italy a high degree of skill in every technic requirement of his art, together with a good eye, and a sound judgment. But he was wanting in poetic fancy, and in invention; and he did not succeed in any remarkable manner in oil-painting, with the exception of the gracefulness of his forms, and the attractiveness of his colouring. His paintings, moreover, are not numerous. He has, however, 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 also was successful in some landscapes in aquatint. He was during many years the Director of all the collections of paintings and engravings of the Grand Duke of Baden.

BEDAFF, Anthony A. E. Van, a historical and portrait painter, born at Antwerp in 1787, died in 1829. 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 Haerlem.

BEGAS, Charles, a German painter of history, genre, and portraits, was born at Heinsberg 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 1811 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 M. 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 where he became member and professor of the Academy of Arts. His principal paintings are:—

The Descent of the Holy Ghost. The Sermon on the Mount. The Transfiguration. Christ carrying his Cross. Henry IV. at the Castle of Canossa. Young Girl under an Oak Tree.

PORTRAITS.

Schelling. Ch. Ritter. Baron von Humboldt. The Princess Alberta of Prussia. &c.

BELLANGÉ, Jos. L. Hippolyte, French historical painter, was born at Paris in January, 1800. As a youth he was influenced with enthusiasm by the military exploits of the period, a class of subjects to which, after studying in the atelier of Gros, he afterwards devoted himself. He painted, *inter alia*—

The Return of Napoleon from Elba.
The Entry of the French into Mons.
The Day after the Battle of Jemappes.
The Passage of the Mincio. The Battle of Fleurus.
A Duel in the time of Richelieu.
The Battle of Waagram.
The Taking of Teniah de Muzaia, (which last had a great success in the Exhibition of 1841, and is now in the Musée of Versailles.) The Battle of Alma. 1855.
Taking of Russian Ambuscades. 1857.
Episode of the Taking of the Malakoff. 1859.
The two Friends—Sebastopol. 1855. (In the International Exhibition, 1862.)

He has also painted some portraits. M. Bellangé obtained two medals of the second-class in 1824 and 1855, respectively; and the decoration of the Legion of Honour in 1834.

BELLEMANS, Joseph, was born at Antwerp, and was a pupil of M. de Keyser, President of the Academy in that city. Began to flourish about the year 1845. His principal works are—'The Angels of Charity,' in the Maison des Anges at Courtray, 'Viglius and the Duke of Alba,' painted for the Government; 'The Death of St. Remacle,' and 'A Monk in Meditation.'

BENDEMANN, Edward, was born at Berlin on the 3rd of December, 1811, and became a pupil in the Academy of Dusseldorff in the summer of 1827. His extraordinary talent so rapidly developed itself, that in the autumn of 1828, which he passed at Berlin, he painted a portrait of his grandmother, which excited general admiration at the great exhibition then being held, and founded the youthful artist's celebrity. On returning to Dusseldorff, in the winter of the same year, he undertook his first picture, of "Boaz and Ruth;" figures half the size of life. In October, 1830, he proceeded to Italy. Here the inspection and study of the wonderful works of ancient art, coupled with the influence of artists, his seniors, with whom he was brought into friendly association, imparted to the youth's mind a maturity far in advance of his years. In the autumn of 1831 he returned from Italy to Dusseldorff, and immediately commenced his famous picture of 'The Sorrowing Jews in Exile,' illustrative of Psalm CXXXVII, verse 1. "By the Rivers of Babylon there we sat down, yea we wept," which, at the Berlin Exhibition of 1832, made an immense sensation. This production is remarkable alike for the beauty of the figures, the expression of deep pathos pervading them, and the excellence of the painting. It has since been placed by the Art Union of the Rhine and West-

phalia in Walroff Museum at Cologne, and has been engraved by Ruscheweik. In 1833 he produced a picture, entitled, 'Girls at the Well,' engraved by Felsing; in 1834, 'Mother and Daughters;' in 1835, 'Shepherd and Shepherdess,' engraved by Steifenland; in 1836, 'Jeremiah on the Ruins of Jerusalem,' a large picture, in possession of His Majesty the King of Prussia, (lithographed by Weiss); and in 1855, 'The Harvest,' painted for the Art Union of Berlin. All these were, in addition to a number of admirable drawings and sketches, produced by him whilst yet a youth. But he longed to accomplish greater tasks, not being satisfied with the production of easel-pictures. At first he hoped to find opportunity for creations of monumental significance, within the limits of his more immediate father-land, and in this view betook himself to Berlin, where, in 1837, he commenced painting, in his parental abode, a fresco, representing the 'Fountain of the Arts.' Circumstances, however, were at that time so unfavourable in Prussia for great artistic undertakings, that he relinquished his cherished hope, and complied with an honourable summons from the King of Saxony, to Dresden, where he was commissioned to embellish with frescoes three rooms in the royal castle. He immediately sketched out a grand scheme for the purpose, which, in its essential points, received the Royal approval. Of these designs, the execution of which was temporarily interrupted, by reason of the artist's eyes suffering from the injurious effect of the exhalations from the lime, we give a brief account:—"The Throne Room, intended especially for the ceremonies attending the opening and closing of the session of the Chambers, is decorated as follows:—In the first place, a frieze, painted on a gold ground, runs round the room, in which is represented, from a Christian point of view, and in one continuous design, human life with its occupations and troubles, from birth to death. This frieze has been engraved by Bürkner. Over the throne is an emblematic figure of Saxonia, and on either side eight figures of Lawgivers and Kings, belonging to the period before the Christian era, and an equal number of those since. Four large historical pictures, representing important events in the life of King Henry the Fowler, and comprising special reference to the classes of peasantry, citizens, knights, and clergy. These four classes are represented, opposite the figure of Saxonia, by four single figures. A series of smaller designs, painted brown on brown, on the socle of the walls, and bearing relation to the pictures under which they are situated. The subjects of the paintings in the Concert and Ball Room are taken from the ancient world. Like the Throne Room, this room also contains, in a frieze, the representation of human life from birth to death—with the difference, however, that, in this case, the subject is conceived in the spirit of the antique. This frieze, painted in monochrome, on a blue ground, is interrupted by coloured pictures, in which, partly by means of groups, mythological figures, as, the Graces, the Muses, the Fates, &c., partly by means of other subjects, the Grecian Polytheism is emblematically indicated. On the mural surfaces, between the windows, the arts are personified in figures larger than life—on the one side, Painting, Architecture, and Sculpture; on the other, Dancing, Music, and the Drama. Over the one door is the figure of Poetry, and over the opposite one a group of three children, representing the three Greek races. The scheme of decoration for the apartment comprises four more pictures, of a larger size, at the sides of the doors, viz.—of that over which is represented 'Poetry,' the procession of Apollo with the Hyperboreischen virgins, to Delphi, and a procession of Bacchus; and of the opposite one, (over which are represented the Grecian races), the feast of Thetis, and the feast of Alexander at Susa. Thus are characterised the epic and lyric directions of Grecian poetry, as it had shaped itself among the Doric and Ionian races, while the two feasts indicate, respectively, the commencement and the end of the flourishing period of Greece. In a third room, connecting the two above mentioned, the final aim of the various ordinances and strivings of humanity—on the one hand, of the ante-Christian world, on the other, of the Christian middle-ages—will be symbolised in the representation of a heavenly Jerusalem. In addition to these works, and in some measure as a relaxation from the labour of producing them, Bendemann has painted some other oil-pictures, whereof we may particularise 'Shepherd and Shepherdess,' the sketch for which had been drawn as far back as the year 1835, and several portraits, of life-size, among which that of his wife is executed in the noblest style, and possesses extraordinary beauty. He has, moreover, contributed to the illustration of several poetical works, including Wigand's splendid edition of the 'Niebelungen.' Bendemann possesses a rare sensibility for chaste beauty, and nobleness of character, along with great *naïveté* and simplicity in the conception and representation of his subjects. Strongly-marked character, and the expression of rude force and wild passion, are not the themes which his genius loves and searches for. Even his celebrated picture 'Jeremias' expresses rather an elegiac pathos, than the stupendous grief of one mourning over the fulfilment of a curse on an entire nation. With his simple and noble conception of whatsoever he undertakes to represent, the style of his drawing and painting corresponds. In both we find a high ideality united, in the happiest manner, with suitable truthfulness. Bendemann is a member of the Academies of Berlin, Cassel, and Stockholm; Professor of Painting at the Academy of Dresden, and Knight of the Royal Saxon Order of Civil Merit, of the Prussian Order of the Red Eagle (4th class), and of the Belgian Order of Leopold.

BENNETT, William, a pleasing painter of Coast and Highland scenery, &c., was born in 1811. Is a member of the Institute of Painters in Water Colours.

BENOUVILLE, Francois Leon, historical painter, was born at Paris, March 30, 1821. He became a pupil of M. Picot. His earliest exhibited works were, 'Mercury and Argus,' in 1839; 'The Hermit and the Slothful Knights,' (1841), taken from an incident in Sir Walter Scott's Ivanhoe; 'Judith,' (1844); 'Esther,' (1845); in the last named year he obtained the great prize of Rome, in history, with his picture of 'Jesus in the Judgment Hall.' In 1852 he exhibited a large picture of 'The Death of St. Francis of Assisi,' which at once placed him in a distinguished rank in his art; and was purchased for the Luxembourg Gallery. To the Universal Exhibition of 1855, M. Benouville sent 'Christian Martyrs en-

tering the Amphitheatre,' and 'A Prophet of the Tribe of Judah killed by a Lion;' works more remarkable for the composition than the execution, though not wanting in grandeur, the heads being of a noble character, the grouping well arranged, and the colours harmonious though pale. In 1857 he exhibited 'The two Pigeons,' 'Raphael seeing the Fornarina for the first time,' 'Poussin on the banks of the Tiber.' About this time he painted the decoration of the interior of the Hotel de Ville. He died suddenly on the 19th February, 1859, having just 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 several portraits at various periods of his life. 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 in 1859.

BENOUVILLE, John Achilles, elder brother of the above, was born the 15th July, 1815; and was also a pupil of Picot. He gained the great prize of Rome in landscape painting in 1845, (the same year in which his brother obtained a similar prize in historical painting), the subject being, 'Ulysses and Nausicaa.' The landscapes exhibited since his return from Italy have included,—

The Banks of the Seine at Bougival. 1837.
The Forest of Compiègne. 1839.
Evening Effect. 1844. Langezza. 1850. Latium.
Forest of Green Oaks, or Views in the Villa Doria. 1855.

He obtained a third class medal in 1844; and honorable mention in 1855.

BENTLEY, Charles, an esteemed painter in water-colours of marine subjects, and a member of the Water Colour Society, died of cholera on the 10th of September, 1854.

BENVENUTI, Pietro, born at Arezzo in 1769, and died at Florence in February, 1844, is generally considered as the leading painter of the modern Tuscan school. His style is noble and elevated, although somewhat chargeable with coldness, his design pure and correct, and his colouring often brilliant. Amongst his principal works may be cited, at Arezzo, 'Judith,' in the cathedral, and 'Justice and Peace,' his first fresco, executed in 1798; at Pisa a fine picture in the cathedral at Sienna 'The Head of our Saviour;' in the church of the Servites at Montale 'The Good Samaritan;' at Certaldo the portrait of Bocaccio, painted in fresco in the house of the poet; at Florence 'The Saloon of Hercules' in the Pitti Palace, and the cupola of the chapel of the Medicis. In the last named, one of the most important of the works entrusted to him, Benvenuti displays all his skill as a designer, and his fullest power as a colourist; 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 Gallery Riccardi, painted by Luca Giordani, after copies by V. Gozzini (Florence, 1822). His portrait, painted by himself, figures in the famous iconographic collection in the Gallery of Florence.

BERTIN, John Victor, a painter of historical landscapes, was born in Paris, in 1775, and died in 1842. He was a pupil of the celebrated Valenciennes, and was in turn the master of Michallon, Cognet, Boisselier, &c. Amongst his principal works may be cited:—

The Festival of Pan. The Offering to Venus.
Cicero on his return from Exile.
The Flight of Angelica. The Festival of Bacchus.
The Arrival of Napoleon at Ettlingen, &c.

Many of his works will be found in the galleries of the Luxembourg, at Versailles, and in other public collections. This artist is distinguished for the correctness of his design, the severity of his drawing, and his harmonious colouring; but his style is somewhat mannerised and conventional. He obtained a first class gold medal in 1808, and the decoration of the Legion of Honour in 1817.

BESCHEY, Balthasar, born at Antwerp, in November, 1708, was a pupil of Peter Strick, a painter little known. In 1753 he was admitted as a free-man of the Corporation of St. Luke's and two years later became one of the six directors of the Academy in the above town, and in the year following was elected deacon of St. Luke's. He painted History and Portraits, but his performances too generally carry the impress of the decadence of art in the school to which he belonged. Nevertheless two pictures by him, in the Antwerp Museum, representing Joseph sold by his Brethren,' and 'Joseph Viceroy of Egypt,' are not without considerable merit. He died in 1776. This artist had four brothers, all of them followed the profession of painting. Three of them, viz.; James Andrew, Joseph Henry, and John Francis, were his pupils, Charles, who was the eldest, studied under Henry Goovaerts.

BEZZUOLI, Joseph, historical painter, born at Florence in 1784, died in 1855. His principal works are found in his native town; in the Borghese Palace two ceilings, representing 'The Toilet of Venus,' and 'Venus carrying off Ascanius;' 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.'

BIARD, Auguste Francois, was born at Lyons in the year 1800. He was originally intended for the ecclesiastical calling, and passed many years of his life as a chorister in different churches in his native town. When about sixteen or seventeen years of age he passed a few months in the school of M. Révoil, head master of the Lyons School of Design, and then went into a stained paper factory in the vicinity, where he remained eight months, being employed to soften down the points of junction in the pictures printed for the decoration of village churches. This employment, humble as it was, awakened within him the suggestion of the nobler vocation to which his pencil was afterwards destined. With the exception, however, of another half year passed by him in the School of Painting at Lyons, then conducted by M. Richard, he was almost wholly self-taught. In 1827 he was appointed professor of drawing on board a corvette, in which he successively touched at Malta, the Archipelago, Syria, and Egypt; but obtained his discharge in the following year, and then visited successively, England, Scotland, Germany, Switzerland, Italy, Spain, Africa, Russia, Norway, Lapland, Finland, Spitzbergen, &c., collecting both at sea and on land innumerable subjects in landscapes, portraiture, and costume. The first picture produced by M. Biard was one of 'The Babes in the Wood,' which was purchased by the Society of the Friends of Art at

Lyons. In 1827 he exhibited 'The Fortune-teller,' which was purchased for the Museum at Lyons; in 1832, 'A Beggar Family,' for which he was awarded a gold medal; and in 1833, "A Concert of Fellahs in the Environs of Alexandria," which three works were also purchased for his native town. Amongst his other productions were 'An Attack of Brigands,' purchased by the Duchess de Berri; 'The Strolling Players,' purchased for the Luxembourg Gallery; 'A Storm of Wind in the Desert,' which is in the Museum at Nismes; 'Crossing the Line,' 'The Slave Trade,' 'Clearing for Action,' the property of the Emperor of Russia; 'Duquesne liberating the Algerine Captives,' 'The Dessert,' which is in the palace of St. Cloud; 'The departure from the Masked Ball,' 'A Boat's Crew attacked by White Bears,' 'The Deer Hunt,' 'Sea-Cow Fishing,' which was purchased by the late King Louis Phillippe; 'Du Couedic taking leave of his Crew in 1780,' 'Aurora Borealis in Spitzbergen,' 'Jane Shore,' 'Gulliver in the Island of Brobdingnag;' the last five, and 'Duquesne,' were exhibited at the Universal Exhibition of 1855, together with 'The Saloon of Count de Nieuwerkerke,' 'The Bombardment of Bomersund,' 'Sea Sickness,' 'A Ball on board an English Corvette,' &c. This artist obtained two medals of the second-class in 1828 and 1848; one of the first-class in 1836, and the decoration of the Legion of Honour in 1838. Many of his pictures have been engraved by M. Jazet.

BIDA, Alexander, a French artist, was born at Toulouse in 1823, and, when young, went to Paris, where he studied drawing and water-colour painting under Eugene Delacroix. He visited Constantinople and the East in 1844–1846, where he picked up an immense mass of materials, which form the subjects of works which he has produced since; amongst others—'A Turkish Shop,' 'Arab Coffee-house,' 'The Slave Market,' 'Arminian Barber,' 'Return from Mecca,' (purchased by the State), 'Solomon's Wall,' &c. He has also executed several portraits, amongst the rest one of the Duke de Morny. Since 1860 he has been one of the principal illustrators of 'Le Tour du Monde, Journal des Voyages.' He obtained a medal of the second-class in 1848, and one of the first-class, together with the decoration of the Legion of Honour, in 1855.

BIGG, William Radmore, 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 on domestic subjects, appealing to the sympathies, which were painted with considerable power. His 'Shipwrecked Sailor Boy,' 'Boys relieving a Blind Man,' 'Black Monday,' and others of a similar character, have been engraved. He died in February, 1828.

BILTIUS, James. J. Immersul, who did not know the christian name of this artist, contents himself with stating that he lived about the year 1651; but M. Christian Kramm, the Director of the Academy of Architecture at Utrecht, gives it as above. The last-named writer also considers that we may take as one and the same person James Biltius, and James Van der Beit, a painter of ornaments, and a contributing member of the Chamber of Painters at the Hague, which place he quitted in 1661, in order to establish himself at Amsterdam. The custom of latinising names was not generally abandoned in Holland in the second half of the seventeenth century. The date of his death is unknown. In the Antwerp Museum is a picture by him of a Cock-fight. (Query, could this artist be the same as Francis Biltius, mentioned in the body of the work?)

BIRCH, John, portrait and landscape painter, was born at Norton, Derbyshire, on the 18th of April, 1807. As a boy he gave indication of a love for art, sketching the beautiful scenery of the neighbourhood, notwithstanding that he had never seen a print or drawing of any description. For some time he assisted his father in his business as a file cutter, but afterwards went to a carver and gilder's, with whom he remained seven years. He now determined to take up portrait-painting as a profession, and came to London, where he studied under H. P. Briggs. Here he received several commissions to paint copies of the latter's portrait of the late Mr. Cocker, of Sheffield, in which he was so successful, that it was sometimes difficult to distinguish the copies from the original. Amongst the original portraits which he painted, were several of Ebenezer Elliott, the Corn Law Rhymer; one, a half length, represented amongst the rocks of Rivilin, was painted on the spot, when the poet and the painter were on a ramble together, the former writing the lines called 'Ribbledin, or the Christening,' whilst the latter rubbed in the portrait of his friend. Several of Birch's landscapes consist of views of the magnificent scenery of Derbyshire: 'Dove-dale,' 'Millin's Dale,' 'Matloch High Tor,' 'Entrance to the Peak Tavern,' 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 on the 20th of May, 1857.

BIRKET-FOSTER is the youngest son of Myles Birket and Anne Foster, both of whom were members of the Society of Friends, and was born at North Shields, on the 4th February, 1825. He was educated at Hitchin, and afterwards served his apprenticeship to Mr. E. Landells, the wood-engraver. He was engaged in illustrating books until 1860. Having, however, exhibited a water-colour drawing at the Royal Academy in 1859, which was pronounced to display more than ordinary talent, he very shortly afterwards took to that department of art, and entirely abandoned drawing on wood. In the same year he was elected an Associate of the Society of Painters in Water Colours, and in 1862 was made a full member. Mr. Birket-Foster's style combines the natural and the graceful in the highest degree. His scenes of rural life, whether within the precincts of some small English village, or on the common, or in shady lanes, with children playing about, are exquisitely beautiful, and already are in such esteem as to command large prices.

BISI, Louis, an Italian painter, born at Milan in 1814, and pursued his studies in art in the Academy of that city. He has painted a great number of views of churches, interior and exterior; amongst the rest an 'Interior of the Cathedral of Milan,' (1842), which is in the Vienna Gallery. Another of the same, belonging to Dr. Cavezzali, 'Monuments of the Dukes of Savoy,' in the choir of the church of Brou, belonging to

Count Litta, &c. The two last, together with a view of the choir of Milan Cathedral, was in the Universal Exhibition at Paris, 1855. Two other artists of the same name, Joseph, and Michael Bisi, also figured at the Universal Exhibition of 1855; the first of whom, who has been long favourably known as a landscape painter, and a professor of the Academy of Milan, sent a single landscape; the second, a licentiate of the same Academy, exhibited a 'Conception,' engraved after Guido, and 'The Bathers,' in water-colours.

BLACKLEY, Alexander, portrait painter, was born in Glasgow in April, 1816; and commenced his career in art when only ten years of age by cutting out profiles upon paper; the Duke of Bourdeaux (Count de Chambord) being among his sitters. In 1831 he entered the Trustees Academy at Edinburgh, then under the direction of Sir William Allan. He came up to London in 1841, and entered as a student at the Royal Academy in the following year; but after the course of study already pursued in Edinburgh, and being now married, and with a rising family to support, found that he could not give the time necessary to derive the full benefit from the teaching at the above named establishment. He first exhibited at Glasgow and Edinburgh about the year 1834, amongst others the portrait of the Lord Provost of the latter city; and at the Royal Academy in London, in 1842, portraits (drawings) of Lady A. Lennox, and another. His principal oil paintings are the 'Opening of Parliament,' 1845, and the 'Ragged School, Pye Street,' both exhibited at the Royal Academy. His principal practice is in the portraiture of ladies and children.

BLACKLOCK, W. J., English landscape painter. His views of scenery in the North of England were much admired when seen at the Royal Academy Exhibition. He died at Brampton, Cumberland, in March, 1858, at the age of 42.

BLANCHARD, Auguste, a French engraver, and son of an engraver, of whom he was the pupil, was born at Paris in 1819. Having obtained a second class prize at the Institute, he devoted himself chiefly to the engraving of capital works of the modern school. Since the year 1843 he has exhibited 'The Repose in Egypt,' after Bouchot; 'Head of Christ,' and 'The Angel Gabriel,' after Delaroche; 'Faust and Marguerite,' after Ary Scheffer; 'Portrait of the Emperor Napoleon III.,' after E. Dubufe; 'The Smokers,' after Meissonnier; which all, with some others, figured in the Paris Universal Exhibition of 1855. In 1857 he engraved 'Jupiter and Antiope,' after Correggio. He obtained a third class medal in 1843, a second class in 1847, a first class in 1857, and honorable mention in 1855.

BLANCHARD, Henry L. Pharamond, a French painter, was born at La Guillotiere (Rhone) in February, 1805, and went to Paris in 1819, where he studied under Chasselat and Gros. He undertook several voyages in almost every part of the globe; in Spain in 1833; in Africa and Mexico, where he formed part of the French Expedition, in 1838; in Germany, in the south of France; and in 1856 in Russia, where he was present at the coronation of the Emperor Alexander II. Notwithstanding being so frequently absent from his native country, he has exhibited almost every year from 1833. His principal works are as varied in subject and style, as the various climates and localities he visited: as,

Bull-Hunting. The Chapelle Ardente. The Smugglers, 1836. The Brigand José Maria. The Disarmament of Vera Cruz, 1840, (which is at Versailles). Fernando Cortez. The Street of El-Alari at Tangiers. Funeral of a Moor. Arab Musician. Mexican Gamblers. San Isidro Labrador, the Patron saint of Madrid. Souvenirs of the Rhine. Interior of the Church of Chatou.

He sent to the Universal Exhibition of Paris, 1855, 'Vasco Nuñez de Balboa discovering the South Sea,' (purchased by the State); and 'The Valley of Jehosaphat.' He has also contributed largely to 'L'Illustration,' and in 1855 published 'L'Itinéraire Historique et Descriptif de Paris à Constantinople,' (12 plates). He obtained a third class medal for Landscape in 1836, and the Decoration of the Legion of Honour in 1840.

BLANCHARD,—a French historical and portrait-painter, died before the year 1820. He exhibited, *inter alia*—

The Marriage of Hercules with Hebe. 1801.
Telemachus in the Island of Calypso. 1812.
St. John Preaching in the Wilderness.
Venus complaining to Jupiter of the Contempt exhibited by Telemachus for her Altars.
Cupid Sleeping. A Holy Family. 1819.

BLONDEL, Marie Joseph, an historical painter, was born at Paris in 1781, and died in 1853. 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), in the Gallery of the Palais Royal; 'The Fall of Icarus,' and 'Æolus letting loose the Winds against the Trojan Fleet;' in the grand staircase at 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 saloon of the Gallery of Diana at Fontainbleau, 'Homer at Athens,' and 'Zenobia on the Shore of the Araxes,' in the Luxembourg, 'The Return of Ptolemais to Philip Augustus,' at Versailles, and several others. He was created a member of the Legion of Honour in 1824.

BOE, Francis Didier, a fruit and flower painter, was born at Bergen, in Norway, in May 1820. He studied at the Academy of Copenhagen, and in 1849, went to Paris to perfectionate himself in his art, and there remains still. His flower subjects, exhibited in the gallery at Christianna, are remarkable for correctness of design, and freshness of colouring. One of his works, 'a Bunch of Grapes,' exhibited at Paris in 1850, was purchased by the government, for the Louvre; and his 'Camelias on a Toilette Table,' obtained honourable mention at the Universal Exhibition of 1855. 'Ptarmigan and Cloudberries,' and 'Shells and Jewellery;' together with several others of his works were in the International Exhibition of 1862.

BOEL, John Baptist. This painter, brother of Peter Boel, and the son of John Boel, an engraver, was born at Antwerp, in 1624; date of death uncertain. In the Antwerp Museum, is a picture by him, entitled "Vanitas," comprising a dead swan and a peacock in a dish, richly garnished with flowers, objects of antiquity, the attributes of the Arts and Sciences, &c.

BOILLY, Lewis Leopold, was born at La

Bassée, in the department of the North, in 1761. He had no master, having been entirely self-taught. His pretensions never went higher than *genre* and portraiture; in which latter style he became so eminent as to acquire a fortune. For the rest he excelled in the representation of scenes of humour amongst the lower classes, in which line may be cited, 'Punchinello's Theatre,' and 'Les Femmes se battent,' which are at Paris. His drawing was very accurate, and his execution neat and decided. We find his name among those of the contributors to the earliest exhibitions of the present century. In the year 1800 he sent to the Louvre three works, and continued exhibiting until 1826. Many of his works have been engraved in various styles by Tresca, Cozenave, Petit, Chaponnier, and others, as also innumerable portraits and lithographic works. He died at Madrid, in January, 1845.

BOISFREMONT, CHARLES DE, formerly a knight of the order of Malta, and one of the pages of Louis XVI., went to America during the Revolution, when he taught himself painting; and on his return commenced exhibiting his works, in which he seems to have adopted Prudhon as his model. He exhibited, *inter alia*, in 1803, 'The Dearh of Abel;' in 1806, 'Hector reproaching Paris,' (for which he obtained the gold medal and 500 francs); in 1808, 'The Descent of Orpheus into Hell,' (for which he received a gold medal and 1000 francs); in 1810, 'The Clemency of Napoleon towards the Princess of Hatzfield,' (purchased by the government, and executed in tapestry at Gobelins for the Cabinet of Napoleon at the Tuileries); in 1812, 'The Education of Jupiter in Mount Ida,' (forming the ceiling of the pavilion of Marsan); in 1822, 'The Good Samaritan;' in 1824, 'The Death of Cleopatra,' (both in the Museum at Rouen); and in 1826, 'The Chastity of Joseph,' and 'Le Déshabillé,' (the latter of which has been engraved in lithography, by Maurin). It is to M. de Boisfremont that are due the measures taken 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.

BOISSELIER the elder, a French historical painter, who carried away in 1805, and 1806 successively the first grand prize in painting. He exhibited, in 1812, 'The Death of Adonis;' and died at Rome in or about the same year.

BOISSELIER, ANTHONY FELIX, French painter of history, and historical landscape, a pupil of Bertin. He exhibited, in 1819, 'The Death of the Athlete Polydamas;' in 1822, 'The Death of Bayard,' which is now at Fontainbleau; in 1824, he obtained the first gold medal.

BOISSERÉE, MELCHIOR, artist and antiquary, born at Cologne in 1786, and died in 1851. He undertook, in conjunction with his brother Sulpicius, 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, with some few exceptions which are in the chapel of St. Maurice, at Nuremburg, were purchased by the King of Bavaria, in 1827, for 120,000 thalers, and are now in the Pinacotheck at Munich. Boisserée executed and published a series of large lithographs of these pictures in 38 numbers, in 1834. 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 collections formed by him, as well as of some chef-d'œuvres of the Italian School, which are now at Bonn. Sulpicius Boisserée, who was born at Cologne, in 1783, published two great works, 'Monuments of the Architecture of the Lower Rhine, from the 7th to the 13th century,' containing 72 plates in folio: and 'A History and description of the Cathedral of Cologne,' of which the illustrations were designed by Quaglio, Fuchs, and Motta, and engraved by Leisnia, Duttenhopes, Darnstedt, Geisslu, and Rauch.

BONHEUR, ROSALIE, commonly called ROSA; animal and landscape painter, was born at Bordeaux, on the 22nd of March, 1822. Her father Raymond Bonheur, (who died in 1849,) an artist of some merit, was her instructor in the art of painting, in which she was destined to attain so distinguished a position. To show the unity and persistency of her talent, we enumerate some of her earlier works. Her first appearance before the public, was in 1841, when she exhibited two small pictures: 'Two Rabbits,' and 'Sheep and Goats.' In the following year she exhibited:—'Cattle in a pasture—Evening,' 'A Cow lying down in a Field,' 'A Horse for Sale.' These were followed by—

Horses leaving a Watering place. 1843. Horses in a Field. Cows in a pasture. 1844. Border of the Marne. Sheep in a Field. La Rencontre—A landscape with animals. A Donkey. The Three Muleteers. 1845. A Sheep and her Lamb lost in a Storm. Ploughing. A Bull and Cows, a Racer, Sheep and Lamb. Cows at Pasture. A Stud of Stallions. 1847. Still Life. A Bull and Oxen of the Cantal breed. 1848. Study of a Dog Running, of the Vendean breed. The Miller Travelling.

In 1849 appeared 'Ploughing in the Nivernois,' a chef-d'œuvre, which justly obtained the honours of the Luxembourg. During the next two years, Mlle. Bonheur did not send anything to the annual exhibition, so completely was her time engrossed in executing the commissions of private collectors, but in 1853 she crowned her fame by the production of the famous 'Horse Fair,' which has been engraved by Landseer, and published in London; and 'Cows and Sheep in a Roadway hollow.' The International Exhibition, 1862, contained this artist's 'Ploughing in the Neighbourhood of Nevers.' Mlle. Rosa Bonheur appears to belong to a family peculiarly gifted in art. Her father, as already stated, was a painter of no mean accomplishment, and all his children are artists also; Augustus, a painter, Isidor, a sculptor, and Juliette, (married to M. Peyrol,) a painter in the same walk as that adopted with such distinguished success by her sister Rosa. It remains to be added, that Mlle. Rosa Bonheur is directress of a gratuitous school of design for girls, confided to her in 1849, by the city of Paris, in which she is assisted by her sister.

BONNAR, WILLIAM, a painter of portraits, history and genre, was born at Edinburgh in June 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 decorative house-painters of the time, in whose establishment he ultimately officiated as foreman. When George IV. visited Edinburgh, in 1822, Mr. Bonnar assisted Mr. D. Roberts in decorating the Assembly Rooms for the grand state ball, which was

given in honour of the occasion. Shortly afterwards, some pictorial signboards painted by him attracted the notice of Captain Basil Hall, who sought out and encouraged the young artist, advising him as to the class of subjects in which he thought him qualified to excel. In the year 1824, his picture of 'The Tinkers,' which was exhibited in Waterloo-place, established him as a favourite with the public, and accordingly, shortly after the formation of the Scottish Academy, Mr. Bonnar was elected an Academician, and till his death continued one of its most consistent, independent, and useful members. Mr. Bonnar left behind him many fine pictures, and a number of them have been engraved, the engravings enjoying extensive popularity. He died in February, 1853.

BOOTLATS, Peter Balthasar. An engraver of Antwerp, and deacon of the corporation of St. Luke's, died February, 1755.

BOSBOOM, John, a Dutch painter of street views, and church interiors, was born at the Hague, in February, 1817, and studied under B. J. Van Bree. Amongst his best works are,

The Tomb of Engelbert II., Count of Nassau, in the Church of Breda.
The Large Church at Amsterdam, (belonging to the king of Bavaria.)
Franciscan Monks singing a *Te Deum*, (in the gallery of M. Völcker, at the Hague).
The Holy Communion in a Protestant Church, (belonging to M. Fodor).
The Hall of the Consistory at Nimeguen.

The last three pictures were exhibited at the Exposition Universelle of Paris, in 1855; and obtained a medal of the third class. M. Bosboom is a knight of the Netherlandish order of the Lion, of the Crown of Oak, and of the order of Leopold.

*BOSCHE, Basthasar Vanden, according to the Catalogue of the Antwerp Museum, was born in January, 1681.

BOSSUET, Francis Anthony. Born at Ypres in 1799. In the Brussels Museum are Views of the Cathedral of Seville, and the Abbey of St. Amand, by him.

BOSSUET, Francois, was born at Ypres in 1798. He is remarkable chiefly for his architectural views of streets, market places, churches, &c.; in which he displays great finish, and charming effects of perspective and light. His principal works include; 'View of the church of St. Michael and Gudule at Brussels,' 'The Abbey of St. Amand at Boom,' 'A Procession at Seville,' &c.

BOUILLON, Peter. A painter and engraver, born at Thiviers, (Dordogne) in 1775, and died in 1831. He carried off the first great prize in painting in 1797. He painted, amongst others, 'Conjugal Piety,' exhibited in 1804; 'Christ Resuscitating the Widow's son,' (1819); and 'The Clemency of Cæsar towards Cinna;' these two were commissioned by the Government, and were placed, the one in the Council Chamber, in the Louvre, and the other in the palace of St. Cloud. He engraved the plates for the 'Musée des Antiques,' published in three volumes folio.

BOULANGER, Louis, was born of French parents, at Verceil, in Piedmont, in March, 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 M. 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. He has exhibited at irregular intervals, since 1828,—

Mazeppa. The Departure. 1828. The Triumph of Petrarch. 1836. St. Jerome with Roman fugitives. 1855. Romeo purchasing the poison. Lazarillo and the Beggar. 1857. Don Quixotte and the Goat-herd. Othello. Macbeth. 1859. The last scene of Lucretia Borgia, in water colours, 1834, which was purchased by the Duke of Orleans.

M. Boulanger obtained a medal of the second class in 1827, and one of the first class in 1836, the decoration of the Legion of Honour in 1840; and in 1860 was appointed director of the Imperial School of Fine Arts, at Dijon.

BOURCE, Hans Joseph, a landscape and historical landscape painter of the present day, was a native of Antwerp, and a pupil of M. Dyckmans. He has exhibited,

The Daughter of Jephtha and her Companions.
Clinias and Pannychio.
The Return from the Vintage; (exhibited in 1851, and now in Dublin).
La Volupté; (which belongs to a private collection in New York.)
After the Storm. &c.

BOUTON, Charles Maria, born at Paris in 1781, died in 1853, was entirely self-taught, and 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 M. 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 against him by one vote. In 1824, he received the decoration of the Legion of Honour.

BOXALL, William, was born in 1801, and became a student of the Royal Academy in 1819. In the early part of his career, he painted some very pretty allegorical works, amongst others one of 'Hope,' and another 'Geraldine;' but of late years he has chiefly applied himself to portrait painting, in which vocation he justly enjoys a large share of patronage. Amongst the men of eminence in literature and art there have sat to him Wordsworth, Landor, Allan Cunninghame, and John Gibson, the sculptor; and in 1859, he exhibited a portrait of the late Prince Consort, in the robes of master of the Trinity House, painted for the brethren of that corporation. Mr. Boxall was elected an associate of the Royal Academy in 1851.

*BOYERMANS, Theodore, according to the catalogue of the Antwerp Museum, died in 1677 or 1678.

BOYS, Thomas Shotter, was born at Pentonville, on January 2nd, 1803, and apprenticed at the age of fourteen to the eminent engraver Mr. George Cooke: at the expiration of his apprenticeship he drew some thousand illustrations on wood for Loudon's Cyclopedia of Plants, &c. He went to Paris in 1825, and was employed on engraving by Denon, Mazois, Gau, Hillorff and Zanth, and Baron Humboldt, &c. There he formed an intimacy with R. P. Bonington, who

persuaded him to leave engraving and take to painting. Accordingly he studied under this distinguished landscape painter till his death-blow; a coup de soleil received whilst sketching one day on the Seine. Mr. Boys then came to England as a painter of Marines, Landscape, and Architecture. In 1830 he went to Bruxelles but was no sooner established there than the revolution broke out and he again returned to England. He afterwards proceeded again to Paris, where he remained till 1837, when he was recalled to England to lithograph the works of David Roberts and Clarkson Stanfield. During the progress of this latter work he first thought of producing lithographos to imitate coloured drawings, in which he eventually succeeded so far as to be enabled to publish the parent work in chromolithography, viz: 'Views in Paris, Ghent, Rouen, &c.' This work created the greatest sensation at home and abroad; King Louis Philippe recognising its importance, by a letter, and the presentation of a ring. This invention has opened an entirely new field in art, commercially considered. The following year he published: 'London as it is,' by simple tinted lithography in sepia. This work brought the artist a present of a watch from Louis Philippe accompanied by a flattering letter. Since then Mr. Boys has divided his time between painting, lithography, drawing on wood, (illustrations to Blackie's History of England) and Etchings for Ruskin (Stones of Venice), and Perspective drawings for Architects. He first exhibited at the Royal Academy about 1822-3; and Engravings at Paris exhibition 1827. He is a member of the Institute of Painters in Water Colors, of the Societé libre des Beaux Arts, Paris, and of the Societé Belge des Aquarellistes.

BRADLEY, William, was born in Manchester, in January 1801, and being left an orphan when only three years of age, commenced life as an errand boy. But his innate taste for drawing prevailed over all other considerations, and against all impediments, and at sixteen years of age we find him setting up practice as an artist; taking black 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 came up to London, where he was fortunate enough to obtain an introduction to Sir Thomas Lawrence, who inspected his works with interest, and gave him encouragement. After remaining some years in the metropolis, in the course of which he paid occasional visits to Manchester, he finally, in 1847, settled down entirely 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 Emmerson Tennant; Col. Currieton, C. B., Col. Anderton, the Rt. Hon. W. E. Gladstone, Sheridan Knowles, W. C. Macready, &c. As an artist Mr. Bradley undoubtedly possessed high talent; and though showing but little of the creative fancy, and chiefly confining his attention to portraits and fancy heads, what he professed to do he certainly did admirably, ever giving the most elevated and exalted character to the subjects that came under the treatment of his pencil. 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. He excelled in colouring, and wrought on purely philosophical principles, deduced from earnest study of the works of the great masters. His practice was chiefly based on the works of Rubens, Vandyke, Rembrandt, and Raphael, and on the principles deduced and exemplified by their followers in our early English school, viz.; Sir Joshua Reynolds, Gainsburgh, Romney, and Sir Thomas Lawrence; [rather an incongruous assemblage, it may be remarked,] "trying," as he said in his only visit paid to the Art Treasures Exhibition, "to do something which should have resemblance to their works, putting touches which would puzzle the many to tell the meaning of, and which when the work was done, would please people in spite of themselves." Though he made a good deal of money by his profession, during many years of his life, he was a poor man at the time of his death, which occurred on the 4th of July, 1857.

BRAEKELEER, Ferdinand de, born at Grammont, in Flanders, in 1772; studied painting under Philip Van Bree, at Antwerp. He painted conversation pieces, and other domestic subjects, which he treated with considerable originality and spirit. In the Brussels Museum are 'An Interior View of the Town of Antwerp,' and 'Le Comte de Mi-Carême,' a scene of children scrambling for apples, and a 'Jubilee on the Fiftieth Anniversary of Marriage.' There may be mentioned besides, 'St. Thomas's Day,' (in the possession of the king of the Belgians), and 'The Village School,' in the Academic Museum of Auxerre. Many of his works were included in the Paris Universal Exhibition of 1855. He has had several pupils, and is a Knight of the order of Leopold.

BRAEKELEER, Adrian F. de, nephew and pupil of the above, was born at Antwerp in 1818. A fine picture by his hand representing 'An incendiary attack by the Spanish garrison upon the town of Antwerp, on the 10th Nov., 1576, which was vigorously resisted by the citizens,' painted in 1837, is in the Antwerp Museum, for which it was purchased by the city.

BRANDARD, Robert, landscape engraver' he also occasionally painted, was born in Birmingham in 1805. He came to London in 1824, and entered the studio of Mr. Edward Goodall, with whom, however, he remained only a year, starting afterwards on his own account. He engraved some of the subjects for Brookedon's 'Scenery on the Alps,' Captain Batty's 'Saxony,' Turner's 'England,' and 'English Rivers,' and numerous plates, after Turner, Stanfield, Callcott, Herring, and others, for the *Art Journal*. He also published two volumes of very beautiful etchings, chiefly landscapes, after his own designs. His most important engraving, however, was one on a large scale, after Turner's 'Crossing the Brook,' executed for the painter, though never published, although some impressions have got into circulation. He occasionally exhibited small oil pictures at the British Institution, which were distinguished by a good feeling from nature and a healthy tone of colour. One of these, entitled 'The Forge,' was purchased for the British Institution, by the second Earl of Ellesmere. Died 7th January, 1862.

BRANWHITE, Charles, water-colour paint-

er, was born at Bristol, in June, 1817. What instruction he received in art was from his father, who was a miniature painter of some repute. Mr. Branwhite, however, did not commence his career as a painter, but as a sculptor, and in 1837 received the large silver medal of the Society of Arts for a bas-relief, of 'Satan falling from his Horse,' and another in the following year for the model of 'A Wounded Gladiator.' He did not take to the brush till he was three or four and twenty; his principal subjects being Winter Scenes. In the year 1852 he received the prize of £25, awarded by the Glasgow Art Union for a water-colour painting entitled 'The Environs of an Ancient Garden;' and in the following year a similar prize for 'A Frozen Ferry.' In the International Exhibition, 1862, was exhibited his 'Ferry on the Thames,' 'A Mountain Torrent late in Autumn,' &c. In 1849 Mr. Branwhite was elected an Associate of the Society of Painters in Water-colours, and has been a regular contributor to its exhibition ever since.

BRIDELL, Frederick Lee, was born in Southampton, in November, 1831, of respectable, but not wealthy parents. He very early showed a talent for painting, and at the age of fifteen began life in his native town as a portrait painter. His early efforts were wholly unassisted, for at that time Southampton had not the means of supplying even the elements of an education in Art. While Mr. Bridell was still in his sixteenth year, his works attracted the attention of a picture-cleaner and dealer, visiting Southampton, who induced him to enter into one of those engagements by which young men of real power have not unfrequently bartered for a bare subsistence brains, time, and health. Whether Mr. Bridell's engagement was of this one-sided nature we do not pretend to say. It secured for him, at all events, the means of a prolonged study abroad, the fruits of which were conspicuous in the artist's best works. But, on the other hand, a mistaken view of self-interest on the part of his employer kept him back from the London public long after he ought to have been winning a place among the artists of the British school. It was not till 1859 that Mr. Bridell exhibited in London, when he produced a marked impression by his fine picture of 'The Coliseum by Moonlight,' exhibited in that year at the Royal Academy, and again in 1862 at the International Exhibition. There was in this picture the unmistakable presence of an eye that looked at nature with the sympathies of a poet, and a hand that dealt with what it undertook in a fashion of its own, and that no common one. The impression then made Mr. Bridell fully sustained by his subsequent works. A visit the following year to the North Italian lakes resulted in several noble pictures, which were eagerly sought after by the lovers of Art whom circumstances threw across his path. There was nothing small or trivial in Mr. Bridell's representations of nature. He did not fritter away your attention upon the foliage of a fern or the details of a fence. He placed the grand panorama of plain, forest, lake, mountain, and sky, vividly before you; made you look at it with his eyes, contemplate it with his mood, and feel the influences of the whole scene as he himself had felt them. He was not one of those men who are "put out by nature." On the contrary, he obviously never feared to grapple with her either in her coyest or her grandest moods. His sketches demonstrate this. But it is impossible to look at his pictures and not to feel that at his easel, and while his imagination was most active, nature was ever before his eyes, and that he was bent to fix her varied features upon his canvas with that individuality of stamp which is their subtlest charm, but for which so many are content to substitute merely conventional types. In his painting of skies and clouds in particular, Mr. Bridell seems to us to occupy a place among British artists only second to Turner. Some of his earlier works may be open to the charge of heaviness in treatment, but this defect cannot be alleged against any of his later pictures. In the shifting aspects of the clouds, in the gorgeous hues of the dawn and twilight, in the trailing vapours of lake and mountain, Mr. Bridell obviously revelled. He possessed the rare art of preserving in his colours all the transparency and airy lightness of reality. His best pictures impress us with the same sense of beauty and completeness as fine poems, or a fine strain of music. Unfortunately for his fame, most of Mr. Bridell's best works have never been exhibited. Chief among these is a landscape of an important size (painted in emulation of Turner, as Turner had previously painted in emulation of Claude), illustrative of Spenser's description in the 'Faërie Queen' of the Temple of Love. It was commissioned by Mr. Wolff, of Bevois Mount House, Southampton, and justifies the artist's ambitious hope of rivalling, without imitating, his great predecessor. Mr. Wolff was among the first to appreciate the rising genius of Mr. Bridell. He bought largely of him, and his collection, containing, among others, 'The Coliseum,' is fine and important enough to merit the title of 'The Bridell Gallery,' which Mr. Wolff has given it. Another large picture, entitled 'Sunset on the Atlantic,' exhibited six years ago in Liverpool, produced an impression there which has never been forgotten. This picture also has not been seen in London. In 1858 Mr. Bridell married in Rome the daughter of Mr. W. J. Fox, then member for Oldham. The lady is herself an artist, and their union was one of those rare marriages of sympathy almost ideal. For some time past it had been painfully apparent to Mr. Bridell's friends that his health was seriously shaken. He continued, however, to work on hopefully, and contemplated making another visit to Rome this autumn, to carry out a design for a series of landscapes illustrative of the rise, grandeur, and decay of Rome, which he had long had in contemplation. To this series his 'Coliseum,' shrouded in gloom and shadow, with malaria mists veiling its base, would have formed, as he intended, the appropriate close. Mr. Bridell died of consumption in August, 1863. His frame, naturally sensitive and delicate, had, we fear, been overtasked. In his passionate enjoyment of his art he seemed to forget that the body has its claims as well as the spirit; and even after the dilated pupil and hollow cheek gave token to his friends of the insidious bane that was sapping his life, we have known him go on working at his easel without intermission for periods that would have taxed the energies of the strongest man. Two of his latest pictures were painted for the last Royal Academy Exhibition of 1863, but were returned. This, as all the world now knows, was no disgrace. Disappointment it certainly was, but he bore it bravely. In that great school of poetic landscape Art in which

Turner, Constable, and Müller, are the leaders, and which has its representatives among Frenchmen in Daubigné, Rousseau, Français, Ziem, Flandrin, and others, Mr. Bridell had already taken foremost rank. Had he lived, he must have earned a European reputation; and numerous and fine as are the works he has left, his early death is, in the interests of Art, deeply to be deplored. A single picture from the pencil of this artist, 'The Coliseum at Rome,' sent by J. H. Wolff, Esq., testified to his merit in the International Exhibition, 1862. After his death, about forty of his pictures, the property of his family, were sold at Christie's, and fetched large prices, some reaching to £1000 and upwards.

BRIDOUX, François Eugene Augustin, a French engraver, was born at Abbeville, in July, 1813, and learned his art under M. Forster, at Paris. In 1834 he obtained the great prize in Engraving, and afterwards resided five years at Rome. On his return in 1841, he exhibited an engraving of 'La Vierge au Candélabre,' after Raphael. His principal engravings executed since that period are:

The Holy Family, *after Murillo.*
The Conception, *after Murillo.*
La Féronière, *after Leonardo da Vinci.*
Portrait of King Louis Philippe, *after M. Winterhalter.*
Laura, *after Simone Memmi.*
Hagar and Ishmael, *after Sir Ch. Eastlake.*
The Madonna Aldobrandini, *after Raphael.*

He obtained a second-class medal in 1841.

BRIGSTOCKE, Thomas. This artist commenced his elementary studies at the studio of Mr. H. Sass, at the age of 16, gained the "large silver medal" of the Society of Arts for a drawing of the head of Laocoon, and another silver medal for an oil-painting of 'Still Life.' Eight months after entering the studio of Mr. Sass, he was admitted a student of the Royal Academy. He then became a pupil of H. P. Briggs, R.A., and subsequently of J. P. Knight, R.A. He also studied at Paris, Florence, Rome, and Naples, during eight years. Among other copies painted by him during this period, was one of the Transfiguration of Raphael, which at the recommendation of the late W. Collins, R.A., was purchased as an altar-piece for Christ Church, Albany Street, Regent's Park. He exhibited his first picture 'Alnaschar, the Barber's Fifth Brother,' from the Arabian Nights Entertainments at the Royal Academy, about 1842. He went to Egypt in 1847, being the bearer of an address from the Oriental Club to His Highness Mohammed Ali Pasha, by whom he was very graciously received and invited to remain to paint the portraits of His Highness and some of the members of his family, among whom was Said Pasha, the late Viceroy. He spent 16 months painting chiefly at the Palace of Shoubra on the Nile, near Cairo, and at Ras et Tin Alexandria. The chief portraits painted by Mr. Brigstocke are three of General Sir William Nott, respectively in the Town Hall in Calcutta, and Carmarthen, and the Oriental Club, London. Three of His Highness Mohammed Ali, respectively in the Palace of the Citadel of Cairo, in the Palace of the Ras et Tin, Alexandria, and in the Oriental Club; Cardinal Wiseman, in St. Cuthbert's College, near Durham; the late General Sir James Outram, in the Oriental Club; Sir Henry Holland, M.D., in the possession of Hudson Gurney, Esq. He also painted an historical picture of the 'Prayer for Victory,' which was purchased by the late J. Lloyd Davies, Esq., M.P. All these were exhibited at the Royal Academy. The Viceroy's portrait was also exhibited under the Western Dome of the International Exhibition of 1862.

BROCKEDON, William, was born at Totness, Devonshire, in October, 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 country, and 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 Zachariah,' which, by the Pope's permission, was exhibited in the Parthenon. He afterwards took to publishing 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 at his residence in Devonshire Street, in August, 1854.

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, engraving the Elgin marbles after drawings by Mr. Corbould. He died in 1842. His son of the same name, who was an engraver in mezzotint, died three years before him.

BROOKS, Thomas, was born in Hull, Yorkshire, April 12th, 1818, came to London in 1838, and studied Drawing first under Mr. Sass, and afterwards in the Schools of the Royal Academy He then became a pupil of H. P. Briggs, R.A., after leaving whose studio he went to Paris and worked in the schools there and in the Louvre. After his return to his native country he painted portraits for a period of five years. He settled in London in 1845, and exhibited his first-subject picture, 'The Dawn of Love,' the following year. Those of his principal works have been exhibited in the Royal Academy, and include:

The Mother's Dream. The Believer's Vision. Happiness and Grief. Guy Fawkes Day. The Captured Truant. Shakespeare before Sir T. Lucy. Shakespeare's Courtship. Early Struggles. Relenting Contrition. Consolation. Faith, Hope, and Charity The Life-Boat going to the Rescue. The Return from the Wreck. The Home Missionary. Going to the Highland Kirk.

Nearly the whole of which, as well as many smaller works, have been engraved. 'Shakspeare before Sir Thomas Lucy,' was in the International Exhibition, 1862.

BROWN, Ford Madox, was born of English parents at Calais, in 1821. Of his education in the arts we know little; it was probably received abroad. He appeared as a competitor at the Cartoon Exhibition, in 1844, but did not succeed in obtaining a prize. In 1848 he exhibited his 'Wickliff reading his translation of the Scriptures;' in 1849, his 'King Lear' and 'Young Mother;' in 1851, his 'Chaucer reciting his poetry at the court of Edward the Third;' in 1852, his 'Christ washing Peter's Feet;' and in 1853, the 'English Fireside.' In subsequent years he exhibited very irregularly, being frequently an absentee, but the International Exhibition, 1862, included his 'King Lear' 'English Autumn—Afternoon,' and 'The Last of England.' He carried off the prize of the Liverpool Academy, in 1856, and again in 1858. Mr. Brown's tendencies are decidedly of the Pro-Raphaelite School, but with less of extravagant conceit, and more freedom of thought and pencil than are displayed by many of his *confrères*.

BROWNE, Hablot Knight, a comic designer, better known by his pseudonym of "Phiz," was born about the year 1812; and at an early age began to draw caricatures with great spirit. In 1839 he succeeded the lamented artist Seymour, as the illustrator of 'Pickwick,' and so happy and successful was the pencil of 'Phiz,' that he was subsequently engaged to illustrate, in the same comic vein, 'Nicholas Nickleby,' and most of Mr. Charles Dickens's other works of fiction. He has since contributed graphic illustrations to the popular novels of Charles Lever, Ainsworth, Mayhew, &c., as well as to the 'Abbotsford edition of the Waverley Novels,' 'The Illustrated edition of Byron's works,' 'H. B's School-boy Days,' 'Home Pictures,' 'Illustrations of the Five senses.'

BUCKLER, John, a painter of landscape and topographical subjects, was born in the Isle of Wight in 1770. Early in life he was articled to an architect and surveyor in Southwark, and afterwards practised that profession on his own account till 1826, when he resigned it in favour of 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 English Cathedrals on the scale of 24 inches by 17, which obtained the author a considerable share of professional credit, and of public reputation. Contemporaneously with these, and at intervals until the year 1819, he published striking views of many of our finest collegiate and abbey churches; complete sets of which are now valuable and rare. He exhibited water-colour drawings at the Royal Academy almost every year from 1790 till 1848. He was elected a Fellow of the Society of Antiquaries in 1810;—and died in the New Kent Road, Dec. 6, 1851.

BURFORD, Robert, was a painter of Panoramas, to which description of pictorial representations he added increased interest and value by the judgment and artistic skill which he brought to bear upon them. The subjects treated of by him, or under his direction, and many of them from sketches taken on the spot by himself, include almost every part of the habitable globe; and were often heightened in interest by the representation of battles, or other important events of which they had recently been the scene. Mr Burford had the sole management of the Royal Panorama, in Leicester Square, from the year 1827 till his death, which occurred January 30, 1861.

BURGESS, W. O., mezzotinto engraver, early in life became a pupil of Mr. Lupton, the well-known mezzotinto engraver, under whose instruction he remained until twenty years of age, having at an early age evinced a decided predilection for the study of Art. Some of Mr. Burgess's best productions are plates after the works of Sir Thomas Lawrence, published in a series by Messrs. Graves, of Pall-mall, and entitled the "Lawrence Gallery." He engraved a large and a small plate after Lawrence's portrait of the Duke of Wellington, both of which are remarkable for their admirably graduated tones. The last works on which he was employed were three other plates after Lawrence —portraits of Sir John Moore, of the Duchess of Northumberland, and of the Archbishop of Canterbury. The extraordinary delicacy which characterizes the engravings of this artist must have acquired for him the highest reputation in his art, had he been spared until maturity had develo ped his powers. His death, which took place on the 20th December, 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 previous.

BURKEL, Henry, a German painter, was born at Pirmasens, in the Bavarian palatinate, in September, 1802. He was originally destined for a commercial life, but showed so little inclination for such pursuits, that he went by preference into the office of a Justice of the Peace; amusing himself in his leisure hours by sketching everything that he saw around him, his father's house, which was an inn, presenting him with subjects in great variety. At twenty-two years of age he proceeded to the Academy of Munich for the completion of his studies, and in 1831 visited Italy, where he remained two years. This artist is very successful in rendering local scenery, and incidents of real life, such as interiors, road-side scenes, Alpine fêtes, groups of animals, &c., one of his most remarkable works being "A Troop of Bandits in the Campagna of Rome."

BURNET, John, engraver and painter, was descended from a brother of Bishop Burnet, and was born in March, 1781, near Edinburgh, in which place his father held the situation of grand surveyor of excise. In an autobiographical memoir contributed to the *Art Journal*, and to which we are indebted for the chief materials of the present notice, Mr. Burnet states that both his father and mother, having a considerable taste for drawing, he early imbibed a predilection for artistic pursuits, and although educated by Mr. Leeshman, the schoolmaster of Sir Walter Scott, and a strict disciplinarian, he received less advantage from his instruction than he might otherwise have been expected to do. This induced his parents to place him with Mr. Robert Scott, a landscape engraver, of Edinburgh, from whom he learned the practical part of etching and engraving. Concurrently with this he attended daily at the Trustees Academy, then under the manageme nt of Mr. John Graham, where he was fellow pupil with William Allan and David Wilkie. Mr. Burnet remarks of this period in his career:—"I have often thought that my following the profes-

sion 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. With regard to myself, my arrangements precluded my having the palette so often on my thumb as is absolutely necessary to acquire a good style of colouring independent of manual dexterity." Having an inclination to engraving figures rather than landscape, his style, he tells us, was formed upon small prints from the graver of James Heath, whose book illustrations were at that time held in high estimation; in larger works his favorite master was Cornelius Vischer. "Wilkie having preceded me," Mr. 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 every engagement, and set sail for London in a Leith and Berwick smack. On my arrival on Miller's wharf, I seemed to feel what most Scotsmen 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 towards 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 Brayley'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 Mr. Burnet into acquaintance with William Sharp, the celebrated historical engraver, and "the great founder of English school in this department," and its success led to the publication of others, and the pictures of 'the Blind Fiddler,' was fixed upon to be engraved, of a large size, more like the 'Wolfe,' and 'the Battle of La Hogue,' by Woollett. As 'the Jew's Harp' was executed more in the style of Le Bas, Mr. Burnet tells us he executed 'the Blind Fiddler' in the manner of Cornelius 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 artists, George Doo, Charles Heath, and William Sharp. Wilkie, on the other hand, did not greatly approve of it, indeed, "thought so coldly of the first state of the plate, that he sold his third share for fifty pounds, being the exact sum that Sir George Beaumont agreed to pay for the picture." Mr. Burnet tells us further of 'the Blind Fiddler,' that when the first-proofs were delivered, Mr. Tomkins, the writing-master, touched upon his impression with pen and ink, making several alterations, which proof being shown to Sir George Beaumont, he brought over Wilkie and Boydell to his view of the matter; the consequence was that the whole proofs were agreed to be destroyed, and fresh ones with the alterations printed. This gave rise to two sets of proofs now being in existence. I was certainly surprised to find that at Messrs. Boydell's sale the whole of the two hundred and fifty proofs were still in existence, and sold as first proofs. Several are still on hand, having passed into the possession of Messrs. Moon, Boys, and Graves, after Hurst and Robinson's bankruptcy. The first proofs have, amongst other particularities, the hat of the boy with the bellows in single line. The success, attending the publication of the prints of 'the Blind Fiddler,' led to thoughts of producing a companion print, and the 'Village Politicians' was the one fixed upon; but Mr. Burnet eventually threw up the engraving (which was undertaken by Mr. Raimbach), in consequence of disagreeing with the terms proposed, which were, that "the engraving was to be executed entirely at his (Mr. B'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 Tipoo Saib. The Village School.

After the peace of 1813 he took the opportunity of visiting Paris; and for five months was a constant visitor to the Louvre, copying and studying from the magnificent collection at that time brought from all parts of Europe and deposited in the gallery. The notes and remarks made at this, and other times, by Mr. Burnet led to the production of his 'Practical Hints on Painting,' and other literary works relating to the Fine Arts. In his profession of engraver he with others viewed with regret the gradual neglect into which line engraving was falling, making way for the more adventitious attractions of mezzotinto, machine ruling, &c., and became one of an association of nine of the most eminent engravers, formed under the patronage of Mr. Sheepshanks, for the practical maintenance of the pretensions of legitimate engraving. Of this enterprize Mr. Burnet states: 'The pictures in the "National Gallery" were fixed upon as most likely to be a standard work on account of their intrinsic merit: it, however could not keep its position, owing in some measure, if not altogether, to the quicker production of ephemeral works, the restricted allowance to the retail trade (which has now increased to fifty and sixty per cent.), combined with the dilatory production of the different numbers. I may mention this without disparagement to any individual member of the body to which I had the honour to belong. The plates I engraved for the work were the 'Jew,' the 'Nativity,' and the 'Crucifixion,' all after Rembrandt. Previous to my engaging in this work I had engraved several plates for Foster's British Gallery; of these, the 'Letter Writer,' after Metzu, and the 'Salutation of the Virgin,' after Rembrandt, are considered the best.' Mr. Burnet has also 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, and corelative line. His principal work in painting is

'The Greenwich Pensioners,' intended as a companion picture to Wilkie's 'Chelsea Pensioners,' and which has been engraved by himself. The Sheepshanks Collection contains two of his works, 'Cows Drinking,' on panel, painted in 1817, and the 'Fish Market at Hastings,' a rapid sketch. Some of his paintings were sold at Christie's in 1863, in Mr. Allnutt's collection.

BURR, JOHN, was born in Edinburgh, in the year 1831, and studied painting at the School of Design in that city, under Mr. R. Scott Lander. He commenced practice in portraiture and landscape, but afterwards took to figure subjects in a domestic character, as, 'The new Frock,' 'The Poor helping the Poor,' 'A Tinker,' &c.

BURR, A. H., younger brother of the above, was born in Manchester in 1835; and, like the former, studied under Mr. R. Scott Lander, at the Edinburgh School of Design, where he obtained the first prize for drawing from the life. He also commenced with portraiture and landscape, but afterwards turned his attention to incentive composition; his first picture in this line, 'The Politicians,' was much and deservedly admired. His next important work was from Burns's 'Logan Braes,' and obtained one of the first prizes given by the Edinburgh Association. Next and last appeared a picture from Tennyson's 'Rosa.' Both brothers came to London for the purpose of improvement in the year 1861.

BUSS, ROBERT WILLIAM, was born in the parish of St. Luke's, on the 29th August, 1804. His father was an engraver and enameller, and to him in due course he was apprenticed, remaining six years at the business. Evincing, however, a strong love for painting and drawing, he was placed as a pupil in the studio of George Clint, sometime A. R. A., who initiated him into portrait and subject painting, chiefly of theatrical persons and scenes. A large collection of works of this class, which he painted for Mr. Cumberland, mostly as illustrations for his 'British Drama,' were in after years exhibited at the Coloseum in the Regent's Park. Mr. Buss has also painted a great number of pictures of a more original character, which have met with success of the most substantial form of patronage, private and public. Most of the following have been engraved, and achieved considerable popularity:— 'The Bitter Morning,' purchased by Lord Charles Townshend; 'The Stingy Traveller,' bought by the Duchess of St. Albans; 'The Wooden Walls of Old England,' bought by Lord Coventry; 'Soliciting a Vote,' and 'Chairing the Member;' 'The Musical Bore,' 'The Frosty Reception,' 'Master's Out,' 'Time and Tide wait for no man,' 'Shirking the Plate,' 'The First of September,' 'The Introduction of Tobacco,' 'The Biter Bit,' 'The Romance,' 'Satisfaction!' To subjects of humour Mr. Buss added much study of antiquarian matters, and the result of this was the painting of a large picture of 'Christmas in the time of Elizabeth,' exhibited at the Society of British Artists; a work of great merit, to which Mr. Buss owed his engagement by Mr. Charles Knight in the illustration of 'Shakespeare,' 'London,' 'Old England,' the 'Penny Magazine,' and 'Chaucer," for all of which he made numerous original designs on wood. This engagement was followed by a number of designs, etched on steel by himself, illustrative of works by the novelists, Marryatt, Mrs. Trollope, Charles Hooton, W. Harrison Ainsworth, &c.; Four small pictures illustrative of Christmas, viz.: — 'The Waits,' 'Bringing in the Boar's Head,' 'The Yule Log,' and 'The Wassail Bowl,' were painted for Mr. Hogarth of the Haymarket, and have been engraved. His largest works—painted for the Earl of Hardwicke—are now in the Music Saloon at Wimpole, in Cambridgeshire. They are twenty feet wide by nine high, and are entitled 'The Origin of Music,' and 'The Triumph of Music.' For Mr. James Haywood, M.P. for North Lancashire, he made an interesting series of drawings illustrative of College Life at the Universities of Oxford, Cambridge, Durham, London, and Paris. Mr. Buss has also prepared a series of four lectures on Satiric Art and Caricature, illustrated by three hundred examples, which have been delivered with success at most of the Literary Institutions in the kingdom.

BUTTURA, EUGENE FERDINAND, French historical landscape painter, son of the poet, was born at Paris in 1812, and died in the same city, in 1852. 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 in landscape, in 1837, for 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 Chloé at the Fountain of the Nymphs,' for both 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 M. 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.

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CABANEL, ALEXANDER, a French painter, was born at Montpellier the 28th Sept. 1823. He became a pupil of M. Picot, and in 1844 exhibited a picture, 'the Agony in the Garden,' which attracted much attention, and was deservedly commended. In the following year he carried off the second grand prize in painting for his picture of 'Christ in the Temple;' and, in consequence of a vacancy occurring, obtained the pension and other advantages attached to the first prize. After his return from Rome, and between the years 1850 and 1853, he exhibited, amongst other works, a 'St. John,' 'the Death of Moses,' and 'Velléda.' He now undertook a commission to paint twelve medallions, representing the months, in the Hotel de Ville of Paris, associating with him in the work M. Benouville. He has also exhibited: 'The Christian Martyr,' 'the Glorification of St. Louis,' 'An Autumn Evening,' 1855, 'Othello relating his Adventures,' 'Michel Angelo,' 1857, 'The Widow of the Chapel Master,' 1859. M. Cabanel obtained a second-class medal in 1852, a first-class in 1855, and the decoration of the Legion of Honour, in the latter year.

CABAT, Louis Nicholas, a French landscape painter, was born at Paris in 1812, and studied under M. Camille Flers. Early in life he travelled through the most picturesque parts of France, more particularly the banks of the Indre, the Meurthe, and the Calvados. He made his debût at the salon of 1833, with some landscapes which were accused of 'realism,' (then an evidence of heterodoxy in art), but persevered, nevertheless, till 1837, in the style in which he had commenced, and which afterwards became that of a school. During some years after the last-named date, he appeared at the exhibition only twice, (in 1840 and 1841 respectively,) making in the meantime two voyages to Italy. He recommenced exhibiting in 1848, and has continued regularly to do so since, but his later works have not the same originality as was displayed in his first efforts. Amongst his works, besides several landscapes of local scenery in France, are 'the Good Samaritan,' a historic landscape, 'Young Tobit and the Angel,' 'The Lake Nèmi, at Genzano, near Rome,' (the last two purchased by the late Duke of Orleans), 'The Disciples at Emmaus,' 'The Ravine of Villeray,' under three effects of light, Morning, Twilight, and Moonlight, (exhibited in 1855), the 'Pond in the Wood,' 1859. His picture 'Evening,' was in the International Exhibition, 1862. M. Cabat obtained a medal of the second class in 1834; and the decoration of the Legion of Honour in 1843; officer in 1855.

CAISNE, Henry De, a Belgian painter of History, &c., born at Brussels in 1799, and died 1852. In the Brussels Museum are two pictures by his hand: 'Agar in the Desert,' and 'Sapho.'

CALAMATTA, an engraver, was born in 1802, at Civita Vecchia, where he was for some time a pupil of Marchetti and Giangiacomo. He came, however, to Paris when very young, where he followed the traditions of the Ingres school, and made his first appearance at the exhibition of 1827, with an engraving of 'Bajazet and the Shepherd,' after Dedreux Dorcy. He has since produced a Portrait of Paganini, 1831, the 'Mask of Napoleon,' taken at St. Helena, by Doctor Antommarchi, 1834, 'The Vow of Louis XIII.,' and 'the Portrait of the Duke of Orleans,' after Ingrez, 'François de Remini,' and the Portrait of M. Lamennais, after Ary Scheffer, Portraits of M. Guizot, after Paul Delaroche, and of the King of Spain, after M. Madrazzo. At the Universal Exhibition, 1855, in addition to most of the above were exhibited 'The Vision of Ezekiel,' and 'Peace,' after Raphael; 'Jaconda,' after Leonardo da Vinci, Portrait of Count Mole after Ingres, &c.; in 1857 'The Cenci,' after Guido, &c.; in 1859, Portrait of Rubens, after a picture by himself; 'Madonna da Foligno,' after Raphael, &c. M. Calamatta has also engraved after his own designs portraits of Ingres and of George Sand. This engraver is eminently distinguished for correctness, and high finish. By the sobriety of his style he marks the severe school to which he has attached himself. He obtained first-class medals in 1837 and 1855 respectively, and is an officer of the Legion of Honour.

His wife Josephine Calamatta practices painting with considerable success. She has produced a 'Virgin,' 1842, 'Eudora and Cymadaceus,' 1844, 'St. Cecilia,' 1846, 'Eve,' 1848, 'St. Veronica,' 1851. She obtained a second-class medal in 1845.

CALAME, Alexander, a Swiss painter, was born at Vevay, about the year 1815, and went when very young to Geneva, where he received lessons from M. Diday, whom he afterwards succeeded as head-master of the school there. He has made frequent excursions amongst the mountains and most picturesque sites in Switzerland, in France, (1812), and in Italy (1845.) Amongst his best works, painted between 1838 and 1844, are 'Views of Mont Blanc,' 'the Jungfrau,' 'the Lakes of Brientz,' 'the Pass of Monte Rosa,' and of 'Monte Cerino,' 'the Bernese Overland,' and of a later date, 'An Autumn Evening,' 'Winter Night,' 'The Four Seasons,' 'the Four Periods of the Day,' and 'The Lake of the Four Seasons, which was at the Universal Exhibition of 1855. M. Calame has also produced some very successful works in lithography and copper-plate engraving, of which the most known are eighteen 'Views of Lauterbrunnen and Mevingen,' and Twenty-four 'Alpine Landscapes,' &c. He died in March, 1864. He was a member of the Academies of St. Petersburg, and of Brussels; obtained second and first-class medals in 1839 and 1840 respectively, and the decoration of the Legion of Honour in 1842.

CALDERON, Philip H., the only son of the Rev. J. Calderon, and a descendant of the great Spanish dramatist, was born in Poictiers, (France), on May 3rd, 1833. He came to London in 1846, and first thought of following the art as a profession in 1850, when he became a pupil of the late Mr. Leigh, of Newman Street. In 1851 he went over to Paris, and spent a year in the atelier of Monsieur Picot, Member of the Institute. He began to exhibit regularly in 1857, sending to the Royal Academy in

1857. Broken Vows.
1858. Gaoler's Daughter. An incident in the French Revolution.
1859. French peasants finding their Stolen Child; and a Gothic Interior with Figures.
1860. Nevermore.
1861. Releasing Prisoners on the Young Heir's Birthday; and La Demande en Mariage.
1862. After the Battle; and Katharine of Arragon.
1863. The British Embassy in Paris on the day of the massacre of St. Bartholomew.

Mr. Calderon, in his hitherto brief career has shown great powers of invention and research in the selection of his subjects, and equal power and originality in their realization. To 'La Demande en Marriage,' the Society of Fine Arts awarded their silver medal in genre painting. The 'Gaoler's Daughter,' in a different vein, satisfactorily maintained its ground at the International Exhibition, 1862.

CAMUCINI, Vincent, historical painter, was born at Rome in 1773. He received his first instruction from his brother Peter, who was a restorer of pictures, and Peter Bornbelli, an engraver of moderate ability. Until his thirteenth year his chief occupation was the study of the great masters. Andrea del Sarto, Raphael, and Domenichino being the principal objects of his regard, and in copying their works. When twenty-four years of age, however, he had found time to produce a great picture on the subject of 'the Death of Cæsar,' which was much admired. Soon afterwards, on the arrival of the great French painter, David, at Rome, excited to emulation by his example, and his fame, Camucini undertook a series of pictures on subjects taken from the his-

tory of ancient Rome, and painted in the classic manner; 'Horatio Cocles,' 'Romulus and Remus,' (now in the collection of Count de Schünborn, at Reicharthausen,) 'The Departure of Regulus for Carthage,' 'The Continence of Scipio,' 'the Death of Virginia,' and many others of the same kind; (the two last-mentioned, together with the 'Death of Cæsar,' are in the late Royal Collection at Naples.) He also produced a great number of religious subjects; 'The Incredulity of St. Thomas,' admirably executed in Mosaic, in St. Peter's, at Rome; 'The Presentation in the Temple,' in the Church of St. John, at Piacenza, (esteemed one of his finest works); 'The Death of the Magdalen,' 'The Entombment,' painted for King Carlos 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); and 'The Conversion of St. Paul,' a colossal picture executed in 1834, for the church of the Apostles at Rome. These serious subjects he diversified with a 'Betrothal of Psyche,' and, jointly with Landi, he painted, in fresco, the ceiling of the Tortonia palace. As regards composition and design, Camucini in these works is considered by his fellow countrymen to have been entitled to stand in comparison with the great masters of the 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 Chouvaloff,' and 'The Countess de Dietrichstein,' (1829). Several of his works have been engraved by Betellini, and some have been lithographed by Scudellari, and published under the title of 'I Fasti principali della Vita di Gesu Cristo;' with text in Italian and French, 2 vols. folio, Rome, 1829. Camucini was appointed inspector general of the Museums of the Pope, and of the factory of Mosaics, and 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, Sept. 2, 1844. But it was not merely as an artist that Camucini was distinguished. Recognised 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 arts. 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 sixteenth and seventeenth centuries, with some specimens of an earlier date, and a few others of the Dutch and Flemish painters of the seventeenth century. Of them one by Raffaelle, known as 'The Madonna with the Pink,' is among the most noted.

CARLSE, James, copper-plate and steel engraver, was born in the parish of Shoreditch, in 1798, and evidencing a taste for art, was articled to the late Mr. Tyrrel, an architectural engraver. While yet quite a youth, he gained the silver medal of the Society of Arts, for a drawing, we believe; the prize was presented to him by the hand of the late Duke of Sussex. After he had served his time to Mr. 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 proficiency, but without any 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 a good deal for the 'Annuals,' when those ephemeral productions were in vogue, and afterwards for the Art-Journal. Amongst other engravings executed at various periods by him was Mr. E. M. Ward's great picture of 'Benjamin West's first Essay in Art,' 'Wells Cathedral,' 'Santa Pavilo,' and the 'Triumphal Arch' in Paris. Mr. Weale, the architectural publisher, employed him on several works—Stuart's 'Antiquities of Athens,' Chambers's 'Civil Architecture,' and 'Vitruvius,' edited by Gwilt. One of his more recent engravings is 'The Temple of Jupiter at Ægina,' for a work by Mr. Cockerell, R.A. He also made, for Mr. Weale, a drawing, and engraved it, of 'Oliver Cromwell in conference with Milton;' and designed and engraved a frontispiece for a work, issued by the same publisher, entitled 'Charles Martel and the Moslems.' He died in August, 1855.

CARPENTER, Margaret, the daughter of the late A. R. Geddes, A.R.A., was born at Salisbury, in 1793. In 1817, she married Mr. William Carpenter, since appointed as keeper of the Print-Room of the British Museum. Mrs. Carpenter is chiefly known as a painter of portraits, having produced amongst others, those of

Lord Kilcoursie 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 Eastnor, 1825. Lord de Tabley, 1829. Mr. Justice Coleridge, 1830. Lady Denbigh, 1831. Mrs. Herries, 1832. Lady King, daughter of Lord Byron, 1835. Lord John Manners. Dr. Whewell. John Gibson, the sculptor, &c.

Mrs. Carpenter has also produced a few fancy-subjects, of which there are three examples, in the South Kensington Gallery, 'Devotion,' a life-size study of a head, exhibited at the British Institution in 1822; 'The Sisters,' portraits of the artist's two daughters, exhibited in 1840; and a sketch of 'Ockham Church.'

CASTELLAN, Anthony Lewis, painter and engraver, was born at Montpellier, in 1772, and died in 1838. He studied landscape painting under Valenciennes. He travelled a good deal through Italy, and the East, and the subjects of many of his landscapes are taken from those parts. He published several series of letters upon Italy, the Morea, Constantinople, &c., with illustrations engraved by himself, after his own designs. He was also the inventor of a new process of painting in wax.

CATENACCI, Hercules, an Italian painter, was born at Ferrara, in 1816, and educated in the college of that town, after which he commenced studying painting, finishing at Bologna and Rome. After the rising in 1831 he fled to Corfu, whence he extended his travels to Greece, and the East. During some time he was professor of architecture and topography in one of the colleges of Constantinople, after which he went to Paris, where he established himself. Jointly with Messrs. Français

and Girardet he illustrated 'La Touraine' 1855, and later 'Les Trésors de l'Art' and 'Les Galéries Publiques de l'Europe,' 1858, &c. published by M. Armengaud.

CATTERMOLE, George, water-colour painter, was born at the village of Dickleworth, near Diss, in Norfolk, in August, 1800. At an early age his attention was directed to the delineation and study of the architectural antiquities which particularly abound in his native country; 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 each quaint remains of feudal times with incidents of history or romantic adventure appropriate to them. 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.' But the book with which this artist's name is most closely associated as an illustrator, is the 'Historical Annual,' devoted to the history of the civil war, written by his brother the Rev. R. Cattermole, originally published in two volumes, but since (having been purchased by Mr. H. G. Bohn) reproduced in one volume at a reduced price. "The engravings in these volumes," says a writer in the Art Journal, "executed under the superintendence of the late Charles Heath, manifest the power and versatility of the artist's genius, in a remarkable manner, so much so that one scarcely knows which most claims our admiration, the picturesque beauty of his architecture, the drawing and grouping of his figures, or the antiquarian knowledge shown in the costumes and accessories." Mr. Cattermole was for more than twenty years a member of the Society of Painters in Water-colours; and during that period was a constant exhibitor. Amongst his principal works may be mentioned, in 1839, 'Sir Walter Raleigh witnessing the Execution of the Earl of Essex in the Tower,' 'Old English Hospitality;' in 1840, 'the Castle Chapel,' (showing an interior with a number of figures, some of them armed for battle, in the act of devotion); in 1843 'Hamilton of Bothael Laugh preparing to shoot the Regent, Murray in the streets of Linlithgow, in 1570,' and 'After the Battle of Newbury;' in 1845, 'Benvenuto Cellini defending the Castle of St. Angelo,' and 'Visit to the Monastery;' in 1846, 'The Unwelcome Return,' a magnificent forest scene, hardly to be surpassed in power by the works, in the same class, of any living artist. This was nearly the last work of size or importance to demand special notice which the artist exhibited. He contributed several comparatively small drawings in 1849 and 1850 to the Water-colour Society, and then withdrew his name from the roll of the institution, to the great regret of all who had been accustomed to look for his works in each succeeding year. It is supposed that Mr. Cattermole adopted this course with a view of devoting himself to oil-painting, in the study of which he was engaged for several years; but we have not seen any of his works in this vehicle, the artist avoiding to exhibit them. Mr. Cattermole was awarded a first-class medal by the international jury of the Paris Universal Exhibition of 1855; and was subsequently made by special diploma, a member of the Royal Academy of Amsterdam, and of the Belgian Society of Water-colour Painters.

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 Sept. 1798.

CHABAL-DUSSURGEY, Reine Adrian, was born near Charlieu, (Loire), about the year 1815, studied at the school of Lyons, and went to Paris in 1840, where he shortly afterwards exhibited. He chiefly paints fruit and flowers in water-colours, and has been attached since the year 1850 to the Imperial manufactory at Gobelins. He has exhibited, amongst six others, 'a Wreath of Flowers, surrounding the portrait of the Duke of Orleans,' 'Spring,' 1849; 'Studies of Flowers,' 1843-1852; 'The Virgin surrounded by Flowers,' 1855. He obtained a medal of third class in 1845, and one of the second class in 1847.

CHALON, Alfred Edward, was born at Geneva, in 1780. His family, whilst he was yet a youth removed to London, where, together with his brother John, he was destined for mercantile pursuits. But an inclination for the arts overruled this intention, and the establishment of the "Sketching Club," 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,' 1837, 'John Knox reproving the Ladies of Queen Mary's Court.' and 'Christ mocked by Herod,' 1840, 'A Madonna,' 1845, or even to fancy and poetic subjects of less lofty aim. He died on the 3rd of October, 1860, and was buried in Highgate Cemetery.

CHALON, John James, brother of the above, was a painter of a wide range of subjects, landscapes, marine scenes, animal life, and figure pieces of the class termed genre. The known particulars of his life are few. He was elected an

associate of the Royal Academy in 1827-8, and a full Academician in 1841-2. In the fine collection of pictures of the modern British School presented to the nation by Mr. Sheepshanks, are two specimens by this master, one 'Village Gossips,' painted in 1815, the other 'Hastings-Fishing Boats making the shore in a Breeze,' painted in 1819, both of which—a fact significantly illustrating the failure of patronage in the early part of the century—were purchased at the sale of the artist's works, 1861. In 1820 Mr. Chalon published a series of sketches of 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 that 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. A brother artist, and no mean authority in art, pays the following genial tribute to Chalon, as an artist, and as a man, in a paper inserted in the Art Journal for January, 1855:—"In his execution he did not aim at elaborate and minute finish, though some of his small landscapes, immediately from nature, prove that this was quite within the power of his hand; but, whether he is minute or slight, his touch is always that of a painter who thoroughly understands what he is doing. In his figures and animals, large or small, we see that their structure is well understood, and his boats and shipping show also that he had made himself acquainted with the originals, which we do not find to be the case with all marine painters. One class of his works, and far from an unimportant one, is scarcely known out of the circle of his immediate friends. For more than forty years he was a constant attendant at the meetings of a Sketching Society of which he was an original member; and the designs he made on these occasions can scarcely be fewer than a thousand, comprising every class of subject dashed off without previous preparation, for the theme was never announced until the evening of meeting. Though it could not be expected that, taken up in this way, every subject should be treated with equal success, still his sketches display a wonderful fertility and readiness of mind; and, as composition of forms, and light and shadow, they are always broad and masterly. Before the society was dissolved, which was not till declining health prevented his attendance at its meetings, colours were occasionally used, and this enabled him greatly to increase the value of his contributions by the brilliance and harmony of tint he added to them. Those of his brother-artists who were either members of the society, or visitors at its meetings, will not forget him on such occasions. They will not forget, while his pencil was engaged on the subject of the night, how delightful a companion he ever was. They will not forget that constant flow of humour, often indeed rising to wit, and to

"Wit that loved to play, not wound,"

for he never ceased to be a gentleman. John Chalon was, in truth, a thoroughly amiable and kind-hearted man, and, in his domestic relations, such a one as the writer of this brief notice, who had the happiness of knowing him intimately for five-and-thirty years, feels it beyond his power to describe."

CHAMPION, John James, a French landscape painter, in water-colours, and lithographer, was born at Sceaux, near Paris, in September, 1796. He became a pupil of Storelli, and of Regnier. He has exhibited almost every season since 1819. In 1824 he obtained several gold medals. In 1831 he was awarded a gold medal of the first-class for a water-colour drawing of very large dimensions, representing a part of the coast of Provence, seen from the heights of Nice. A skilful draughtsman, he has executed a great number of lithographic engravings in a very superior manner, such as 'Views of Paris in the Fifteenth Century,' various subjects from the Old and New Testament, treated after the manner of the English artist, Martin; a large 'View of Constantinople' after Gudin, &c. He has also published several extensive serials as 'The Dwellings of celebrated Living Personages,' produced in association with Regnier, 'Paris Historique,' the text by C. Nadier; a 'Voyage to the Grand Chartreuse,' 'Voyage in South America,' &c.; and a series of albums intended for the progressive study of landscape drawing. He has also drawn on wood for several contemporary illustrated periodicals, 'Le Magasin Pittoresque,' 'L'Illustration,' &c.

CHARLET, Nichar Toussaint, a French painter, draughtsman, and lithographer, was born at Paris on the 20th October, 1792, and died in the same city on the 29th December, 1845. The son of a soldier of dragoons, his education was much neglected, and he was for some years employed, at a miserable salary, in the Mairie of the second arrondissement, his duties consisting chiefly in measuring and registering recruits, some of whom it is probable became the types of characters which he afterwards produced upon canvas. Owing in great measure to his Bonapartist tendencies, he was dismissed from his situation in 1816, when he entered the atelier of Gros, and shortly afterwards produced his first work, in lithography, 'La Garde Meurt mais ne se rend pas!' the success of this production was very great, and such as to encourage the artist to follow it up by a succession of similar works, calculated like it to awaken popular enthusiasm. His lithographs are nearly two thousand in number; besides which he produced some etching, and a great number of drawings in water-colours and sepia. A writer in the 'Magazin Pittoresque' says:—"Charlet was, during a long period, in design, the representative of the popular *Souvenirs* of France; he felt and reproduced in an original manner the sentiments, the regrets, the language, and the habits of the people, whether in camps and the heart of conquered cities, or after the return of peace, amidst the labours of the field and of towns. His caricature is never a bitter satire—it is a truthful and pleasant reflex of manners, which amuses without betraying the degradation of mankind; therefore, in causing us to smile at the various characters which he brings upon the scene, he at the same time almost makes us love them—those old mumblers, schoolboys, and *gamins*, whom he has sketched with such piquant originality. In the caricatures of Charlet, each slight form, whether comic or grotesque in mood,

almost always conceals an earnest sentiment, as the love of country, or of liberty, or sympathies for our military glory." The constant demand for works of this class left him little time to pursue art in its higher departments; nevertheless, his picture 'An Episode of the Russian Campaign,' exhibited in 1836, and 'The Passage of the Rhine by Moreau,' painted for the Musée at Versailles, display considerable vigour and artistic merit. He was working at a series of designs intended for publication, entitled 'L'Empereur et la Garde Imperial,' at the time of his death, having completed only four subjects.

CHASE, JOHN, water-colour painter, was born in 1810, and when a child was kindly instructed by the late Mr. Constable, R.A. He afterwards studied architecture, and his earliest attempts, and first exhibited pictures were elaborate interiors, such as those of Henry VII. and St. George's chapels. He has, however, of late years combined landscape and architecture; painting terraced gardens, ruined abbeys, castles, and manor houses, and occasionally interiors of Belgian Halls of Justice, and churches. He is a member of the Institute of Painters in Water Colours.

CHASSELAT, PETER, miniature painter, pupil of Vien, exhibited several portraits in 1806 and 1810, and died at Paris in 1814.

CHASSELAT, CHARLES, son of the preceding, painter of history, was a pupil of his father, and of M. Vincent. He exhibited in 1812 'The Repose of Belisarius.' He also produced the illustrations for the works of Voltaire, Racine, Moliere, and other books; and appears to have been employed in making designs for state ceremonials, as for the funeral of Louis XVIII., the coronation of Charles X., which are in the offices of the department which has charge of such proceedings.

CHASSERIEAU, THEODORE, was born at Samana (in the Antilles), in 1819; and being brought whilst quite a boy, to France, was placed in the studio of M. Ingres, and 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, M. Delaroche. M. Chasserieau executed several large mural paintings in the staircase of the Palace of the Council of State, and in the churches of St. Merry, St. Roch, and St. Philipp Du-Rucole at Paris. Of his various works may be cited 'The Tepidarium at Pompeii,' in the Museum at the Luxembourg:—'Arab Cavaliers carrying away their Dead,' 'Susanna and the Elders,' 'Christ in the Garden of Olives,' 'Mary Stuart defending Rizzio against his assassins.' He also left behind him fifteen etchings of subjects from Shakespeare's Othello, and thirty from Hamlet. He died in 1856.

CHAUBERT, GERMAIN, a French painter and engraver, born at Grisolles in 1784, and died in 1821. He painted an 'Assumption of the Virgin,' and engraved the 'Ecce Homo,' after Mignard. He was designer and engraver to the Academy of Sciences at Toulouse.

CHAUDET, ANTHONY DENIS, sculptor and painter, born at Paris in 1763, and died in 1810. In the latter character when at Rome (1784—9) he studied particularly the works of Raphael, and has left behind him a picture on the subject of 'Eneas and Anchises.' The edition of Racine, in 4to., published by Didot, contains some illustrations after his designs. He was elected a member of the Institute in 1805.

CHERY, PHILIP, born in Paris in 1759, and died in 1838, was a pupil of Vien. He took an active part in the French revolution, 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; and 'St. Cecilia,' in the Convent of the Benedicts in the same town, and several other scriptural and religious subjects—'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; 'Thrasibulus re-establishing the democratic Government at Athens,' which passed into England; 'The Death of Alcibiades,' 'The Birth of Venus,' and 'The Toilet of Venus,' and portraits of a great number of the men of mark of the time.

CHISHOLM, ALEXANDER. This artist was born at Elgin in Morayshire in the year 1792 or '93, and was intended by his father to be brought up as a weaver, an occupation to which he entertained a strong aversion. His predilection for art manifested itself at an early age, and so strongly, that he was accustomed to sketch upon the cloth which he was occupied on at the loom—all the eccentric figures he saw, and reminiscences which struck him. This was the result clearly of natural impulse, for he had never yet been stimulated or inspired by any works of art. It was at Peterhead he was placed with a master to learn the vocation his father intended him to pursue; and here, when his leisure permitted him to resort to the sea-shore, he found great pleasure in sketching on the sand. When about thirteen or fourteen years of age, he walked from Peterhead to Aberdeen, where, having wandered about for some time, he was at length arrested before a shop window by seeing some advertisement about colours. He entered, introduced himself to the proprietor, and from him 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 them, which he was compelled to decline, being totally ignorant of the use of colours. He must have employed his leisure time profitably, for when about nineteen or twenty he came to Edinburgh, where he was patronised by Lord Elgin and the Earl of Buchan, and was subsequently appointed an instructor at the Royal Scottish Academy. In 1818 he came to London, while yet under the patronage of the Earl of Buchan, and met with a considerable share of encouragement. His favourite style of art was history. He also painted portraits with eminent success; but having suffered affliction during nine years antecedent to his death, his latter works do not exhibit that degree of vigour which characterised his earlier works. Mr. Chisholm died at Rothsay, in the Isle of Bute, on the 3rd of October, 1847.

CHOFFARD, PETER PHILIP, an engraver and designer, born at Paris in 1730, and died in 1809—produced a great number of vignettes and other illustrations for the works of La Fontaine, the Ovid's Metamorphoses, the History of the House of Bourbon; also the plates for 'Le Voyage Pitto-

resque,' by the Abbé Saint Non, and for 'Les Présiges Militaires,' by the Prince de Ligne. He published a Historical Notice on the Art of Engraving, in 1805.

CHOQUET ———, draughtsman and miniature painter, was a pupil of M. Aubry. He produced illustrations for the works of Le Sage, Marmontel, Florian, Fielding, &c. Died about 1825.

CLARK, Joseph, was born July 4th, 1834. His first instruction in art was received in the Gallery kept by the late Mr. Leigh in Newman St.; and he afterwards became a student at the Royal Academy. He first exhibited in 1857, at the British Institution, 'The Dead Rabbit,' which indicated thought and feeling, and displayed considerable technic ability; 'The Sick Child,' which shortly afterwards followed, at the Royal Academy Exhibition, at once established his position as a painter of domestic *genre*, displaying a power for story telling, and insight into character, combined with a facility and delicacy of finish worthy of the best period of the Dutch School of Painting. 'The Doctor's Visit,' exhibited at the Royal Academy, and 'The Cottage Door,' exhibited at the British Institution, fully sustained the reputation thus suddenly acquired. His subsequent works have been 'The Draught Players,' 'The Chess Players,' 'The Wanderer Restored,' 'Preparing for Sunday,' 'After Work,' all exhibited at the Royal Academy; and 'The Return of the Wanderer,' exhibited at the British Institution. 'The Sick Child,' and 'The Draught Players,' were much admired at the International Exhibition, 1862.

CLARKE, Theophilus, was born in 1776, 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 erased from the list of Associates in 1832.

CLAXTON, Marshall, historical painter, is the son of a Wesleyan minister, and was born at Bolton, in Lancashire, on May 12th, 1813. He became a pupil of John Jackson, R.A., and was also a student at the Royal Academy, entering the school in January, 1831. His first picture, 'The Evening Bud,' was exhibited on the walls of that institution in 1833. Mr. Claxton 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; also a silver medal from the same Society. At the Cartoon Exhibition at Westminster Hall 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 he had a large picture of the 'Burial of Sir John Moore at Corrunna.' Shortly afterwards Mr. Claxton became lost to the London public, having gone out to Australia with the laudable intention of raising a School of Art, taking with him a large collection of nearly 200 pictures, which he exhibited to the public free. Being disappointed in his endeavours, he left, and went to India, where he sold all his large pictures to the wealthy Nabobs. He returned with a portfolio full of Australian, Indian, and Egyptian scenery and figures, &c. Miss Burdett Coutts commissioned him, while in Australia, to paint a large picture of 'Christ blessing little Children.' This work is now at the school room attached to St. Stephen's, Westminster. It was the first historical picture painted at the Antipodes—size 20 feet by 16. Amongst other works commissioned by, and in the possession of Miss Burdett Coutts, are—'Spencer reading the Faerie Queene to his wife and Sir Walter Raleigh,' 'The Mother of Moses,' 'The Free Seat,' 'The Grandmother.' In the possession of Her Majesty are—'General View of the Harbour and City of Sydney, Australia,' 'Portrait of the last Queen of the Aborrigines.' Amongst his other works, and exhibited at the Royal Academy, are—'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, and No Church,' (in three compartments), 'The Death Bed of John Wesley,' 'The last Interview between Dr. Johnson and Sir Joshua Reynolds,' and 'The Sepulchre,' the last of which was in the International Exhibition, 1862.

CLAYS, Paul John, a marine painter, was born at Bruges in 1819, whence he went to Paris, where he became a pupil of M. Gudin. He afterwards established himself at Brussels. Amongst his works may be cited—'The Catarina, Portuguese Xebec (des emparé) in Sight of a French Squadron,' 'The Entrance of Queen Victoria into the Port of Ostend,' 'Court Scene in Flanders,' 'Environs of Tréport,' (these two were exhibited at the Paris Universal Exposition, 1855), 'The Duke of Ostend,' 1857, 'The Scheldt at Antwerp—Morning Effects,' 1859.

CLINT, George. This artist, who practised both painting and engraving with distinguished success, was born in Brownlow Street, Drury Lane, on the 12th April, 1770. His father, who was a hairdresser, carrying on business in one of the passages leading out of Lombard Street, for some unexplained reason retired from that occupation, and went to India, where he died. Meantime his son George, after receiving a good plain education at a Yorkshire school, was apprenticed to a fishmonger in the City; but, disgusted with that calling and its coarse associations, he procured employment in an attorney's office. Equally dissatisfied here, and more particularly revolting against some dirty work in the hard-swearing line which was allotted to him, he next became a house-painter, occupying his leisure hours in miniature-painting; but eventually, being now married, and with a family growing up around him, after some deliberation abandoned the former calling, and took to the latter altogether as a profession. His miniatures produced at this period have been highly spoken of by those who saw them. It was now that he became acquainted with Mr. John Bell, the publisher of the beautifully illustrated edition of the British Poets, whose nephew, Mr. Edward Bell, a mezzo-tinto engraver, initiated him into the mysteries of engraving. Clint's ready comprehension of art in every branch, the wants of his family, and his steady and determined application, caused him to try his hand successfully at different art-occupations. He not only painted miniatures, but made drawings of machinery, and philosophical apparatus, engraved in mezzotint, in the chalk style and in outline; amongst his early works are 'The Frightened Horse,' after Stubbs, a chalk engraving; 'The Entombment of Christ,' after Dietricy; numerous portraits in the chalk style; a large bold engraving in mezzotint of the

'Death of Nelson,' after the fine picture painted by W. Drummond, A.R.A., (1807), and a set of Raffaelle's cartoons in outline. He also was introduced to Sir Thomas Lawrence, who gave him some of his pictures to engrave. Occasionally, also, sign-painting brought him in a few shillings. The study of pictures by Sir W. Beechey, Sir T. Lawrence, Owen, Devis, and other artists, kindled in Clint a natural desire to excel in oil painting, and he was fortunate in meeting friendly encouragement and advice from that excellent and truly English artist, Sir William Beechey. At the suggestion of Mr. Samuel Reynolds, the eminent mezzotinto engraver, he also took to painting portraits in water-colours, so that his occupations were varied enough, and adapted to every possible occasion. One of the most fortunate events of Mr. Clint's life was his being commissioned to engrave 'The Kemble Family,' after Harlowe. This beautiful picture—containing very finely executed 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—had been recently painted by Harlowe for Mr. Tom Welsh, and had created an immense sensation on its being exhibited at the Royal Academy. To Clint's practice in both arts, the bold and painter-like execution of the print of the Kemble family is entirely attributable. No mezzotint engraver has ever given the *touch* of the painter so truly as Mr. Clint; and, although in exquisite finish, in delicate tones, and other subtleties of art more recent works may surpass the print of the Kemble Family, yet for richness of colour, variety of texture, bold execution, nice adaptation of the chalk, line, and etching styles to enrich mezzotint—this print still stands alone. Its popularity was so great, that the plate was engraved three times. Clint's painting-room (he had removed from Hart Street, Bloomsbury, to Gower Street) now became thronged with all the distinguished actors and actresses of the day, and with the supporters of the drama. The result of all this popularity was a series of fine dramatic pictures which will preserve to posterity the name of Clint along with that of Zoffany, to whom, in many respects, Clint was very superior. The first of these theatrical subjects was a picture of 'W. 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 Mathews the elder. For this picture Mr. Clint was elected 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. Kean, as Sir Giles, baffled in his villany, draws his sword to kill his daughter; and at this moment the by-play and expression of the different actors are exquisitely pourtrayed. Munden, Oxberry, Harley, Holland, Penley, and Mrs. Orger are all introduced. The picture of the 'Beggars' Opera,' perpetuating that hard old actor Blanchard, the fine actress Mrs. Davenport, and Miss M. Tree, was Clint's next production. Then followed 'Tayleure, Mrs. Davenport, and Clara Fisher in the "Spoilt Child,"' painted for Lord Liverpool; 'Fawcett and Charles Kemble as Captain Copp and Charles II.,' 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 Pry."' Many of this interesting series of pictures, unique of their kind, representing a phase in our drama, which has since entirely passed away, ornament the walls of the Garrick Club. The talent he displayed procured him the friendship of Lawrence, Beechey, Mulready, Stanfield, Roberts, Bailey, Cooper, Witherington, and other members of the Royal Academy. But, in spite of all, Academy politics, the war of parties, in which the talents of men became secondary to the defeat of the adverse faction, conspired to keep Mr. Clint for sixteen years in the rank of an Associate, until his popularity had passed over, upon which he raised his reputation as an artist. Younger men, whose claims could not be resisted, passed over his head, and some also less worthy of the honour than himself. At last, finding the efforts of his friends useless, he determined to resign his rank as an Associate, which he did in 1835. By a curious coincidence, the vacancy thus caused was filled by Mr. J. P. Knight, his pupil, the son of Knight the celebrated actor. In portrait-painting Clint was eminently successful: his men were gentlemen, and his ladies modest and charming. Mr. Clint from his earliest time was thoroughly a gentleman in his feelings: the highest sentiments of honour and integrity were cherished by him almost to a Quixotic degree. He had felt poverty, and knew the value of professional advice to the young artist; therefore he was at all times a friend to young men. Associated with Mulready, Cooper, and other distinguished artists, he laboured unceasingly and successfully to establish that valuable institution, the Artists' Benevolent and Annuity Fund. He had four sons, of whom Luke, the eldest, died young, but gave great promise as a scene-painter. Raphael was a gem-sculptor, and possessed considerable talent; Scipio distinguished himself as a medallist, and died just as patronage was about to be bestowed upon him; his son Alfred speaks for himself as a landscape painter on the walls of our numerous exhibitions of art. Mr. Clint had as pupils Messrs. Lupton, J. P. Knight, R.A., R. W. Buss, T. Colley, besides his own sons, Alfred and Luke Clint. For many years he had retired from his profession, and lived at Peckham, and ultimately in Pembroke Square, Kensington, where he died in May, 1854.

CLINT, ALFRED, son of the preceding, was born in the year 1807, in Tottenham Court Road. He studied drawing at an Academy in Drury Lane, which was afterwards removed to the Savoy; and was subsequently a member of the Clipstone Society. Early in life he painted portraits, but the state of his health induced him to take up landscapes, in which branch of art he was entirely self-instructed. He became a student at the British Institution, where he copied the Dutch and Flemish painters; but afterwards painted wholly from Nature. His first picture was ex-

hibited at the British Institution about the year 1825. His principal pictures have been selected from coast scenery, and sun-set effects. One of the latter, for which the artist received 40 guineas, was sold at the late Mr. Bicknell's sale in 1863 for 136 guineas. A picture of Folkestone harbour, exhibited at the Royal Academy, was beautifully engraved by Finden for a series of Coast Sketches commenced by Mr. Bogue, but never published. Mr. Clint was elected a member of the Society of British Artists about the year 1849, and was Honorary Secretary of the Society for about ten years. He was also, in conjunction with a few other artists, the originator of the Artists' Amicable Fund; and also of the Institute of the Fine Arts, which terminated in a short and troubled career some dozen years ago.

COBBETT, Edward John, was born in London in April, 1815, and commenced life as a wood-carver; but after taking some lessons in landscape painting from the late J. W. Allen, gradually adopted that art as a profession. At first he tried almost every variety of subjects in turn: his first exhibited picture (Royal Academy, 1833) being one of 'Dead Game.' Eventually he settled down as a figure painter in rustic life, in which he has been eminently successful. Healthy young girls reposing and gossiping on pleasant downs, or in wild mountain passes, on their way from hay-making or gleaning; or groups of young people at play on a cliff overhanging the sea, have formed the staple of many of his pictures, which have pleased by their unaffected truth, and purity of colouring. In 1863 he attempted a female study, in a superior walk of life, in 'The Proposal,' exhibited at the Society of British Artists; but not with such an amount of success as to justify a neglect of his former happy vein. Mr. E. J. Cobbett has been a constant exhibitor at most of the provincial exhibitions for many years past, and at the Royal Academy without intermission since 1840. His 'A Bit of Luncheon,' and 'A Welsh Scene,' were in the International Exhibition, 1862. Mr. Cobbett was elected a member of the Society of British Artists in 1856.

COCKELS, Joseph, a Belgian painter, born at Brussels in 1786, died in Bavaria in 1851. In the Royal Museum at Brussels is a 'Return from the Stag-hunt,' by him.

COENE, Constantine F., a painter of history and genre, born at Villarsde in 1780; died at Brussels in 1841, In the Brussels Museum is a picture by him of 'A Soldier returning to his Home after the Battle of Waterloo;' and at Haarlem 'A Group of Peasants,' from his hand.

COENE, Henry De, a Flemish painter, born at Nederbraedel, in 1798, and obtained the prize in 1827, for his picture of the 'Incredulity of St. Thomas,' which is in the Brussels Museum.

COGNIET, Leo, painter of history, genre, and portrait, born in Paris in 1794; was a pupil of Guerin. His principal works were—'Metabus, King of the Volcians, dethroned and driven away by his Subjects,' painted at Rome, exhibited in 1822; 'Marius at Carthage,' exhibited in 1824, and now in the Luxembourg, (engraved by Gelée and Reynolds), 'Numa,' (in the Hall of the Council of State), 'St. Stephen succouring a poor Family,' in one of the chapels of the church of St. Nicholas-des-Champs; military scenes in Russia and Spain; 'a Scene of the Barricades,' exhibited at the Luxembourg in 1830, besides several portraits and genre subjects. He obtained the first great prize in 1817, and several other medals, and the Cross of the Legion of Honour in 1817.

COIGNET, Jules Louis Philippe, born at Paris 2nd December, 1798, died same place 1st April, 1860. A pupil of Berton, and landscape painter of moderate ability. He received medals of the second-class in 1824 and 1848, and became a Knight of the Legion of Honour in 1836. He published in 1826 'Vues Pittoresque de l'Italie,' drawn after Nature; and 'Cours complet de Passages.' He exhibited, with few omissions, annually from 1824 to 1859. The Musée at Toulouse possesses his 'Ruins of Baalbeck,' exhibited in 1846, which was presented by the Government.

COINY, James Joseph, engraver, born at Versailles in 1761, died in 1809. He went to Rome in 1788, where he stayed three years to perfect himself in drawing. He engraved for the Government 'The Battle of Marengo,' after the large picture of Lejeune, exhibited in 1806; and several book illustrations after Vivier for Didot's folio editions of Racine, Horace, &c.

COLE, Thomas, was an Englishman by birth, though domiciled in America. His father emigrated whilst his son was yet young, in the hope of bettering his fortunes, and established a paper-hanging manufactory in Ohio, and it was while assisting in this business that the son learned the rudiments of his art. At length a portrait-painter visited the place where he lived, whose works so awakened his 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 his elder 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, 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, at a comparatively early age.

COLE, George, landscape and cattle painter, was born 1810, and served an apprenticeship to a house and ship painter at Portsmouth. Having a taste for drawing animals, he devoted all his leisure hours to study, but without the advantage of instruction from a master, or even seeing any pictures of excellence. A travelling menagerie coming to Portsmouth fair, young Cole being much struck with the painted cloths exhibited in front of the caravans, was most anxious to be allowed to make studies from the living wild animals. An opportunity immediately offered, as Wombwell, the proprietor of the menageric, applied to Cole's master for colours, canvass, &c., and a convenient room for a travelling artist to paint one of these cloths in. Cole here had an opportunity of seeing a real living artist at work, and soon found out the method of applying the

colours. After some careful studies from the life, he immediately set to work for himself, and his first performance so much pleased Mr. Wombwell, that he at once commissioned 'A Tiger Hunt in the Jungle with Elephants, &c.' This picture, which was an immense undertaking, being twenty feet square, was finished and exhibited for the first time at Weyhill fair, where it created much sensation, wonder, and amazement, amongst the country folk, who imagining the exaggerated size of the tigers and elephants as compared with the human figures to be truthful representations, immediately paid their shillings, and filled the menagerie. Wombwell looked upon this as a great hit, and declared that this picture had brought more to his exchequer than anything of the kind before. Unfortunately the next day, in a violent storm, a sudden gust of wind took the centre of the canvass away nearly half-a-mile over the downs. It was soon collected, however, and sent to London to be carefully back-lined, and to be exhibited in future only at Great '*Bartelmy*' Fair. The great success of this painted cloth brought many commissions to Mr. Cole's master from other menagerie proprietors, and our young artist was considered a great genius by these people, but without any ambition on his part to be so *lionised*. Conscience told him he was helping others in deceiving the public, and, if he wished to be a real artist, he must be more truthful to nature; but this did not suit the showmen, and he discontinued painting for them. After serving the full time of his apprenticeship he quitted his master's business, but still remained at Portsmouth, where he was greatly respected, and was for some time successful as an animal portrait painter. Amongst his early patrons were Sir J. B. Mill, Bart., of Mottisford Abbey, (for whom he painted some large hunting pictures), Baring Wall, Esq., M.P., of Norman Court, General Yates, Edmund Peel, Esq., Bonehell House, Tamworth, and Admiral Codrington. In 1840 he sent his first exhibited picture to the British Institution, where it was favourably hung, and was purchased by Sir R. Bateson, Bart., M.P.; and a few years later 'Don Quixote and Sancho Panza, with Rosinante and Dapple in Pedro's Hut,' which attracted much attention, and was purchased by Lord Sudeley on the opening of the exhibition. In 1850 he was elected a member of the Society of British Artists. The following were amongst his principal works, which have been exhibited at the British Institution, or the Suffolk Street Gallery:—'Llandogo on the Wye,' (purchased by J. S. W. S. E. Drax, Esq., M.P.); 'Ebenberg Castle on the Nahe,' (purchased by J. W. Phelps, Esq.); 'Loch Lubnaig and the braes of Balquhiddar,' 'Loch Katrine,' (purchased by Kershaw Lumb, Esq.); 'Landscape and Cattle,' (purchased by E. Mackenzie, Esq., Fawley Court); 'Homestall in Carnarvonshire,' (purchased by W. P. Thornhill, Esq., M.P.); 'A Welsh Interior,' (purchased by T. Cressingham, Esq., Carshalton); 'Pride and Humility,' (purchased by Frances, Countess Waldegrave.) A large engraving of this picture has been published by Henry Graves & Co. 'Evening,' (purchased by Thomas Baring, Esq., M.P.); 'Harvesting in Surrey,' (purchased by G. Maule, Esq.) This last named, exhibited at the Suffolk Street Gallery in 1864, is remarkable for a truthful and brilliant effect of sunset after rain.

COLE, Vicat. This admirable and rising landscape painter is the son of the last-named. He was born at Portsmouth in 1833, and received his first instruction in art from his father, afterwards resorting wholly to nature, in the open English landscape, for his materials, and the study of the means by which to transfer them with effect to canvas. He first exhibited at the British Institution in 1851. He became a member of the Society of British Artists in 1858; and in 1860 exhibited there a 'Surrey Corn-field,' which, by its truthful realisation of nature, in her richest autumn garb, its breadth of treatment, and skilful handling, commanded universal admiration. The Society for the Encouragement of the Fine Arts bestowed their silver medal upon the artist for this performance. He exhibited several works afterwards in the same Gallery, which fully supported his reputation; but being desirous of Academic honours, retired from the Society of British Artists in 1864, and exhibited in Trafalgar Square a very fine landscape, full of study and careful detail, entitled the 'Decline of Day,' which, despite its being very badly hung, soon obtained a purchaser.

COLLINGWOOD, William. This pleasing landscape painter in water-colours was born at Greenwich in 1819. He studied under Mr. J. D. Harding, and first exhibited in 1839. He was elected an Associate of the Society of Painters in Water Colours in 1855. His principal works are interiors, and views of Alpine scenery.

COLLINS, James Edgell, born near Bath, 1820. He studied (same time as Millais) at Mr. Sass's Academy, painting under W. F. Witherington, R.A., and was admitted Student of the Royal Academy 1840. He afterwards studied during one year in Paris. He exhibited at the British Institution, in 1844 or 1845, 'The Departure for the Battle;' and the following year 'A Song of Delos;' since then 'Lizette,' 'Blanche Fane as Portia,' 'Jacqueline,' the flight of, and 'Melanie,' &c., &c.; and in 'Leah,' (portrait of Miss Bateman). At the Royal Academy he has exhibited 'A Painter's Studio.' Amongst other portraits painted by him are:—

A full-length of Edmund Gibbon Wakefield, now in the Town Hall of Wellington, New Zealand. Sir William and Lady Bellairs—half-lengths. The Third Earl of Carnarvon—half-length. The present Earl of Carnarvon. Sir Thomas Dyke Acland, Bart. Blanche Fane—engraved. Lady Elizabeth Craven—engraved. T. Egan, Esq.—engraved.

COLLINSON, Robert, was born in Cheshire, in July, 1832. He became a student of the Government School of Design, at Manchester in the Autumn of 1847, and remained there till the end of the year 1853; having gained four silver medals for painting flowers from nature, and from still life, and a head from life, and a chalk drawing from the antique. He first exhibited at the Royal Institution, Manchester, in 1851, and in London, where he now settled, in 1854. The charming feeling and knowledge of botanic life shown in such works as 'A Quiet Dell,' 'A Summer's Ramble,' and 'By the River's Side,' have already earned him a reputation in that speciality; to which, however, he does not restrict his exertions; having painted several figure subjects with great success, as 'A Money Changer,' 'Of what is the old Man thinking?' 'Oh! bless its little heart,' 'Ordered on Foreign Service,' 'Hopes and Fears,' &c., all of which have been exhibited at the Royal Academy or British Institution, and the

last-named at the International Exhibition, 1862. Mr. Collinson is also teacher of painting at the Government School of Design, at South Kensington.

COLLYER, Joseph, an engraver, was born 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 of the 'Irish Volunteers,' by 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 theRoyal Academy, in 1786, and afterwards Portrait engraver to Queen Charlotte. Date of death unknown.

COMPTE, Prince Charles, was born at Lyons, about the year 1815, studied painting under M. Hubert Fleury, and like his master, devoted himself to the class of art styled "genre historique." He first exhibited in the year 1846. Amongst his works are 'the Last throw of the Dice,' 'the Coronation of Inez de Castro,' 'Visit of Charles IX. to Coligny,' 1848—1853; 'Henri III. and Duke de Guise,' bought for the Luxembourg Gallery; 'Arrest of the Cardinal de Guise, and of d'Espaignac,' 1855; 'Lady Jane Grey,' 1857; 'Margaret of Scotland,' and 'Cardinal de Richelieu,' 1859. M. Compte obtained a medal of the third class in 1852, two of the second class in 1853 and 1855; and the decoration of the Legion of Honour in 1857.

CONSTANTIN, John Anthony, landscape painter, was born at Marseilles in 1757; and became a student in the Academy of that town under M. Capiller. After visiting Rome he settled at Aix, about the year 1780, when he both practised and taught his art with continued assiduity. He produced a great number of landscapes of various dimensions, many of them from the towns of Marseilles, Aix, and places in their neighbourhood, several of which were purchased by Charles X. He also executed numerous studies after nature, which have been lithographed. He obtained the gold medal in 1817, and died in January, 1844.

COOK, Richard. We quote the account given by Mr. Sandby, in his "History of the Royal Academy:"—"Richard Cook, R.A. was born in London, in 1782, and entered the Schools of the Royal Academy in 1800. He was known as a constant contributor to the exhibition between the years 1808 and 1822, when 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 any of his productions to the annual exhibitions of the Academy. His private fortune enabled him to live independently of his art, but he was fond of showing hospitality to the members of the Society which had admitted him to their company. He died on the 11th of March, 1857, in his 74th year."

COOK, Samuel, 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, which were those of feeding a machine called 'the scribbler,' 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, the first efforts of his genius being bestowed upon signs for public houses, scenes for itinerant peepshows, and in graining wood. On the expiration of his apprenticeship he went to Plymouth, when he took to the business of painter and glazier. Every hour he could snatch from this mechanical labour, however, was devoted to sketching from nature about the quays of Plymouth, and by the sea-side; and though these early products of his pencil displayed timidity in respect of colour, they exhibited also great truth; and with increasing knowledge and experience, came increased confidence and power. At this time he was fortunate in engaging the friendly notice and interest of the Duke of Devonshire, the family of the Earl of Mount Edgecombe, and others. In 1850 he sent some drawings to the New Society (New Institute) of painters in water-colours, which obtained him admission to 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 on the 7th of June, 1859.

COOKE, Edward William, was born in London in 1811, and is the son of the eminent engraver. His first artistic occupation was to draw plants, &c., for the illustration of 'Loddidge's Botanical Cabinet,' and 'Loudon's Encyclopædia.' He afterwards etched and published a large series of Views of Shipping and Craft in connection with the scenery of the Thames and the Sussex coast, which are deservedly popular. In 1832 he commenced painting in oil, his subjects being, with few exceptions, marine views, and shipping, which he has studied in their various character, and under the various atmospheres of almost all parts of Europe; France, Italy, Holland, and the picturesque and ever-suggestive coasts of England. His shipping and other craft are carefully drawn, with a true feeling for the aspect and character of the originals, as in their every-day use; his seas and atmospheres are crisp, transparent, and clear, with a fine appreciation for perspective, and his touch is spirited and firm. Two of his works are in the National Gallery, (Vernon Collection) viz.:—'The Boat-House,' a coast sketch; and 'Dutch Boats in a Calm,' exhibited at the British Institution in 1844. Eleven others are in the Sheepshanks Collection, several of which were exhibited at the same place, between the years 1832—38, viz: 'Brighton Sands,' 'Portsmouth Harbour,' 'The Hulks,' 'The Victory,' 'Mount St. Michael,' 'Hastings,' 'Lobster-pots,' 'Mackerel,' 'Carp,' and 'Mending the Bait-nets,' and in another style, 'The Antiquary's Cell,' 'Windmills,' and 'Blackheath.' In 1860 Mr. Cooke exhibited a striking picture of 'H. M. Ship, "Terror," abandoned in the Arctic Regions.' He was elected an Associate of the Royal Academy in 1851.

COOPER, Abraham, was born in September,

1787, in Red Lion Street, Holborn. His father was a tobacconist, and 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 Mr. Davis. He employed much of his leisure hours in making sketches of dogs and horses, and in 1809, without any instruction, succeeded in painting a favourite horse belonging to Mr. Henry Meux, of Ealing, so successfully, that that gentleman purchased it, and was ever afterwards a liberal patron of the artist. He soon met 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 performances were engraved in the 'Sporting Magazine.' In 1816 he was awarded a premium of 150 guineas by the British Institution for a picture of 'The Battle of Waterloo.' In 1817 he exhibited a fine picture of 'Marston Moor,' and was elected an Associate of the Royal Academy, the dignity of full membership following in 1829. Ever since he has been a constant and extensive 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. In the Sheepshanks Collection are two specimens of his talent, 'a Donkey and Spaniel,' and 'a Grey Horse at a Stable-Door,' both painted in 1818. Of late years 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 title of Royal Academician.

COOPER, Thomas Sidney. This eminent landscape painter was born at Canterbury, in September, 1803, and whilst yet a boy, in consequence of his father having deserted his family, found himself destined to face the world, dependent almost entirely upon his own resources. He early took to drawing from nature, out of an intense love for the art, and sometimes sold one of his sketches for a few shillings. One evening, when about sixteen years old, he was occupied making a sketch of the north view of the Cathedral, when a circumstance occurred which is thus related by the artist himself, in an autobiography published in the Art Journal:—"A gentleman approached me, apparently in bad health, and I did not appear to attract his notice till he came up to where I was sitting. 'Ah, you are drawing, my boy?' he said. 'Yes, sir,' I replied, 'I am drawing the church.' 'And your drawing is very clever, very well indeed,' he continued, after looking over it. He then asked me several questions relative to my age, parentage, &c., all of which I answered. He then said I should draw very well if I had some knowledge of perspective. 'What is that?' I asked; 'I never heard of the word.' 'Well,' he replied, 'my boy, it is that necessary principle of Art that makes a thing look large although at a distance,' (I now suppose he meant its retaining its real size though appearing small to the spectator;) 'and if you will come to me to-morrow morning,' he continued, 'I will teach you; my address is at the Theatre.' I started at that, my family being all dissenters; however I went to the Theatre the next day, and there I was initiated into all those mysteries of Art which have ever since influenced me; but the season shortly breaking up, I was left without the instruction of this kind feeling man, whose name was Doyle." Mr. Cooper then again had recourse to sketching, and by the sale of some of his productions obtained the means to join Mr. John Martin's evening classes, who was then the best drawing-master in East Kent, and who, when he saw that his new scholar could assist some of his junior pupils, kindly allowed him his own instruction gratis. Next year the players returned to Canterbury, and on the death of Mr. Doyle, Mr. Cooper was engaged to complete some scenes which the former had left unfinished. He was afterwards recommended by Mr. Dowton the manager (son of the celebrated comedian,) to a gentleman who had taken the Faversham, Hastings, and other theatres, as scene-painter, in which capacity he worked for nearly three years. In 1823 he came to London on the invitation of an uncle, who promised to get him a studentship at the Royal Academy. In this, however, he was disappointed, and Mr. Cooper obtained for himself admission as a student at the British Museum. Two or three months afterwards, through the kind offices of Sir Thomas Lawrence he was admitted to the schools of Academy, but remained there only nine months, his uncle refusing to retain him any longer in his house. The struggling embryo artist now returned to Canterbury, where from 1824 till 1827 his sole occupation was that of teaching, by which he obtained an easy income of about two hundred pounds a year, when a French gentleman came to settle in the same city, who not only professed to teach French, mathematics, and engraving, but drawing also. In face of this competition Mr. Cooper's income so far fell off that he resolved to abandon the field, and seek his fortune in a foreign land; and he accordingly left England in company with a schoolfellow, Mr. W. Burgess, afterwards a drawing-master at Dover. What followed shall be told in Mr. Cooper's own words in the autobiography already mentioned:—"Thus shipwrecked in all my early hopes, I set sail one Sunday morning in July, 1827, with forty-five sovereigns, and my friend who was with me, with twenty-five, and thus we voluntarily exiled ourselves from our country and friends. It was in an Express boat that we left Dover, and, as from the position of the wind, we were obliged to near the Goodwins, we experienced a melancholy pleasure in hearing the 'National Anthem' played on board the 'Ramilies' then a guard-ship in the Downs. We arrived at Calais in the afternoon, and thought the distance was trifling from shore to shore, yet such was our excitement at beholding the pictorial character of a French town and people, that we forgot the responsible situation in which we had placed ourselves, and then it came to our conviction that we must earn money if we wished to live. But what were we to do? However, after making a few sketches of Calais, we proceeded to Gravelines. My friend being then fearful that we should come to want, wished to return home; but I, who was never cast down by ordinary difficulties, said, 'Nonsense; I will take your portrait;' which I did, the next morning before breakfast; and the pleasure we both enjoyed when I showed it to the son of the landlord of

the inn, and he exclaimed, 'Diable, mon dieu! comme ça ressemble, il faut faire le portrait de ma femme,' was unbounded; and before I could follow my inclination and make a hearty breakfast, I was hurried off to make a sketch of the wife, as also one of himself and two children, before dinner. The next day I made drawings of his father, mother, the notary of the town, his wife, and their two children. We were entreated to stay to draw others, but Gravelines being an uninteresting place, we left on the fourth day, our knapsacks on our backs, with fifty-two francs profit, after paying our expenses at the inn." From Gravelines they went to Dunkirk, and thence by Bruges and Ghent to Brussels, where they took lodgings and exhibited their drawings in the window. These attracted attention, and brought them many customers, amongst the rest a French nobleman, accompanied by a very beautiful lady, whose portrait he was told to take. But the young artist, whether from nervousness or other cause, soon found that he was incapable of doing justice to the subject, and when the nobleman returned, he remarked, taking the drawing in his hand, "Yes; it resembles her, but still it is not her," and then taking up another drawing that he saw in the window, said, "If you did the background to this drawing, you are much more capable of drawing landscapes than portraits; make me a little sketch in pencil, and I will pay for it double the sum you charge for the portrait." The drawing was completed in half an hour, and the gentleman highly pleased with it, paid the money stipulated, and departed. "A few days afterwards," as Mr. Cooper tells us, "to my surprise, I had several applications for pencil drawings of landscapes, and also for giving lessons; and during four years, dating from that period, I was in the enjoyment of the highest patronage." He married an amiable and accomplished lady resident in Brussels, and also made the acquaintance of M. Verbœckhoven; and although he states that he was "prevented taking advantage of the friendship and instruction of that great animal painter, being obliged to make provision for my family in the time which I would otherwise have been devoting to study," he adds: "But it is my happiness to feel now as I did then, that I enjoyed his friendship and experienced his very great kindness, and that whatever I have been able to do since I left the Netherlands in my branch of art, I owe to him." This manly acknowledgment has become the more interesting as, since it was written, doubts and disputes have arisen as to how far Mr. Cooper was under obligations to the great Belgian artist, for the suggestion, at least, of that peculiar walk of art, in which he has become so successful. Mr. Cooper undertook a tour in Holland in order to improve himself by the study of the great landscape and animal painters of that country, when he was suddenly recalled to Brussels by the breaking out of the Revolution in 1830. Dreadful scenes followed, and after nine months of anxiety and suffering, undergoing imprisonment, and overcoming many difficulties, Mr. Cooper was compelled to return to England. "Then again," (to quote from Mr. Cooper's autobiography,) "I had to begin life without a friend or an acquaintance; but, as before, was never cast down by discomfiture or difficulty; and the hope reviving that I might become a painter, induced me to study all day in the fields, from nature—animals, and landscape, and in the evening I laboured for the wants of my family by making pencil drawings and drawings on stone. Thus I continued till 1833, when I exhibited my first picture in the Suffolk Street Gallery, which was so favourably noticed, that in 1834 I was commissioned by Mr. Vernon to paint the picture which is now in the Vernon Gallery. Subsequently, from year to year, I met with equal success, till, in 1845, I was elected an Associate of the Royal Academy, previous to attaining which object of my ambition, I lost her who was my best friend, who consoled me in all difficulties, and sustained me in all circumstances; who rejoiced with me in my success, and, was one whose death (1842) has left a void which eternity only can fill." Mr. Cooper has continued since to contribute annually to the exhibitions of the Royal Academy, and of the British Institution. His pictures are charming for their truthful following of nature, rustic nature in her simplest moods, comprising groups of oxen, cows, sheep, and goats, in green pastures on the sedgy banks of rivers, or in the wilder lowland or moor,—the landscape, whatever its character, being generally kept subordinate, in importance to its living occupants. Since 1848 he has painted frequently in conjunction with F. R. Lee, R.A., but we are not at all sure that the result has been to his advantage. His animals, so perfect in their naturalness and ease, in their soft and delicate texture, seem to us more at home in the wild unimproved retreats where he seems to have sketched them, than in the more studied and elaborately composed landscapes of Mr. Lee. Awake, however, to the unpretending and somewhat uniform character of this scenery, to which he had hitherto mostly confined himself, Mr. Cooper in 1860 deviated from the fecund pasture land of the South to the sterner aspects of the North, in a snow scene, entitled 'Crossing Newbiggen Moor, East Cumberland, in a snow-drift;' a work of admirable truth and power, admirable, especially for the skill with which the fleecy coats of the sheep are discriminated in texture and colour from the broad expanse of snow, which they serve to warm. In the National Gallery (Vernon Collection) are two good specimens of this artist, 'A Farm Yard: Milking time,' a study near Canterbury, painted in 1834, and 'Cattle—Early Morning on the Cumberland Hills,' 1847.

COPE, Charles West, was born at Teeds in 1811, and was educated at the Grammar School there. He received his first instruction in art from his father, Mr. Charles Cope, a painter and drawing-master of some repute in that town. Coming to London at the age of fifteen, he attended the drawing-school of Mr. Sass, and in 1822 entered as a student at the Royal Academy. Early in life he visited Rome and Venice, and on his return, with a picture painted while in Italy, soon made a favourable impression on the public. He first exhibited at the Royal Academy in 1831. In 1841 he exhibited 'Poor Law Guardians—Applications on Board Day for Bread,' and in 1843 'The Cotters' Saturday Night.' He afterwards chose more poetic subjects, from Spencer, Milton, and Goldsmith. In the cartoon competition of 1843, Mr. Cope was successful in obtaining one of the highest prizes (£300) for a cartoon of 'Trial by Jury,' and in the fresco competition next year, he exhibited 'The Meeting of Jacob and Ra-

chel,' the merit of which was so conspicuous that he immediately received commissions to paint in fresco in the House of Lords. He was elected an Associate in 1843, and a full member of the Royal Academy in 1848, and is engaged in painting several subjects from British history and poetry in the Houses of Parliament—viz: for the House of Lords, 'Edward III. conferring the Order of the Garter on the Black Prince,' 'Prince Henry's Submission to the Law,' 'Griselda's Fair Trial,' and 'The Death of Lara,' (which we regret to say has suffered from the same cause which has marred the effect of so many works executed for the ornamentation of this building); in the Peer's Gallery 'The Embarcation of the Pilgrim Fathers,' 'The Burial of Charles I.,' 'The Parting of Lord and Lady Russell,' and 'Charles I. erecting his Standard at Nottingham.' The rest of the series will comprise 'The Defence of Basing House,' 'The Fellows of a College at Oxford expelled for Refusing to sign the Covenant,' 'Speaker Lenthall resisting Charles I.'s attempt to sieze the five members of the House of Commons,' and 'The Train Bands leaving London to raise the Siege of Gloucester.' The designs of many of these frescoes have been exhibited at the Royal Academy. Amongst his other works may be cited—'The Last Days of Cardinal Wolsey,' painted for the Prince Consort in 1848, 'Milton's Dream,' and 'Lear and Cordelia,' in 1850; 'Laurence Saunders and Marian Martyr in Prison,' in 1851; 'Othello Relating his Adventures,' in 1853; 'The Children of Charles I.,' in 1855; 'Cordelia receiving the Accounts of her Father's Illtreatment,' in 1859. Besides these large works, he has occasionally produced small bits of domestic life; a mother and child, or a sick child nursed and petted by a sister, which have "told" admirably to the home affection, to which they were addressed. But his fame will chiefly rest upon his achievements in fresco painting, in which he has been eminently successful amongst his contemporaries in that peculiar and newly revived art. In the Sheepshanks Collection are the following of his works—

Almsgiving. 1839. Beneficence. 1840. The Hawthorn Bush. 1842. Palpitation. 1844. The Young Mother. 1846. Maiden Meditation. 1847. L'Allegro and Il Penseroso. 1848. The Mother and Child. 1852.

And a collection of studies of heads, hands, drapery, &c.

CORBOULD, Henry, was the third son of Richard Corbould, landscape and miniature painter. He was born in London on the 13th of August, 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 obtained the silver medal for a study from the life. While at the Academy, he obtained the friendship of Flaxman, Stothard, Benjamin 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 collection of the National Gallery. His name has been comparatively little before the public except as a designer for books, his time having been almost entirely occupied in drawing from ancient marbles in the possession of various English noblemen. Those for John Duke of Bedford were engraved, but only circulated among a few of his Grace's private friends; as was also the case with those executed for the late Earl of Egremont. The vast collection of 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 his profession, 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 of an attack of apoplexy, supposed to be brought on by exposure to cold, December 9th, 1844. Mr. Corbould left four sons; of whom Edward has already obtained a high reputation in historical painting; and Alfred also follows the profession of the arts. The second son, Francis (godson of Sir Francis Chantrey), exhibited great ability as a sculptor, but he was induced, chiefly by the counsel of his godfather, to adopt the medical profession. He is now Dr. Corbould. The other two brothers are twins—Henry and Alfred—one of whom is a surgeon, the other an artist.

CORBOULD, Edward Henry, water-colour painter, eldest son of the above, was born in London, Dec. 5, 1815. He early manifested a disposition for the arts, and in 1834 obtained the gold Iris medal of the Society of Arts with an ambitious picture—'The Fall of Phaëton from the Chariot of the Sun,' and the following year won the same prize again with a 'St. George and the Dragon.' In 1837 he exhibited at the Royal Academy 'The Chariot Race between Atrides and Antilochus.' About this time he was elected a member of the New Society of Painters in Water Colours, his first subject exhibited with them being a scene from Spenser's Faerie Queen. His 'Canterbury Pilgrims at the Tabard Inn in the Borough of Southwark' followed a year later; then came a processional subject from Chaucer, 'Grisilde and the Markis.' The first picture purchased in England by H. R. H. the late Prince Consort, as a present to Her Majesty, was a scriptural subject, 'The Woman taken in Adultery,' by this painter, in water colours—the price being 200 guineas. This was in 1842, since when Mr. Corbould received many gratifying tokens of remembrance from both the Queen and Prince in the shape of purchases of pictures and commissions to paint for them. He also became the teacher of drawing and painting to the younger members of the Royal family; the Princess Royal (now Crown Princess of Prussia), displaying considerable talent under his able guidance. Mr. Corbould has devoted himself chiefly to figure subjects, in the execution of which he often obtains a force and richness of colour which almost rival oil painting. In pageants and chivalrous subjects he is particularly happy. He has also painted scenes from the opera, and the drama, including portraits of Garcia, Mario, Grisi, C. Kean, &c., with great success. Many of these were executed for royal and noble personages.

CORNELIUS, PETER VON. This famous German painter was born at Düsseldorf, in 1784, at which place his father was Inspector of the Gallery, an appointment by no means lucrative, nor scarcely even equivalent to the creditable 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. It is said that even at the age of twelve years his talent for the art was already the subject of envy, insomuch that his mother was earnestly counselled to withdraw him from the Academy and apprentice him to a goldsmith—a piece of advice to which was added an assurance that, if he should attain mediocrity in the art, it was the utmost that could be hoped of him, as his aptitudes did not fit him for the study of the profession. It was, however, determined that he should 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 Winkelman, 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 Winkelman—who would endeavour to place him in opposition to Göthe,—who would pronounce him favourable to the study of the antique, and opposed to that 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 is continually swayed. That which he is he has been made by the impulses under which he continually acted: his organization is entirely independent of all that surrounds him and all that has preceded him. 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 Raffaelle. 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, insomuch 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, and, at the expiration of each week, showing to each other the works of the meantime, 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 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 the frescoes—he soon became sensible of the difficulty of fulfilling duties so important and incompatible; he therefore resigned his directorship, 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 that may be dated the immense activity which has been evinced at Munich. Of this movement Cornelius is the prime mover—as the head of the school; it is, therefore, from Munich that his reputation has extended throughout Europe. It would be vain to attempt a mere Catalogue Raisonnée of his great works in this 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 Piracotheck he painted a great work illustrative of the 'History of Painting.' And even whilst occupied with these he found time to decorate the church of St Louis 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

are admirable for their 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 Thacter, 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. Members of the school of this famous artist (including the already illustrious name of Kaulbach), are distantly scattered throughout Europe; and we continually see even in our own country artists even unconsciously pursuing the various phases of manner which have marked the different periods of his career. Most of his paintings at Munich have been engraved by Amsler, Eberlé, Schoeffer, &c. Loaded with honours by his own admiring country, he was in addition elected a foreign member of the Institute of France in 1838.

COROT, Jean Baptiste Camille, landscape painter, was born in Paris on the 29th July, 1796. His father was an employé, his mother a milliner; and early in life he was placed in the establishment of a draper in the Rue St. Honoré. Endowed with a determined predilection for art, he, in 1822, against the wishes of his parents, entered the atelier of Michallon, after whose death he went into that of Victor Bertin. Later he went alone to Italy, where he studied during several years. In his works he displayed an original character, which repudiated the old formula of landscape painting, and inaugurated the revolution afterwards emphasized and illustrated by Theodore Rousseau, Diaz, Trogon, &c. He first exhibited in 1827 a 'View of Nami,' and the 'Campagna of Rome.' His subsequent works include 'Two Views in Italy,' purchased by the late Duke of Orleans; another 'View in Italy,' (1834), in the Musée of Douai, 'The Environs of Florence,' 1839, in the Musée of Metz; 'A Dance of Nymphs,' in the Luxembourg Gallery; 'Christ in the Garden of Olives,' 1849, in the Musée of Langres; 'Sunset in the Tivol,' 1850, in the Musée of Marseilles; 'Souvenir de Marcoupy,' purchased by the Emperor Napoleon III.; 'Morning Effect,' and 'Evening,' exhibited at the Exposition Universelle of 1855; 'The Burning of Sodom,' 'A Nymph playing with Cupid,' and 'A Sunset,' 1857; 'Dante and Virgil,' 'Macbeth,' 'An Idyll,' 1859. He received a second-class medal in 1833, first-class medals in 1848 and 1855 respectively; and the decorations of the Legion of Honour in 1846.

CORRON, J. Du, born at Ath in 1770, died in 1850. In the Brussels Museum a view in the neighbourhood of Irchonwlz in the Province of Hainault, and a landscape representing a gale of wind at Sunset, which obtained the prize in 1813.

*COSSIERS, John. The Catalogue of the Antwerp Museum gives the date of his birth 1600, (he was baptized 15th July in that year), and of his death 1671. In the Museum named are 'The Adoration of the Shepherds,' 'Preparation for the Flagellation,' and two others by him.

COTMAN, John Sell, an eminent water-colour painter and engraver of architectual subjects, was born at Norwich about the year 1780, and received the rudiments of a general education at the free school of that city. Upon leaving school he immediately took to water-colour painting, in which he displayed uncommon vigour and boldness of pencil. He afterwards more particularly restricted himself to architectural drawing, and to etching upon copper views taken by himself, in which he displayed such masterly handling as to acquire for him the title of 'The English Piranesi.' He published in 1812 'Miscellaneous Etchings of Architectural Antiquities in Yorkshire,' &c., 28 plates, folio; in 1812—1817 'Architectural Antiquities of Norfolk,' in folio; and in 1813—1816 'Sepulchral Brasses in Norfolk,' 84 plates, large 4to., all of which works were purchased of him in 1838 by Mr. Bohn, and 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 two vols. folio, with descriptive letter-press by Mr. Dawson Turner of Yarmouth, which was published in 1820. He afterwards came to London, where during some years he held the appointment of teacher of drawing at King's College. He died in 1843.

COURBET, Gustave, was born at Ornans (Denbs.), in June, 1819, and was educated at the seminary of his natal town, and afterwards at the College of Besancon. His father destined him for the bar, and sent him to Paris in 1839, to pursue his legal studies. But our subject neglecting the latter, took to painting with great ardour, his first picture being admitted to the exhibition of 1844. He then took some lessons from Steuben, and M. Hesse, but depended still chiefly upon his own studies, which were founded chiefly upon the schools of Holland, Florence, and Venice. He was at this time also led away to a considerable extent by the spirit of romanticism, read Goethe, and painted an allegorical picture, suggested by 'Walpemgis's Dream.' The revolution of 1848 only increased his ardour and his ambitious aspirations, and he sent to the exhibition of that year ten pictures or designs, which met with distinguished success. He now began to accomplish in painting a revolution analogous to that which had taken place in literature; the culture of the ideal, in combination with the sentiment of realism. To the same criticisms which greeted his 'Afternoon at Ornans,' 1849, and 'The Burial at Ornans,' 1850, he replied with 'The Bathers,' 1853. In 1855, being dissatisfied with the places in the Universal Exhibition which had been assigned to his pictures, he withdrew his pictures, and opened a separate exhibition of his own. On the other hand, at the exhibition of 1860, at Munich, the jury showed their estimate of his pretensions by reserving for him an entire room. Amongst his exhibited works were, in 1848, 'The Violoncello Player,' three landscapes—'Morning,' 'Mid-day,' and 'Evening;' and in

1849, 'The Common of Chapagne by Sunset;" in 1850, 'Ruins of the Castle of Scey (ex Vavais); 'Peasants of Flagey returning from the Fair,' and 'Stone-breakers,' one of his best performances; in 1852, 'The Young Girls of the Villages;' in 1853, 'Woman Spinning;' in 1857, 'The Deer Hunt,' and 'Hind forced to take to the Water,' both very remarkably effective. M. Courbet obtained a medal of the second-class in 1849.

COUSINS, SAMUEL, mezzotinto engraver, was born at Exeter on May 9th, 1801. In 1813 and 1814 he obtained two silver medals, and a silver palette from the Society of Arts for drawings after engravings. He now came to London, and was articled to S. W. Reynolds, the mezzotinto-engraver, with whom he remained in all eleven years. In 1825 he engraved 'Lady Acland and her Children,' after Sir Thomas Lawrence, with which the latter was so much pleased, that he from that time employed him regularly to engrave from his portraits. The principal of these so produced by him are—

Master Lambton. (Afterwards Earl of Durham.) The Duke of Wellington. Prince Metternich. Pope Pius VII. Lady Dover and Child. Sir Robert Peel. The Countess Gower and Child. &c.

He has also engraved after Landseer—

Bolton Abbey in the Olden Time. The Return from Hawking. Saved. Midsummer Nights' Dream. Refreshment. Lady Evelyn Gower and the Marquis of Stafford. The Alencorn Children. The Queen, &c.
Christ Weeping over Jerusalem; *after Eastlake.*
The Defence of Sarragossa; *after Wilkie.*
The Infant Samuel; *after Sant.*
The Order of Release; *after Millais.*
The Mitherless Bairn; *after Faed.*
Various portrait pictures, *after Winterhalter*—
The Queen and Prince Consort. (Return from Hunting.) The Royal Family. The Princess Frederick William of Prussia. The Emperor Napoleon III. Empress Eugenie. And several after *Boxall and others.*

He is now engaged upon an engraving of Mr. E. M. Ward's picture of 'Maria Antoinette in the Temple.' He was elected by the Royal Academy an Associate engraver in 1835, was transferred to the New Class of Associate engravers in 1854, and was the first to receive (1855) the honours of the newly created rank of Academician engraver.

COX, DAVID, water-colour painter, was born in a little rural cottage about a stone's throw from the parish church of St. Martin's, being born on the 29th of April, 1783. As a boy, he was frequently taught to wield the large hammer used in his father's trade, that of a whitesmith; but, his mother fearing he was too delicate for this work, he was apprenticed to a maker of lockets and brooches, which he adorned with miniature designs. He was not very long engaged, however, in this field of industry, for his master dying soon after his apprenticeship, 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 another—some artist of London fame; and upon remonstrating against being thus robbed of his well-earned honours, received notice to quit in a week. An accommodation, however, was eventually effected, and Cox remained some little time longer with the management of the Birmingham and Leicester theatres. He came to London in 1803, 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 through the medium of Mr. Falsco, a printseller residing in Westminster Road, but who afterwards removed to the Strand. A few shillings was then the price of these performances, now worth more than as many pounds, and even at this humble tariff they went off slowly, for it was some time before his genius was appreciated. At length, a wealthy patron appeared who sought him out in his humble retreat, and paid the astonished limner at the rate of a guinea per lesson in drawing. From this point the fortunes of David Cox began to move in advance. His lessons increased in number, and in remunerativeness, and his sketches began to engage the attention of the town, and to command higher prices. He speedily had a large circle of pupils and admirers, who from time to time accompanied him on sketching excursions in various parts of the country—Wales, which he first visited in 1805, being always a favourite haunt. His companions on these excursions purchased with avidity each new effort of his talent, though often at prices very much below their value, and not a tithe of what they would produce at the present day. Upon this point we may hazard a suggestion, which we do on tolerably good authority—a suggestion of fact too commonly verified in the experience of artists of all ages, as to the money prices received by the artist for his works, and their present intrinsic commercial value. It is considered that the exchangeable value of the works produced in fifty years of active life by David Cox would be rather under than overstated at £100,000, of which he probably received at the utmost between £15,000 and £20,000. David Cox, probably for the sake of the surrounding scenery, removed to Hereford in 1815; he returned again to London in 1827, and finally retired to Harborne Heath, near Birmingham, in 1844, where he remained till his death, which occurred at the ripe age of 76, on the 6th of June, 1859. Robert Cox was the true child of nature, as shown equally in the native simplicity of his character, and his congenial bold and honest touch in the delineation of the wild scenery in which he delighted. Never aiming at 'the pretty' he was always beautiful in the purity and grandeur of truth. There was a masculine vigour about his touch, which, of its kind, has 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, not to say imposing, though they never overstepped the modesty of nature. At the Manchester Arts Treasures Exhibition, 1857, were no less than eighteen specimens of this master, the names of some of which will suggest the wide and various range of his field of observation and artistic performances:—Four views of 'Lancaster Sands,' a 'Weald of Kent,' a view 'On the Wye,' 'Hop Gatherers,' 'A Harvest

Time in Wales,' 'Welsh Funeral,' and the 'Old Welsh Church at Bettws;' a 'Hay Time,' 'Chat Moss,' 'Besom Makers,' 'Windsor Castle,' 'Bolsover Castle,' 'Vale of Clwyd,' &c. In the International Exhibition, 1862, some of the above were also exhibited, together with 'A Barn with Trees, and a Pool,' 'Beaumaris,' 'Fern Gatherers,' 'The Chamber of Deputies—Paris,' (one of his few urban subjects.) Wales was the field above all others where this truly natural painter loved to gather laurels. In the neighbourhood of Bettws-y-coed he worked for years. "The little inn there, 'The Oak' (writes the compiler 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."

COX, DAVID, junior, son of the preceding, himself a landscape painter in water colours, worthily following in the footsteps of his father, and remarkable, like him, for his healthy appreciation of Nature, and aptness of hand in its delineation. He is an Associate of the Society of Painters in Water Colours.

CRANE, THOMAS, was born at Chester in 1808. Showing early a taste for art, he was, through the liberality of Mr. Edward Taylor, enabled, in 1824, to come 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, Mr. Crane 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, in 1838 a full member, and in 1841 treasurer 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, such as could not be obtained within the limited circle of a watering-place. Mr. Crane made another change of residence, to Bayswater, in 1857; where he died in July, 1859. Mr. 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 become ideal works, yet without compromising their verisimilitude. 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.

CRESWICK, THOMAS, was born at Sheffield in 1811, whence he removed to Birmingham, where he made some progress in Landscape drawing. He came to London, and became an exhibitor at the Society of British Artists, in Suffolk Street, and afterwards at the Royal Academy in 1828; his early subjects being taken from the scenery in North Wales. His subjects are thoroughly national in character, with somewhat of the too frequent coldness of our insular atmosphere prevailing in them, but are always pleasing from their truth of representation. Sleeping breadths of calm river, on whose surface the sunlight sparkles in silver sheen; light and graceful masses of foliage on which the lights and shadows of summer-weather change fitfully; a sky over whose blue expanse a few feathery clouds are sailing languidly away; cattle drinking in the shallows; an angler lolling drowsily on the bank; a sweep of half-wooded hills behind, and then the bold sharp, clean-cut outlines of Snowdonia, paled by distance and intervening air; such are the scenes which he generally paints; sometimes, however, diversifying the programme with 'A Rocky Stream,' 'The London Road a Hundred Years Ago,' and later in Life, for a brief period having recourse to sea views, as, 'Home by the Sands,' 'A Squally Day,' &c. Lately he has occasionally painted in conjunction with Mr. Frith and Mr. Ansdell, who have introduced figures and cattle to enliven his scenery. He has made numerous sketches for book illustrations; and etches well himself. Mr. Creswick was elected an Associate of the Royal Academy in 1842, and an Academician in 1851. The nation possesses three specimens of his talent, viz.: in the Vernon Collection, (National Gallery), 'The Pathway to the Village Church,' 1839; and in the Sheepshanks Collection, 'A Mountain Stream on the Tummell, Perthshire, and 'a Summer's Afternoon,' both painted in 1844.

CRISTALL, JOSHUA, a water-colour painter of the old school, and one of the founders of the Society of painters in Water-colours, and for many years, till his death, the President of that Institution:—died at St. John's Wood, in October, 1847, in the 80th year of his age.

CROLL, FRANCIS, Engraver, was born at Edinburgh, in 1827. At a very early age his talent for drawing attracted the notice of the Messrs. Ritchie, the well-known Scottish sculptors, who urged his friends to cultivate it; he was therefore, in due time, articled to Mr. Dobbie, of Edinburgh, an engraver, and an excellent draughtsman and naturalist, with whom he made considerable progress in drawing, but not much in the art of engraving, inasmuch as his master had little employment in works of any importance. On the death of Mr. Dobbie before the expiration of his term of servitude, he was placed with Mr. R. C. Bell, with whom he remained two years. While thus occupied with his graver, Mr. Croll found time to attend the schools of the Scottish Academy, then under the direction of the late Sir W. Allan, whose tact and ability to impart knowledge, combined with a readiness on the part of the young student to receive it, enabled the latter to become a superior draughtsman; this gave him the power to engrave with much facility and correctness, especially in portraiture; and hence he was frequently employed by the Edinburgh publishers in the execution of portraits for their publications. He was one of a few engravers commissioned by the 'Scottish Association for the Encouragement of Art,' to engrave a series of plates from 'The Cottar's Saturday Night,' from drawings by J. Faed, R.S.A. While on the subject entrusted to him, number five on the list, he died of disease of the heart, February, 1854.

CROME, J. B., landscape painter, the son and

pupil of 'Crome of Norwich,' died Sept. 4th, 1842, aged 49. His paintings, though inferior to those of his father, are of a similar character, and may easily be mistaken for them by the inexperienced.

CROMEK, Robert Hartley, engraver, only son of Thomas Cromek, of Berwick-in-Elmete, co. York, was born at Kingston-upon-Hull in June, 1771. He was intended for the law; but he soon showed his dislike to it, and his parents wisely forbore to contend against this antipathy, and suffered him to follow the bent of his genius, which led him to literature and the arts. He passed some years of his early life at Manchester, where he devoted much time to study. Here he first showed a talent for engraving; and, in order to cultivate it, he went to London, and became a pupil of Bartolozzi. At that period, and even much later, book embellishments were almost, if not entirely, the only sources of employment for engravers; and the remuneration which resulted from the speculative publishers of embellished works, was barely sufficient to enable them to exist. Having improved his literary taste by the perusal of the best authors, and by conversation with some of the most eminent literary persons, to whom he had been introduced, he became desirous to gratify his varied tastes by a combination of literature and art, by which he hoped to improve his own prospects, and to stem the tide of bad taste, then so prevalent. The result was the production of—'Blair's Grave,' and Stothard's 'Canterbury Pilgrims.' Mr. William Carey, author of the 'Critical Description' of Stothard's masterpiece, observes—"As the splendid edition of Shakspeare, by the Boydells, roused Macklin to undertake his magnificent edition of the Bible, there was a hope that Cromek's liberality and enterprise would have excited a salutary competition, and opened a field of exertion for the ablest designers and engravers in this country. By his death, in the prime of life, the graphic art lost an active friend, and important source of encouragement."—In 1808, Mr. Cromek published 'The Reliques of Robert Burns,'—a collection of letters and songs which he had collected in Scotland. Two years later appeared another still more charming volume—'Remains of Nithsdale and Galloway Song.' Among the numerous engravings (book-plates) which bear his name may be specially mentioned, the illustrations to Gesner's works, from Stothard's exquisite designs, and also the plates for Sharpe's edition of 'The Spectator.' He died of consumption, at his residence, No. 64, Newman Street, London, on the 14th of March, 1812, in the forty-first year of his age.

CROMEK, Thomas Hartley, son of the above, was born August 8, 1809, in Newman Street, London. He studied the elements of figure-drawing, under the superintendence of Mr. James Hunter, an indifferent painter of portraits at Wakefield. In 1826, he received some instruction in landscape painting, from Mr. Joseph Rhodes, of Leeds, an artist of exquisite taste in the composition of his landscapes, which, however beautiful, are little known out of Yorkshire. Mr. Cromek resided in Italy and Greece from 1830 to 1849; Rome being his principal residence for 13 years. In 1850 he was elected by unanimous vote an Associate member of the New Society (Institute) of Painters in Water Colours. His subjects are generally architectural and landscape.

CROSS, John, was the son of a manufacturer at Tiverton, where he was born in the year 1819. Shortly after his birth his father went to France, and became the foreman of an English factory at St. Quentin. There he entered the machinery department and worked some time at the vice; but the atmosphere of the workshop soon began to injure his health; besides which he had already displayed a disposition for the arts which was not to be resisted. He was admitted, notwithstanding his being a foreigner, into the public School of Design founded by Delatour. There he was always called "L'Anglais," and was so beloved by all, that his companions to make amends for the Directors not admitting a foreigner to the competition, presented to him, at the end of the last year but one of his studies, a medal which was always estimated by him as one of his greatest rewards. The following year the Directors allowed him to enter into competition. His success, due not only to his talent, but also to the conscientiousness and perseverance of which he afterwards gave so many proofs, decided his destiny. He set off for Paris, entered the studio of M. Picot, where, as at the school of St. Quentin, he reckoned as many friends as colleagues; he was even appointed to fulfil the duties of "massier" that is to say, he became the Treasurer and the Director of the studio. At the time of his completing his studies occurred the memorable competitions under the Commission of Fine Arts in Westminster Hall, 1845, to which Cross sent a cartoon on the subject of 'The Assassination of Thomas à'Beckett,' a work spoken of with high approval by those who saw it on its preliminary exhibition in the Hall at Fervaques, but which, on account of non-compliance with the formal conditions of the programme, was not successful. Two years afterwards to the second competition, opened by the same authority, Cross sent a fine picture representing 'Richard Cœur de Lion at the siege of Calais, pardoning the soldier who had mortally wounded him.' This fine work obtained the prize, and was purchased by Government, and placed in the Hall of the Fine Arts Commissioners in the Palace of Westminster. Cross was now spoken of in all artistic circles as "the new man," and the prize and sale of his picture placing a sum of about £1000 in his hands, he thus commenced his career as an artist under circumstances which might have been considered surely prognostic of future favour and fortune. But dazzled with his unexpected triumph, he did not follow up his first success, nor even condescend to court the breath of public favour, which at starting had pronounced itself so strongly in his cause. His biographer in a French journal writes:—"Alas! instead of obeying the customs and the habits of the public on whom his future prospects depended, our simple and careless friend had taken lodgings at a grocer's named Smith, who had a shop in the city. It was there he received the celebrities who came to see the 'New Man,' and congratulate him by offering him incense and myrrh. Fancy, if you can, the astonishment of the Academicians and Lords surprising the 'New Man' smoking his common clay pipe before a smutty coal fire in the dark back parlour of honest grocer Smith!" Nevertheless the 'Richard Cœur de Lion' picture, which the Fine Arts Commission had engraved at its own expense, maintained his name in the good opinion of the intelligent

part of the public; and he painted a reduced copy of it for Mr. Heathcoat, the proprietor of the English Factory, at St. Quentin, who also commissioned the artist to paint a picture as a pendant to it, representing 'Lucy Preston imploring the pardon of her Father from Queen Mary II.' Cross afterwards painted a picture representing 'John Tyrrell ordering the interment of the young Princes in the Tower,' which was exhibited at Fervaques, and afterwards in London, where it met with but equivocal success. The prestige of the 'New Man,' now began to pale, and those who had viewed his rapid advent to renown with jealousy did not fail to improve his downward career. Meantime two pictures were painted by him to the order of a private gentleman, which we only know of by report, which, however, is favourable. Their subjects are 'Edward the Confessor naming Harold his successor,' 'William of Normanby making Harold swear on reliques his renunciation of the throne of England.' Cross now entered a period of trouble, discouragement, and privation, too common to independent impetuous genius, and had to resort to teaching and portrait painting for subsistence. His last works were a picture from the cartoon of 1845, 'The Assassination of à'Beckett,' which was exhibited in London, and several important towns in the provinces; and 'The Coronation of William the Conqueror,' which was exhibited at the Royal Academy in 1858. Both these pictures, of which it must be admitted that together with great power of invention and composition, they display some displeasing qualities in respect of technical execution, remained unsold at the time of the artist's death, which occurred on the 26th February, 1861.

CROWE, EYRE, the son of Mr. Eyre Evans Crowe, author of the 'History of France,' &c., was born in Sloane Street, Chelsea, in October, 1824. He received his first instruction in drawing from Mr. William Darley, and afterwards went to Paris with his family, and entered the studio of Paul Delaroche. On the latter proceeding to Rome in the Autumn of 1843, many of his pupils (then above a hundred in number), seized the opportunity of accompanying him, and amongst the rest the subject of the present notice. The invaluable hints which this great master threw out on this occasion were gratefully received by those who participated in the advantage of them; they referred to the distinct heads of study, first the study of the great master-pieces of antiquity and those of the revival in Italy, and secondly, in putting prominently before the student the sources of the successful inspiration of the great leaders of the Italian Schools. In 1844 Mr. Crowe having inspected the great works of the Umbrian School at Perugia, &c., and the splendours of Florence, Pisa, &c., returned to England, where he was admitted a student at the Royal Academy. He also, at this time, worked at Etty's favourite resort, the St. Martin's Lane painting School. In 1846 he exhibited at the Royal Academy his first picture; 'Master Prynne searching Archbishop Laud's Pockets in the Tower,' which was purchased by an Art Union prize-holder. The next year he sent a picture, 'the Battle of Agincourt,' to the Westminster Hall competition Exhibition, which was not fortunate enough to obtain a prize. In 1848 appeared 'the Roman Carnival;' in 1849, 'A Scene in the Life of Holbein, when painting King Edward VI.' After an interval of some years, during which Mr. Crowe visited the United States of America, he produced, in 1857, 'A Scene at the Mitre,' representing Dr. Johnson, Boswell, and Goldsmith, discussing a bottle after the success of the latter's 'Good-natured Man,' which was purchased by Messrs. Agnew of Manchester, and engraved for Mr. Graves. The success of this production induced the artist to follow it up (in 1858), by another upon a subject of a congenial character, viz.: 'Pope's Introduction to Dryden, at Will's Coffee-House,' with portraits of Tonson, Steele, Vanborough, Addison, and others. In this year he also exhibited 'A Scene at Watts's Printing House in Lincoln's Inn Fields, A.D. 1725;' where Benjamin Franklin, the true precursor of teetotalism, is endeavouring to convert his brother printers from their fondness for beer. In 1859 came two pictures illustrating the Puritan period of our History:—'Milton Visiting Galileo in the prison of the Inquisition,' the other the origin of the word 'Roundhead;' in 1860 (at the Winter Exhibition), 'Boswell's Introduction to the Club,' which met in Gerard Street, Soho, which has been engraved: in 1860, 'Swift reading a letter from Stella;' in 1861 (at the Winter Exhibition), 'A Scene at a Virginian Slave Sale,' and at the British Institution 'A Barber's Shop,' both from recollections of what the artist had witnessed in the Southern States; in 1862, at the Royal Academy, 'Daniel De Foe in the Pillory,' (to which the Society of Fine Arts awarded their silver medal); in 1863, a scene in Johnson's Court, representing the closing event in Goldsmith's chequered career.

CRUIKSHANK, GEORGE. The following notice is abridged from a memoir published in the "Field," Oct. 1862:—This able and prolific illustrator of life and manners is the second son of an artist who produced a large number of caricatures and illustrations, and was the contemporary of Gilray and Rowlandson. George was born in 1792, in Bloomsbury, London. Very early in life he had a predilection for the sea, but his mother opposed the wish, and urged his father to give him some instruction in art, for which he had already exhibited some capacity by helping on the blocks which the father was employed to execute. This, however, the father refused to do; saying that if George was destined to become an artist, he would find the way how without any instruction. In estimating the peculiar merits and demerits of George Cruikshank's works, the absence of any regular instruction in the mechanical processes of his art should not be lost sight of. During the lifetime of his father, George Cruikshank made one endeavour to remedy this deficiency: he applied to be admitted a student at the Royal Academy. Having made a couple of drawings from a plaster figure, he took them to Somerset House, and sent them in for inspection. Fuseli, then the Keeper, sent down a message by the porter that 'the school was full, but he might fight for a place.' Cruikshank attended twice, but could get no place to his satisfaction, and abandoned the attempt before a drawing could be executed. When, in later years, and even very lately, he determined to try to paint in oils, Cruikshank applied at the Academy for permission to paint at the Life School, on the strength of this somewhat loose permission of Mr. Fuseli.

He was told, however, that the Keeper never had any right to admit a student in such a manner; and that, if he wished to be admitted a student, he must begin again *de novo*. To this he at once consented, and when he has sent in three more drawings, he will have complied with all the regulations, and will be admitted to the Life School. Cruikshank's father died when he was very young; and when that event took place, he determined to do his best towards the support of his mother. Some blocks which the 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 Mr. Hone, for to the imagination of the young artist the original suggestion of many of the best political squibs, such as the 'Slap for Slop,' were mainly due. Even to enumerate the pictorial *nugæ* 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 Mr. Cruikshank bore part was the famous 'Life in London,' the original suggestion of which was due to him, and him only. The original design was to publish a series of tableaux illustrating the bright side of 'life' (another word for dissipation in London), and also the reverse of the medal. The inspiration for this was derived from the fate of a young friend who had ended a 'fast' life by going rapidly from this world into the next. George Cruikshank designed to make his pencil a finger-post of warning to turn away other wayfarers from the same tempting but destructive path. It is to be regretted that he did not persevere in his original plan. He was ultimately persuaded, however, to develope the idea in collaboration with his brother Robert and Mr. 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, Mr. Cruikshank illustrated a periodical called 'The Humourist.' In 1823-26 he illustrated Grimm's German Fairly Tales and Popular Stories, with some capital etchings, and soon after published a very curious set of comic illustrations, called 'Points of Humour.' In 1828 he contributed the principal illustrations to the 'Universal Songster,' 3 vols. 8vo. He also published 'Mornings in Bow Street,' 'Punch and Judy,' 'Tales of Irish Life,' 'John Gilpin,' 'Tom Thumb,' 'The Epping Hunt,' 'Three Courses and a Dessert,' and 'Italian Stories.' Then came 'Illustrations of Phrenology,' 'Scraps and Sketches,' 'My Sketch Book.' He also illustrated Dickens's 'Sketches by Boz,' 'Oliver Twist,' Ainsworth's 'Jack Sheppard,' 'Tower of London,' 'Windsor Castle,' and Maxwell's 'Irish Rebellion,' (of which the plates are capitally etched on steel); and executed various illustrations for 'The British Novelists,' the 'Waverley Novels,' 'The Fairy Library,' the 'Loving Ballad of Lord Bateman,' and 'The Life of Grimaldi.' In 1842 he started a publication called 'The Omnibus,' of which, in spite of its great ability, only a few numbers appeared. It was shortly after this that the change of habit took place which has supplied a subject and a bias to his later works. Never an intemperate man, George Cruikshank (upon whom the lesson which inspired the scenes in 'Life in London,' had not been thrown away) determined to turn his pencil to account to stay the plague of drink which is sapping the wealth, health, and Christianity of the country. Although not yet a teetotaller, he published a series of eight prints called 'The Bottle,' which were intended to show the terribly degrading effects of the immoderate use of strong drink. He also published in the same cause, 'Sunday in London,' 'The Gin Trap,' and 'The Gin Juggernaut,' all of which circulated immensely, and no doubt did their part in furthering the cause of temperance. Whilst he was thus engaged, George Cruikshank 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 George Cruikshank, entering into the movement with all the fervour of a naturally ardent temperament, resolved to become a total abstainer. Of late years George Cruikshank has taken to oil-painting. The deficiencies of his art-education have already been alluded to, and those who go to his achievements in oil with an expectation of finding what is generally understood by the words 'painting,' or 'picture,' will be disappointed. They belong, in fact, to the genus Caricatura as much as any etching he ever executed in his life; yet they betray a marvellous power of grotesque humour and deep insight into human nature, such as only deep study, grafted upon extraordinary natural aptitude could have given. Several of George Cruikshank's oil paintings have been exhibited at the Royal Academy exhibitions, and at the British Institution, among which may be named his illustrations of 'Tam O'Shanter,' 'Titania and Bottom the Weaver,' 'Cinderella,' 'The Runaway Knock,' 'Grimaldi shaved by a Girl,' 'A New Situation,' 'Dressing for the Day,' 'The Fairy Ring,' 'The Merry Wives of Windsor,' and 'Disturbing the Congregation.' The last of these was painted for His Royal Highness the late Prince Consort. The last and certainly also the greatest of Mr. Cruikshank's efforts in oil, is called 'The Worship of Bacchus,' which was painted by him for the Temperance League, to be used as the text for their exhortations in favour of total abstinence. Its dimensions are very large, being something like fourteen and a half feet by eight and a half, and within this space are displayed about eight hundred figures, including all classes and conditions of society. It was exhibited at a Gallery in Wellington Street, in the Summer and Autumn of 1862.

CRUIKSHANK, Robert, was born in 1790,

and spent his earlier days in the Royal Navy. The fame which his elder brother George was earning as an artist determined him to follow in his wake, and he illustrated in a similar, though inferior style of humour, much of the comic literature of the day. He was associated with his brother George in illustrating the 'Universal Songster,' 3 vols. 1828, and compiled and illustrated 'Cruikshank at Home,' 3 vols. following it with a fourth volume, entitled 'The Odd Volume,' in which Seymour (the original illustrator of Pickwick) joined. Some of his best designs are to be found in Cumberland's 'British and Minor Theatres,' for which employment he was well qualified by his long familiarity with the stage, both before and behind the curtain. His pencil drawings on wood were exceedingly delicate and happy, but sometimes lost their merit in the engraving. His talents are seen to the best advantage in his water-colour drawings. He died March 13th, 1856.

CUITT, George, an English landscape-painter, born at Moulton, in Yorkshire, in 1745; died at Richmond, in the same county in 1808 or 1818. He studied six years at Rome, and painted portraits under the protection of Lord Laurence Dundas, and afterwards established himself at Richmond, where he resided till his death. He excelled in the representations of ruins, those of the ancient castles in his native country in particular, which he depicted in a vigorous and feeling manner.

CUITT, George, only son of the above, was born in 1779, at Richmond, in Yorkshire. From his earliest years he devoted himself to his father's profession, taking up etching also, which he practised with peculiar spirit and talent. Piranesi's etchings were early the objects of his study and admiration, and in pourtraying the mediæval ruins of his native county, he displayed something of the same force which distinguished the Roman antiquities of the former, though by no means in the servile spirit of a copyist. His earliest published works, which represent some of the ecclesiastic remains of the city of Chester, are dated in the years 1810 and 1811. He contributed five etchings to a small history of Chester, published in 1815. In 1816 he published in folio, a volume consisting of 1. Six Etchings of Saxon and Gothic Buildings remaining in Chester; 2. Six Etchings of Old Buildings in Chester; and 3. Six Etchings of Picturesque Cottages, Sheds, &c. in Cheshire. Amongst his other works his 'Yorkshire Abbeys' are especially chef d'œuvres of art. Mr. Cuitt, having realised a sufficient independence at a comparative early period of life, retired from the more laborious part of his profession at the age of forty, taking up his abode in a house he built for himself, at Masham, in Yorkshire, where he died in July, 1854, in his 75th year.

CURZON, Paul Alfred de, was born at Moulinet, near Poictiers, in 1820; he entered the atelier of Drolling, about the year 1840, and that of M. Cabat in 1842, and made his first appearance at the exhibition of 1843, with a small landscape. After passing a year in Italy, he obtained at the Ecole de Beaux Arts the second prize in historic landscape in 1849, and through the influence of M. Chenavard was sent again for two years to Italy. Before his return home he visited Greece, the Morea, and Syria. M. Curzon has produced a great number of landscapes of spots in his native land, and of various places visited in his travels; also 'Democritus in Meditation,' 'Dante and Virgil on the Confines of Purgatory,' 'Women of Picinisco,' 'Albanian Woman,' 'Psyche,' 'Tasso at Sorrento,' &c. He has also executed several sketches in lithography, water-colours, and pastel; as, 'The Bathers,' 'The Serenade,' &c. He obtained a second-class medal in 1857.

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DAGUERRE, Louis James M., born in France in 1789, at first distinguished himself as a scene painter, by the happiness of his effects of light and shade. 'The Chapel of Glenthorn,' at the Ambigu, and the rising of the sun in 'Les Mexicains' were saluted by the audience with enthusiastic applause. His inventive genius next erected the Diorama, wherein he exhibited enormous pictures of Cathedrals, architectural ruins, and Alpine scenes with varied atmospheric effects, produced by means of transparent mediums. In 1839 he published the particulars of a process, called after his name, 'Daguerrotype,' for producing pictures by the action of the sun through chemical agency; which has since, with many improvements, come into general use under the name of Photography. The whole of Europe was astonished at the beauty of the representations so produced, and every one applauded the liberality of the French Government in granting to Daguerre a pension of 6,000 francs for his discovery; the merit of which, however, in part at least, has been claimed for Niepre, Beard, and others. Daguerre died at Petit Brie, near Paris, in August, 1851, in his 63rd year.

DAHL, John Christian, landscape painter, was born at Berghen, in Germany, in February, 1788. He was originally intended for the church, but adopted art by preference. After receiving some instruction in architectural drawing from an artist in his native town, he, in 1811, went to Copenhagen, where he obtained assistance to enable him to pursue his studies at the Academy. In 1818 he went to Berlin and Dresden and established himself in the latter city. In 1820-21 he made a visit to Tyrol and Italy, forming part of the suite of Prince Christian of Denmark, for whom he painted several pictures, one of which was presented by the former to the king of the two Sicilies. This artist's works are distinguished by an accurate observation of nature in its various aspects, and under all conditions of atmosphere. The sultry coasts of Italy and the refreshing verdure of the Tyrol passes are equally faithfully realised. But it is in marine subjects, and especially in the stormy seas of the North, that the vigour of his pencil is most conspicuously displayed. His numerous works are spread all over Europe, as well as in some parts of America; but they abound chiefly in his native country, and the city of his residence. Amongst them may be mentioned, 'A view of Berghen,' in the museum of that town; in the king of Denmark's collection, a grand 'Shipwreck,' 'Views of ancient Tombs, and other Scandinavian remains,' and 'An Eruption of Mount Vesuvius;' in the Gallery at Copenhagen, 'A Forest of Fir trees, traversed by a River,' and some others; in the collections of the king of Saxony, the Duke of

Saxe Meiningen, and others in Dresden, various views in the Tyrol, the Roads of Copenhagen, the Bridge at Dresden, and other views in that city.

DALZIEL, George, born December, 1815; Edward, born December, 1817; and John, born January, 1822, known as "The Brothers Dalziel," engravers on wood, are sons of the late Alexander Dalziel of Newcastle-upon-Tyne, an artist of some provincial repute, whose early life was spent in the small town of Wooler, Northumberland, where the gentlemen under notice were born. The first complete work of importance executed by the Brothers Dalziel was 'Bunyan's Pilgrim's Progress,' with designs by William Harvey, published by D. Bogue, 1850, and since by Mr. Bohn. Next came Charles Mackey's poem of 'The Salamandrine,' illustrated by J. Gilbert, published by Ingram, Cooke and Co., 1853. Then followed in rapid succession a series of elaborately illustrated gift books, published by Routledge, Warne, and Routledge, the chief of which are 'Longfellow's Poems,' 'Poets of the Nineteenth Century,' 'Wordsworth's Poetical Works,' 'Montgomery's Poems,' 'English Sacred Poetry,' 'Bunyan's Pilgrim's Progress,' from designs by J. D. Watson, and 'Odes and Sonnets,' with tinted pictures after Birket Foster, also 'Lalla Rookh,' with designs by J. Tenniel, published by Longmans and Co., and 'Bryant's Poetical Works,' published by Appleton and Co., New York, an illustrated edition of Shakespeare's Works, from drawings by J. Gilbert, and an illustrated 'Natural History,' by J. G. Wood, these two works occupied much of their best attention and time during their periodical publication, extending over a period of eight years. Their latest productions have been Birket Foster's 'Pictures of English Landscape,' consisting of thirty examples of rustic scenery, engraved in the most elaborate and careful manner; and 'The Parables of our Lord,' from designs by J. E. Millais, A.R.A. In this book there are twenty pictures, and the Brothers Dalziel in these, as well as in Birket Foster's Landscapes, have devoted an amount of labour to their production, which can only be bestowed when work is made a 'labour of love.'

DALZIEL, Thomas Bolton, another brother of the above, born May, 1823, has devoted his time to drawing upon wood, and water colour painting, and has frequently exhibited in the Royal Academy.

DANHAUER, a native of Suabia; commenced by learning the business of clock-maker, in which he succeeded his father; but afterwards went to Italy for the purpose of studying music and painting. Here he made acquaintance with Sebastian Bombelli; and became one of his most promising pupils in portrait and miniature painting. He also visited Holland, where he became one of the most successful imitators of the style of Rubens. He was eventually invited to St. Petersburgh, where Peter the Great attached him to his court; where he acquired wealth and honours; and died in 1737.

DANIEL, Samuel, distinguished himself by producing some views on India and other parts of the East and South. He spent three years at the Cape of Good Hope, and published in 1808; some prints descriptive of the scenery, habitations, costume and character of the natives, and an account of the animals of Southern Africa; also illustrations of the living animals and native inhabitants of the Island of Ceylon.

DAUBIGNY, Peter, a miniature painter, was born at Paris in October, 1793. He became a pupil of d'Aubry, and commenced exhibiting in 1822, having been a pretty regular contributor to the Exhibitions ever since. Amongst his numerous miniatures which have attracted notice were those of M. L. Madame Alfred de Vigny, and General Gourgaud.

DAUBIGNY, Charles Fr., nephew of the above; a French landscape painter, and engraver upon copper and wood; was born at Paris in 1817. At the age of eighteen he visited Italy, and on his return exhibited, in 1838, 'A View of the Church of Notre Dame, at Paris.' Four landscapes painted by him, 'The Banks of the River Oulins,' 'View of the Seine at Charenton,' 'The Island of Bezons,' and 'The Seine at Bezons,' were purchased by the Minister of the Interior. 'A View on the Banks of the Seine,' painted in 1852, is in the Museum at Nantes; and 'The Pool of Gilieu, near Optevoz,' (Isere), was purchased by the Emperor Napoleon III., and is in the Palais of St. Cloud. As a copperplate engraver, he has produced the illustrations for several works published by Curmer, such as 'Le Jardin des Plantes,' 'Revue des Beaux Arts,' &c. He has engraved on wood for the 'Illustration,' 'Journal des Artistes,' &c.

DAVID, Francis Aune, engraver, was born at Paris about the year 1770, and died in 1824, was a pupil of Lebas. He engraved numerous book illustrations, amongst which those for the 'Antiquités d'Herculaneum,' 12 vols. 4to., 1780—1803; 'Antiquités Etrusques, Grecques et Romaines,' 5 vols. 4to., 1785—88; 'Museum de Florence,' 8 vols. 4to., 1787—1803; 'Histoire de France,' 5 vols. 4to. 1787—96; 'Ditto sous Napoleon,' 4 vols. 4to., 1811—13; 'Livres Historiques de l'Ancien Testament,' 8vo. 1819; and the histories of England, Russia, &c.; also the following:—

Theseus and the Lion; *after Carl Vanloo.* The Triumph of the French Revolution; *after Charles Monnet.* The Triumphal Honours accorded to Napoleon; *after the same.* 1808. St. Cecilia; *after Raphael.* The Crowning with Thorns; *after Titian.* Portrait of Louis XVIII. on foot, in his Robes. 1819. Portrait of Charlemagne; *after a design by the engraver.*

He was appointed Engraver to Le Cabinet du Roi, and a member of the Academies of Rouen and Berlin.

DAVIES, Richard Barrett, the eldest of nine sons was born at Watford in 1782. At an early age he removed with his father to Windsor, and was placed under Mr. Evans of Eton. At the age of 19 he became a student of the Royal Academy, turned his attention to animal painting, and was much patronized by his Majesty George III. He died in March, 1854. In the Sheepshank's Collection is a small 'View near Virginia Water' by his hand.

DAVIS, Edward, was born at Worcester in 1833, and became a pupil at the School of Design in that city, in which he carried off several prizes, and greatly distinguished himself in drawing. He first exhibited in 1854 'Parting Words,' being a death-bed scene, and 'Meditation,' representing an old villager with a six-day's beard, sitting by a lonely fire-side, the light falling lightly upon a face saddened with old memories. The unques-

tionable excellence of these two works, their evident truthfulness, and refined feeling, combined with the delicate and skilful touch displayed in their execution, at once attracted the attention of the critics, and secured for the young artist a prominent place amongst the *genre* and domestic painters of the day. They have been followed by 'A Cottage Scene,' 'Drink at the Pump,' 'Man Reading the Bible,' 'Punch and Judy,' 'Evening Lesson,' 'Granny's Spectacles,'—the last named was exhibited at the Manchester Art-Treasures Exhibition in 1847.

DAY, WILLIAM, a lithographic artist and printer of eminence. Of his earlier career we have no particulars; all we know is, that having purchased a lithographic press, and being stimulated by the popularity which the art was attaining in England, he laboured with untiring energy to perfect the work he had taken in hand. Mr. Louis Haghe had about this period arrived in England from Belgium; and the subject of this memoir having secured his valuable co-operation, a series of beautiful and costly productions were from time to time brought before the public—which may justly claim the highest position amid the multiplicity of illustrated works that have appeared in this country during the early part of the present century. Of the most celebrated of these we would mention Vivian's 'Spanish Scenery,' Müller's 'Age of Francis I.,' Lord Monson's 'Views in the Valley of the Isere,' Gally Knight's 'Ecclesiastical Architecture of Italy,' by George Moore;' 'Sketches in Affghanistan;' and, foremost of all, Robert's 'Sketches in the Holy Land,'—the last work Mr. Day lived to see completed. In many of these, as well as in numerous other prints, Messrs. Day and Haghe were ably assisted by Mr. Andrew Picken in the landscape department, and by Mr. George Hawkins in the architectural. Mr. Day died on February 12th, 1845, in the forty-ninth year of his age.

DEARMAN, THOMAS, was a pleasing painter of cattle and sheep, in excellent tones of colour, and remarkable for their ease and naturalness. He died young about the year 1854, after having exhibited for a few years successfully at the Royal Academy. His Landscapes partake of the combined merit of Naysmith and Sidney Cooper. His prices were moderate during his lifetime, but after his death some of his pictures were sold as high as £200.

DECAISNE, HENRY, born at Brussels, of French parents, in 1799, and died in 1852. He was a pupil of David Girodet and Gros. Excellent in design, and pleasing as a colourist; there is generally observed a tinge of melancholy in his works, the reflection of the misfortunes of his youth. After working some time for the booksellers, he attracted attention by a fine picture representing 'Milton dictating his Paradise Lost to his Daughters,' (1827). Amongst the best of his works which followed may be named: 'The Death of Louis XIII.,' 'Belgium Distributing Crowns to her Illustrious Sons,' (at Brussels); 'Henrietta of England received by Anne of Austria,' (in the Gallery of the Trianon); 'A Guardian Angel watching the Cradle of an Infant,' (in the Gallery of the Luxembourg); 'The Four Evangelists,' painted on the walls of the church of St. Paul; and 'Christ with the little Children,' in the church of St. Denis-du-St. Sacrement at Paris. He also painted portraits.

DECAMPS, ALEXANDER GABRIEL, was born at Paris, March 3, 1803. At an early age he was sent into Picardie with his brothers, where he passed during three years an apprenticeship to the asperities and rough sports of rustic life. This fixed his bent of the practice of painting, which he afterwards adopted. He became a pupil in the first instance of M. Bouchat, under whom he learnt, he states, a little geometry and architecture; and afterwards went into the atelier of Abel de Pujol; but he appears to have been little amenable to tuition, and soon began producing small pictures on subjects of his own choice, on his finding purchasers for which, he abandoned all serious thoughts of further submission to the restrictions of the school. He appears, however, to have had some slight experience in the schools of David and Ingres. With the classicism of the former he soon became disgusted; but, in a letter to a friend, he expresses sincere regret at not having profited in time by his sound and persuasive lessons. His fancy for horses, dogs, monkeys, and other animals, caused him in his early practice to produce compositions, in which they were the principal personages. Another class of subjects upon which he was much employed was that of scenes of Turkish life, the suggestions for which he obtained during a tour in the Levant. In 1834 he produced a large sketch of the 'Defeat of the Cimbri by Marius;' and in 1845 he exhibited a series of nine spirited designs on the History of Samson, "hoping," as he states himself, "to show that his talent was capable of development." But in vain: the last-named productions were "much praised," he adds—"indeed, beyond their merit; a distinguished amateur generously purchased them; but neither the State, nor any of our wealthy Mecænases for an instant took it into their heads to commission me a work in this line." This disappointment he felt bitterly, being under the impression that his talent was diverted from its natural course, being perpetually employed upon subjects of cattle, and barbaric or brigand life. Decamps obtained a medal of the second-class in 1831, and one of the first-class in 1834. He was made a member of the Legion of Honour in 1839, and an officer in 1851. He died at Fontainebleau on the 22nd August, 1860. In his atelier he left a great number of works and designs for pictures, many of them on Scriptural subjects, for which he evidently had a predilection.

DEJONGHE, JOHN BAPTISTE, an eminent Flemish landscape painter, was born at Courtrai in 1788, but afterwards established himself at Brussels, where he became the head of a school. His career, from the first time he appeared in public, was highly successful, having obtained medals from every institution to which he contributed his works in exhibition, particularly those of Paris, Lyons, Brussels, Amsterdam, the Hague, and Vienna. He died at Brussels Oct. 14th, 1844.

DELACROIX, EUGENE, was born at Charenton-Saint-Maurice, on the 26th of April, 1799. His father had been Minister under the Directory in '96 and '97, holding during that time the portfolio of Foreign Affairs. On being succeeded by Talleyrand, the ex-minister was named suc-

cessively Prefect of Marseilles and of Bordeaux; where he died under the Empire, when the young Delacroix was six or seven years old. At his birth, Eugene seemed likely to be heir to a considerable fortune; but, just as he was prepared to enter upon his career as artist, circumstances deprived him of it, and left him to struggle almost unaided for the necessaries of life. At the age of eighteen he entered the atelier of Guerin, who, although he did not possess those qualities as an artist which exactly met the ideal of his young pupil, exercised a salutary influence in his studies, which was ever after gratefully recognised. It was in Guerin's studio also that he made the acquaintance of Gericault, who was some ten years his senior, and who had attained an established position as an artist by his celebrated picture of the 'Wreck of the Medusa.' Similarity of views and sentiments led to a warm friendship between them, Delacroix profiting largely by the counsels of one who had already struck out for himself a new path in art, generally known as the Romantic, as distinguished from the Classic School. This association of kindred spirits was, however, but of short duration, being cut off by the premature death of the senior of the two. In 1822 Delacroix sent his first picture to the exhibition, the subject being taken from that passage in Dante's Inferno, where the poet is described as making the tour of the lake round the infernal city, when he recognises some of his own townspeople among the condemned floating in the lake. The picture was bought for the Luxembourg Collection. It was a striking page to commence with: the energy and originality, the power of composition and vigour of execution, concentrated on this canvas, must have struck any one instructed and unprejudiced in art. Indeed, it might be difficult to point to a picture of this artist's since, in which there is a fuller combination of all the talents requisite for a complete picture. Baron Gerard said of it to Thiers, then a youth just entering on his literary career, by critical reviews in a newspaper, "Mark that picture, it is by a young unknown; but with talents such as that displays, he will not be long unknown; so do not fail to mention that picture." Baron Gros also was so struck with its merit (he said of it—"*C'est Rubens chatié!*"—"It is Rubens corrected!") that he invited the young artist to come to his studio, holding out the dazzling prospect of his obtaining the 'Prix de Rome,' but the enthusiastic youth, though grateful for the compliment implied, had different views upon the subject of Academic culture, considering it in words recorded of him—"a loss of time to expend some years of study expressly to acquire a certain manner of talent, through which you acquire a right to set off and spend two years more in acquiring other mannerisms." Under these circumstances Delacroix did not long remain in the atelier of the great Academic teacher, who, however, continued to think and speak of him with respect. Delacroix's next picture, exhibited in the following year (1823), was the 'Massacre of Scio,' (Luxembourg Gallery); and this was followed by 'Sardanapalus,' which was purchased some years ago by Mr. Wilson, a gentleman at the head of the London Gas Works. A complete breech was now established between the young artist and the Directorial authorities, and the consequence was that not a single commission came to him either from the Ministry or on account of the Civil List; and Delacroix was obliged, as a means of living, to restrict himself to small cabinet pictures for private collectors, and portraits. About 1828 he was commissioned by M. Albert Stapfer to make designs for the illustration of a French translation of 'Faust,' which were printed in lithography; and this work, which met with the avowed approval of the veteran Goethe himself, was followed by illustrations of 'Hamlet,' executed in a similar manner. Soon after the Revolution of 1830 he accompanied a friend, who went on a mission from the king to Algiers and Morocco, taking Spain on his way; and immediately after his return he executed a picture, as a 'Souvenir de Voyage,' (exhibited in 1834, and afterwards in the Luxembourg), representing three Algerine ladies smoking from a large *narghile* in the oriental fashion. The new order of things established by the Revolution gave a new face to the prospects of the 'rebel' artist. He found in M. Thiers, the minister of the Interior, (whose name in connection with our subject has already been mentioned), a friend and a patron. The decoration of the throne-room in the Chamber of Deputies was confided to him, a work which he commenced in 1834. This commission excited considerable cavilling and jealousy on the part of the artist's implacable opponents, who had hitherto succeeded in keeping him entirely away from work of this character, and who declared that "the minister had committed an important work to one who was merely plastering over the walls with the most unfit and unreceivable figures; and that it would be necessary to have the whole thing covered over, and the undoubted failures of the artist hidden from public eye." The subjects of these paintings which were completed in 1837, are allegorical representations of 'Justice,' 'Law,' 'Force,' 'Vengeance,' 'War,' 'Industry,' 'Agriculture;' the aspect of the whole being magnificent and appropriate to the dignity of the apartment to which they pertain. In the same year appeared at the Exhibition a large battle picture of the 'Bridge of Taillebourg,' now in the long Battle Gallery at Versailles. Next year came a 'Medea,' bought by the Duke of Orleans; and in the year after a 'Cleopatra' and 'Hamlet.' In 1840 the artist exhibited a large picture, representing the 'Justice of Trajan,' and the succeeding year the 'Shipwreck of Don Juan,' and a 'Jewish Wedding-rejoicing in Morocco.' The former, which has been well lithographed, represents the moment when the lots were made, and mixed, and handed, in silent horror, and is characterised by a deep poetic sentiment of the gloom and despair of the scene. The dreariness of the sullen ocean, on whose wide and restless bosom floats the little boat, unguided and alone; the dismal aspect of the sky, the savage glaring of some of the sailors, the worn-out dying position of the others, the ominous and desperate movement of the lot-taking, are all well felt. The other picture, of the 'Jewish Wedding,' was purchased for the Luxembourg. In this year was prepared another large picture for Versailles, now in the Crusade Room, representing the 'Taking of Constantinople in 1205 by the Crusaders.' It is not in the most favourable position for a picture of its qualities, but we can distinguish the usual rich and harmonious colouring of the artist, the movement of energy and despair

among the vanquished, and the hopeful determination in the advancing victors. In the Palace of the Council of State is a 'Justinian;' and in each of the churches in Paris is a religious picture by Delacroix; as well as other works in some of the provincial galleries. Another important work confided to him was the painting of the cupola of the library of the Chamber of Peers, which was finished in 1848. The subject is taken from Dante. It is the scene in which Homer meets and leads forward Dante, with his divine guide, into the circle of great poets and philosophers of antiquity; to whom is allotted the mildest and brightest region of the Inferno, in fact, a sort of heaven in hell. On the whole, it does not seem one of the best of his works; it is rather an indication of what the artist has wished to execute, than the complete expression of his purpose. Another concave surface, over the window, is painted with a representation of Alexander the Conqueror finding in the spoils of the Darian rout, and ordering to be respected, a manuscript of Homer's poems, preserved in a precious case. The same qualities and defects are observable in this, as in the other work. There is always a rich play of colour, and a bold attempt at expression. There are also a power and effect in the general aspect which are lost, however, in fragmentary examination. This artist died in August, 1863.

DELAROCHE, Paul, was born at Paris, on the 17th of July, 1797. His real baptismal name was Hippolytus, but he was commonly called Paul by his family. It was not, however, till the year 1827, that he signed his pictures "Paul," before that date he signed them *Delaroche jeune*, or *H. Delaroche*. Nevertheless as Paul Delaroche he has become renowned throughout Europe, and by that designation we will speak of him here. His father was a man of taste and judgment in art, and was appointed to value the works of art which were offered to the Mont-de-Piété. His uncle, M. Joly, was the curator of the collections of Engravings in the Paris Library. M. Delaroche had two sons, Jules being the elder, in both of whom he encouraged an inclination for the pursuit of art. But Jules, after making considerable progress in historical painting under David, renounced the profession, and succeeded to the appointment which his father held, and afterwards rose to be director of the Mont-de-Piété. Paul Delaroche devoted himself first to landscape painting, but afterwards took to history, and, (David being now in exile) entered the studio of Gros, under whom he applied himself to the human figure, and soon became distinguished by the rapid progress he made. Meantime, however, he made one more effort in landscape painting, entering into competition for the first prize given in that department of painting; but although, in the preliminary exercise he was so far successful as to be one of those selected for the final contest, he did not gain the prize. This disappointment affected him considerably, and determined him to adhere to the line of art to which he seemed peculiarly adapted. Under Gros he soon began to evince the possession of original views, declaring his dissent from the hitherto prevalent, so-called "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. He commenced, notwithstanding, in that mystico-biblical style which flourished a few years under the Restoration, and which has even of late shown symptoms of revival; but he soon discovered that this style did not suit him. Whilst still a pupil of Gros, the Duchess of Orleans, (afterwards Queen of the French), invited the young artist to paint a 'Descent from the Cross,' for the Chapel of the Palais Royal; a commission which, without consulting his master, he ventured to accept; a proceeding contrary to the etiquette of the studio. When it was completed, he ventured to ask Gros to go and see it; but the latter refused, adding, however, that although he could not go to his pupil's studio, he would be happy to see his work, if brought to his own. This was done, when Gros, in a full assembly of his pupils, examined the work, paying generous homage to its merits, and passing with an indulgent eye over its defects. 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 'Joas rescued by Josabeth,' was more fortunate, and sufficiently indicated those powers which M. Delaroche subsequently developed and so judiciously tempered. In 1824 he produced three pictures, which won for him a gold medal. The first represented '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, and the second is 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. About the same period he exhibited other works, which have contributed much to his fame. The most celebrated of these are, 'The Death of Agostino Carracci,' 'Flora Macdonald succouring the Pretender after the Battle of Culloden,' 'The Death of Queen Elizabeth,' which hangs on the walls of the Luxembourg; 'An Episode of St. Bartholomew,' 'The Death of the President Duranti,' a full length portrait of the Dauphin, as a model, to be worked in Gobelins tapestry; and the ceiling of the Museum of Charles X. During some years after this period, M. Delaroche painted only what our neighbours call *moyen-age* subjects, although the term is scarcely suitable, as comprehending even those that come within a century or two of our own time. In 1831 he produced 'The Children of Edward,' 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 that representing Cardinal Mazarin presiding, while even dying, at a game of lansquenet. In 1832 M. Delaroche was called to the Institute; and in the same year he exhibited, perhaps, the most impressive of all his works, 'Cromwell contemplating the Remains of Charles I.,' a composition so well known by the engraving. In 1833, under the ministry of M. Thiers, Delaroche was commissioned to decorate the Church of the Made-

line, for which a vote of public money had been passed, but circumstances afterwards induced him to resign the task. In the same year he was appointed a professor of the Ecole des Beaux Arts. In 1834 appeared 'The Execution of Lady Jane Grey,' (which deservedly excited great admiration) and two other works, 'Galileo studying in his Cabinet,' and a Saint Amelia, intended as a model for the painting of the great window of the chapel at the Chateau d'Eu. In 1835 M. Delaroche exhibited his picture of 'The Death of the Duke of Guise,' a most striking work, full of a peculiar dramatic power; which was purchased by the Duke of Orleans, and is now in the Gallery of H. R. H. the Duke d'Aumale, at Twickenham. This was followed by his well-known pictures, 'Charles I. in the Guard-Room,' and 'Lord Strafford.' From 1837 to 1841 M. Delaroche exhibited only two pictures, the one a fine portrait of M. Guizot, and the other a portrait of 'Napoleon in his Cabinet at the Tuileries.' In 1835 M. Delaroche proceeded to Italy, where he formed a matrimonial alliance with the only daughter of Horace Vernet, who was then director of the French Academy at Rome. This amiable lady did not long survive her marriage. M. Delaroche was amply compensated for his disappointment, with respect to the Madeline, 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, completing it in 1841. In this work he displayed great originality of conception, realising 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. Here, however, is at once the contested point of his career, and the field upon which, in the judgment of those most competent to form an opinion, his genius has vindicated its title to true creative powers. Taking that high view of painting which would regard it as the medium for influencing the *minds* of others in the strongest manner permitted by the occasion, he evidently weighed the merits of pure Allegory, and considered well its failure in that essential portion of legitimate ambition — the influence upon the heart. The choice of means to the end is not the least significant among the operations of genius and the indications of character. In the selection of his theme, then, by the great French painter, we recognise a distinguished knowledge of human sympathies. He was to place on the walls of the amphitheatre such a painting as would rouse to highest energy the emulation of the rising youth who thereafter might congregate in its presence. 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. M. Delaroche, it is said, received the order of the Minister of the Interior to paint the work, to consist 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 of; 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 three years of his time. It was only just and reasonable that his pecuniary recompense should be augmented in proportion; and undoubtedly it would have been so. A proposal to that effect was intimated to the painter, by whom 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. The artists introduced into this painting, are as follows:—Correggio, Paul Veronese, Antoine de Messina, Murillo, Van Eyck, Titian, Terburg, Rembrandt, Van der Helst, Rubens, Velasquez, Vandyke, Michael Angelo de Caravaggio, Jean Bellini, Giorgione, Ruysdael, Paul Potter, Claude Lorraine, Gaspar Poussin, Pierre Bonterns, Luca della Robbia, Benedetto da Maiano, Pisano, Baccio Bandinelli, Donatello, Ghiberti, Bernard Palissy, Jean Goujon, Benvenuto Cellini, Germain Pilon, Puget, Jean de Bologna, Ictinus, Apelles, Phidias, Philibert de Lorme, Baldassao Peruzzi, Erwin de Steinbach, Sansovino, Robert de Luzarches, Palladio, Brunelleschi, Inigo Jones, Arnolfo di Lapo, Pierre Lescot, Bramante, Mansart, Vignole, B. A. da Fiesole, Marc Antonio, Edelinck, Holbein, Le Sueur, Orgagua, S. del Piombo, Albert Durer, Leonardo da Vinci, Domenichino, Fra Bartolomeo, Mantegna, Julio Romano, Raffaelle, Perugino, Masaccio, Michael Angelo, Andrea del Sarto, Cimabue, Giotto, and Nicolo Poussin. This painting has been finely engraved in a large size, by Henriquel Dupont. During the painting of this Hemicycle, Delaroche made a rapid journey to Rome; which he visited again for the last time in 1843, and passed a twelvemonth there. After the Revolution of 1848, he declined, from generous scruples, to accept commissions on liberal terms for certain proposed works in the Museum at Versailles, the Louvre, the Hotel des 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. Amongst the works produced in his latter years, were, that charming creation 'Moses confided to the Waters of the Nile,' 'The Young Martyr,' representing a female floating on the sullen waters of the Tiber, whilst a celestial aureole already hovers over her calm features; 'Les Saintes Femmes,' 'Good Friday,' 'The Return from Calvary,' and 'The Crown of Thorns,' touching episodes of a dramatic interest in the last hours of our Lord, the last four of which were displayed at the International Exhibition in 1862. On the 16th December, 1855, a disaster occurred, which nearly obliterated for ever the greatest work of this noble painter. On the very day appointed for the distribution of the medals in the Ecole des Beaux Arts, the stage erected for the purposes of the solemnity, took fire, and the famous Hemicycle was, as seemed at first, hopelessly consumed.

Delaroche, who was never satisfied with anything he did, but always saw improvement possible, so far from being chagrined at this calamity, received the news with apparent indifference, nay almost with satisfaction, congratulating himself on the opportunity which would thus be offered him of painting it over again, and painting it better. But he was not destined to carry out this intention. An illness little foreseen, and the gravity of which he alone was aware of, seized him, whilst at work upon a picture of 'The Death of the Virgin,' and he died with calm resignation on the 4th November, 1856. The Hemicycle was after his death restored by his friend Robert Fleury. As the head of a school Delaroche has exercised an important influence upon the Art, not of his own country alone, many English and other artists having been amongst his pupils. Of French artists who studied under him may be named Hebert, Couture, Gendron, Cavalier, Gerome, &c. Besides historical pictures, Delaroche painted several portraits, amongst others, those of M. Guizot, M. Thiers, Carl Vernet, Horace Vernet, Lamartine, Robert Fleury, and himself; the last named executed in crayon in the year 1838, has been engraved by Aristedes Louis.

DELEN, JOHN JOSEPH, born 1776, died 1811, a historical and portrait painter of Antwerp, where is his 'Simeon in the Temple.'

DELVAUX, FERDINAND, a Belgian painter of considerable merit and promise, was born at Brussels in 1782, and became a pupil of Andrew Lens. He visited Italy twice, on his second return to his native country in 1815, he was seized with fever and died. The Church of the Minimes in Brussels contains a Martyrdom of St. Stephen, painted by him in 1809, a production which displays many of the characteristics of the grand historical style. In the Royal Museum in the same city are an interior of the Cloisters of the Monks of Chartreux at Rome, and the interior of a Convent in Rome.

DELVAUX, EDWARD, born at Brussels in 1806. In the Brussels Museum are three landscapes by him, one of which, a landscape with figures and cattle, obtained the prize in 1827.

DENOTER, P. F., a landscape painter, born at Walham in 1779; died in 1842. In the Museum at Brussels are three views painted by him, one in the neighbourhood of Bruges, and the other two in Ghent.

DERBY, WILLIAM, was born at Birmingham on the 10th of January, 1786. Showing early a taste for the arts, he acquired the first rudiments of drawing under the able tuition of Mr. Joseph Barker, of Birmingham, the father of the accomplished J. V. Barker. In 1808 Mr. Derby came to London, where he was engaged on a work far below the scope of his powers, viz., 'The Stafford Gallery,' which he completed in a manner which called forth the frequent commendations of the superintendent of the work. He next pursued portrait and miniature painting; occasionally making water-colour copies of fine pictures, until 1825, when the artist Hilton relinquished making the drawings for Lodge's 'Portraits of Illustrious Persons,' and Mr. Derby was elected his successor, which honourable but arduous appointment he occupied till the completion of the work. His drawings for it are considered the most accurate and beautiful of the series, and when they occur for sale command good prices. He was also commissioned by the Earl of Derby to make water colour drawings after the portraits of his lordship's ancestors, from the reign of Henry VII. to his own time, which was to be found in different collections throughout the country; and by Lord Lansdowne, to make a beautiful water-colour copy of Landseer's 'Return from the Highlands.' Besides his peculiar talent as a copyist, he as an original artist, possessed powers of considerable range in oil and water colour painting, in portrait, still life, &c. He died on the 1st of January, 1847.

DEROI, (J. B.), a painter of landscape and cattle, born at Brussels, in 1759, died in 1839. In the Museum at Brussels are two cattle pieces by his hand.

DESANGES, LOUIS WILLIAM, is the great grandson of a French marquis, who, like others of the French *noblesse*, was compelled by political troubles to seek a home in England, and where he became naturalized. The subject of our notice was born in London in 1822, and at the age of six was taken by his parents to Florence, where he received his first drawing-lesson, the family remaining there for two years. In 1831 he returned to England, and was sent to Hazlewood School at Birmingham, whence, at the expiration of a year, he was transferred to Hall Place School, Bexley, Kent, where he remained six years, continuing his drawing studies under the direction of Mr. James Stone, son of the principal, and a pupil of John Varley. To Mr. Stone the late A. L. Egg, R.A., and many young men who have since attained high rank in the military and naval service of the country were also indebted for their early instruction in drawing. At the age of sixteen Mr. Desanges went to France, and studied for a short time under Grobon, at Lyons. After again visiting Florence, and extending this time his travels to Rome and Naples, he returned to England in 1845. It was about this period that the artists of our country were called upon to compete for the honour of decorating the newly-erected Houses of Parliament with pictures; Mr. Desanges cast in his lot with the others, by sending an oil-painting to Westminster Hall, but he failed to secure a prize. In 1847 a number of artists, considering that a fair opportunity for the exhibition of their works was not allowed to them at the Royal Academy and other long-established galleries, tried the experiment of opening, first at the Egyptian Hall, and secondly at the Chinese Gallery, Knightsbridge, a Free Art-Exhibition, which, after three or four seasons, was removed to Portland Street, and took the successive titles of the 'Portland Gallery,' and the 'National Institution.' This society died a natural death in 1862. During two years of its infancy Mr. Desanges contributed to it, sending several pictures which attracted favourable notice; among them 'The Sleeping Fountain,' 'Cupid,' and 'Psyche,' two small compositions, powerful in colour, and very charming in effect; a 'Bacchante,' a female head wearing a coronal of grapes and vine-leaves, originally and beautifully treated; and a far more important work than either of these, 'The Excommunication of Robert, King of France, and his Queen, Bertha,' a large composition, thronged with figures of great variety of character, all powerfully expressive, and many energetic in action. In 1846 Mr. Desanges exhibited at the

Academy a portrait of a young lady, but did not make his appearance again in the same gallery till 1851, when he sent a portrait of the Duchess of Manchester. From this period almost each successive year has seen two or three works of this kind from his easel; among which have been portraits of the Duchess of Montrose, Lady Olivia Ossulston, the Marquis of Graham, eldest son of the Duke of Montrose, Lady Bolton, the children of Lord and Lady Bolton, the Viscountess Folkstone, the Hon. Mrs. John Dundas, the Viscountess Glamis, Miss Thorold, Lady Palk, the Hon. Lady Abercromby, the infant daughter of Lord and Lady Londesborough, under the title of 'The Golden Age,' Miss Drummond Davis, the Hon. A. L. Powlett, Mrs. Forbes Winslow, and many others. In 1854 the artist sent to the Academy a large equestrian portrait of Victor Emanuel, but it was not hung, and has since been sent to Nice, and placed in the Hotel de Ville there. Upon the institution of the Order of the Victoria Cross by Her Majesty, Mr. Desanges hit upon the idea of commemorating the valorous feats of arms in the Crimea and in India, upon the heroes of which that distinction was conferred; and in 1859 opened an exhibition of twenty-four pictures, called the 'Victoria Cross Gallery,' to which he afterwards added until the number reached fifty. These performances, which display considerable spirit, as well as artistic skill, were in 1863 transferred to the Crystal Palace, whence, we believe, they passed into the hands of a private collector.

DESCAMPS, J. B., born at Dunkerk in 1714, died in 1791. Studied under L. Coypel, who was his maternal uncle, and under Largilliere. He was employed to paint several pictures of the Coronation of Louis XV., and commemorative of the visits of that Sovereign to Havre, the latter of which have been engraved by Lebas. He obtained the formation of a gratuitous school of design at Rouen, of which he became director. He was the author of 'Lives of Flemish, German, and Dutch Painters,' published in 1783.

DESNOYERS, Augustus Gaspard Lewis Boucher, a French painter and engraver, was born in Paris December 20th, 1779. Entering upon the world in troublous times, he was originally destined for the military profession, but happening in 1791 to be introduced to Lèthiere, he was admitted by him into his atelier; and afterwards entered the schools of the Academy. His assiduity was untiring, and his progress proportionate. Darcis, the engraver, having seen a head of the Magdalen, which the young artist when only ten years old had engraved upon tin, he took him into his employ to assist him in commencing the plates which he was engaged upon after C. Vernet. In 1796 M. Desnoyers engraved in the dotted manner 'A Young Bacchante clinging round the neck of a Terminus,' after a drawing by Henry Grevedon, the success of which surpassed his expectations, and encouraged him to produce in a similar style a 'Leda,' after Lèthière; 'Hero and Leander,' after Harriette; 'Dædalus and Icarus,' after Landon; besides several others which appeared without the artist's name. His engraving of 'Venus disarming Cupid,' after Robert Lefèvre, obtained a prize of 2000 francs at the exhibition of 1799. In the last-named year he entered the studio of Alexander Tardieu, the engraver; but in consequence of engagements which he had entered into to engrave 'Les Pénibles Adieux,' he did not remain long with that professor. He next engraved 'Hope sustaining Man throughout Life to the Grave,' after Caraffa, the success of which at the exhibition of 1801 determined the directors of the Musée to employ him upon a plate after an ancient master; that of 'La Belle Jardinière,' after Raphael, being the one selected. At this period in his career he was drawn in the conscription, but succeeded in obtaining exemption on appeal to the Council of revision. The remainder of his life is but a succession of triumphs in his adopted art. The following is a complete list of the engravings exhibited by him—1799, 'Venus disarming Cupid,' dotted manner, after Robert Lefèvre; 1801, 'Hope sustaining Man to the Grave,' line engraving, after Caraffa; 'Portrait of Jefferson,' President of the United States; 1802, 'Les Pénibles Adieux,' dotted manner, after Hilaire Ledru; 'Portrait of Napoleon Bonaparte,' after Robert Lefèvre; 1804, The Madonna, called 'La Belle Jardinière,' after Raphael, (in the Gallery of the Luxembourg); 'Cupid and Psyche,' after Ingres; 'Moses rescued from the Waters,' after N. Poussin; 'Ptolomeus II., Philadelphus and Arsinoe,' after the design of Ingres, of the same size as the antique cameo, formerly the property of the Empress Maria Louise, and now in the Museum of the Hermitage at St. Petersburg; for this engraving (in the Gallery of the Luxembourg) the artist obtained the large gold medal; 1806, 'Belisarius,' after Gerrard, (in the Gallery of the Luxembourg); 'Greek Cupid,' and 'Cupid and Psyche,' after Ingres, for the Musée Français, published by Messrs. Robillard and Laurent; 'Portrait of Humboldt,' an etching after a sketch by Gerard; 1808, 'Portrait of Napoleon I.,' full length, after Gerard, (in the Gallery of the Luxembourg); 1812, 'La Vierge au Rocher,' after Leonado da Vinci; 1814, 'La Vierge au Donataire,' after Raphael, (in the Gallery of the Luxembourg); 'La Vierge au Linge,' and 'La Vierge à la Chaise,' after Raphael; 'Portrait of Prince Talleyrand,' full length, after Gerard; 1817, 'Francis I. pointing out to his Sister, Marguerite de Navarre, the distich :—

'"Souvent femme varie,
Bien fol est qui s'y fie,"'

after Richard, (Louis XVIII. accepted the dedication of this engraving); 1819, 'Eliezer and Rebecca,' after Poussin; 1822, 'La Vierge au Poisson,' after Raphael; 1824, 'The Visitation,' and 'St. Catherine of Alexandria,' after Raphael; 1827, 'La Vierge d'Albe,' after Raphael; 1831, 'La Vierge au Berceau,' after Raphael; 'The Muses and the Pieredes,' after Paino del Vaga; 1840, 'The Transfiguration,' after Raphael, (in the Gallery of the Luxembourg), by means of a copy made by M. Desnoyer in Italy in 1834; 1841, 'La Belle Jardinière' of Florence, after Raphael, (in the Gallery of the Luxembourg); 1846, 'The Madonna of San Sixto,' after Raphael, (in the Gallery of the Luxembourg). He also engraved a portrait of the Empress Marie Louise, concerning which a curious story is related. It appears that at a time when the future empress had not yet set foot on the French soil, her portrait was being sold all over Paris, in versions each more ugly than the other. In order to stop the sale of these, Napoleon sent off in

the middle of the night for Baron Denon, who occupied the post of Director General of the Imperial Museums, and desired him to order M. Desnoyer forthwith to produce an official portrait of Marie Louise, the only indications for which were compromised in these few words—"Round head, fair hair, high forehead." At the end of four days Baron Denon was enabled to send a proof of the proposed portrait to the Emperor, who, well pleased with it, ordered its immediate publication. The plate was accordingly sent to the printers, and twenty impressions of it had been issued, when a messenger from the Tuilleries brought to the engraver an authentic miniature of Marie Louise. He now immediately retouched the head by this model, leaving the rest of the figure as it was, and on the following day thousands of copies of it were spread all over Paris. In 1834 M. Desnoyer painted for the Ecole des Beaux Arts eight copies in oil, and five large water-colour drawings, two miniatures, and four male portraits, after Raphael. He was elected a member of the Institute in 1816; was appointed first Engraver to the King in 1825, and received the title of Baron in 1828, and the Cross of the Legion of Honour in 1835. He died at Paris on the 15th February, 1857.

DESPRES. Louis John, painter and architect, born at Lyons in 1740, and died at Stockholm, where he had resided the greater part of his life. Having already produced one or two works in Paris, he went to Rome, where he assisted in the production of the 'Voyage Pittoresque de Naples,' published by the Abbé de Saint-Non. Gustavus III. of Sweden having met with him in Italy, took him to Stockholm, where he employed him to put up the scenery and decorations for the opera of Gustavus Vasa, which he did on a grand scale. The war which broke out between Russia and Sweden afforded him subjects for several battle-pieces, amongst the rest that of Suenksund. He had many pupils, and left behind him a large number of sketches, amongst others, of 'Costumes of Sweden,' which have been engraved.

DE WINT, P. This eminent water-colour painter was born in 1784. For the long period of nearly forty years the numerous drawings of Mr. De Wint formed one of the most attractive features in the exhibitions of the Old Society of Painters in Water-Colours; his subjects for the most part being of that class which is sure to find favour with the frequenters of a gallery of English pictures, and the lovers of English landscape scenery. Green meadows, cornfields, hayfields, stacks, and ricks, were the themes wherein his pencil delighted, and these he portrayed with such truthfulness and fidelity, and at the same time with such artistic feeling, as could not fail to win for him popularity in the eyes of all who can relish the simplicity of nature and the quiet enjoyment of rural occupation. We know not whether he was a native of Lincoln, but certainly the flat yet picturesque scenery of its neighbourhood possessed peculiar attractions for him; for we scarcely remember an exhibition which was not graced by some half-dozen views taken from its vicinity, far and near. Mr. De Wint's style was unquestionably his own, and he appears to have deviated little or nothing from that he had, in his earliest practice, laid down as his rule. He essentially belonged to the old school, carefully eschewing all the *improvements* in the use of body-colours, &c., which the younger painters of our day have thought fit to introduce into their works, on the plea, it may be presumed, that the end justifies the means, and that so long as the end is attained, it matters little through what medium it is reached. If the subjects of Mr. De Wint's pencil were simple, his manner of treating them was simple also; his handling was free and masterly, devoid of all affectation, and appealing at once to the judgment of the critic, and to the uninitiated by its truth. He died at his residence in Upper Gower Street in June, 1849.

D'HEUR, Cornelius Joseph. This painter of history and interiors, was born at Antwerp in March, 1707. In his tenth year he entered the studio of Gaspard van Opstal, the younger, and on the death of the latter shortly afterwards, put himself under John Joseph Horrmans, the elder. He afterwards received some instruction from Peter Snyers. In 1730 he went to Paris, where he carried away successively the silver medals of the third, second, and first class. The date of his return to his native city is uncertain; but in 1756 he was appointed one of the six directors of the Academy of Fine Arts there; where he gave, gratuitously, lessons in geometry, architecture, and perspective. He died in March, 1762. In the Museum at Antwerp are two paintings in grisaille, of the arms of the Abbey of St. Michael, and of James Thomas, 50th abbot of that fraternity; and in the same vehicle three bas-reliefs, representing Prudence, Justice, and Power, also a picture illustrative of Teaching Perspective, signed and dated 1761.

DIGHTON, Denis, son of the celebrated caricaturist of Charing Cross, was born in London, in 1792. When young, he became a student in the Royal Academy of Arts. Having in his juvenile career attracted the notice of the Prince of Wales, at the age of nineteen he received, through the prince's favour, a commission in the 90th regiment, which, however, he resigned, in order to marry and settle in London. He was appointed military draughtsman to the prince, and occasionally made professional excursions abroad by desire of his royal highness, who during some years purchased nearly every picture that he produced. A change, however, afterwards took place in the prince's household, (Sir Benjamin Bloomfield being succeeded by Sir William Knighton), by which he became less accessible than heretofore to the young artist, which event, combined with other adverse professional circumstances, by degrees affected his reason; when with his wife and son, he went into retirement at St. Servant, in Brittany, when he died on the 8th August, 1827, aged 35.

DOBSON, William Charles Thomas. This artist was born at Hamburg in the year 1817, being of English parentage on the male side only. His father, John Dobson, was for many years a merchant in the above-named city; but, having suffered severe losses, returned to London with his family about the year 1826. The subject of our memoir had from earliest childhood evinced a great taste for drawing, which his friends, fortunately, encouraged. He commenced his studies from the antique in the British Museum, about the year 1831, and was admitted a student of the Royal

Academy in 1836. He received his first instruction in painting from Mr. E. Opie, of Plymouth, a nephew of the late John Opie, R.A., who took great interest in the progress of his promising pupil. Added to this, he, early in life, was introduced to Sir Charles (then Mr.) Eastlake, from whom, during many years, he had the advantage of receiving instruction and advice—both given without remuneration, and entirely as a matter of kindness. In the year 1843 Mr. Dobson was appointed Head Master of the Government School of Design in Birmingham, where he taught pattern-drawing and flower-painting for two years. But a drudgery so unsuited to a creative fancy, so crushing and discouraging to all aspiration for future advancement, could not hold him long. In 1845 he resigned this office, and hastened to Italy for the purpose of pursuing the study of high art in its noblest home; and afterwards extended his course of study by proceeding to Germany, now the seat of an important movement in art. He returned to England in 1860. The subjects painted by Mr. Dobson have been chiefly selected from Scripture or episodes of life into which a devotional character is infused. In his treatment of these themes he displays, unmistakeably, what is so often wanting in the mere art of the schools—a love for holy things, and a reverential feeling which at once inspires and guides his pencil. The consequence of this is a prevailing moderation of tone, in which passion is almost entirely suppressed; a style of beauty in form and colour which denotes the safe middle course of contentment and health rather than the wilder passages of worldly strife and vicissitude. He thus creates a sort of ideal kingdom, upon which the eye rests directly with calmness and pleasure, and which awakens our sympathies to wise and more generous relations than the world in its every-day course dreams of. On the other hand it may be fairly suggested, that in the constant indulgence of this calm tone of mind, he runs the risk of tameness, whilst in his choice of models, he is unquestionably too restricted. Of the works of Mr. Dobson we may enumerate the following as amongst the most important, and which were respectively exhibited at the Royal Academy at the dates indicated:—

Tobias and the Angel. 1853. The Almsdeeds of Dorcas. 1854. The Charity of Dorcas. 1855. In the possession of her Majesty. The Prosperous Days of Job. 1856. The Children in the Market-place. 1856. Reading the Psalms, and Fairy Tales (companion pictures, engraved). 1857. The Child Jesus going down with his Parents to Nazareth. 1857. Hagar and Ishmael sent away. 1858. The Holy Innocents. 1858. Der Rosenkrunz. 1859. And he (David) bade them teach the children of Judah the use of the bow. 1859. Train up a child in the way he should go, &c. 1860. Engraved.

DONALDSON, Andrew, held a foremost rank amongst the Scottish painters of landscape in water colours; the high position and estimation in which that art came to be held in Scotland, being mainly due to him. Of his early history we know little. He was, we believe, born at Comber, near Belfast, but was taken in his childhood to Glasgow, where he resided till the period of his death. His father was an operative cotton-spinner in Mr. Houldsworth's mill, Hutchesontown, where young Andrew was for some years employed as piecer. Having met with an accident, which left him some time in a delicate state of health, he was afterwards apprenticed to a haberdasher in Argyll Street. His strong natural taste, however, for the Fine Arts must have induced him, at a very early age, to devote his entire time to its cultivation. His drawings, at the period to which we refer, represented, for the most part, some of the more quaint and picturesque scenes in Glasgow and its immediate neighbourhood. He afterwards extended his artistic researches, the result being, that few parts of Great Britain or Ireland which promised to supply him with new and suitable themes for his pencil were left unvisited by this gentle enthusiast in his art; and the fruits of his many professional excursions were given to the public in a continual series of drawings, marked by a keen appreciation of the beauties of Nature, and executed in a manner both tasteful and original. His style was distinguished by softness and firmness of execution, by clearness of colour, and by great breadth of effect. It should be added that Mr. Donaldson attained this excellence before the British school of water-colour painting had taken its present lofty stand among the imitative Arts of Europe. As a teacher, Mr. Donaldson was long and favourably known to the community of Glasgow, in which city he died on the 21st August, 1846.

DOWNMAN, (John), became a student of the Royal Academy in 1769, and an Associate in 1795. He chiefly painted portraits, either in oils or miniature, but occasionally exhibited historical subjects, as 'The Death of Lucretia,' 'The Priestess of Bacchus,' 'The Return of Orestes,' 'Tobias,' &c. He died at Wrexham in North Wales, on December 24th, 1824.

DOO, George Thomas, one of the most eminent line-engravers of the age, was born at Christ-Church, Surrey, on the 6th of January, 1800. His history is best developed in his works, which are entitled to rank amongst the best specimens of this difficult and laborious, but too much neglected, branch of art ever produced in the British School. They include 'Knox preaching before the Lords of the Covenant,' after Wilkie, 'Mercy appealing for the Vanquished,' after Etty; 'Lord Eldon,' 'Nature,' 'Miss Murray,' and various female, and children's heads, after Lawrence; 'Pilgrims coming in sight of Rome,' after Sir C. Eastlake; and from works of the old masters, Raphael's 'Messiah,' and 'Infant Christ,' Correggio's 'Ecce Homo,' Vandyke's 'Gevartius,' and Sebastian del Piombo's 'Resurrection of Lazarus;' the last commenced under the auspices of an association of gentlemen, interested in promoting the cultivation of historical line engraving in England, and still, we believe, in progress. Mr. Doo was elected by the Royal Academy, an Associate Engraver in 1856, and an Academician Engraver in 1857. He also holds the honorary appointment of Historical Engraver to the Queen, and is a Fellow of the Royal Society, and honorary member of the Society of Arts at Amsterdam, and of the Pennsylvania Academy of Fine Arts, and a corresponding member of the Academy of Parma.

DORE, Paul Gustave, a French painter and daughtsman of eminence, was born at Strasbourg in 1832, and went to Paris in 1845, where he completed his studies in art at the Charlemagne Lyceum. His first efforts were displayed under M. Bertall, in the 'Journal pour Rire,' in the

year 1848. In the same year he produced several pen sketches, which were exhibited, and attracted notice at the Salon. In succeeding years he exhibited several other subjects taken from landscape or animal life; in 1855, at the Universal Exhibition, 'The Battle of the Alma;' and in 1857, 'The Battle of Inkerman.' He has also produced numberless illustrations to various standard authors, amongst the rest, the works of Rabelais, in 1854; the Contes Drolatiques of Balzac, in 1856; the Essays of Montaigne, in 1857; the Voyage to the Pyrenees, by M. de Taine, in 1859. The work, however, which most tended to exalt his fame, were the splendid designs in illustration of Dante's 'Inferno,' published in quarto, by Hachette, of Paris and London.

DOYEN, —. Historical painter, and professor of the Academy towards the end of the 18th century. His chef d'œuvre is considered to be the Sainte Genevieve-des-Arden, (patron saint of Paris), in the church of St. Roch, which was painted about the year 1780. In 1791, Doyen quitted France on the invitation of the Empress of Russia, and was appointed Director of the Academy of Fine Arts at St. Petersburg, a post which some years afterwards, he quitted, probably on account of his advanced age (75). We have no account of any works he may have produced in the Russian capital.

DOYLE, Richard, was born in London, in 1826. He was the son of Mr. John Doyle; who established for himself an almost world-wide reputation as a satirical artist, and admirable draughtsman, by his political caricatures, published anonymously with the signature "H. B;" and which for a long series of years, during the exciting period of Reform agitation, and the struggle of parties which followed, were the talk of the town, and the leading attraction of the printshop windows. Mr. Richard Doyle inheriting his father's talent, brought it to bear through a different medium of popularity, for many years designing the principal subjects for *Punch*. Amongst the happiest of his pictorial story telling in this vehicle, may be mentioned his well known series, 'Ye Manners and Customs of ye English," and the adventures of 'Brown, Jones, and Robinson,' on their travels. In 1850, however, he abandoned the pleasant pages of *Punch*, in consequence of the rather unceremonious attacks made in the latter upon the pope, and which as a Roman Catholic he would not permit his pencil to illustrate. He has since illustrated several popular books, as 'The Pot of Honey,' by Leigh Hunt; 'Fairy Tales,' by Montalbeo; 'The Newcombes,' by Thackeray; &c.

DROLLING, Michael Martin, the son of Martin Drolling, (*see* 'Bryan'), historical painter, was born in 1786. He became a pupil of David, and carried away the grand (Rome) prize in 1810. He was elected a member of the Institute, in the place of Guerin, who died in 1833, was appointed professor of the Ecole des Beaux Arts, in 1837, and died in 1851. This artist was a distinguished exponent of the Classic School, and a worthy follower of David, with more of colour and movement than that master displayed. Amongst his best works, are:—'Orpheus and Euridice,' (1822); and 'Ulysses carrying off Polyxenas,' (1827); both in the Luxembourg; 'The Death of Cardinal de Richelieu,' in the Palais Royale; 'The Good Samaritan,' in the Museum at Lyons; 'Christ and the Doctors,' in the church of Notre-Dame-de-Lorette at Paris; 'The Communion of Marie Antoinette,' for the chapel of the Corciergerie, at Paris.

DROUAIS, (Jean-Germain), a French painter of history, who died in the very spring tide of promise. He was born at Paris, 25 November, 1765. His father Henry, and his grandfather Hubert Drouais, were portrait painters of some eminence, and under the instructions of the former he made rapid progress. He afterwards, during some years studied under Brenet, an historical painter, and eventually entered the school of David, where he studied assiduously, resisting all the temptations of youthful gaity. He was admitted one of the candidates for the great prize of 1785, but being dissatisfied with his work, he tore up the canvass. He, however, presented himself at the competition of the following year, when he carried off the prize, by his admirable picture of 'The Woman of Canaan at the feet of Christ,' which the writer in the "Annales du Musée," says, "was one of the finest productions which had appeared since Poussin and Le Sueur." So unanimously was its merit acknowledged and felt, so beloved was the young painter for his modesty and assiduity, that his comrades carried him in triumphal procession to his mother's home. As a result of this success he went to Rome, where in due course he sent to Paris a picture on the subject of 'Marius at Minturno,' and another on that of 'Philostatus,' which excited considerable applause. In the midst of this career of ardent and enthusiastic achievement, he was smitten by fever, of which he died July 15th, 1788, in the twenty-fifth year of his age. He left unfinished a fine picture representing 'Tiberius Gracchus departing to demand the execution of the Agrarian law,' a grand composition of figures life-size.

DRUMMOND, Samuel, was born in 1770, and became a student of the Royal Academy in 1791, and an Associate in 1808. He principally painted portraits, but occasionally scripture, classic, and fancy subjects, many of which are engraved. He succeeded Oliver as the curator of the Painting School at the Academy. He died in 1844; his portrait of Sir M. T. Brunel, and a miniature of Mrs. E. Fry are in the National Portrait Gallery.

DUBUFFE, Claude Maria, was born in Paris about the year 1793, became a pupil of David, and commenced his artistic career with Academic classic performances, according to the then fashion, as 'A Roman allowing himself to starve to death, with his family, rather than touch a store of money which had been confided to him,' (exhibited in 1810); 'Achilles taking under his Protection Iphigenia, whom his Father, Agamemnon, was about to sacrifice,' (1812.) In 1819 he exhibited 'Christ allaying the Tempest,' and 'A Female reading;' in 1822, 'Apollo and Cypanissa,' an elegant subject, which is at present in the Gallery of the Luxembourg; and 'Psyche restoring to Venus the Casket of Beauty;' in 1824, 'The Birth of the Duke of Bourdeaux,' 'The Passage of the Bidossoa,' 'Christ Walking on the Water;' in 1827, 'The Deliverance of St. Peter,' and two little sentimental pictures, 'Les Souvenirs,' and 'Les Regrets.' In 1831 another picture, in the style of the last two, entitled 'The Nest and the Titmouse.' He also

about this time painted four subjects over the doors in the Chamber of the Council of State, representing 'Egypt,' 'Greece,' 'Italy,' and 'France.' Later he appears for a time to have taken more especially to portrait painting, which he had intermixed with his earlier labours above cited; and in this walk of art he met with such distinguished success, more particularly in female subjects, that it became quite the fashion to be painted by him. Amongst others he has had for his sitters King Louis Phillippe, and his daughter, Queen of the Belgians, (1857); the Deputy Nicolas Kœchlin, (1841); Zimmermann the musician, (1847). Amongst his later works in other classes were 'The Republic,' (exhibited in 1849); 'A Village Girl,' (1852); 'The Birth of Venus,' (1859), &c. He received a medal of the first-class in 1831, and the decoration of the Legion of Honour in 1837. He died in April, 1864.

DUBUFFE, Edward, son of the preceding, was born in Paris about the year 1818. He studied first under his father, and afterwards under Paul Delaroche. He made his *debût* at the Salon of 1839, with an 'Annunciation,' and 'Huntress.' In the following year he exhibited 'The Miracle of the Roses,' conceived in the same spirit of sentiment as his father's two successful works, 'Les Souvenirs,' and 'Les Regrets.' In 1841 Mr. Edward Dubuffe took to scriptural subjects, which during five years he treated with considerable success; 'Tobit,' 'Faith, Hope, and Charity,' 'Bathsheba,' and 'Morning Prayer,' belong to this period. Eventually, however, he commenced devoting himself to portrait painting, a department of art in which his father had made so great a reputation, and with a success quite equal to his. In 1846 he exhibited the portraits of M. Jules Janin, and M. Paul Gayrard; and in 1853 a portrait of the Empress Eugenie, and four other female portraits, which attracted general admiration. At the Universal Exhibition of 1855 he contributed seven portraits; in 1857 he exhibited seven portraits, including a very fine one of Mlle. Rosa Bonheur, the eminent landscape and animal painter, which has been engraved; in 1859, 'The portrait-group picture of the Congress of Paris,' and six other portraits. M. E. Dubuffe obtained a third-class medal in 1839, two second-class medals in 1840 and 1855 respectively; a first-class medal in 1844, and was decorated with the Legion of Honour in 1853.

DUCORNET, Louis Cæsar Joseph, a French painter of some repute, was born of poor parents, at Lille, in January, 1806. He was naturally deformed, having neither arms nor thighs, and only four toes to his right foot. Being as a child often left to roll about the floor alone, whilst the rest of the family were engaged in their daily vocations, he used to pick up bits of charcoal, and amuse himself by drawing on the wall various objects which surrounded him. He fortunately received some instruction from M. Wateau the professor of drawing at the school; and the Mayor of Lille, the Count de Muyssard, perceiving his talent, procured for him a pension of 300 francs from the municipality. Some time afterwards M. Potteau, deputy of the department, with the assistance of M. de Muyssard, caused him to be sent to Paris, and placed in the atelier of Lethiere, where he was treated by that painter as a son, and by the pupils as a brother. Charles X. assigned him a pension of 1200 francs, which, however, was discontinued at the Revolution in 1830, and never afterwards renewed. Before 1830 he painted the 'Parting of Hector and Andromache,' and several portraits. At Cambray he gained a bronze medal for his picture of 'Repentance;' in 1840 a gold medal, third-class, for the 'Death of Mary Magdalen;' in 1841 one of the second-class in gold for the 'Repose in Egypt,' and in 1845 a gold medal, first-class, for 'Christ in the Sepulchre.' In 1855 he exhibited his last painting, 'Edith,' a commission from the Emperor Napoleon III. These paintings are all large life-size. He also gained several medals at various provincial exhibitions. Ducornet died in the arms of his venerable father in the early part of the year 1856. The latter had never deserted the son of whom he was justly proud; and at the Paris Exhibition might frequently have been seen the spectacle of a poor aged man, with a short, middle-aged man on his back, mounting slowly the steps of the Palais des Beaux Arts—this interesting group was Ducornet and his father.

DUCQ, Joseph Francis, a Flemish painter, born at Ledeghem in 1762, died at Bruges in 1829. In the Brussels Museum—'Venus emerging from the Sea.'

DUFFIELD, William, was born at Bath in the year 1816, and educated in that city. Although he displayed from early youth the most decided predilection and talent for drawing, it was not until after great opposition on the part of his friends, that they at length reluctantly consented to his intense desire of following the arts as a profession, and even then only contemplated his being an engraver; Mr. George Doo having been so struck by the accuracy of his pen and ink drawings, that he offered to take him into his studio without any premium. He was, however, finally placed under Mr. Lance, the fruit painter, in whose family he resided, whilst he continued for four years a zealous and indefatigable student of the Royal Academy, never once omitting attendance at a lecture or any other means of improvement during the whole time of his stay. After thus completing the usual course of study pursued in the English schools, he returned to his native city, and for some time practised portrait painting with much success, but being ill-satisfied with such a limited branch of art, and finding no further means of improvement in his reach, he proceeded to Antwerp, where under Baron Wappers, he for two years pursued the same diligent study of art, which he had before practised in the British Academy. The first years of his artistic life were spent in the struggles which too frequently fetter the talent of the young artist. But his conscientious zeal, and honesty of execution, began at last to be appreciated by the public, when they saw the fidelity and skill displayed in his pictures of dead game, swans, deer, &c. It is but justice to say that his later works have been of a quality which has rarely been surpassed either in their beauty of colouring, or exact representation of nature. In gathering materials to enrich his pictures, he was busily employed to the last amongst the beautiful scenery of Windsor Forest and Ascot Heath, where, after a few days illness, he was suddenly snatched away at the early age of 47, just as the success for which he had so long and painfully struggled

seemed within his grasp. His widow is a charming painter of fruit and flowers, and a lady member of the Institute of Painters in Water Colours.

DUNCAN, Edward, was born in London in 1804. He first studied aquatint engraving under Robert Havell, which business he continued to follow until 1845, occupying, however, part of his time in practising drawing, and the use of colours. In the meantime, on the foundation of the New Society of Painters in Water Colours in 1831, he became one of its members. Differences, however, arising amongst the members, Mr. Duncan and several others resigned; and in 1848 he was elected a member of the Old Water Colour Society. As a landscapist Mr. Duncan's pencil commands a wide range of subjects, which he treats with equal facility and success. He seems to have studied English scenery in all its various phases, with the incidents appropriate to each with a truthfulness of observation in which few have surpassed—perhaps, we might say, equalled him. In coast scenery, with shipping and craft admirably characterized, he is equally at home, as in the quiet farm homestead, with sheep, cattle, &c.; and whether seen under the influence of a mellow sunset, or the cooler rays of the moon; the 'Shipwreck,' and the 'Life-Boat,' exhibited by him at the Old Water Colour Gallery in 1859 and 1860, were justly admired for their truth to nature, admirable effect of movement, and the masterly chiaro-scuro displayed in them.

DUNCAN. Thomas, was born on the 24th of May, 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 the peculiar faculty which Nature had given him, by employing every leisure 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, in conjunction with his schoolfellows, undertook to perform in a stable loft. His parents, however, considering this use of his pencil an unprofitable waste of time, hastened to remove him, and placed him in the office of a writer, with whom he served the allotted period of his engagement. Released 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, President of the Scottish Academy. Duncan's talent, fostered and directed by such a master, speedily developed itself; he made rapid progress, and soon outstripped all his competitors in that most difficult department—the drawing of the human figure. The first picture which brought the artist into general notice was his 'Milkmaid;' and shortly after he exhibited his 'Old Mortality,' and 'The Bra' Wooer.' The correct drawing, fine feeling, and masterly execution of these early works gave indubitable promise of the future excellence of the artist, and his progress from this time was one of uninterrupted improvement—so much so as to cause him to be appointed, at an unusually early age, to one of the professorships at the Edinburgh Academy—that of Colour, and subsequently to the chair of Drawing in the same school: he was likewise enrolled among the members of that body. Having attained so much celebrity in his native country, Mr. Duncan naturally became desirous of submitting his compositions to the somewhat more fastidious scrutiny of the English connoisseur. He accordingly sent, in the year 1840, to the Royal Academy, his fine work, 'Prince Charles Edward and the Highlanders entering Edinburgh after the Battle of Preston Pans.' This picture (which has been admirably engraved by Bacon) brought the painter at once into most favourable notice. In 1841 Mr. Duncan exhibited a most touching picture from the ballad of 'Auld Robin Gray,' termed 'The Waefu' Heart,' (in the Sheepshanks Collection); in the following year, 'Deer-stalking;' and in 1843, 'Charles Edward asleep after the Battle of Culloden, protected by Flora M'Donald'—a picture combining, in the highest degree, the great characteristics of excellence, composition, and chiaro-scuro. (Engraved by Ryall). In 1844 Mr. Duncan exhibited 'Cupid,' and 'The Martyrdom of John Brown, of Priesthill, in 1685.' This was the last picture by the artist exhibited in London, if we except a portrait of himself, which, to the honour of his Scottish professional brethren, was purchased by subscription, and presented by them to the Scottish Academy. Mr. Duncan was elected an associate of the Royal Academy in 1843, but did not survive to attain the higher honour of full membership to which his merit would probably have entitled him. He died on the 25th of May, 1845, at the age of thirty-eight. Had his life been prolonged, there is no question he would have achieved a lofty position in historical painting; nor must we omit to mention his portraits, which were faithfully and skilfully rendered. As a colourist, indeed, he had few superiors.

DUVAL-LE-CAMUS, Peter, a French painter of portraits and genre, was born at Lisieux (Calvados) in 1790, and died at St. Cloud on the 29th July, 1854. He was a pupil of David, and during many years was painter in ordinary to the Duchess de Berri. He has left behind him a great number of portraits, and various compositions, which are generally distinguished by very high finish in the execution. Most of his works have been published in copper-plate engraving or lithography. His later works comprise—'The Baptism,' (1819); 'The Brothers of the Christian Doctrine,' (1822), was in the Gallery of the Duchess de Berri; 'The Interior of a Kitchen,' (1824); 'Ennui,' (1827); 'The Labourer's Family returning from School,' (1827); 'Halt of Huntsmen,' (1837, exhibited again in 1855); 'Wolf-hunting,' (1855). In the Louvre are 'The Blessing of Orphans,' 'The First Gatherings of the Harvest,' 'Pifferaro giving a Lesson to his Son.' Amongst his numerous portraits is one of M. Dupin the elder. He obtained a medal of the second-class in 1819, and one of the first-class in 1828, and the Cross of the Legion of Honour in 1837.

DUVAL-LE-CAMUS, Jules Alexandre, only son of the preceding, was born in Paris in 1817. He studied under his father, and also under Delaroche and Drolling, and since the year 1842 has produced a series of works which in subject and style strongly indicate the paternal influence. Amongst others—

Tobias and the Angel. The Sportsman who has lost his

Way. Petits Déjeuners de Marly. One of the Happy Days of John Jacques Rousseau. J. J. Rousseau writing Héloise. 1846. The Bear Hunters. 1853. The Entombment of Christ. Macbeth and the Witches. 1855. The Flight into Egypt. Manon L'Escant. 1857.

He obtained a medal of the third-class in 1843, one of the second-class in 1845, and the decoration of the Legion of Honour in 1859.

DYCE, WILLIAM, was born at Aberdeen in 1806; his father was a physician of some reputation, and a Fellow of the Royal Society. Marischal College numbers Dyce, the painter, among the most distinguished of her many sons; from her he received the degree of M.A. at the age of sixteen. About six months after this he entered the schools of the Royal Scottish Academy, Edinburgh. Some of his early pictures evinced the scholastic tendency of his intellect by having classical subjects, not then so much in vogue as they had been a few years earlier. Before Dyce was twenty he visited London, became a probationer in the Royal Academy, but, disliking the system of instruction, did not enter as a student; went to Rome, and spent a considerable time in studying from pictures of the Roman and Tuscan Schools. In 1826 Dyce returned to Scotland. The first picture he exhibited at the Royal Academy (1827), was entitled 'Bacchus nursed by the Nymphs.' In the autumn of the same year he again visited Rome, where in the study of early Christian art he probably acquired that tendency to so-called Pre-Raphaelitism which his subsequent works not unfrequently display. He painted a 'Madonna and Child' in this style whilst at Rome, a work which attracted marked attention. On his return to Scotland in 1830, he took up his abode at Edinburgh, where he remained eight years, and where, failing to meet due encouragement in historical painting, he was obliged to have recourse to portraiture, in which he was very successful, particularly with children. He occasionally, however, exhibited subject pictures at the Royal Scottish Academy, of which he was elected an associate in 1835. In 1836 he exhibited at the Royal Academy 'The Descent of Venus,' from Ben Jonson's 'Triumph of Love.' Dyce's attention had been early directed to mural decoration and ornamental design. In 1837 he published a pamphlet on the management of Schools of Design, then recently established by the Government. In this he proposed a scheme for the improvement of the School of the Board of Manufactures, Edinburgh. The pamphlet contained what was probably the most complete scheme for Art-education then known in this country, and by its own merits and the reputation of the author, fairly entitled him to hold the office, which was immediately offered, of Superintendent and Secretary to that branch of the Board of Trade which had charge of the new Schools. Commissioned by the Government, he made a careful examination of the Continental systems of Art-instruction, and his Report thereon was adopted, with modifications, as a text-book, for several years. In 1842 Dyce was appointed Inspector of Provincial Schools; in 1844 he resigned that office. In 1838 Dyce exhibited at the Royal Academy one of his favourite subjects, 'The Madonna and Child.' In 1839 he painted 'St. Dunstan separating Edwy and Elgiva.' In 1840 appeared 'Titian and Irene da Spilembergo.' In 1841 he sent to the British Institution 'The Christian Yoke,' —"Take my yoke upon you, and learn of me." At the Royal Academy appeared, in 1843, 'Jessica.' In 1844 he contributed the best of his productions, although it is one of the smallest—'Joash shooting the Arrow of Deliverance.' Never has a member of the Royal Academy made more honourable entrance to that body than Dyce did with this work. He was elected A.R.A. immediately after its exhibition. In 1846 Dyce sent to the Royal Academy a 'Madonna and Child,' which was re-exhibited at Manchester in 1857. In 1847 appeared 'Neptune assigning to Britannia the Empire of the Sea,'—a sketch for a fresco at Osborne House. In 1849 he was elected a Royal Academician, and exhibited 'Omnia Vanitas,' and 'A Sketch for a Fresco to represent the Knights of the Round Table about to depart in quest of the Sangreal.' 1850 brought 'The Meeting of Jacob and Rachel,' (afterwards exhibited at Manchester); 'King Lear and the Fool in the Storm,' 'A Bacchanal,' and a sculptured portrait of a lady appeared in 1851. In 1852 he exhibited 'A Study for a Fresco.' In 1853 another version of 'Jacob and Rachel,' and a 'Cartoon for a figure of St. Peter,' painted in All Saints' Church, Marylebone. In 1855 'Christabel.' In 1856, 'The Good Shepherd,' a study. In 1857, 'Titian's First Essay in Colouring.' In 1859, 'The Good Shepherd,' and 'Contentment.' In 1860, 'St. John leading home the Virgin,' also 'The Man of Sorrows,' and 'Pegwell Bay,' a highly-finished coast-picture. To these followed 'George Herbert at Bemerton,' and 'Portrait, name unknown,' in 1861; after which Dyce did not exhibit. At the Westminster Hall competition, Dyce greatly distinguished himself with two heads painted in fresco for 'The Consecration of Archbishop Parker,' and he was selected, with other artists, to decorate the Houses of Parliament. He exhibited a cartoon, 'The Baptism of Ethelbert,' and a portion of the same in fresco, in 1845. These related to the picture, since finished, in the House of Lords. 'The Meeting of Jacob and Rachel' drew attention to the power of Dyce as a draughtsman. In 1848 he began the series intended for the decoration of the Queen's Robing Room, having for subject 'The Legend of King Arthur.' The painter completed 'Religion, or the Vision of Sir Percival,' 'Generosity' —King Arthur, unhorsed, is spared by his vanquisher, 'Courtesy, or Sir Tristram,' and 'Mercy.' The largest of the whole series, 'King Arthur's Court,' is one of the best of the artist's works, an honour to the Palace of Westminster, but, unhappily, unfinished. His delay in completing this work led to some remarks in a discussion in the House of Commons in the session of 1862. It is understood that the artist finding himself unable to finish the work to his satisfaction, offered to return the money he had received on account of it, which, however, was declined by the Government. Dyce decorated with frescoes the east end of All Saints' Church, in Margaret Street, Cavendish Square, a work which he completed in 1859. He has also been commissioned by Her Majesty for some works of decoration at Osborne, and to contribute to the decoration of the Summer-house at Buckingham Palace, (conjointly with Sir C. Eastlake, Landseer, Ross,

Maclise, Uwins, Leslie, and Stanfield); the subjects being selected from Milton's 'Comus.' His designs were generally complete, their attitudes graceful, expression apt and pathetic. His frescoes in the church in Margaret Street were conceived and executed in strict logical accordance with his theory of Art, and worthy of admiration on that account as well as for their technical merits. His ecclesiological tastes, so to say, manifested themselves in the foundation of the 'Motett Society' for the revival of ancient church music. He was the author of many essays on Art and allied subjects, and the proposer of the establishment of the class of Retired Royal Academicians. Dyce was Professor of the Theory of the Fine Arts at King's College, London, a member of the Royal Scottish Academy and of the Academy of Arts in Philadelphia. He died in February, 1864.

DYCKMANS, Joseph Laurens, a painter of genre, was born at Antwerp in 1811; and studied under De Tielmans and Wappers. His pictures, which include market scenes, groups of musicians, and a variety of subjects in which costume and accessories are often a main element, are treated in a genteel and pleasing style, and with remarkable finish. The National Gallery contains his 'Blind Beggar,' painted in 1853, which has been engraved by W. H. Simmons.

E.

EASTLAKE, Sir Charles Lock, was born at Plymouth on the 17th of November, 1793. He was the youngest son of Mr. George Eastlake, Solicitor to the Admiralty, and Judge Advocate at Plymouth. He was sent to the Charterhouse School, but had not been there long before the example of his fellow-townsman Haydon stimulated him to the adoption of the arts of design as a profession. It was in 1807 that Haydon exhibited his first picture, a 'Riposo,' the fame of which reached young Eastlake's ear, and, having then not yet attained his fifteenth year, he addressed his father entreating to be allowed to leave school and study the art of painting. This desire was at once complied with, on condition that he should for a time continue his classical studies with a private tutor. He became a student at the Royal Academy in 1809, where he attracted the favourable notice of Fuseli, himself a scholar, and who worthily filled the offices of Keeper and Professor of Painting in that Institution. About this time, through his family connections, our subject became acquainted with Mr. Jeremiah Harman, who had a fine collection of paintings. That gentleman gave him the commission for his first picture, 'The Raising of Jairus's Daughter,' for which he paid him a liberal price. After painting other pictures and several portraits he was sent by this kind patron to Paris, where he spent some months studying and copying from the works of art then collected in that capital, which, however, he was compelled abruptly to quit on the return of Napoleon from Elba. In the course of the same year (1815) after the battle of Waterloo, and while the young artist was employed painting portraits in his native city, Napoleon appeared in the port of Plymouth on board the Bellerophon. Mr. Eastlake took advantage of every glimpse he could obtain of the ex-Emperor to make sketches of him, by the aid of which he executed a picture of Napoleon—the size of life—at the gangway of the Bellerophon, attended by some of his officers. The work attracted great attention, and was so well sold as to enable the painter to proceed to Italy upon his own resources. He then, in 1818, proceeded to Greece, on a commission from Mr. Harman, to make sketches of the architectural remains and scenery of that classic soil. In part of these journeyings he was accompanied by Brockedon, the painter (too early cut short in the path of fame), and Charles Barry, the architect, whose subsequent career was so distinguished and so eminently favoured by fortune. On his return, after nearly a year's absence, having visited Malta and Sicily in the course of his tour, Mr. Eastlake painted a picture of 'Paris receiving the Apple from Mercury,' figures life size. Shortly afterwards, on the death of his father, he returned to Rome, where he became much occupied in painting a class of subjects illustrative of the local features, inhabitants, and customs of modern Italy. He first exhibited at the Royal Academy in 1823, his earliest contributions having been scenes in which public buildings, as the Castle of St. Angelo, St. Peter's, &c., were a principal feature. He soon followed these with subjects taken from Italian life in the neighbourhood of Rome, subjects of banditti life, &c. In 1825 his 'Girl of Albano leading a Blind Woman to Mass,' evinced the artist's power in themes of a more refined sentiment. But the commissions which poured in upon him for these Italian subjects threatened to condemn him to a monotony of style from which it required a strong effort to detach himself in favour of a higher order of subject. Commissioned by the Duke of Devonshire, he painted a picture on the story, related by Plutarch, of Isdas, the Spartan, who, appearing in battle undraped 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 popular, not so generally appreciated; but its merit was acknowledged by the Royal academy, of which body he was elected an Associate in 1827. In 1828 appeared 'Pilgrims arriving in Sight of the Holy City,' one of the artist's most successful pictures of this class, and so well known by the engraving, and of which he subsequently was called upon to produce several replicas, all differently treated. 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. Of about this period may be mentioned 'Gaston de Foix,' and an 'Arab selling his Captives;' pictures of a higher class than his banditti and contadini. But in a still higher range was a small picture from Spenser's 'Faëry Queen,' after completing which 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 to turn to account his materials from the costume and scenery of modern Greece. Of these his 'Greek Fugitives,' is well known by the engraving. Another large picture, 'Greek Captives,' has not been engraved. 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 historical and modern Italian subjects. His 'Escape of Francesco da Carrara,' which has been engraved, was twice painted by him, one example of it being in the Vernon Collection, (National Gallery). A new and important change now took place in the artist's style; scriptural subjects engaging his attention, which he treated with a poetic spirituality of conception, a persistent aspiration after ideal beauty in his saints and celestial personages, and a refinement of taste in all the treatment, which have not been surpassed in modern times. Of this new and elevated order of subjects, his 'Christ blessing Little Children,' was the first important example. But the most perfect specimen of his religious art was probably the 'Christ weeping over Jerusalem,' which was repeated by the artist, one example of it being in the Vernon Collection (National Gallery). The former has been engraved by Cousins, the latter by Watts. But besides his talent in the practice of painting, Mr. Eastlake possessed no common attainments in letters, combined with great aptitude for business, so rarely met with in combination with genius for the arts. This union of qualities attracted the notice of the late Sir Robert Peel, and in 1841, on the appointment of a commission consisting of twenty noblemen and gentlemen, and presided over by Prince Albert, for the purpose of promoting the fine arts in the decoration of the new palace of Westminster, the office of secretary was offered to Mr. Eastlake and accepted. That so little has been accomplished as the result of the now upwards of twenty years' deliberations of this commission to redound to the honour, or conduce to the encouragement, of the arts of the country, is a matter to be regretted, though perhaps not altogether the fault either of the industrious secretary or the arts themselves. The position of secretary to a body thus established for the purpose of giving a variety of commissions to artists, and leading necessarily to continued contact with a class of minds always of a highly-sensitive nature, was necessarily one requiring no small gift of discretion and courtesy: and there is no doubt that the exercise during many years of these indispensable qualities, in addition to the known influence enjoyed by Mr. Eastlake over the illustrious and noble personages comprising the board of which he was secretary, led in a main degree, and independently of all consideration of his position as an artist, to the decision of the Royal Academy, which, in 1850, elected Mr. Eastlake their president; when, the election having been confirmed by her Majesty, he received the honour of knighthood. On the death of Mr. Sequin, in 1843, Mr. Eastlake was appointed keeper of the National Gallery, a post which he resigned in 1847. In 1850 he was made one of the Trustees of the Gallery, and has since been appointed Director under a greatly extended form of organisation. Sir Charles Eastlake is the author of 'Materials for the History of Oil Painting,' of which the first volume only has appeared, published in 1847, referring almost exclusively to the technical mysteries of the art. This was followed, in 1848, by 'Contributions to the Literature of the Fine Arts,' a collection of papers written for the Quarterly Review, and for the Report of the Commission of Fine Arts, &c., which had more reference to defining the philosophy of art. Sir Charles married in 1849, Miss Rigby authoress of 'The Baltic Letters,' and other works. He died of a malady from which he had long suffered, December 23, 1865.

ECKERSBERG, Christopher William, a Danish painter, was born at Sundewett, in Holstein. He obtained several academic prizes in 1805 and 1809; and afterwards visited Italy and France. In 1817 he painted 'Moses passing through the Red Sea,' which was commended for its composition and general style, as well as for its colouring. Being elected a Member of the Academy of Copenhagen, he presented to that body a picture, of which the subject is taken from the Edda, 'The Death of Basdur.' Next followed 'Axel and Walburg,' a scene taken from the writings of Oehlenschlæger. He has also painted several portraits.

EGAN, James, an engraver in Mezzotint, born at Roscommon, in Ireland, in 1799. He was entirely self-taught. In 1825 he was employed in a capacity almost menial, by Mr. S. W. Reynolds, occasionally laying Mezzotinto grounds. He afterwards set up in business as ground-layer for engravers, and eventually took to engraving himself. He worked in an up-hill course with an intensity of purpose, amidst much privation, which at length undermined his health, and he died, fairly broken down, in October, 1842. His latest plate, and his best, is 'English Hospitality in the Olden Time,' after a drawing by Cattermole.

EGG, Augustus Leopold, was the son of the celebrated gun-maker in Piccadilly, and was born in 1816. Though he took to the pencil and brush as an amateur whilst at school, he does not appear to have thought of adopting the arts as a profession till about the year 1836, when he went to Mr. Carey's (formerly Sass's) studio, being shortly afterwards admitted a student at the Royal Academy. Even thus early he had commenced painting several pictures of Italian subjects (though a stranger to Italy), and scenes from the pages of Scott; but his first work of importance was 'The Victim,' which was exhibited at Liverpool, and was purchased by a gentleman of that town (engraved in the "Gems of European Art.") Elated by his success, Mr. Egg now summoned courage to exhibit in London, and in 1836 and a few following years, we find his works on the walls of the Society of British Artists in Suffolk Street, where one of them attracted the notice of Prince Albert, who became its possessor. At the British Institution he exhibited a remarkably clever picture from 'The Devil on Two Sticks;' and at subsequent exhibitions at the Royal Academy, among his best works, we may enumerate another scene from the last named work, a passage in the life of Cromwell, 'Sir Piercie Shafton;' 'Buckingham rebuffed;' 'The wooing of Katharina; and a scene from 'The taming of the Shrew (1847); 'Queen Elizabeth discovers that she is no longer Young' (1848); 'Henrietta Maria released by Cardinal de Retz' (1849); 'Peter sees Catherine, the future Empress, for the first Time' (1850); 'The Life and Death of Buckingham' (1855; two contrasted pictures in one frame, in 1858; another picture, in three compartments, without a name, of strongly painful import, depicting the stages of a domestic tragedy occasioned by the infidelity of a wife, in 1859; 'The Night before Naseby,' an impressive lamp-lit scene of the interior of a tent, with Cromwell repre-

sented engaged in prayer; and 'Madame de Maintenon and Scaron;' in 1860, another scene from 'The taming of the Shrew.' It will be seen from this that Mr. 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 by himself; in the latter, he, in some sense, occupied the ground 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. Mr. Egg was elected an associate of the Royal Academy in 1848, and a full member in 1860. His pictures are comparatively few for one who had arrived at the highest honours of his profession, and we regret to learn that he was prevented from doing more in his art by delicate health, which compelled him to resort to the mild climate of the South of France, and latterly to Algeria, where he died in the winter of 1863.

EHRENBERG, William Van. Such, according to the Catalogue of the Antwerp Museum, is the exact authography of the name of this painter, as it appears upon one of his works, but which, by different authorities, has been variously given as Hardenberg or Herdenberg, who was born at Antwerp in May, 1630. He principally, if not wholly, devoted himself to architectural subjects, with well studied perspective effect, the figures introduced in which were painted by others. In the Antwerp Museum is a picture representing Caricina, the daughter of Hydaspes, before the King of Ethiopia, in a spacious palace of Grecian architecture, the figures being painted by H. Van Minderhout. The date of Van Ehrenberg's death is not known, but is supposed to have been earlier than 1677.

EICHENS, Frederick Edward, a German engraver, was born at Berlin in May, 1804. He commenced his studies in art at the Academic School of Design, in that city, in 1816; and in 1819 went to the School of Engraving at that time conducted by Buckhorn. After having obtained a prize in 1827, he went to Italy, taking Paris in his way, where he received some instructions from Forster and Richomme. At Parma he still laboured during three years at perfecting himself in his art, under Paul Toschi. He then went to Venice, where he stayed a short time, producing there an engraving from the picture of 'Titian's Daughter,' which is now in the Museum at Berlin. In 1831, he went to Florence, where he engraved the 'Vision of Ezekiel,' after Raphael. After visiting Rome, Naples, the Tyrol, Munich, &c., he returned to Berlin, where he was appointed professor and member of the Academy. Amongst his most valuable works, in addition to those already mentioned, may be cited, 'The Adoration of the Kings,' after Raphael; 'The Magdalene,' after Domenichino; the portrait of Paul Toschi, after a painting by himself; 'Frederick the Great and his Sister, when Children,' after Pesne.

EICHENS, Edward, brother of the foregoing, and often confounded with him, was also an engraver, and was born in September, 1812. He studied painting in the studio of Hensel until the year 1832, when he took to lithography, with distinguished success. He afterwards visited Italy, and on his return obtained a gold medal at the Exhibition in 1842. He visited his native city, Berlin, in 1846, where he learned mezzotinto engraving, which, on his return to Paris, he employed on the works of Leopold Robert, Maes, &c.

ELIAERTS, John Francis, a painter of flowers and fruit, was born in the neighbourhood of Antwerp on the 1st January, 1761, and pursued his artistic studies in the Academy of that city. He passed great part of his life in France, and was appointed Professor of the Institute of the Order of the Legion of Honour at St. Denis. He died at Antwerp on the 17th May, 1848, the register of his death describing him as domiciliated at Paris. A group of flowers painted by him is in the Antwerp Museum.

ELLIS, Joseph F., painter of marine and landscape subjects, was born in Ireland about the year 1780. He came to London when about twenty-eight or thirty years of age, full of hope and promise. His first essays were exhibited at the British Institution, where one of his pictures was sold for £60; but from this moment he never found a patron. A party with whom he was intimate afterwards duped him out of several large works, which were his best performances; and, at the present day, if chance sends any of these to the auction-room, they still realise £30 or £40 each. After this misfortune, a succession of reverses and disappointments rendered him totally dependant upon a class of picture-dealers, possessing neither liberality nor overmuch scruple of conscience. For these individuals he worked laboriously in endless repetitions of views in Venice; dozens of which have been paid for in sums that would have gladdened the heart of the hireling artist, if he had been permitted a little of the sunshine of patronage. These views in Venice have frequently graced the catalogues of auctioneers under the designation of Canaletti. For the last seven years of his life he resided with a house-agent who dabbled in pictures, living on a small weekly pittance, and still labouring incessantly at the easel in painting multitudinous copies of Canaletti and Vernet, which after being duly dried and doctored, were sent for the admiration of uninstructed cognoscenti. Mr. Ellis was in his habits frugal and unassuming, with a highly-gifted mind, well stored with anecdote and wit, personifying the very cream of Hibernian good humour and good nature. His best pictures are few in number, painted with a powerful impasto, and not leaning to the imitation of any former master. They are the fruits of his own study of natural objects, without reference to any conventionality. He died at Richmond, in Surrey, May 28th, 1848.

ELMER, Stephen, a painter of dead game and objects of still-life, which he executed with a bold pencil, and great fidelity to nature, was elected an Associate of the Royal Academy in 1772. He died in 1796 at Farnham, in Surrey. Many of his works were destroyed by fire in Gerrard Street, Soho, in 1801, together with a choice collection of prints by Woollett.

ELMORE, Alfred, was born at Clonakilty in Ireland on June 18th, 1815. His father was a surgeon in the 5th Dragoon Guards, who retired from active service towards the close of the Peninsular war. When in his twelfth year the family removed to London, and after some prac-

tice in drawing at the British Museum, he, in 1832, became a student at the Royal Academy. In 1834 he exhibited at the Academy 'A Subject from an Old Play;' and during the next two or three years visited Paris for improvement in his art; and in 1840 he again left home for a more extended tour, including Munich, Venice, Bologna, Florence, and Rome, remaining in the last-named capital two years. The earliest picture which brought Mr. Elmore into general notice was his 'Rienzi in the Forum,' (1844); a work for which, if we remember rightly, he obtained the prize at the Liverpool Academy in that year. In 1845 he exhibited his picture of 'The Origin of the Guelph and Ghibelline Quarrel,' and was elected an associate of that body. His next popular picture was the 'Invention of the Stocking-loom,' (1847); a work very widely known by the engraving, and which has also been copied as a wood-cut, the proof of a popular subject at the present day. Mr. Elmore was elected a Royal Academician in 1856, and is one of the Members of that association who have made no concessions to the new school. One of his most remarkable recent pictures is that of 'Marie Antoinette facing the Mob at the Tuilleries, 20th June, 1792,' a terribly real revelation of a scene almost too painful, and too humiliating to human nature, to bear patient contemplation.

ENDER, JOHN, a German portrait painter, born at Vienna in 1793. After studying at the Academy, where he carried off several prizes, he, in 1818, accompanied Count Szechenyi to Greece, a journey which was of great advantage to him. In 1820 he went to Rome as Imperial pensioner, stopping on the way seven months at Florence, where he copied several of the chef d'œuvres of the best period of art in which that city abounds. At the Vienna Exhibition in 1824 he exhibited a 'Judith,' which was much admired. He was appointed Professor in the School of Fine Arts in 1829.

ENDER, THOMAS, brother of the above, practised landscape painting, in which he particularly excelled in effects of light. He visited at different times Brazil, Italy in the suite of Prince Metternich, and Paris, sketching as he went. The subjects of his numerous works are very various in character.

ENGLEHEART, FRANCIS, engraver, was of a family which had for upwards of half a century been associated with Art; one member of it, uncle, we believe, to the subject of this notice, having for many years occupied the position in miniature-painting, which has since been filled by Ross, Newton, and Thorburn. Mr. Francis Engleheart was born in London, in the year 1775. He served his apprenticeship, as an engraver, to Mr. J. Collyer, and afterwards became an assistant to Mr. James Heath. The first plates to which his name was attached were after the designs of Stothard, and he also engraved a large portion of the 'Canterbury Pilgrims,' which Mr. Heath completed. But the works that brought Mr. Engleheart more prominently before the public were from the pictures and drawings of Mr. Richard Cook, the Academician. These were altogether of a higher character, and were more finished than any of his preceding engravings, especially the 'Castle,' a subject from Scott's 'Lady of the Lake,' which was justly considered one of the finest book-plates ever produced in England. His next employer was Mr. Smirke, who was engaged by Cadell and Davis, the booksellers, to furnish designs for works of their publishing. Mr. Engleheart engraved nearly thirty plates for their edition of 'Don Quixote.' Sir David Wilkie afterwards enlisted his services to engrave his 'Duncan Gray,' and the 'Only Daughter,' published by Alderman Moon. His last work was from Hilton's fine picture in the National Gallery, 'Serena rescued by Sir Calepine, the Red Cross Knight,' the engraving of which must be regarded as his most important production. Among his more pleasing engravings on a small scale may be ranked his contributions to the various annuals, which were the great chalcographic features of the day. He died on the 15th of February, 1849.

ESS, or ESSEN, JAMES VAN, a Flemish painter, who excelled in still-life subjects. He was born at Antwerp in October, 1606, and was still living in 1662. His portrait was painted by John Meyssens, and engraved by Wenceslaus Hollar. In the Antwerp Museum is a picture by him, consisting of a plum, a cut lemon, with vessels of gold, pewter, &c.

ETTY, WILLIAM. This great painter, one of the leading men of the modern British school, was born at York on the 10th of March, 1787. His father kept a baker's shop, and also had a mill in the vicinity. His early tendencies for art are thus spoken of by him in an autobiography published in the *Art Journal* in 1848:—"Like Rembrandt and Constable, my father also was a miller, and his mill was standing till this year on the old York road to London, about half a mile from York. My first panels on which I drew were the boards of my father's shop floor; my first crayon a farthing's worth of white chalk; but my pleasure amounted to ecstacy when my mother promised me that next morning, if I were a good boy, I should use some *colours*, mixed with gum-water. I was so pleased I could scarcely sleep." But he was not destined immediately to carry out these predilections. In 1798, being in his twelfth year, he was apprenticed to Robert Pech, 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 a 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." At length the period of redemption came, and Mr. Pech returned the ardent youth's indenture, having previously inscribed upon it, "This indenture was faithfully fulfilled to the satisfaction of the master and the credit of the apprentice, Robert Pech." In 1806 he was invited up to London by his uncle, Mr. William Etty, of the firm of Bodley, Etty, and Bodley, of Lombard Street. The latter was himself "a draughtsman in pen and ink," and saw promise in the crude performance 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, immortalized by Dr. Johnson's visit to see 'The

Ghost' there. I drew in heat and cold; sometimes the snow blowing into my studio under the door, white as the casts. There I studied and drew the 'Cupid and Psyche,' after the antique, well enough to take to Mr. Opie, to whom I had a respectable letter of introduction from Mr. Sharp of Mark Lane, Member of Parliament; then, with palpitating heart and admiring feeling I approached the dread study of this truly great and powerful artist. He encouraged me, and gave me a letter to another great and powerful genius, Fuseli, who admitted me as a probationer in *dear* Somerset House." He entered the schools of the Academy in the same week, in the same year, as Collins; Hilton and Haydon being 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 Mr. (afterwards Sir Thomas) Lawrence, then residing in Greek Street, Soho. Mr. Lawrence frequently employed him to make copies of some of his portraits, but had little leisure to give substantial assistance to his pupil in his studies; and the latter's difficulties at this time were so great, that he writes:—"Despair almost overwhelmed me, I was ready to run away, I felt that I could not get on, but a voice within said, '*persevere!*' I did so, and at last triumphed, but I was nearly beaten." In distress at his failure, he sought the advice of Lawrence, whose estimate of his qualifications, as it turned out, was a very fair one:—"He said," writes Etty, "I had a very good eye for colour, but that I was lamentably deficient in almost all other respects." The gifts of the master and pupil, it may be observed, were exactly of a contrary sort,—Lawrence being an admirable draughtsman, but deficient in colouring; Etty having the rainbow of colour at his command, but being wanting in correctness and power of drawing: further, Lawrence had a sort of elegance, unsurpassed of its kind, partly natural, partly acquired, which elevated his subjects to the heights of conventional dignity and grace; Etty all nature, and owing little to education, was sensuous, and treated his subjects objectively, seldom rising above the direct influence of his models. But apology ought, perhaps, to be offered for this digression. 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. His industry was indefatigable, yet though he tried for all medals, gold and silver, he never got any of either. He ventured at one time to send six pictures to the Academy exhibition—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 evil fortune. In 1811 he was comforted by finding one of his pictures hung at the Royal Academy,—'Telemachus rescuing Anteope,' 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. 'The Coral Finders,' exhibited in 1820; 'Cleopatra's arrival at Cilicia,' exhibited the following year, and some others, established his reputation, and started him upon his great career. The last-named picture obtained for him his first influential patron, in Sir Francis Freeling, secretary of the Post Office. In 1822 Etty 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 an honorary member of it. He returned to London early in 1824. The first picture he exhibited after his return, was 'Pandora crowned by the Seasons,' in the exhibition of 1824, for which he was chosen an associate of the Royal Academy; and in 1828 he was elected an academician. On this event it was suggested 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 R.A. to continue to take his place amongst the students; but he said he would rather decline the honour of membership of the Academy than give up his studies. The influence of this constant copying of the model is apparent in all his works, too generally to their disparagement, considered as intellectual creations. He was, nevertheless, an enthusiast with higher purpose than mere realization of form in effective colour. In the autobiography mentioned in this notice, Etty has himself pointed out what he considered his greatest works. "'To the pure in heart, all things are pure,' 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 country, people, and 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;' three pictures of 'Joan of Arc,' *Religion*, *Loyalty*, and *Patriotism*, like the modern Judith. In all, nine great pictures, "as it was my desire to paint three times three." Amongst other principal works, besides those already named, may be cited:—'The Judgment of Paris;' 'Venus attired by the Graces;' 'The Wise and Foolish Virgins;' 'Hylas and the Nymphs;' 'The Prodigal Son;' 'The Bevy of Fair Women;' 'Destruction of the Temple of Vice;' 'The Rape of Proserpine;' 'The parting of Hero and Leander;' 'Zephyr and Aurora;' 'Robinson Crusoe returning Thanks for his Deliverance,' &c. The National Gallery (Vernon collection) comprises of his works, 'Youth at the Plough, and Pleasure at the Helm,' exhibited at the Royal Academy in 1852, and engraved by C. W. Sharpe; 'Study of a Man in Persian Costume,' exhibited at the British Institution in 1834, engraved by C. Cousens; 'The Imprudence of Candaules, King of Lydia,' exhibited at the Royal Academy in 1830; 'The Lute Player,' engraved by J. C. Armytage; 'The Dangerous Playmate,' exhibited at the British Institution in 1833, engraved by E. J. Portbury; 'Study for a Head of Christ,' engraved by C. J Armytage; 'Christ appearing to Mary Magdalen, after his Resurrection,' engraved by S. Sangster; 'Il Duello,' exhibited at the Royal Academy in 1831, engraved by Linley; 'Mary Magdalen,' exhibited at the Royal Academy in 1842, engraved by Portbury, and (bequeathed by Mr. Jacob Bell); 'The Bather,' exhibited at the Royal Academy in 1844. Etty resided at No. 14, Bucking-

ham Street, Strand, from 1826 till 1848, when his declining health induced him to retire to his birthplace, York, where he died on Nov. 13th, 1849. Having lived a very retired life, he accumulated a considerable fortune, and the sketches he left behind him realized upwards of five thousand pounds.

EVANS, WILLIAM, was born 4th December, 1798, at Eton, where his father was the Professor of Drawing. He was educated at Eton, and succeeded his father in the Professorship in 1818. His first subjects were fishermen, and sketches of figures, several of which were in the possession of the late George the Fourth, having been painted for him. He is mentioned in "Waagen's British Artists" as a successful 'genre painter.' He was elected Associate of the Society of Painters in Water Colours the 11th February, 1828, and member, the 7th June, 1830 His chief subjects are Scottish landscapes, with figures. He also produced large drawings of the last Eton Montem, which have been engraved, and are now in the collection of Lord Braybroke, at Audley End. Of late years his time has been much broken by ill health, arising from an accident in fracturing the upper jaw, and which induced some attacks of neuralgia, and also by attention to his duties at Eton.

EVANS, WILLIAM, born in 1811, died in 1859, was a member of the Society of Painters in Water Colours, was sometimes known as 'Evans of Bristol,' to distinguish him from the preceding. His treatment of landscape scenery was grand and forcible, attending chiefly to the ultimate realisation of the principal forms, yet not neglectful of secondary incidents. Many circumstances in his life contributed, if not to create, to construe this proneness for robust art. He domiciled himself for many years in the centre of a grand gorge of mountain scenery in North Wales, at a farm called Tyn-y-Car, in an extensive park, forming the junction of the Deddr with the Conway, where, isolated from schools, and studios, and exhibitions, he contemplated nature in her sternest aspects, and bringing to bear upon them a strong and original natural impulse, and produced some of his finest works; amongst them a small one of great merit and pathos, entitled—'Trath Mawr.' A few words will describe its character, and that of many similar. A continuation of the dreary Trath forms the foreground, in which at a distance a figure on a pony, uneasy and restive, under the combined annoyances of wind, rain, and no footing, waits for, and hails an unseen ferry-boat. His treatment of mountain torrents, and the rude cottage scenery (interior and exterior) of the same wild districts, was equally masterly and felicitous, often approaching in force, colour, and light, and shades, some of the best Dutch masters (including Rembrandt himself) in the same style. The last three years of Evans's studies of nature were passed in Italy, wintering successively at Genoa, Rome, and Naples. Here he accumulated materials for landscapes of a different character to those he had hitherto been accustomed to, but which he was destined never to realize in the form of completed works.

EWBANK, JOHN W., was born at Gateshead, in Newcastle, about the year 1779. He was originally intended for the Roman Catholic ministry, and was sent to Ushaw College with that view; but, strongly imbued with a love of art, he absconded, and bound himself apprentice in 1813 to Mr. T. Coulson, an ornamental painter in Newcastle. Before the expiration of his apprenticeship he exhibited several pictures which were highly commendable for the originality of style they evinced; his master having most kindly afforded him the privilege of studying under the late Mr. Alexander Nasmyth, at Edinburgh, whither Mr. Coulson had removed, and where young Ewbank's rare talents procured him high distinction and extensive practice both as a painter and teacher of drawing. The freedom of his style of sketching from nature was especially admired. His taste at this period inclined chiefly towards marine subjects, in every variety of which he evinced equal power, and a complete mastery over his materials; but he also executed a series of views in Edinburgh, afterwards engraved by Lizars. His reputation, however, will be found to rest mainly upon his cabinet-pictures of coast scenes, river banks, and subjects of a similar class. We have no data on which we can accurately rely respecting the period of Mr. Ewbank's admission into the Scottish Academy, but we should suppose it to be about the year 1823, as at that time he painted some works of much greater pretension than any he had hitherto attempted—as the 'Visit of George IV. to the Castle of Edinburgh,' the 'Entry of Alexander the Great into Babylon,' and 'Hannibal crossing the Alps,' all of them works of considerable ability, yet by no means equal to his other productions. A 'View of Edinburgh from Inchkeith' exhibits higher qualities of excellence, and is treated with great daring and poetical feeling. The career of the artist was now at its zenith: fame and wealth were bountifully showered upon him; and some idea may be formed of the brilliancy of his success by the fact that, in one year, his talents produced him no less a sum than £2500. But as prosperity advanced, reason and moral rectitude forsook him. One year saw him occupying an elegant house in Edinburgh, surrounded by all the refinements of polished life, blessed with a most interesting family; the next, the tenant of a miserable cellar, the child of penury, his wife ruined and broken in spirit, his offspring growing up amidst wants and temptations, himself the victim of habitual intoxication. Nobly had he won his fame, as ignobly did he cast it away from him. The labours of Mr. Ewbank's pencil during the later years of his life suggest nothing but painful regrets, produced, as they frequently were, in the tap-room of a common ale-house, or in his own wretched abode, where a solitary chair and a pile or two of bricks formed the only articles in the shape of furniture to be seen—the window-sill serving for his easel. Under such circumstances were the pictures of the last twelve years of his life executed. They were generally painted on tin, within an hour or two, and sold on the instant, wet and unvarnished, for sixpence or a shilling, which was immediately spent in ministering to his sensual gratifications. He died of an attack of typhus fever in the Infirmary at Edinburgh on the 28th of November, 1847. Mr. Ewbank was, we believe, the senior member of the Royal Scottish Academy; but was almost, if not altogether, unknown in the London exhibition rooms.

EYCKEN, J. VAN, a painter of the Modern

Belgian School. His works are chiefly on religious subjects, or episodes of life treated allegorically. In the collection of the King of the Belgians is his picture called 'Abundance,' representing a mother with two infants, and painted in the most luscious colour. He exhibited at the Royal Academy in London in 1850 three pictures, which, not finding purchasers, were returned to Brussels. Queen Victoria and Prince Albert, considering well of his merit as an artist, purchased three of his pictures. He met with an accident, falling from a scaffold whilst engaged painting a large composition in the church in La Rue Haute at Brussels, called 'La Chapelle,' from the effects of which he died in December, 1853.

EYCKENS, (or YKENS), PETER. The Catalogue of the Antwerp Museum gives the date of the birth of this artist as in January, 1648, and that of his death somewhere in 1695.

F.

FABRE, FRANCIS XAVIER, painter of history and landscape, was born at Montpellier in 1766, and died in 1837. He was a pupil of David, and carried off the grand prize in 1787. He was made a knight of the Legion of Honour in 1827, and a Baron in 1828. His style was severe, his designs pure, and his colour richer than generally seen in the French school of his time. While residing at Florence, it is said that he married secretly the widow of the last of the Stuarts, and of Alfieri;—and it was here that he painted his finest works:—'The Death of Milo,' 'Philoctetes at Lemnos,' 'Saul pursued by the Shade of Samuel,' 'The Judgment of Paris,' &c. He was appointed Director of the School of Painting in Montpellier, to which town he bequeathed an entire museum and a library, which are called after him.

FABRIQUE, NICHOLAS LA; a painter born at Namur at the latter end of the sixteenth century; and died in 1756, by whom there is in the Brussels Museum, a picture representing a young man examining with attention a piece of gold which he holds in the palm of his hand.

FAED, JOHN, was born at Burley Mill, Kirkcudbright, in 1820, and adopted the arts as a profession at an early age; taking up his abode at Edinburgh, where he practised successfully as a miniature painter. He afterwards took to historical and portrait subjects; his picture of 'the Cruel Sisters' (1851) deservedly attracting considerable attention. Two of his works in this line exhibited in the International Exhibition 1862, 'Job and his Friends,' 'Boaz and Ruth,' tended to extend and confirm the reputation which he had long enjoyed north of the Tweed. He is a Member of the Royal Scottish Academy. He was the first instructor of his brother Thomas.

FAED, THOMAS. There are few instances in our day of more rapid and deserved advance to eminence in art than in the case of the subject of the present notice. Thomas Faed was born at Burley Mill, in the picturesque stewartry of Kirkcudbright, in Scotland, in the year 1826. His father, who was a man of considerable mental powers, and with a genius for mechanical contrivance which he had no opportunity of developing, there carried on business as an engineer and millwright. The beauty of the surrounding scenery and the interesting subjects with which it was peopled, soon caught the attention of the embryo artist, who, in the summer months, when the mill was standing, and there was no grain preparing in the kiln, was in the habit of converting the smoke-begrimed apartment into a studio, where, like a second Rembrandt, with a fair top-light and a dark background, he painted assiduously from the ragged boys who flitted about in the rustic world around him. His father died whilst the incipient painter was yet in his boyhood, but genius had already marked the family for its own. His elder brother, John, who had already achieved eminence as a painter in Edinburgh, recognised the dawning talent of Thomas, and invited him to his house in 1843, where he entertained him for some years, nurturing the gifts which were so apparent in him. Never was family love so happily displayed nor so well requited as in this case, when the after Associate of the Royal Academy might, if he were asked, acknowledge with pride and satisfaction that he owed in great measure his position as an artist to a brother's affectionate solicitude. Our youthful aspirant laboured for some years with assiduity in the Edinburgh School of Design, under the tuition of Sir William Allan, and was annually rewarded at the competition for prizes in various departments. The earliest work he ventured to exhibit in public was a drawing in water colours, 'The Old English Baron;' but he afterwards devoted himself to oil-painting. In 1849 he became an Associate of the Royal Scottish Academy, and produced amongst other works his justly-admired picture of 'Scott and his Friends at Abbotsford,' well known by the engravings of it. In 1852, acting on the advice of his friends, he turned his face southward, and permanently settled himself in London. His works exhibited at the Royal Academy attracted attention, and were recognised by the judicious as evincing promise of a high order; but it was not until 1855 that his first decided hit was made in a picture entitled 'The Mitherless Bairn.' This picture embodies a touching scene of rustic life, in which an orphan boy is represented asking alms in a cottage, the frugal inmates of which hasten to relieve his wants, displaying every variety of kindly sympathy. It was a work to command the attention of the critics, the majority of whom distinguished it as amongst the 'pictures of the season.' There was one, however, who had for some years been received as an authority, but whose virtue has at length begun to dissipate with the clouds amongst which it was engendered, who went out of his way to crush this rising effort. Mr. Ruskin, in his 'Art-Notes' of the year (an occasional publication since discontinued), thought proper to condemn the work as "throughout the most commonplace 'Wilkieism,'—white spots everywhere;" but, despite the prejudice against 'Wilkieism,' and 'white spots,' the public recognised the merit of the artist, and placed him on the pedestal which he now justly occupies. In the next year Mr. Faed produced a picture in a somewhat similar vein to the last, entitled 'Home for the Homeless,' and another pleasing embodiment of 'Highland Mary.' In 1857 appeared a still higher effort, entitled 'The First Break in the Family,' representing the departure of a youth from the parental cottage to seek his fortune afar—father, mother, sweetheart, all looking after him, with intense and varied feelings of anxiety and

sorrow, whilst a rainbow stretched in the sky overhead seems to inspire a hope of a happy return and joyous days in store. His later productions have been 'A Listener Ne'er Hears Guid o' Himself,' full of humorous suggestions, exhibited in 1858; 'Sunday in the Backwoods,' and 'My Ain Fireside,' exhibited in 1859; and 'His Only Pair,' (who shall forget that poor little urchin waiting for their patching?) and 'Coming Events cast their Shadows before," in 1860. As an example of the prices which pictures of established favourite painters obtain now-a-days, we may mention that the 'Sunday in the Backwoods' was purchased by the late Mr. Holdsworth for 900 guineas, and was sold at his sale for 1310*l*. Besides the above works must be recorded 'Conquered but not Subdued,' an admirable study of obstinate, bullheaded boyism, exhibited in the Glasgow Art Union in 1856. To sum up, Mr. Faed appears to be endowed with a real gift for the dramatic exhibition of incident and character in rustic and humble life, in which respect he is nearer akin to Wilkie than any other painter of our day. Moreover, he always displays marked propriety and good keeping in all that he does. His manipulation is always sound and honest—his colouring clear and harmonious. It might, perhaps, be suggested that there is a little too much sameness in the models from which he paints, and that his palette is too uniformly filled with pale pinks, and greys, and tender greens, producing too much sameness of effect; but these are matters which he may easily qualify in future, if he thinks proper to do so. Mr. Faed was elected Associate of the Royal Academy Jan. 29, 1861.

FAHER, F., a painter, born at Brussels in 1782; died in 1844. In the museum of that city is a picture by him of 'a Workman Reposing.'

FAHEY, James, water colour painter, was born at Paddington in April, 1804, but passed his boyish days, and received his education in the west of England. Early in life he was placed with Mr. Swaine, the engraver, who was a relative on his mother's side, and just about the time he began to be useful, Mr. Swaine was engaged upon the plates for a work of imitations of the old masters from the collection of the late Mr. W. Y. Ottley. This was an opportunity which Mr. Fahey took full advantage of, employing all his leisure time in copying and studying the original drawings of Raphael, Michael Angelo, and other great Italian masters. The result was his adoption of painting as a profession. At about nineteen years of age he was placed under Scharf of Munich; and in 1825 went to Paris, where he pursued the usual course of study in the schools. He commenced practice in London as a painter of portraits and genre, but finding the confinement of the painting room disagree with his health, he adopted landscape painting, and became a member of the New Society of Painters in Water Colours; of which on the death of the first honorary secretary, he consented to fill his place. During the early years of the Society's existence its career was of a rather up-hill character, like that of most new societies of the kind; the expenses exceeding the receipts, and having to be made good by contributions from the members. Having at length become established, and a success, a salary was attached to the secretaryship, the duties of which Mr. Fahey has continued to perform with zeal to the present day. His contributions in landscape are generally of English scenery, and are characterised by great truthfulness, a broad fine touch, and a perfect freedom from affectation and undue striving after effects. Mr. Fahey was elected a member of the Pennsylvania Academy of the Fine Arts, about the year 1851, and a member of La Societé Belge des Aquarellistes in 1859.

FAIRLAND Thomas, engraver, lithographer, and portrait painter, was one of the first pupils of the Royal Academy under Fuseli, and gained the highest medal for a drawing from the Hercules in the entrance hall. He at first turned his attention to line engraving, and became a pupil of Warren. He afterwards devoted himself to lithography, by which process he produced copies of 'The Recruit, or who'll serve the King,' and 'Left Leg Foremost,' after Farrier, 'The Poacher's Confederate,' after Hancock, 'The Rat Catcher,' after A. Cooper, and several after Sir E. Landseer, Hunt, and others. But the inroad of the French lithographic press, and the decline in popularity of the art itself, compelled him to abandon an occupation which was no longer remunerative. He now took to portrait painting, in which he enjoyed the patronage of many of the most eminent and illustrious persons in the kingdom, including her Majesty;—indeed his frequent engagements at the palace of late years had the effect of withdrawing him very much from public observation. With all his labour and talent, however, he was never able to raise his family above the pressure of the passing hour; and after a struggling career, he died of pthisis, in Oct. 1852, in his 49th year.

FAIRLESS, Thomas Kerr, born at Hexham, in Northumberland, in 1823, first studied wood engraving under Nicholson, of Newcastle, a pupil of Bewick; but afterwards came to London and took to landscape painting, occasionally varied by sea views with shipping, in which he showed considerable taste and skill. He died of decline in his native town in July, 1853.

FAULKNER, Benjamin Rawlinson, an English portrait painter, was born at Manchester in 1787. He was at first destined for the mercantile profession, and for several years represented a large firm in their establishment at Gibraltar; but when the plague invaded that city and garrison, committing great ravages, his health suffered so grievously that he was obliged to return to England almost in a helpless condition, about the year 1813. It was during the season of his convalescence in the following year that he accidentally discovered a talent for painting, and under the direction of a kind brother who was himself an artist, he devoted himself two years entirely to drawing in chalk from the antique, and in studying assiduously the first principles of the Art. He was imbued with a mind of exquisite sensibility, and the remarkable diffidence of his character led him to seek knowledge rather in the tranquil recesses of his painting room than in the excitement of an academy. To the close of his valuable life he was held in high estimation by his fellow-townsmen, and in Manchester and its neighbourhood are many of his finest works in portraiture. That he was never so fully employed in London as his eminent talent deserved, must be entirely attributed to his retiring disposition—he needed to be called forth; in no instance did he obtrude himself on public attention, save by the display of the beautiful productions of his pencil; and even these were not of a character to catch the common

eye in a public exhibition; they were the offspring of refined taste and feeling, and possessing nothing meretricious, were too often passed over by the mere "exhibition goer," while they afforded a rich treat to the man of taste. Nevertheless his 'Portrait of a Lady' in the Royal Academy Exhibition of 1845 was almost universally admired; and one, a half-length of a Lady, exhibited in 1838, was marked as a creation of exquisite feminine beauty and sensibility. Mr. Faulkner died in Newman Street on the 29th Oct., 1849.

FEARNLEY, THOMAS, was born at Frederickshall, in Norway, in Dec. 1802; his family, on the father's side being English. He was first intended for the army, and afterwards for a mercantile life, but a quarrel with some persons in his uncle's establishment made him determine to adopt the arts, for which he had long shown a taste, as a profession. He went to Copenhagen and entered the Academy there. In 1822 his works attracted the notice of the Crown Prince Oscar, who commissioned him to paint a large picture, 'A View of Copenhagen.' In 1828 he set out upon a journey southward, proceeding by Hamburgh to Dresden, and Berlin, and other places in the centre of Europe, taking up his winter quarters in 1832 at Munich. Italy, Switzerland, Greece, France and England, were afterwards visited, and he returned to his native country in 1836, after an absence of eight years. He afterwards travelled in Norway, and England, where he remained two years and a-half; and finally, after some other travels, went to Munich in 1841, where he died in January 1842. His biographer in the 'Gentleman's Magazine' states, that "he loved singular and difficult subjects—thus he painted the Blue Grotto of Capri with all its peculiarities, and passed a whole fortnight studying the glacier of the Grindewald. The result of this was a large picture so true to nature that it makes the spectator shiver with cold. It became a favourite subject with him, and he repeated it several times."

FELSING, JAMES, a German engraver, was born at Darmstadt in 1802. He was initiated in his art by his father, and was afterwards sent as a pensioner of the Prince of Darmstadt to the Academy of Milan. Afterwards he went to Florence where he executed one of his best engravings, 'Christ on the Mount of Olives,' after Carlo Dolce. He next took in hand the 'Madonna del Trono,' a chef d'œuvre of Andrea del Sarto. At Rome and at Naples he pursued the study of the beauties of nature and art; Toschi, with whom he became acquainted at Parma, by his judicious influence, preventing him from falling into errors of excess in the execution of his works. He was made a professor at the Academy of Florence. In 1832 he returned to Darmstadt, where he engraved the 'Violin Player,' after the picture of Raphael, in the Sciarra gallery at Rome, and the 'Young Girl at the Fountain,' after Bendemann. He afterwards visited Munich and Paris; and on his return to Germany, engraved 'the Holy Family,' after Overbech, in 1839. Felsing has always laboured, and laboured successfully to render not only the subject, but the manner of the master after whom he engraves. Besides the works by him already referred to, may be mentioned 'Christ with the Cross,' after Crespi; and 'The Marriage of St. Catharine,' after Correggio.

FENDI, PETER, a German Painter, was born at Vienna in September, 1796, and died in August, 1842. He studied painting in the Academy of his native city. In 1818, on the death of Mamesfeld, designer to the Cabinet of Antiquities, he was selected to succeed him. In 1821 he accompanied the Director M. de Steinbüchel to Venice, where he obtained the gold medal for his picture 'The Grotto, or Corniola.' He designed almost all the medals of gold and silver in the Cabinet of Coins and Medals at Vienna. He also painted for the Cabinet of Medals, portraits of the principal numismatists of Europe. He was eminently successful in the reproduction of works of antiquity;—perhaps even he added too much of elegance in such works. His historical paintings are almost all on subjects of German history or poetry. At the chateau of Count Hugo de Salm, at Raiz, there are by his hand, in water colours, 'Eginhard and Emma,' 'The Ring of Fidelity,' 'The Town of Saltzbourg,' 'The Girl at the Post Office:' after poems of Schiller. He also designed illustrations for Dibdin's 'Biographical Tour in France and Germany,' and for Hormayr's 'History of Vienna.'

FENNELL, JOHN G., was born in 1809; became a pupil of the late Henry Sass, and was admitted a student at the Royal Academy in 1828. He took the large silver medal of the Society of Arts in 1827. For many years he was engaged to superintend the establishment of the eminent Messrs. Finden, the engravers. Many of the natural history subjects in the Penny Magazine and Saturday Magazine are from his pencil. He likewise assisted the Messrs. Cadell in the selections of the subjects for some of the volumes of the Abbotsford Edition of the Waverley Novels; the last volume of which contains five engravings bearing his name. He has painted some humourous subjects, as 'Persuasion Better than Force,' 'Full Cry,' &c. which have been engraved by A. M. Huffam.

FEVRE, ROBERT LE. This artist was born at Bayeaux, in April, 1756. His father placed him, early in life, with an attorney, intending him to follow the law as a profession. But the young man's inclinations took a wholly different direction. At the age of eighteen he made the journey to Paris on foot, in order to contemplate the works of art collected in that capital. On returning to Caen he entirely abandoned the study of law for that of painting. By painting portraits and decorations in the castle of Airel, near St. Loo, he obtained the means to return to Paris, where he entered the school of John Baptist Regnault. As a portrait painter he enjoyed a high reputation. He painted the Emperor Napoleon I., the Empress Josephine, Pope Pius VII., and all the principal personages of the Empire, and the Restoration. In 1814 he was commissioned to paint the portrait of Lous XVIII., for the Chamber of Peers; was appointed principal painter of the cabinet and chamber of the king, and made a Knight of the Legion of Honour. He died, in consequence of an accident, at Paris, in January, 1831. In the Antwerp Museum is a portrait by him of John Francis van Dael, the celebrated flower painter.

FIELDING, COPLEY VANDYKE. This artist, although he also painted extensively in oils, directed his chief and most successful efforts to water colour painting. He was born about the year 1788. He exhibited first at the Water Colour Exhibition in Spring Gardens in 1810; and immediately took a high position in this branch of art. On the death of Joshua Christall he was

elected President of the Water Colour Society, an office which he retained till his death. His works, both in oil and water colour, are eminently characterised by truthfulness, and in water colour in particular, by a steady adherence to the genuine resources of the art, without recourse to body colour, and other appliances, for effect, which have since threatened the integrity of the art as an art. Rarely travelling beyond our own shores for subjects, the richly-wooded landscapes of Yorkshire, and the wide, flock-covered downs of Sussex, were found to be sufficiently attractive for his pencil; frequently, however, he put to sea in search of a storm or a wreck, which he treated as successfully as he did the peaceful haunts of the deer and the 'South Downs.' No artist knew better than Mr. Fielding how to paint a mile's breadth of distant scenery on an inch of paper, or how to give light and air to his pictures; and notwithstanding a certain uniformity of treatment, the truth and delicacy of his painting ever made his works welcome. The peculiar sweetness and harmony which characterised his style attracted and gratified the eye alike of the artist and the uninitiated spectator. Mr. Copley Fielding was deservedly esteemed by his brother artists, as a worthy and accomplished representative of their order; whilst by his numerous pupils he was beloved for his affability and manner, and the zealous interest he manifested in their progress. He died in good circumstances, at Worthing, on March 3, 1855. Copley Fielding had two brothers, both artists of recognized ability; the elder, T. H. Fielding, who died July 11th, 1851, aged 76, was drawing-master at Addiscome, and produced many masterly drawings in water-colours, so much in the manner of his brother Copley as sometimes scarcely to be distinguishable; and Newton Fielding, an aquatint engraver of animals and landscapes of some celebrity.

FINCH, Francis Oliver, water colour painter, was born in 1802; and died in August 1862. He was a constant exhibiter at the Society of Painters in Water Colours, of which he was a member, to the time of his death. His works are remarkable for poetic feeling, and quiet delicacy of execution; the artist adhering strictly to the water colour painting, in its pure and simple character, as practised in the early part of the century, and eschewing adventitious aids, such as the use of body colour, scraping, &c. recently imported into it in the wild competition for 'effect.'

FINDEN, Edward, an engraver, was born about the year 1792. He was a pupil of Mr. James Mitan, and worked during a great part of his life in association with his brother William. His first works of any importance, were undertaken in connection with the late Mr. Murray, of Albemarle Street, for whom he executed engravings to illustrate the voyages of Parry, Franklin, Lyons, Back, Beechey, Denham, &c. He also about this time executed, or superintended, a great number of engravings for the 'Annuals.' The first work he commenced in connection with his brother was 'The Landscape Illustrations of Byron,' which had a large sale; and was followed by the 'Landscape Bible,' 'The Graces,' 'Beauties of the Poets,' and others of a minor character. But their most important work was 'The Gallery of British Art,' which, however, though carried on in a most spirited and satisfactory manner, was not successful, being attended by such an amount of loss as to compel its abrupt discontinuance after a few numbers had been published. The last venture made by Mr. E. Finden was the 'Beauties of Thomas Moore,' which also turned out an unprofitable speculation. He died July 9th, 1857.

FINDEN William, an engraver, and brother of the preceding, with whom he often worked in conjunction, was an apprentice of Mr. James Mitan, but was probably under secret and really greater obligations in his art to James Heath, than he was to his master; some of his early works for embellished books published by Sharpe, Suttaby and others, bearing unmistakeable evidence of his being influenced by the example of Heath. In this style some of his early plates for Smirke's Don Quixotte are excellent examples of his art. Of works on a large scale he did not produce many; his most important being after Lawrence's full-length portrait of George the Fourth seated on a sofa, (painted for the Marchioness of Coningham,) a true translation of the picture, and for which he received £2000, the largest sum ever hitherto paid for engraving a portrait. He also engraved 'The Highlander's Return,' and 'The Village Festival,' after Wilkie, 'The Naughty Boy,' after Sir E. Landseer, and 'The Crucifixion,' after the large picture by Hilton, the last plate being purchased of him while in progress by the Council of the Art Union of London, by whom it was issued to their subscribers. Mr. William Finden published, in association with his brother, a series of Illustrations of Byron's Life and Works, which were highly successful, and, on his own account, 'The Gallery of British Art,' in which he wrecked the savings made in the former venture, and he became a poor man. He died on the 20th September 1852, in his 65th year.

FITTLER, James, an engraver, was born in 1758, and became a student of the Royal Academy in 1778. Besides book illustrations he engraved numerous plates after English and foreign masters, chiefly portraits, busts, &c. He was appointed engraver to the king, and executed the plates to 'Forster's British Gallery,' many of those for Bell's 'British Theatre,' and all those for Dr. Dibdin's 'Ædes Althorpianæ.' His most important engravings are 'Lord Howe's Victory,' and 'The Battle of the Nile,' both after De Loutherbourg and the portrait of Benjamin West. He was elected an Associate Engraver by the Royal Academy in 1800; and died in 1835.

FITZCOOK, Henry, was born at Pentonville November 1824. He studied first under B. R. Haydon, and afterwards at the Royal Academy. He received several honorary rewards and pecuniary prizes from the Society of Arts. First exhibited at the Royal Academy, in 1846, an oil painting from Southey's 'Thalabar the Destroyer.' Devoted greater part of time for thirteen years to drawing for the *Illustrated London News*, and book illustration, occasionally exhibiting pictures, of which the principal are—'Beware,' from Longfellow, British Institution, 1853; 'Don Quixote,' Society of British Artists, 1854; 'Hark! Hark! the Lark,' Royal Academy, 1857; 'Gleaners Returning,' Society British Artists, 1857; 'The Deserted,' Society British Artists, 1863; 'Jacob and Rachel,' Society British Artists, 1864; and 'The Ploughman's Midday Meal,' British Institution, 1864.

FLANDRIN, Eugene Napoleon, was born the 15th of August, 1809, at Naples, where his

father was attached to a military department under King Joachim Murat. After a tour in Italy he exhibited in 1836 a large view of 'The Piagetta' at Venice, which was purchased by the government out of the civil list, and another of 'The Bridge of Sighs,' which was purchased by the Societé des Amis des Arts at Paris. After this he visited Belgium, and made a voyage to Algeria; and in 1837 he exhibited 'A View of the Coast at Algiers,' which was purchased out of the Civil List, and further rewarded with a medal of the second class. He shortly afterwards returned to Africa, and was an amateur spectator of the campaign against Constantine, being present at the assault upon that town, which formed the subject of a picture exhibited by him in 1838. This picture was purchased by King Louis Phillippe, and placed in the chateau of Neuilly, where it was pierced with bullets in the revolutionary days of 1848, and the remains sold off with other *débris*, but afterwards repurchased by Queen Marie-Amelie. In the following year he produced another picture representing 'The Breach at Constantine,' and the gate where Col. Lamorecière, at the head of the Zouaves, was knocked down by the explosion; which was also purchased out of the Civil List. In the same year (1839) he was selected by the Academy of Fine Arts to accompany an archæological expedition into Persia, a country in which he remained until 1841; and collected a vast amount of interesting materials, which were submitted to a Commission of the Academy of Fine Arts, and the Academy of Inscriptions and Belles Lettres. Upon the appearance of the report of this commission in 1842, M. Flandrin received the decoration of the Legion of Honour. The results of the researches made on this occasion were published by the Government; viz., 'Etudes sur la Sculpture Perse,' 2 vols. folio, besides 1 vol. of text; 'Etudes sur la Perse,' 1 vol. folio of 100 plates, lithographed by the author; and 'Relation du Voyage en Perse,' 2 vols. 8vo. Shortly after his return to France, M. Flandrin was selected by the Academy of Inscriptions and Belles Lettres, to undertake another mission to Khorsabad, on the eastern bank of the Tiber, the supposed site of ancient Nineveh. He started upon this expedition in Nov. 1843 and returned in 1845; the result being published in two volumes, folio, ornamented with numerous engravings. After the completion of these public works, M. Flandrin returned to painting, and exhibited, in 1853, a 'View of Stamboul,' and a 'View of the Royal Mosque at Ispahan.' In 1855 he re-exhibited these two works, adding to them a 'General View of Constantinople,' and a view of the 'Entrance of the Bosphorus.'

FLANDRIN, Augustus, was born in Lyons in 1807. He commenced working at lithography, designing vignettes, and other book illustrations. In 1832 he came to Paris, where he worked for two years under M. Ingres. He afterwards accompanied his two brothers to Italy; and on his return to France went back to his native town, where he died in 1842. He exhibited in 1840 'Savonarola preaching at Florence,' 'Reposing after the Bath,' 'Interior of the Church of San Miniato at Florence,' (for which he was awarded a gold medal), and several portraits in 1841, 1842, and 1843.

FLANDRIN, John Hippolytus, was born in Lyons in 1809, and was a younger brother of Augustus Flandrin. He commenced his studies under Messrs. Legendre and Maquin, and afterwards placed himself under M. Revoil. In 1829 he came to Paris with his younger brother Paul, and entered the studio of Ingres. In 1832 he carried off the great prize in painting, and started for Italy; where, in the ensuing year, he was followed by his two brothers, Paul and Augustus; and all three studied assiduously under Ingres, who had been appointed Director of the Academy at Rome. In 1838 the three brothers returned to France; Paul and Hippolytus taking up their ground at Paris, where they worked in the same studio; the latter, however, alone following the counsels of Ingres, and remaining faithful to the historic style. His works are generally finely conceived, display learning and admirable study; but combined with an austerity which sometimes approaches to coldness. His design is pure, but somewhat mannered, and wanting in variety. By a parity of error, whilst his figures too often lack vivacity and action, his colour is chargeable with tameness. His principal works are 'Theseus recognised by his Father in the midst of a Festivity,' for which he received the great prize; 'Euripides writing his Tragedies,' 'Dante conducted by Virgil, offering Consolation to the Souls of the Envious,' (1836), 'St. Clair Healing the Blind,' (1837), 'Christ and the Young Children,' (1839), several portraits, (1840 and 1841), 'St. Louis dictating his Code of Laws,' (1842), a grand composition, painted for the Chamber of Peers; 'Portrait of Count A.,' (1843), 'Mater Dolorosa,' (1845), several portraits (1845-6), 'Napoleon as a Legislator,' (1847), painted by command for the Hall of the Home Department in the *Conseil d'Etat;* portraits, and a female study, (1848). M. Flandrin also executed a great number of monumental paintings:—as, the interior of the chapel of St. John in the church of St. Severin, completed in 1840; a coloured window for the town of Dreux, representing 'St. Louis taking up the Cross for the second time,' (1843), and two encaustic paintings in the choir of the church of St. Germain-des-Prés, on the subjects of 'the Entry of Christ into Jerusalem,' and 'Christ led to his Crucifixion,' and some other works in the nave of the same church; and the frieze on the entablature of the nave of St. Vincent de Paul, representing groups of Angels and Saints advancing towards Christ. M. Flandrin obtained a second class medal in 1836; a first class medal in 1838; was appointed to the Legion of Honour in 1841, of which he became an officer in 1853; and in the same year was elected to the Academy. At the Universal Exposition in 1855, he obtained a medal of the first class. He died at Rome on the 21st March, 1864.

FLANDRIN, John Paul, brother of the preceding, was born in Lyons in 1811, and also received lessons in painting from Legendre, Maquin and Revoil, in his native city, and from Ingres at Paris. In 1834 he followed his brother to Rome, and commenced painting both landscape and figure subjects. On returning with his brother to Paris, he, under the advice of Ingres, took to the walk of historical landscapes, in order not to clash with his brother in the same field. His works in this line have considerable merit, showing much of poetry in the conception of his subject, taste and skill in the arrangement of his materials, and a severe correctness, somewhat chargeable with coldness, in the execution. He also, like his brother, painted portraits. He first exhibited in 1839,

'The Proscribed taking leave of his Family,' and 'Campagna of Rome:' and subsequently produced 'Views in the Environs of Lyons,' 'Saint Jerome,' (1841), 'The Banks of the Tiber,' called at Rome 'the Promenade of Poussin,' (1843), 'Tivoli,' 'Banks of the Rhone,' 'Twilight,' (1844); 'Shepards Quarrelling,' 'Peace,' (1847); 'the Sabine Mountains,' (1852); 'Environs of Vienne,' (Dauphiné) and 'the Reverie,' (1853). In 1855 he contributed to the Universal Exhibition, 'Gorge of Mount Atlas,' 'Solitude,' 'Valley of Montmorency,' and several others. He also painted the gallery of the baptistry in the church of St. Severin, and some of the views of the environs of Paris, in the Hotel de Ville. He received second class medals in 1839 and 1848, and a first class medal in 1847.

FLEURY, Claude Anthony, a French historical and portrait painter; pupil of Regnault, who flourished the early part of the present century. He exhibited amongst others in 1800, 'The Abduction of Helen from the Temple of Diana;' in 1804, 'Theseus going out to Fight the Minatour;' in 1806, 'The Doom of Orestes,' 'Venus and Adonis going to the Chase,' (for which he obtained a gold medal); in 1808, 'The Origin of Painting;' in 1810, 'Cornelia showing her Sons as her most precious Jewels;' in 1817, a portrait of Louis XVIII, surrounded by allegorical figures; in 1819, 'The Flight into Egypt,' with moonlight effect, (in the Royal Collection), and 'The Widow's Mite,' (in the Museum of the Institute).

FLEURY, Leon, landscape painter, son of the above, was born at Paris in 1804; and after acquiring the first rudiments of art from his father, became successively the pupil of Victor Bestin, and Herzent. On quitting the studio of the latter, he set out upon a lengthened sketching tour, and between the years 1827 and 1830, travelled over Italy, Belgium, and a large part of his native country. Returning to Paris, he there exhibited, in 1851, four pictures, 'A View of the Ponte Ratto, Rome,' 'A View in the Environs of Rome,' and two views of 'Watten, in the environs of St. Omer.' From that year his name was seldom absent from any of the public exhibitions of the French Academy. His last appearance was at the Universal Exposition, in 1855, to which he contributed two pictures. Although chiefly known as a landscape painter, he occasionally employed his pencil on other subjects. In the church of St. Marguerite is a 'Baptism of Christ,' by him, and in that of St. Etienne-du-Mont, a St. Geneviève. Several of his works have been purchased by the French government for presentation to provincial Museums; as a 'Wood in Normandy,' presented to the Museum of Bar-le-Duc, and a 'View on the Road to Genoa, near Nice,' presented to the Museum of Amiens. His works are held in high esteem by his countrymen for their truth, picturesque character, and careful treatment. In 1834 M. Fleury was awarded by the council of the Fine Arts in Paris, a medal of the third class; in 1837 one of the second class; and in 1845 one of the first class. In 1851 he was made a member of the Legion of Honour. He died in the winter of 1858.

FLEURY, Robert Joseph Nicholas, was born at Cologne, of French parents, on the 8th August 1797. His family falling into reduced circumstances through the action of troublous times, he, at an early age, made his way to Paris, where with strong art impulses, he was soon initiated into the elements of drawing. The first thing that came in his way he made good use of: it was a book of heraldry; and ere long he became so expert in the designing of coats of arms, that the Count de Forbin, Director of the Museum of the Louvre, remarking his talents, wished to procure him a license as painter of armorial bearings. But soon, perceiving in the young man, now nineteen, buddings of genius yet to shoot up beyond heraldic trees, the Count took a higher view of the case, and introduced his protégé to the atelier of Horace Vernet. It was not long ere the pupil won the regard of his master, who placed him to work alongside of his own easel; putting the palette and brush into his hand, giving him some of his own studies to copy, he would stop in his work to counsel and encourage the young art-student. It was at this time that Gall, just commencing his phrenological courses and experiences, arrived at Paris. Being acquainted with Horace Vernet, he paid a visit to his atelier, and scrutinising, in his way, the three or four pupils who were there,—'This one,' he said, speaking of Robert, 'has the organ of colour.' 'Now then,' said Horace, 'let us see you justify the prophecy of the Doctor.' And certainly the Doctor foretold rightly. But the atelier of Vernet had not those advantages for study which the young pupil required. That master employed the living model but little for his compositions. Gifted with large perception and unfailing memory, he grasped the realization of his idea in the mind's eye, and planted it on the canvas with a certainty of a hand accustomed to every movement and expression of the form. It is related that a person who had stood to him for a model having gone to him one day to ask employment, Horace replied, 'I have no need of you just now, but I owe you a sitting.' 'Me, sir! you mistake, surely; I never had the honour to sit to you.' 'Aye, no matter; do you know that?' pointing to a figure in a picture. And there, sure enough, he recognised himself, rendered from memory: for Horace had only met him in the road, or somewhere by accident; one glance sufficing for his quick, comprehensive eye. However, the beginner is not thus emancipated from the necessity of being guided by the substantial form of nature; and Horace himself was the first to recognize, in the essays of Robert Fleury, a promise of talent worthy of serious cultivation. 'You are losing your time here,' said he to him, after a few months; 'you must work after the model; I will take you to the atelier of Girodet.' But to stay there costs thirty francs a month; and how procure this?' Yet the young man, hopeful, trustful, resolute, was not to be put down by this difficulty; and, spite of all its cost, he remained there from 1815 to the end of 1819, when he changed professors, and entered under Gros; with whom, however, he remained only some months. But it was neither with Vernet, with Girodet, nor with Gros, that our young artist felt himself most in his element. There was another who for him was a leading spirit, with whom he felt a profound sympathy; and many a time did he play truant from the schools of all the three to work a hearty hour with Gericault. It was at this time that the latter was engaged in studies for his famous 'Raft of the Medusa,' and in living models, and the dead preparations bought from the School of Anatomy for the peopling of this extra-

ordinary canvas. Robert Fleury found ample subject for work; and an intimacy based upon true artistic sympathy was established between Gericault and the young aspirant, who was treated rather as a friend than as an ordinary pupil; a friendship which was only cut short by the premature death of the former. When scarcely twenty-one years of age, Robert Fleury experienced a severe disappointment in an affair of the heart, which occasioned a melancholy which he sought to dissipate by travel. The desired occasion presented itself à propos, and Robert journeyed into Switzerland as drawing-tutor to an English family who had a residence there. What more glorious country for the lifting up of a drooping heart? Rome afterwards became the object of his thoughts and efforts; so he cleared the Alps, and found himself in the Eternal City. Just at the time of Robert Fleury's arrival at Rome, a circumstance took place which struck him as a subject for a picture; a band of brigands, with most outrageous daring, had entered a convent, and sacrilegiously pillaged the holy fathers. He had the good fortune to get the very actors in the scene to sit for his picture, and he determined that this, his début in the artistic career, should be at the height of his powers for truth and effect. Thrice did he depict the scene, and bring his labours to a termination, and thrice, unsatisfied, did he resolutely destroy the pictures he had spent nearly four years upon. The picture being at length finished, and to the artist's satisfaction, the young painter, whose exchequer had become in a very exhausted state, began thinking anxiously how he was to get it to Paris, and how it was to produce him the needful resources, with all the chances which an unknown artist runs of remaining undistinguished and unbought, among the crowd of competitors struggling for honour and existence on the walls of the Louvre Exhibition. At that moment a step sounded on the floor of the atelier, and broke the reverie of the student. The first words of the new comer were an exclamation of admiration, and an offer to purchase the picture. Robert, his head half-turned with the suddenness and welcome of the good fortune, and ignorant besides of the value of his work, knew not what to reply; so, abruptly leaving the amateur, off he ran to ask counsel of M. Granet, then become one of the most distinguished of French artists at Rome. 'Well,' said Granet, 'you are, after all, you see, but a beginner; and however valuable in itself, your work has not yet acquired a value by reputation: you cannot be exacting—ask 1200 francs.' This he did, and the bargain was at once concluded, and the money paid. Exhibited in the Louvre in 1824, the picture attracted so much admiration that the Count de Forbin sent for the artist (who had returned to Paris in the interim), and gave him to understand that the king (Charles X.) desired to acquire the picture, at the price of 5,000 francs. Its present possessor, however, declaring his disinclination to depart from his bargain, Robert Fleury was honoured with a commission from the king for another picture on the subject of 'Tasso arriving at the Convent of St. Onofario,' on the occasion of the poet's last and fatal illness on his way to Rome, Nov. 1594. The artist returned to Rome to paint this picture, which was exhibited in 1827. Returned to France, Robert Fleury in 1829, finding himself in the country, painted a study of sheep, which he gave to an exhibition for the benefit of the Greeks. Its success was such, that an idea entered the mind of the painter, that, perhaps, hitherto he had not found the true direction of his genius; which, cultivated with the necessary means, might place him in the position of the Paul Potter of France. Under this impression he set off to Holland; and there, for a year, studied the subjects of the celebrated animal painter, on his own ground, dreaming over future pictures of cattle, pensively ruminating in their green meadows, or quietly standing in the homestead;—of horses munching their hay in the farm-yard, or tugging the plough through the furrow;—of all that quiet and homely life of the cultivator, which so charms by its simplicity, and closer communion with nature. On his return to France he took up his head-quarters at a farm, determined to make his début with éclat, in the new career he had foreshadowed for himself, and on a twelve foot canvas. But whilst he was engaged upon this great work, the Revolution of July, 1830, burst forth, and he hurried off to Paris, to watch and mingle in the movements of that stirring time. His cattle studies thus interrupted, he employed his pencil for some time on several portraits, one of which, that of M. Guénin, had the honours of the Salon Carré. In 1833, was exhibited the 'Scene from St. Bartholomew's Eve,' in which the young Prince of Conti endeavours, but fruitlessly, to save his tutor Brion, by throwing himself over him, and warding off the spears and daggers of the assassins. This picture was bought for the gallery of the Luxembourg. On the distinguished success which attended this picture, his friends took occasion to dissuade him from further devoting his study to animal painting, and he yielded to their counsels. Of the soundness of their advice he was still further enabled to judge, when at the next year's exhibition, his 'Procession of the League' obtained a first medal from Government, and was sold at once to a gentleman, a native of Belgium, where it still is. The large cattle picture was thus abandoned; and sometime after, he had it sent to Paris, and, cutting out the parts he wished to preserve, abandoned for the rest, his aspirations of Paul-Potterism. In 1835 he painted for Versailles several portraits, and the 'Arrival of Baldwin Count of Flanders at Odessa.' The following year he received the decoration of the Legion of Honour, on the exhibition of his 'Henry IV. brought to the Louvre-Palace, after his Assassination.' In 1837 appeared, 'Bernard de Palissy in his Workshop,' a small picture, which was unanimously praised by the journals. A large collection of his works was seen at the Paris Universal Exhibition, 1855; and in 1857 he exhibited 'Charles V. at the Monastery of St. Juste.' He obtained a second medal in 1824, two first class medals in 1834 and 1835 respectively. Be was elected a member of the Academie des Beaux Arts in 1850, and succeeded Blondel as Professor in 1855. He is an officer of the Legion of Honour.

FOGGO, JAMES, was the elder of two brothers who, during the early part of the present century zealously devoted their energies to historical painting, but with no better success than attended the efforts of Haydon and Hilton. He was born in London in the year 1789. 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 art, 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, where he 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; and during the next forty years the brothers, working together, produced various historical pictures, generally of a large class, which, however, were doomed to remain unsold on their hands, 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' (1819), in presence of the invading force of Ali Pacha. This and subsequent works obtained the approbation of Sir Thomas Lawrence, Fuseli, Hilton, Flaxman, and other artists of eminence. This production has for many years been consigned to the walls of the Pantheon in Oxford Street, together with several other works by their hands. An 'Entombment of the Saviour,' by them, forms the altar piece of the French Protestant church in St. Martins le Grand. Amongst their other works may be mentioned 'Napoleon signing the Death of the Duc D'Enghein, in spite of the entreaties of his mother,' and 'General Williams amongst the inhabitants of Kars.' In the institution of the cartoon and fresco exhibitions at Westminster Hall (1840-3), the Foggos contributed to each of the exhibitions. James Foggo, the immediate subject of this notice, died in London on the 14th September, 1860, being in his 72nd year. His brother survives him.

FORBIN, Louis Nicholas Philip-Augustus, historical painter, was born in 1779, at the Castle de la Roque (Bouches-du-Rhone); was a pupil of David, but served from time to time in the army, retiring from it finally after the peace of Shœnbrunn. He was a member of the Institute, and under the Restoration he was appointed Director General of the Royal Collections, and Inspector General of the Fine Arts in France. He painted, besides some historical subjects, several church interiors, with appropriate figures, and landscapes. One of his most celebrated pictures is that of 'Religion before the Tribunal of the Inquisition,' exhibited in 1817, (Luxemburg Gallery). He also published several works, the result of his long residence in Italy, and of his travels in Greece and Syria; and after his death was published (1843) 'Le Pontefeuille de M. Forbin,' containing engravings of his pictures, designs, and sketches; the text by the Compte de Marcelles. He was a commander of the Legion of Honour, and a Knight of St. Louis of Malta.

FORESTER, Alfred Henry, better known under his *soubriquet* of 'Alfred Crowquill,' is of Scottish extraction, and was born about the year 1805. On quitting school he became a notary in the Royal Exchange, with which office his family had been connected for a century and a-half; but retired from that business about 1839, and devoted himself entirely to letters, the pencil, and the graver, which he had already occasionally employed with encouraging success. His first publication was 'Leaves from my Memorandum Book,' comprising comic prose and verse illustrated by himself. Next followed 'Eccentric Tales,' and after that, at various periods, 'The Wanderings of a Pen and a Pencil,' 'The Comic English Grammar,' 'The Comic Arithmetic,' 'Phantasmagoria of Fun,' 'A Bundle of Crowquills,' 'St. George and the Dragon,' 'Railway Raillery,' &c. besides illustrated contributions to 'the Humourist,' 'Bentley's Miscellany,' &c.

FORTIN, Augustus Felix, a French painter of landscape, genre, and history; also a sculptor, a pupil of Lacour; flourished about the year 1815. Amongst his works are mentioned 'An Invocation to Nature,' and 'A Satyre.'

FORTIN, Charles, son of the above, was born at Paris, about the year 1815. He studied painting, as regards interiors, under M. Beaunce, and landscape under Camille Roqueplan. He first exhibited in 1835; and has since produced a great number of pictures in both the classes indicated, as 'The Ragseller,' 'The Return to the Cottage,' 'The Chimney Corner,' 'Butcher's Shop,' 'The Country Tailor,' 'The Village Barber,' 'Chouans,' (1853) 'The Benediction,' (purchased by the State), 'The Music Lesson,' 'The Smoker,' (1855) 'Rustic Interior,' (1859). He obtained a first class medal in 1829.

FOURAU, Hugo, a French painter, was born at Paris on the 9th of May, 1803. In 1820 he commenced his studies under Guerin and Baron Gros, as well as in the Academy, where, in 1830, he carried off the first-class medal in Historic-Landscape. He exhibited first in 1827, and has continued to do so regularly ever since, his subjects displaying great variety, but many of them being illustrative of scenery or occurrences in the East, which he explored in 1838-43. Amongst his works are the 'Marriage of Tobit,' (1827); 'Ulysses and Nausicaa,' (1834); 'The Defence of Valenciennes,' (1839); 'The Sweet Waters of the Prophet Elias,' 'The Massacre of the Janissaries,' 'View of Therapia,' (1842); 'Death of Chatterton,' (1844); 'Child playing with Flowers,' (1848); 'The Entrance of the Bosphorus,' (1849); 'Greek Woman,' (1859). He has also painted several portraits.

FOX Charles, was born March 17, 1796, at Cossey, near Norwich, where his father was steward to Lord Stafford, of Cossey Hall. Mr. Fox's earlier pursuits were turned to agricultural and floricultural matters, until an accidental visit from Mr. Edwards, the engraver, at that time engaged with the Messrs. Childs the publishers, of Bungay in Suffolk, induced his father to place his son as a pupil with that gentleman. After the period of his engagement he came up to London, became an inmate in Mr. Burnet's studio, who was at that time engaged in engraving some of the late Sir David Wilkie's principal works, and assisted the artist 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. Mr. Fox's large engravings are—a whole-length portrait of Sir George Murray, after Pickersgill; and the First Council of the Queen, after Wilkie. Mr. Fox's early habits and love of flowers never left him; and on his townsman, Dr. Lindley, being appointed to the superintendence of the Horticultural Society, Mr. 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 early in 1849, he was engaged upon a large print after Mulready's picture of 'The Fight Interrupted.'

FRADELLE, HENRY, was born at Lille, in 1778, and studied in Paris up to 1808, and afterwards in Italy. In 1816 he fixed his residence in London, and exhibited with success at the British Institution and Royal Academy. His principal productions are in the collections of Lord Holland, Earl of Egremont, Wynn Ellis, J. Marshall of Leeds, and the Prince of Leuchtenberg. Several of his pictures have been engraved—viz.: 'Mary Queen of Scots, and her Secretary, Chatelar,' 'Belinda at her Toilet,' 'The Earl of Leicester and Amy Robsart,' 'Queen Elizabeth and Lady Paget,' 'Lady Jane Grey,' &c.

FRAGONARD, ALEXANDER EVARISTE, a painter and sculptor, son of Honoré Fragonard, was born in 1783 at Grasse, and died in 1850. He was a pupil of David. Amongst his works in painting are 'Francis I. in Armour,' exhibited in 1819, 'The Burgesses of Calais in the Tent of Edward I.;' several subjects in the Life of Francis I. for the ceiling of the Museum of the Dauphin, and several others of large dimensions executed for the Government, and the Royal Princes. He also designed landscape and historical subjects, which were published in lithography. This artist obtained, at various periods, four medals of the highest class, besides the Cross of the Legion of Honour, which was awarded to him in 1819.

FRANCOIS, ANGELO W. J., born at Brussels in 1800; obtained the prize in 1821, for his design for a picture of the 'Bloodstained garment of Joseph presented to Jacob,' which is in the Brussels Museum.

FRANCOIS, P. J. C., was born at Namur, in 1759, and died in 1851. There is by his hand in the Brussels Museum, a picture of 'Marius sitting on the Ruins of Carthage.'

FRANKEN, P. H., a Flemish artist of whom little is known, save that he flourished about the middle of the seventeenth century, and that he painted much in the style of the Rubens school. An altar-piece, representing St. Anthony, of Padua, in a glory, with illustrations of his miracles, a composition of numerous figures life size, and dated 1652, and three other works originally painted for the church of the Recollets, at Padua, are in the Museum at Antwerp.

FRÈRE, THEODORE CHARLES, was born in Paris in 1808, studied under Coignet and Roqueplan, and first exhibited in 1834. In 1836 he went to Algiers, was present at the taking of Constantine, and afterwards travelled through the desert, and other parts of the East; and the greater number of his works are souvenirs of the scenes which he there beheld. Amongst others he produced 'The Faubourg Bab-a-Zoum,' 'The Fountain of Bab-el-Ouat,' 'The Jews' Street at Constantine,' 'The Assault on Constantine,' 'The Market at Constantine,' (1848), 'A Halt of Arabs,' (purchased by the Ministry of the Interior in 1850), 'A Street in Constantinople,' 'A Mosque at Beyrouth,' 'Bazaar at Damascus,' 'The Pyramids of Gizah,' (1857), 'A Harem at Cairo,' &c. He obtained a medal of the second class in 1848.

FRÈRE, PIERRE EDOUARD, younger brother of Theodore, is a distinguished painter of the modern French school, and was born at Paris on Jan. 10th, 1819. In 1836 he became the pupil of Paul Delaroche, pursuing concurrently his studies in the Ecole des Beaux Arts. Notwithstanding the elevated stage upon which he commenced his artistic life, and the grand example before him, M. Frère appears to have determined from the commencement of his practice (he first exhibited in 1843) to restrict himself to the genre school of painting; his subjects being for the most part selected from amongst the characteristics and incidents of domestic life; and these he paints with a truthfulness, and a loving tenderness, which constitute of them a school entirely his own; and in which, as yet, he has had no successful imitators. It may be sufficient to enumerate a few of his favorite creations, many of which are well known, from having been exhibited in this country, and some of them engraved:—'The Little Glutton,' 'The Little Mountebank,' 'The Cook,' 'The Hen with her Golden Eggs,' 'The Workshop,' 'The Washerwoman,' 'Women Knitting, 'The Reading Lesson,' 'The Sunday Toilette,' 'Going to School,' 'The Flute Lesson,' &c. M. Frère received two third class medals in 1850, and 1855 respectively, a second class medal in 1852; and the decoration of the Legion of Honour after the Universal Exposition of 1855.

FRIPP, GEORGE ARTHUR, landscape painter, in water colours, was the son of the Rev. S. C. Fripp, and was born at Bristol in 1813. After practising painting in his native city during four or five years, he came to London, and was elected an associate of the Society of Painters in Water Colours about the year 1842, and some years afterwards a full member. He also succeeded Mr. Wright as secretary of the Society, but subsequently resigned the office on account of ill health. Mr. Fripp goes to nature for his subjects, which he treats with the simple earnestness of truth. He is particularly happy in passages of home scenery, as in the Downs near Bristol, and in Ireland and Wales, though his pencil has also been successfully employed in rendering some of the classic sites of Italy, and other continental parts. In the International Exhibition 1862, there were by him, 'Falls of the Orchy, Argyleshire,' 'Pass of Nant Frangon, North Wales,' and 'On the Marshes near Eastbourn—Evening.'

FRIPP, ALFRED DOWNING, brother of the preceding, was born at Bristol in 1822. His first knowledge of art he derived through his acquaintance with his fellow-townsman, William Muller, the landscape painter. He came to London about the year 1840; studied first at the British Museum, and afterwards became student at the Royal Academy. In 1843 he was elected an associate of the Society of Painters in Water Colours, and in 1846 a full member. His early subjects were chiefly taken from British or Irish life; but latterly he has shown a preference for Italian scenes and incidents. His style is remarkable for facility, associated with great truthfulness and completeness of detail. His colouring is pure and agreeable. Amongst his numerous works may be mentioned:—'The Poacher's Hut,' 1844; 'Irish Mendicants,' 'The Hallowed Relic,' 1845; 'The Irish Mother,' and 'Irish Courtship,' 1846; 'The Fisherman's Departure,' 1849; 'The Irish Piper,' 1850; 'The Islet Home,' 1851; 'Pompeii, 1853;

'Last Days of Harvest in the Roman Campagna,' and 'Peasants of Olevano returning from Labour,' 1855; 'Neapolitan Pilgrims,' 1856; and 'An Italian Cottage Door,' 1858. At the International Exhibition 1863, were exhibited 'Passing the Cross at Ave Maria,' 'Pompeii,' 'Peat Gatherers on Moel Siabad, North Wales,' 'Young England,' and 'The Pet.'

FRITH, WILLIAM POWELL, was born at Studley, near Ripon, in Yorkshire, in 1819. Evincing an early bias for art, he was placed at Mr. Sass's drawing school in 1835, and in 1837 became a student at the Royal Academy. In 1839 he exhibited his first picture at the British Institution, being the head of one of Mr. Sass's children. In 1840 his picture of 'Malvolio before the Countess Olivia,' exhibited at the Royal Academy, gained great applause. Five years later, his 'Village Pastor,' a scene drawn from Goldsmith, raised him, not only into notice, but to fame; and obtained for him his election as an associate of the Royal Academy. This picture has been engraved by Holl. He had previously exhibited, with considerable success, a variety of works evincing steady progress, and among which we may mention, 'The Parting Interview of Leicester and the Countess Amy;' a scene from the 'Vicar of Wakefield called 'Measuring Heights,' in illustration of the passage: 'My Wife would bid both stand up to see which was the tallest;' a capital subject from the 'Merry Wives of Windsor;' and a picture of 'John Knox and Mary Queen of Scots.' In 1846 he painted a companion picture to the 'Village Pastor,' 'The Return from Labour,' and a humorous episode from the '*Bourgeois Gentilhomme.*' His 'English Merry-making a Hundred Years Ago,' exhibited in 1847, was full of picturesque beauty, and graphic humour, and has been engraved for the London Art Union. Then followed in 1848 'The Peasant Girl Accused of Witchcraft;' in 1849, 'The Coming of Age,' a pleasing tableau of Elizabethan manners, which has since been engraved; in 1850, 'Sancho and the Duchess;' in 1851, 'Hogarth at Calais;' and in 1852, 'Pope making Love to Lady Wortley Montague.' In 1853, Mr. Frith was elected a Royal Academician. In 1854, a picture painted with consummate ability, entitled 'Life at the Seaside,' showed that he was determined to recur no more to threadbare subjects, drawn from novels, but to fill his portfolio with sketches of the real men and women of the time. The 'Derby Day,' exhibited in 1858, produced a still greater, and more lasting sensation. In 1859 he exhibited 'Charles Dickens in his Study,' and in 1860, 'Claude Duval, the Highwayman, compelling a Lady to Dance with him,' In 1862, after two years' labour, he completed 'The Railway Station,' a large picture, commissioned for the joint purpose of exhibition and engraving by Mr. Flatou, an enterprising picture dealer, who, after exhibiting it for a London season, sold it, with his list of subscribers for the proposed engraving, to Mr. Graves, for £16,000. Since then Mr. Frith has received a commission from Her Majesty for a picture of the Marriage of H. R. H. the Prince of Wales, for which he is to receive 3,000 guineas, besides 5,000 guineas from Mr. Flatou for the copyright. He has also received a commission from Mr. Gambart, another of our commercial patrons of Art for an elaborate picture of London Life.

FROST, EDWARD WILLIAM, was born at Wandsworth in 1810. Displaying a propensity for art, at the age of fifteen, he was introduced to Mr. Etty, by whose advice he was placed at Mr. Sass's School of Drawing, in Charlotte (now Bloomsbury) Street. In 1829 he was admitted a student at the Royal Academy, where he was unremitting in his attendance at the School, and lectures, filling up his time by painting portraits, of which, in the course of the fourteen following years, he executed upwards of three hundred, few of which, however, were publicly exhibited. In 1839 he gained the gold medal of the Academy, subject being 'Prometheus bound by Force and Strength.' This picture was exhibited at the Academy in the following year. In the cartoon competition at Westminster in 1843, he gained a £100 prize for his cartoon of 'Una alarmed by the Fawns and Satyrs.' He was elected an Associate R.A. in 1846. In the class of subjects by which this artist is best known—a class in which, with somewhat different aim, Etty had preceded him—we may mention his 'Bacchanalian Dance,' 1844, at the British Institution; 'Sabrina,' 1845, (which sold at Lord Northwick's sale for 206 guineas); 'Diana and Actæon,' 1846, (sold at Lord Northwick's sale, for £708 15s.; 'Una and the Wood Nymphs, 1847; 'Euphrosyne,' 1848; 'Disarming of Cupid,' 1850; 'Hylas,' 1851; 'May Morning,' 1853; Chastity,' 1854; 'Narcissus,' &c.

*FYT, JOHN. The editor of the Catalogue of the Antwerp Museum states, upon the authority of the Register of the Church of St. James in that city, that this artist was born in August, 1609. With respect to his death, he makes out that it must have occurred in 1661 or 1662, referring in proof to the statement in the 'Gulden Cabinet,' by Cornelius de Bie, that the artist died during the progress of the work in question through the press, and it having been commenced in 1661 and finished in 1662.

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GALLAIT, LOUIS, historical painter, was born in Tournay, in Belgium, in 1810. He commenced his studies in his native town, continued them in Antwerp, and completed them in Paris, in which last named town he remained several years. The major part of his works appeared between 1835 and 1853, at the Salon at Paris. Amongst the rest 'The Duke of Alba in the Low Countries,' 'The Wandering Musicians,' 'The Death of Palestrina,' (in water-colours), 'Job and his Friends' (in the Luxembourg Museum), 'Marshal de Gontaut,' for the Gallery of Versailles), 'Montaigne Visiting Tasso,' (purchased by the King of the Belgians), 'The Battle of Cassells,' 'The taking of Antioch,' 'Baudin crowned Emperor at Constantinople,' (for the Gallery at Versailles), 'The Abdication of Charles V.' (in the Court of Cassation at Brussels), 'Art and Liberty,' 'A Séance of the Council of Blood,' 'The Temptation of St. Anthony,' (presented by the King of the Belgians to the Prince Consort of England), 'The Last Moments of Count Egmont,' (1853), and 'The Last Honours paid to Counts Egmont and Horn after their Execution,' (purchased by the city of Tournay). M. Gallait is a member of the Royal Academy of Belgium; and received, in France, a second-class medal in 1855, and the decoration of the Legion of Honour in 1841. The works of this eminent painter, displayed at the International Exhibition, 1862, commanded the enthusiastic admiration, not only of

the public, but of the artists of this country, who, with scarcely a dissentient voice, hailed him as one of the greatest, if not the greatest—great, because original and characteristic, historical painter since the days of Raphael, Rembrandt, and Rubens. Many regretted that through the restrictive etiquette of the Royal Academy, he could not be invited to the annual dinner of that aristocratic body; and a select number of artists, and lovers of genius, hastened to repair the omission by inviting their distinguished colleague to a dinner given in his honour, at Willis's Rooms, on the 18th July, 1862; the Earl of Granville presiding.

GARIBALDO, Marc Antonio, was born at Antwerp in 1620, date of death uncertain. He painted for the Jesuits' College, in the above city, a picture representing the Virgin as the Queen of Martyrs. In the church of St. Giles at Bruges, is another work representing 'St. Bernard reproaching William of Aquetain for his persecution of the Church, and the scandalous disorders of which he was guilty' (dated 1690); and in the Museum of Antwerp a 'Flight into Egypt, both by his hand.

GARNERAY, Ambrose Lewis, a distinguished marine painter, was born at Paris in 1783. He received his first instructions from his father, John Francis Garneray, who was a pupil of David, and who has left many good works behind him in portraiture and *genre*. Actuated early by a spirit of adventure, he, whilst quite a lad went to sea; and between the years 1796 and 1806, served in a dozen different ships, was in several engagements, had suffered shipwreck, and at length, was taken prisoner, near the Azores, by a British squadron under the command of Sir J. B. Warren, on March 16, 1806, and brought to Portsmouth, where he remained till the peace of 1814. During his long captivity of eight years he resumed his pencil, working assiduously; and, as a consequence, many of his early pictures are in this country, especially at Portsmouth, and in its vicinity. On his return to France he gave up the naval service, and adopted painting as his profession, Louis XVIII. and his family being amongst his earliest and most liberal patrons. He made his first appearance in the exhibition of the Academie des Beaux Arts in 1816, when he contributed 'A View of the Port of London,' which was bought by the "Society of the Friends of Art.' In 1817 Garneray was appointed painter to the Duke d'Angoulême, and in 1833 was nominated to the directorship of the Museum at Rouen; which post he afterwards relinquished to enter the porcelain manufactory at Sèvres, where he continued six years, painting pictures to be copied by other artists on the manufactured works. At the exhibition of 1819 a gold medal was awarded to him. In 1852 he received the decoration of the Legion of Honour. An annual pension was also granted to him by the government for the discovery of a new kind of canvas for painting, which received the approbation of the French Academy, and for which, at the Universal Exposition of 1855, a medal was awarded to him: the "*Societé d'Encouragement*" also voting him a silver medal. Amongst the known works of this artist, there are at Nantes 'An Incident in the Battle of Navarino;' at Rochelle, 'The Capture of the Kent, by La Confiance'; at Marseilles, 'A View of the Straits of Furnes;' at Rochefort 'The Frigate Virginie attacking an English Squadron;' at Rouen, 'Cod Fishing on the Banks of Newfoundland,' and at Versailles, the 'Battle of Duguenes.' A short time before his death he had completed, for the French Government, a picture of considerable dimensions, representing 'Napoleon I. and his companions quitting the Isle of Elba, and steering their course towards France.' Many of Garneray's pictures are engraved by Jazet and others. He himself studied the art of aquatinting under Debucourt; and designed and engraved sixty-four views of the principal ports of France, and forty views of foreign ports, which were published in a volume, with descriptive letter-press, by M. Jouy. He also wrote an account of his life and adventures: 'Voyages of Louis Garneray,' and 'The Captivity of Louis Garneray, which were originally published in the *Patrie* newspaper, and afterwards republished in separate volumes, with numerous engravings from drawings by the author. He died at Paris in October 1857.

GARNERAY, Augustus, (mentioned in Stanley's Bryan), was born in 1785, and died in 1824.

GARRARD, George, was born in 1760, and became a student of the Royal Academy in 1778, and an associate in 1800. He seems to have combined painting and sculpture in his practice; for sometimes he was an exhibitor of pictures of horses, and dogs, and landscapes, and at others of sculptured busts, bas-reliefs, and monuments. He died October 8th, 1826, at Queen's Buildings, Brompton.

GAUERMANN, Frrderick, a native of Vienna, in which city he is animal painter to the Court. In the Sheepshanks' Collection are, by his hand, 'Wolves and Deer,' painted in 1834; and 'Wild Boar and Wolf,' painted in 1835. He also etched similar subjects, of which several specimens are in the collection named.

GASSIERS, John, born at Bourdeaux in 1786, died at Paris in 1852. In the Brussels Museum is a picture by him of 'Hagar dismissed by Abraham,' which obtained the prize in 1811.

GEERAERTS, Martin Joseph, was born at Antwerp in 1707, and originally destined by his parents for the profession of the law, but evincing a decided talent for the Arts, was placed in the studio of Abraham Godyn, the historical painter. He became a painter of considerable repute, and excelled in the execution of bas reliefs in grisaille, imitating sculpture to the point of illusion. He was one of the six artists who, when the Royal Academy at Antwerp was in extreme difficulties for want of funds, undertook gratuitously the functions of the director. He died in 1791, and was buried with great pomp in the presence of the Directors of the Academy. In the Museum at Antwerp is a picture by him, in grisaille, representing, in bas relief, 'The Fine Arts, Painting, Sculpture, and Architecture,' accompanied by their attributes, and a genius armed with a thunderbolt, driving away discord. Signed and dated 1760. In the Brussels Museum are, from his hand, painted in grisaille, '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 Adultery,' 'Abraham and Melchisedeck,' 'The Sacrifice of Abraham,' and 'The Sacrifice of Eli.'

GELEE, Antoine Francois, an eminent engraver in copper, and lithography, was born at Paris 13th May, 1796; became a pupil of Girodet, and of Pauquet, took second prize in engraving in

1820, and the first grand prize in 1824, besides other honours at Lille, Douai, and Cambrai. He engraved 'Daphne and Chloe,' after Hersent, 'Justice and the Divine Vengeance pursuing Crime,' after Prudhon, a series after Poussin, one of which from a picture in the Louvre, he left unfinished at his death, February 27, 1860.

GEIRNAERT, Joseph, born at Eccloo, in Eastern Flanders, in 1791, obtained in 1818 the prize for a picture of 'An Officer returning to his Home,' which is in the Brussels Museum.

GENISSON, Victor Julius, was born at St. Omer, in 1805, and died at Bruges in 1860. He was a pupil of the brothers, Van Bree. In the Brussels Museum is a picture by him representing the Archduke Albert, and the Archduchess Isabella, visiting the Cathedral of Tournay on their entrance into Belgium in 1600.

GERARD, Francis, French history and portrait painter, was born at Rome in 1770, his father being a Frenchman, and his mother an Italian. In 1780 his family returned to Paris, where he became successively the pupil of Pajou, a sculptor, and Brenet the painter, afterwards, in 1786, entering the studio of David. In 1789 he obtained the second prize in the competition for the Roman medal, the subject being, 'Joseph discovering himself to his Brethren,' now at the Museum of Angers. In 1792, his father being dead, he went with his mother and brothers to Rome, where he remained for a short time; afterwards settling in Paris, where he was assigned apartments, and a studio in the Louvre. In 1795 he exhibited his picture, 'Belisarius Blind, and supporting his guide in his Arms,' which was much admired, and is well known by the engraving by Boucher-Desnoyers. Subsequently, in the course of an industrious career of forty-two years, he produced about thirty important historical pictures, and eighty-seven portraits, many of them of distinguished public characters, besides a great number of poetic and imaginative subjects. Amongst his principal works may be cited, 'Cupid and Psyche,' painted in 1792, but not exhibited till 1808 (engraved by Godefroy, and lithographed by Aubrey Lecomte); 'The Three Ages,' exhibited in 1808, (engraved by Raphael Morghen); in 1810, 'The Battle of Austerlitz,' and other subjects for the Chamber of the Council of State in the Tuilleries, the principal subjects named, which were of the dimensions of thirty feet by thirteen, having been engraved by Godefroy, 'The entry of Henry IV. into Paris (1817),' 'Corinna on Cape Misena,' (1822), 'Philip V. saluted as King of Spain,' 'Daphnis and Chloe, in 1824; 'The Coronation of Charles X.,' (1827) now in the Museum at Versailles, 'Napoleon's Tomb at St. Helena,' (1830); 'Four Colossal figures of History, Poetry, Victory and Fame,' painted in 1826 for the cieling of the Council Room in the Tuilleries. Amongst the numerous portraits by him are those (1808), of the Emperor Napoleon, the Empress Josephine, the Queen of Holland and Naples,' (1810), 'of the Kings of Saxony,' and 'The Two Sicilies,' 'The Princes of Borghese and Pontecorvo,' 'The Duke of Montebello,' (1812), 'The Empress Marie Louisa,' and the young 'King of Rome,' (1814), 'King Louis XVIII.,' (1817), 'The Count d'Artois,' and the 'Duke and Duchess of Orleans,' (afterwards King and Queen of the French,' (1819), of 'the Duke of Chartres,' (1822), of the 'Duchess of Berry, and the Duke of Bordeaux,' (1824), of the 'King Charles X.,' the Duke of Dalmatia,' and 'Madame Pasta,' (1826), of 'General Foy, and Mr. Canning.' Enjoying distinguished Court favour during a period of frequent changes, he was created a Baron in 1819, and was besides a member of the Institute, and professor in the school of Fine Arts, and knight of the Orders of the Legion of Honour, and of St. Michael. He modified his style several times, and was assisted in the forwarding of some of his pictures by Steuben, Paulin Guerin, and Mlle. Godefroy; always, however, doing the finishing work himself. He died in Paris 11th of January 1836.

GERARD, Louis-Auguste, was born in 1823, Versailles, and died at Paris the 11th of January, 1856. He was a pupil of Bertin, and excelled in landscapes.

GEROME, John Leo, a French painter, was born at Vesoul (Haute Saone), in May 1824. He became a pupil of Paul Delaroche, and was admitted to the Ecole des Beaux Arts in 1842. In the following year he obtained a medal; but not having been successful in the competition for the great prize, he did not appear again in the schools. In 1847 he exhibited a picture representing a 'Young Greek Man and Woman setting Cocks to Fight,' which laid the foundation of his future reputation, by the high quality of style, and the perfect imitation of substances which it presented. For this work he obtained a medal of the third class. The following year M. Gerome exhibited two pictures, the one 'Anacreon, Bacchus, and Cupid,' the other 'The Virgin, the Infant Jesus, and St. Paul;' for which he obtained a second-class medal. In 1850 followed 'A Greek Interior,' 'A Souvenir of Italy,' and 'Bacchus and Cupid intoxicated.' In 1851 he exhibited a view of 'Pœstum,' and in 1853 a Frieze intended to be re-produced on a vase commemorative of the Great Exhibition of London, 1851, and which was afterwards manufactured at Sévres, a picture entitled 'An Idyll,' and 'A study of a Dog.' At the Great Exhibition at Paris, 1855, he exhibited a large canvas, entitled 'Le Siecle d'Auguste,' intended to signalize the Roman Empire in the zenith of its grandeur; an ambitious work, somewhat confused in parts, but presenting many passages finely designed, and harmoniously coloured. M. Gerome received a second-class medal on the close of this exhibition, and the Cross of the Legion of Honour. In the same year he executed one of the mural pictures in the church of St. Severin at Paris, on the subject of 'Bishop Belzunce succouring the victims of Plague at Marseilles.'

GIBBON, Benjamin Phelps, an engraver, was the son of a clergyman, the Vicar of Penally, Pembrokeshire, and was born in 1802. Evincing a taste for art he was, on leaving school, articled to Mr. Scriven, the eminent chalk engraver, with whom he served his time. He afterwards placed himself under Mr. Robinson, with a view of acquiring the knowledge of line engraving, in which he attained such proficiency, that in a short time he was enabled to undertake several plates, which he executed with great success. Amongst these were 'The Two Dogs,' 'Suspense,' 'Jack in Office,' and others, after Sir E. Landseer, and 'The Wolf and the Lamb,' after Mulready. He was engaged upon a large plate after Webster's well-known picture of 'the Boy with many Friends,' at the time of his death, which occurred, after a brief illness, at his residence in Albany

Street, on the 26th July, 1851. The style of his engraving is marked by exceeding carefulness and delicacy; and though occasionally lacking vigour, is sound and altogether free from trickery.

GIBELIN, Anthony Esprit, born at Aix in 1793, died in 1814; was a pupil of Arnuffi, of Florence. This artist revived in France the practice of fresco-painting in monochrome, which had been long abandoned. He painted the fresco in the amphitheatre, staircase, &c., of the School of Medicine in Paris, (executed about the year 1771) representing the goddess Hegera (colossal size), and other emblematic figures, the size of life.

GILBERT, Arthur, a landscape painter in oils, of considerable talent. He is one of the members of the artistic family, named Williams, for particulars of which see that name.

GILBERT, John, a painter in oil and water-colours, and draughtsman on wood, was born at Blackheath in 1817. He was originally destined for mercantile pursuits, but his early manifested taste for art prevailed, and the pen and desk were discarded for the pencil and the easel. He may almost be said to be a self-taught artist, being indebted only for a few lessons, chiefly in colour, to Lance, the celebrated painter of still life. From the date of his earliest practice he painted both in oils and water-colours, and has continued to do so ever since, being, perhaps, most successful in the latter vehicle. When only twenty years of age he exhibited at the Suffolk Street Gallery a water-colour painting on the subject of 'Richard, Duke of Gloucester, arresting Lord Hastings at the Council in the Tower.' In the following year one of his works found a place in the Exhibition of the Royal Academy. In 1841 he exhibited, at the British Institution, 'Don Quixote giving advice to Sancho Panza upon entering on his Government;' which was followed, in subsequent years, by several other scenes from the same work; as 'The Duke promising Sancho the Government of an Island,' 'Don Quixote and Sancho's First Interview with the Duke and Duchess,' 'Don Sancho Panza as Governor of Barataria,' &c. Amongst his other paintings in oil may be mentioned, and they exhibit sufficient variety, 'King Henry IV.,' (Royal Academy, 1845); 'Desdemona,' and 'The Emperor Charlemagne inspecting the Schools,' (*Idem.* 1846); 'The Death of Cardinal Beaufort,' (British Institution, 1846); 'The Murder of Thomas à Becket,' *Idem.* 1849); 'Touchstone and the Shepherd in the Forest of Arden' (*Idem.* 1850);, 'The Destruction of Job's Flock,' (Royal Academy, 1851); 'Cardinal Wolsey and the Duke of Buckingham,' for Shakspeare's Henry VIII., (British Institution, 1862); 'A Regiment of Royalist Cavalry at Edgehill, 1857.' Mr. Gilbert is a member of the Society of Painters in Water Colours, to which he was elected to the honours of Associate in 1852. Of his numerous works in this medium there were exhibited amongst the Art Treasures at Manchester in 1857, 'The Violin,' (the property of the Prince Consort), 'The Drug Market, Constantinople,' and one of his Shaksperian subjects, 'Richard II. resigning the Crown.' Mr. Gilbert displays a quick and fertile invention in the treatment of his subjects, and great facility of execution. His drawing is vigorous, though sometimes a little charged in outline; the artist, in the treatment of his figures and draperies having generally taken Rubens as his model, whose colouring he also emulates; occasionally, however, varying the latter by resorting to the deep chiaro-oscuro, and thick impasto of Rembrandt. As a draughtsman upon wood Mr. Gilbert holds a prominent rank; his illustrations for various publications, great and small, from the *Illustrated London News* to the modest penny weekly, are to be counted by hundreds. His most important labours in this line, however, are the illustrations for a new edition of Shakspeare, edited by Mr. Howard Staunton, and published by Messrs. Routledge; the engravings being executed by the brothers Dalziell.

GILBERT, Joseph Francis, was born in 1792. His father, Mr. Edward Gilbert, was the inventor of several ingenious plans for firing bombs, in carrying out which his family became involved in great difficulties. During all this time the son pursued his studies as a landscape-painter, and for many years was a constant exhibitor at the Royal Academy and the British Institution. He was, for a considerable period, resident at Chichester. Some of his earlier works have been engraved on a large scale, as a 'View of East Street, Chichester,' published in 1814, under the patronage of the Duke of Richmond, 'Goodwood Race Course—Priam winning the Gold Cup,' published in 1831, and 'A View of Cowdray Ruins.' To the Westminster Hall competition, Mr. Gilbert contributed a picture, the subject of which was 'Edwin and Emma,' from the poem of Mallett. He was for many years a resident of Chichester, and died on the 25th Sept. 1855.

GLEYRE, Charles, a Swiss painter, was born at Chevilly, in the Canton of Vaud, in 1807. His father, who was an agriculturist, in easy circumstances, being himself a lover of art, and fond of sketching, readily encouraged the development of his son's talent, which had early declared itself. Young Gleyre afterwards received some instruction in his art at Lyons, and at Paris under Hersent. From Paris he went to Italy, where he investigated with close scrutiny the works of the early Italian painters, not only in what regarded their method of working, but also, as far as he could, in the thoughts which inspired their hand. To these studies is probably attributable the character of gravity and softness which distinguished his subsequent works. In 1849, on his return from Italy, he exhibited his first picture, 'St. John in the Island of Patmos,' in which are observed types taken fresh from Nature, and altogether free from the suggestions of tradition, indicating already in the artist a sincere and independent train of thought. He afterwards undertook an extensive tour in the East, visiting successively Egypt, Abyssinia, Turkey and Greece, from whence he brought back a great number of studies. An attack of ophthalmia, however, now for some time placed his sight in danger; and to the impressions produced on his mind during this afflicting visitation some are disposed to attribute the suggestion of his picture called 'Lost Illusions,' more commonly known as, 'Evening,' which is admired at the Luxembourg as one of the most poetic compositions of the modern school. For this noble work he received a medal of honour. He afterwards produced 'The Separation of the Apostles,' a grand composition, which, as well as the last named, has been re-produced by engraving. In 1845 followed 'The Nymph Echo,' and 'Bacchantes,' which established his reputation

amongst the leading names of the French school of painting. At this period Paul Delaroche, being obliged to relinquish tuition, advised his pupils to continue their studies in the atelier of Gleyre. In 1852, being commissioned by the Government to execute a great national work, he painted his great picture of the 'Execution of Major Duval,' for the Musée of Lausanne. This work is remarkable for the simplicity of the composition and its depth of expression. M. Gleyre has since painted another picture for the same Museum, on a subject taken from the early history of the Swiss; also 'The Pentecost,' for the church of the Madeleine in Paris, and several portraits.

GLOVER, JOHN, an English landscape-painter, was born at Houghton-on-the-Hill, in Leicestershire, on the 18th February, 1767. His parents, who were engaged in agricultural pursuits, carefully instructed him in Christian duties, and he was favoured to receive a good plain education. But as an artist he was entirely self-taught. His first step in life was his appointment as writing master to the free school at Appleby, in his native county, and it was during the little leisure his avocations allowed him at this place that he first began to practice Art, and to gain employment as a delineator of local seats, &c. In 1794 he removed to Lichfield and commenced his career as an artist, being principally engaged in public and private tuition; using his hours of relaxation for the study of his art in the neighbourhood, or in the practice of music, to which he was much addicted. He now also began to paint in oil-colours, and soon achieved considerable success; as he did also in the practice of etching. On the establishment of the Society of Artists in Water Colours in 1805, Mr. Glover, whose talents were now widely known and appreciated, contributed to the first exhibition at Spring Gardens. A pleasing accordance of sentiment distinguished the members of this association, and one trait merits mention. To further their personal improvement they met by rotation at each others' houses, and on such occasions all produced sketches or studies, which were left with the host. They thus communicated principles and ideas calculated to inform and direct. Finding that London was the grand centre of patronage, in 1805 he removed from the country to Montague Square, and became a member of and liberal contributor to the Water Colour Society. Mr. Glover paid a visit to France soon after the restoration of Louis XVIII.; and while at the Louvre painted a large oil picture, of which that sovereign formed so elevated an opinion, that after it was exhibited in Paris, he transmitted to the artist, who had returned to England, a gold medal in testimony of his appreciation of his talent. The court patronage of France did not end here; and in his last visit, Louis Philippe, then Duc D'Orleans, commissioned him to paint some pictures of Van Diemen's Land, hearing that was to be the future destination of the artist, and wishing to become familiar with its peculiar features. Mr. Glover perfected his knowledge of nature by extended foreign travel, and he passed through France to Switzerland and Italy. His untiring efforts were crowned with success, and some of his pictures fetched large prices. His view of Durham Cathedral,' now in Lambton Hall, realized five hundred guineas; and his 'View of Loch Lomond,' as well as many others, gained also liberal sums; and in 1820 he had so far employed his industry as to be enabled to furnish a gallery in Bond Street with his own productions. In London he prosecuted his art for many successive years, and then thought of retiring to the neighbourhood of Ullswater, in Cumberland, a favourite locality for his pencil, and where he had often sat and studied under his tent for days together. He purchased a house and some land, but the vision was never realised. From Ullswater Mr. Glover turned his thoughts to the remote and newly-formed colony of Swan River; but his steps were directed to Tasmania. He arrived there in March, 1831. Here every object was new to his eye, and the aspect of the landscape different from what he had ever before beheld. He prosecuted his beloved art with fresh animation and renewed vigour; his pencil was never idle. Some of his best works in local scenery were executed for liberal colonists, who sent them to England; others he transmitted for sale on his own account, but at a season when general embarrassment retarded their disposal. Yet he industriously pursued his course, and increased his gallery at his home. During the latter years of his life Mr. Glover almost ceased from painting, and passed his time, surrounded by his beloved wife, and offspring to the second degree, in calm reflective mood, occasionally reading principally books of a religious kind. He died on the 9th December, 1849, at the advanced age of eighty-two. Mr. Glover's style of drawing was peculiar to himself, and the result of deliberate and careful study: delicacy of effect being its chief characteristic. This is seen in the extreme misty haze of the morning sun, or in the overpowering blaze of the sinking luminary, with which he invested his subjects: it is distinctly obvious, too, in the bold but feathery lightness of towering foliage, by which lofty trees in his pictures relieve themselves from more distant objects. To attain freedom and facility of handling with exquisite expression was his constant aim. Perhaps few artists ever spent so much time in studying from nature. Many of his works were executed with the sole design of imprinting natural beauty on his mind—informing his own soul with the inspiration of such study, that he might with truth and facility embody his rich and delicate conceptions. His sketch-books are crowded with scraps of peculiar effects which arrested his attention. He held it as a dogma that those who would represent nature in her true colours must be familiar with all her varying features; and his success as an artist proved the truth of the principles upon which his practice was founded.

*GOEBOUW (more properly Goubau) ANTHONY. According to the Catalogue of the Antwerp Museum, this painter was born at Antwerp in May 1616, and died in April 1698. Papebrochius in his "Annales Antverpienses" states, that this artist excelled in painting tapestry.

GOODALL, FREDERICK, son of the eminent engraver, Edward Goodall, was born in London September 17th, 1822. On leaving school at the age of thirteen, he entered his father's studio to learn engraving; but the idea of following this business was soon abandoned, in order that he might become a painter, his father being well competent to instruct him, having himself occasionally used the pencil and palette, as well as the graver. Mr. F. Goodall in a slight autobiography published in the "Art Journal," says:—"I am proud

to say I never received a lesson from any other artist. He instilled into me at the outset the necessity of varying my studies; and although I commenced with the idea of being a landscape-painter, he never lost sight of the figure, but kept me, during the winter months, drawing from casts, and studying anatomy. In the summer months, for the first three years, I sketched from nature, in the vicinity of London, devoting a great portion of the time at the Zoological Gardens, sketching the animals, which gave me facility of drawing objects in motion." When the young artist had reached his fifteenth year, an introduction to two gentlemen was the means of bringing his talents into prominent notice. One of them was Mr. R. H. Sully, who gave him commissions for drawings of 'Lambeth Palace,' and of 'Willesden Church,' for the former of which he received the "Isis" medal of the Society of Arts. The other was Mr. B. Hawes M.P., for whom he made some drawings of the Thames Tunnel in its working state. At this time also, Mr. T. Page, then acting engineer of the Thames Tunnel, invited him to his residence, where he passed some months, making numerous drawings of the Tunnel; from one of these he made his first oil-picture, 'Finding the Dead Body of a Miner by Torchlight.' The large Silver Medal of the Society of Arts was awarded to this work, which was purchased by Mr. Page. It was during these visits to the Tunnel that the artist made the acquaintance of its principal engineer, the late Sir Isambert Brunell, who recommended him to visit his native country, Normandy, as a comparatively untried, yet fruitful, field for the pencil. We will now quote his own language:—"Accordingly, in September, 1838, my father accompanied me thither, and when we arrived at Rouen, I was so enchanted with the picturesque beauties of the city, that I did not wish to go any further, and persuaded him to leave me there, to which, after some hesitation, he consented; for I was not quite in my sixteenth year. He gave me ten pounds, telling me to make it last as long as I could, and 'to be sure and save enough to bring me home again.' This was my first lesson in economy; for after staying there a fortnight, and going down the Seine to Havre, I reached London with a folio of sketches, and *five pounds in my pocket.*" Acceding to the judicious advice of his father, he did not yet put himself forward as a painter, but continued to study and to enrich his portfolio, by subsequent visits to Normandy in 1839 and 1840, and to Brittany in 1841 and 1842. It was from the folio of sketches thus obtained that he produced his first picture exhibited at the Royal Academy in 1839, 'French Soldiers playing at Cards in a Cabaret.' This was followed within the course of the above period by 'Entering Church,' W. Wells, Esq; 'The Soldier Defeated,' Sir W. James; 'Coming out of Church,' — Dawkins, Esq.; 'The Christening,' (for which he received the prize of £50. at the British Institution) Sir Charles Coote; 'The Return from Christening,' W. Wells, Esq.; 'The Veteran of the Old Guard describing his Battles,' Sir W. James; 'The Fair of Fougéres,' Alexander Glendinning, Esq.; 'The Tired Soldier,' (purchased by Mr. R. Vernon, and now in the collection he presented to the National Gallery); 'Rustic Music,' W. Wells, Esq.; 'Passing the Cross,' W. Wells, Esq.; 'La Fête de Marriage,' Sir Charles Coote; 'The Wounded Soldier returned to his Family,' Marquis Lansdowne; 'Le Bon Curé,' Thomas Baring, Esq. In 1843 he visited North Wales, and in 1844 Ireland, from which sketching trip he produced 'The Widow's Benefit,' Sir James Wigram; 'Connemara Market Girls,' W. Wethered, Esq.; 'The Fairy-struck Child,' S. Oxenham, Esq.; 'Irish Courtship,' S. Oxenham, Esq.; 'The Holy Well,' W. J. Broderip, Esq.; 'The Irish Piper,' W. J. Broderip, Esq.; 'The Departure of the Emigrant Ship,' Lord Overstone. In 1845 he revisited Brittany, and painted on his return 'The Conscript leaving Home,' and 'Going to Vespers.' For some years which followed, he studied in England, and painted the following pictures:—'The Village Festival,' (in the Vernon Collection, in the National Gallery); 'A Gipsy Encampment,' Thomas Millar, Esq.; 'The Pet Rabbit,' Baring Wall, Esq.; 'The Soldier's Dream,' R. Colls, Esq.; 'The Angel's Whisper,' R. Graves, Esq.; 'Hunt the Slipper,' F. Rufford, Esq., M.P.; 'The Post-Office.' Still increasing in power, and in popularity as he advanced in years, his latest productions may be cited as the most successful, and those by which he will be most agreeably known as an artist:—'Hunt the Slipper,' in 1849; 'Woodman's Home,' 1850; 'Raising the Maypole,' in 1851; 'The Last Load,' 1852; 'An Episode in the Happier Days of Charles I.,' (a charming work representing a water party in the Royal Barge, at Hampton Court) 1853; "The Swing, 1854; 'The Arrest of a Peasant Royalist—Brittany, 1793,' 1855; Cranmer at the Traitor's Gate,' &c. Mr. Goodall was elected an associate of the Royal Academy in 1852.

*GOVÆRTS, Henry, (the same as is described in Stanley's Bryan as John Baptist) was born at Mechlin in July 1669. He studied painting at Antwerp, where he painted large historical subjects, as well as easel pictures, generally full of figures with exquisite finish. When about twenty years of age he went to Germany, Hungary, and Sclavonia, stopping a considerable time at Frankfort, Prague, and Vienna respectively, returning to Antwerp in 1699, where he died in 1720. His picture of the 'Assembly of the Crossbowmen, inaugurating the portrait of their chief, Charles John de Cordes,' which is in the Antwerp Museum, was painted in 1713. In this work, according to the second edition of the Antwerp Catalogue, the landscape was painted by Cornelius Huysmans, and the architecture by Verstraetan.

GORDON, Sir John Watson, was descended from the Watsons of Overmans, in Berwickshire, a respectable family in that county, at one time in possession of extensive property. He was born at Edinburgh, and received his education in that city and neighbourhood. His father was an officer in the navy, and died a post-captain. When at school he showed no disposition for the classics, the study of mathematics, and geography suiting much better his turn of mind; and he is said to have learned writing without instruction, except what he was enabled to pick up by his own observation, his first achievement of the kind being to copy with chalk his own christian name, which he saw painted on a door. After having got over the usual branches of education, it was intended by his friends to make application for a cadetship in the Military Academy at Woolwich; but as he was too young by several years,

admission was, in the interim, obtained for him in the Foresters' Academy at Edinburgh, then under the able direction of the late Mr. John Graham. Amongst his fellow pupils in this school, was David Wilkie, William Allan, and John Brunet—the first-named of whom had just about finished his studies, and was launching upon his career of fame with his 'Village Politicians.' Is it to be wondered at that in such company, with a natural tendency for observation and exact imitation already implanted in him, he should resolve to abandon the army for the pictorial art? He continued his studies under Mr. Graham during four years; and on leaving the Academy, being of rather an enthusiastic turn of mind, and having certain ideas of his own, nothing would suit his ambitious reveries, but historical and fancy painting. Under this impression he laboured hard for a considerable time, but, like many others, found it necessary at length to turn his attention to portrait painting. The time, however, spent in the prosecution of such studies contributed in a very great degree to leading the way to that professional distinction he eventually reached through a long course of attention and study; for it is quite certain, that whatever talents he might have originally possessed, he owed more to an indomitable perseverance and determination of character, which seemed inherent in his nature, than to any other qualification whatever; at the same time it is not unworthy of notice that the history of all his acquirements partakes very much of the feeling that enabled him to acquire the art of writing. During the whole progress of the Royal Scottish Academy, from the first effort toward its formation in 1808, when several of the profession joined and made the experiment, which met with a very satisfactory reception on all sides, John Watson Gordon was intimately connected with his brethren in their exertions to forward the grand object of their ambition, and, as far as lay in his power, contributed to every Exhibition that was got up during that period. On the death of Sir William Allan, in 1850, Gordon was unanimously elected to succeed him as President of the Academy; and, in consequence, afterwards received the appointment of Limner to the Queen of Scotland, an ancient office in the gift of the monarch, and at the same time received the honour of knighthood. Of the numerous portraits he painted, it will be sufficient to mention some of the most noted, being principally of a public nature;—in the Archers' Hall at Edinburgh two full-length portraits—one of 'The late General the Right Hon. John, Earl of Hopetoun, their Captain-General on King George IVth's Visit to Scotland,' the other of 'The late Earl of Dalhousie as Captain-General, on receiving their Standards, presented by his Majesty King William, as body-guard in Scotland to the Sovereign;' a full-length portrait of 'The Right Hon. Charles Hope, the late Lord Justice General,' painted for the Faculty of Writers to the Signet, and now placed in their chambers; two distinct portraits of 'Lord Justice General the Right Hon. David Boyle,' one for the Faculty of Advocates, and the other for the Writers to the Signet. Sir J. W. Gordon during many years contributed some of his portraits to the Annual Exhibition of the Royal Academy, of which he was elected an associate in 1841, and a full member in 1851. He died in Edinburgh June 1, 1864.

*GOUBAU, Francis, a painter of history and portrait, born at Antwerp in 1622, and supposed to have been a pupil of Gerard Zegers. Amongst the works by him known to have survived, are 'St. Norbert, worshipping the Elements of the Holy Sacrament,' in the Antwerp Museum, and 'The Dead Christ lying at the mouth of the Tomb,' in the Collegiate Church of St. James's, at Antwerp, dated and signed, supposed to be his master-piece. Date of death, according to Siret, 1678-79. There are two painters of this name (see *ante* Goebouw), which has occasioned some uncertainty of date.

GRANDVILLE, J. J., was born at Nancy about the year 1804, and received from his father, a miniature painter, his first instruction in drawing. At the age of seventeen he went to Paris, where he frequented, for some time, the studios of Mansion and d'Hippolyte Lecomte, both miniature painters; but this branch of art proved little suited to his taste and genius. He relinquished his pencil and colours, and adopted the crayon, through the then newly discovered medium of lithography. His first essays are entitled 'Les Tribulations de la Petite Propriété,' 'Les Plaisirs de tout Age,' 'La Sibylle des Salons,' &c.,—works exhibiting much refinement and delicacy, and bringing to the artist no inconsiderable amount of popularity. His next publication was 'Les Métamorphoses du Jour,' consisting of sixty scenes, in which he caricatured the vices of the age in a most masterly and effective manner. From this time the designs of Grandville were much sought after by the editors and conductors of periodical works; and he consequently became a diligent contributor to 'La Silhoutte,' 'L'Artiste,' 'La Caricature,' and 'Le Charivari.' From journals he proceeded to books, and executed a vast number of designs to illustrate the Fables of Fontaine, Marmontel's 'Florian,' 'The Songs of Béranger,' 'Gulliver's Travels,' 'Robinson Crusoe,' and, latterly, 'Jérôme Paturot.' Urged by a restless and insatiable imagination, he at length began to publish for himself some illustrated works; among others, 'Les Scénes de la Vie privée des Animaux,' 'Les Cent Proverbes,' 'Les Petites Misères de la Vie,' 'L'autre Monde,' and 'Les Fleurs Animées.' Amid all these labours, he still entertained a strong desire to resume his painting; but his limited means, the cares of a family, and even his own enthusiasm prevented his applying himself with that patient industry and perseverance necessary to the production of a high work of art: it was, therefore, never attempted. In 1842, Grandville lost his first wife, and about the same period the two children she had by him; and, although he married again, he never recovered from those afflictions, which so preyed upon his mind that he was removed to the Lunatic Asylum of Vanvres, where he died in March 1847.

GRANT, Francis, portrait painter, was born in 1804, and is a younger son of Francis Grant, the laird of Kilgaston, in Perthshire, and the brother of Lieut.-General Sir J. Hope Grant, G.C.B. He was originally intended for the bar, but disliking that profession, took to painting at the age of twenty-four. He was fond of the sports of the field, and, moreover, had a respectable patrimony

which he got rid of in the usual course of an independent life. The first subjects of his pencil were of a character congenial to his tastes, and very popular amongst the class of society with whom he associated, as the 'The Breakfast at Melton,' exhibited in 1834; 'Sir R. Sutton's Hounds,' and 'The Meet of the Queen's Stag Hounds,' in 1837, containing forty-six portraits of celebrated sportsmen, painted for the Earl of Chesterfield, and afterwards engraved; 'The Melton Hunt,' (containing thirty-six portraits) in 1839, purchased by the Duke of Wellington, and since engraved; 'The Shooting Party at Ranton Abbey,' 'The Ascot Hunt,' (exhibited at Paris in 1855) &c. In 1841 he exhibited 'An Equestrian Portrait of her Majesty attended by Lord Melbourne and the Lords in Waiting,' which had also been engraved. He now took to portrait painting as a profession, and was elected an Associate of the Royal Academy, the higher honour of R. A. following in 1851. As a fashionable portrait painter, his social position, improved by his marriage with a niece of the Duke of Rutland, affords him peculiar advantages, both in respect to the channels of patronage thus opened to him, and the opportunities for observing the manners and dress of the élite of society, which he faithfully transfixes to canvas. Among his principal portraits may be mentioned Lord Clyde, (Sir Colin Campbell), painted for the Governor-General of India, and exhibited in 1861, the Marchioness of Waterford, Lady Rodney, D'Israeli, Lockhart, Sir Edwin Landseer, the Earl of Derby, Lord John Russell, Lord Palmerstone, and Lord Macaulay. In February, 1866, he was elected President of the Royal Academy, and in March of the same year received the honour of knighthood.

GREEN, Mary, a miniature painter, second daughter of William Byrne, landscape engraver, and wife of James Green, whom she survived twelve years, dying herself in December, 1846. Amongst her productions may be specified the portrait of her Majesty the Queen Dowager (Adelaide), which was engraved by Agar.

GRIEVE, William, a distinguished scene-painter, who raised scenic decoration almost to the rank of poetic art. His moonlight compositions especially called forth upon all occasions the most unqualified applause. He was a principal with his father and surviving brother, Mr. Thomas Grieve, in the preparation of the admirable scenery which during several years distinguished the productions at Drury Lane. At her Majesty's Theatre he had the chief direction, and undoubtedly exalted the reputation of the Opera House for its scenery. It was entirely in this walk of Art that Mr. Grieve achieved his celebrity; for, although his small pictures and water-colour drawings evinced a very high degree of merit, his minor essays were far surpassed by the wonderful effects he produced in scenic representation. A fitting successor to men of the calibre of Stanfield and Roberts must be an artist of rare accomplishments. Scene-painting is vulgarly regarded as an inferior branch of the profession—a palpable anomaly, since it is only necessary to remember that it is practised, and has been practised successfully and rendered popular, only by men gifted with genius of the highest order. The scenery of the London theatres has long been acknowledged as of surpassing excellence, a great measure of which is attributable to the talent of the Grieve family, the labours of whose surviving members will, it may be hoped, continue to enhance the character they have already given to this department of painting. Mr. Grieve was born in 1800, in London, and was employed even as a boy at Covent Garden, at which theatre he remained until Mr. Bunn took Drury Lane. He died on the 12th November, 1844.

*GRIGNON, CHARLES. This engraver, according to the 'Annual Register,' died at Kentish Town in 1810, in his ninety-fourth year. It is added, "Mr. Grignon was the son of a foreigner, but he himself was born in Covent-Garden; such was the report made to the writer, by Miss Grignon."

GROS, Anthony John, a distinguished French painter of history and portrait, was born at Paris in 1771. At the age of fourteen he entered the school of David, and two years afterwards was admitted a student in the School of Fine Arts, where he carried off the first medal. In 1791 he competed unsuccessfully for the Roman Scholarship; and in 1793, on the death of his father, in embarrassed circumstances, he visited various towns in the North of Italy, earning a precarious living by painting portraits, in which he evinced a happy aptitude in seizing the resemblance and character of his sitters. At Genoa he was introduced to Josephine, the wife of Napoleon Bonaparte, then in the midst of his Italian conquests; and she took him with her to Milan, and presented him to her illustrious husband, whose portrait he painted in the act of storming the Bridge of Arcola, (1796). Bonaparte caused this picture to be engraved, and presented the plate to the artist. Gros remained nine years away from France, experiencing occasionally all sorts of accidents and privations in the midst of the hostilities which were waging at the time; and chiefly occupying himself with painting miniature and other portraits; amongst the rest that of 'General Berthier,' exhibited in 1798. In 1802 he exhibited a small picture of 'Sappho precipitating herself from the rock of Leucade (engraved by Laugier), and the portrait-picture of 'Bonaparte at Arcola,' already mentioned. In succeeding years he produced other pictures of large size, illustrating events in the career of the victorious French General, as, in 1804, 'The Plague of Jaffa;' in 1806, 'The Battle of Aboukir;' in 1808, 'Bonaparte visiting the Field of the Battle of Eylau;' in 1810, 'The Taking of Madrid by Bonaparte,' and 'Bonaparte at the Pyramids;' in 1812, 'The Interview between the Emperor Napoleon and the Emperor of Austria, in Moravia." In the last-named year he also produced his picture of 'Charles V. received at St. Denis by Francis I.' Meantime Napoleon had commissioned Gros to paint on the interior surface of the dome of the Pantheon four colossal figures of Clovis, Charlemagne, St. Louis, and himself; but on the restoration of the Bourbons in 1814, the artist was commanded to substitute the portrait of Louis XVIII. for that of Napoleon; an order revoked by Napoleon, during "the hundred days," (31 March, 1815), and again confirmed on the 15th of May in the same year. Such the vicissitudes which French art experienced during the agitated times of the close of the 18th and early part of the 19th century. Amongst other works from this artist's hands which followed

were 'Louis XVIII. quitting the Tuilleries on the night after 19th of March, 1815,' exhibited in 1817; 'The Embarcation of the Duchess of Angoulême at Bourdeaux,' exhibited in 1819; 'David charming Saul with the sound of his Harp,' in 1822; 'Charles X. at the Camp of Reims,' in 1827. In 1827, 1828, and 1829 he was occupied in painting several ceilings in the Museum of Charles X and the Egyptian Museum. His portraits were numerous, comprising most of the contemporary personages of note, as the 'Emperor Napoleon,' for the city of Milan, the 'King of Westphalia,' the 'King of Naples,' 'Zimmerman,' 'General Legrand,' 'Montbrun,' 'Fournier,' 'Louis XVIII.,' the 'Duchess of Angoulême,' 'Charles X.,' &c. In historical painting he produced comparatively little in the latter years of his life; but in what he did he adhered consistently to the classic style in which he had been educated, viewing with distaste and repugnance the romantic school, called 'the school of the future,' which was beginning to make way. His 'Hercules and Diomedes,' exhibited in 1835, met with virulent attack from the partisans of the new school, which so affected the painter that he shut up his studio, exclaiming, that "he knew no greater misfortune than to outlive one's time;" and shortly afterwards his body was found floating in the Seine, near Meudon. He was buried with great solemnity at Père la Chaise, Paul Delaroche, Garnier, Coignet and Court, pronouncing orations on the occasion.

GRUND, NORBERT, a German painter, was born at Prague in 1714, and died in 1767. He was the son of a painter, who sent him to pursue his studies at the Academy of Vienna, where he was placed more particularly under the tuition of Ferg. He painted landscapes, marine pieces, battles, animals, fairs, &c., with great carefulness, and a happy effect of colour. Balzer engraved several of his works. He travelled a good deal in various parts of Germany, and has sometimes been confounded with the following.

GRUND, JOHN JAMES NORBEST, a German painter and writer, was born at Gunzenhausen, in Anspach, in 1755, and died in 1815. He originally intended to enter the order of the Jesuits, but upon its expulsion, he took to miniature painting. After making his first essays in art at Anspach, he went to Italy where he was appointed professor at the Academy at Florence. He published a large work in the German language on "Painting among the Greeks; or the birth, progress, perfection and decadence of Painting," 2 vols., Dresden, 1810-11): also in the same language, "An Artistic Tour of a German Painter to Rome," (Weissenbourg, 1798, and Vienna, 1789).

GUDIN, THEODORE, was born in Paris on the 15th August, 1802. He attended for some time the atelier of Girodet-Trioson, but left it upon enrolling himself in the romantic school, in company with Gericault and Delacroix. He restricts himself entirely to landscape and marine subjects; his first success dating about the year 1822. In 1824 he obtained a gold medal, and in 1827 produced 'The Burning of the Kent East Indiaman,' and 'The Return of the Fishermen,' two of his best pictures, which obtained for him the decoration of the Legion of Honour in the following year. Between 1830 and 1842 he exhibited 'A Gale in the Roads of Algiers,' 'The Frigate Syren taken in a Gale, 'The Ship in Distress,' 'Explosion of the Fort of the Emperor at Algiers,' 'A View of Constantinople taken from Pera,' 'Boarding of the English Galeot Hazard, by the Courier,' &c. &c. These works are all remarkable for vigorous but too generally exaggerated treatment; and, with some others, made an imposing array at the Universal Exhibition of 1855. M. Gudin also painted, between the years 1838 and 1848, upwards of eighty marine subjects in the Museum of Versailles.

GUIGNET, ADRIAN, was born December 1817, at Annecy, in Savoy, where his father was the steward of a chateau. Impelled by invincible aspirations for distinction in art, he, against the wish of his father, made his way to Paris, where he entered the studio of Blondel. After experiencing a long course of privations, he succeeded in making himself a name somewhat in the line of Salvator Rosa, and of the French artist Decamps. He has exhibited, amongst others in 1840, 'Moses exposed on the Nile,' 'Travellers surprised by a Bear,' 'Joseph explaining his Dream to his Brothers, 'Hagar in the Desert;' in 1842, 'John the Baptist Preaching;' in 1843, 'Episode in the Retreat of the Ten Thousand;' in 1844, 'Salvator Rosa amongst the Brigands; in 1845, 'Joseph explaining the Dream of Pharaoh;' in 1846, 'Xerxes bewailing his Army;' in 1847, 'A landscape,' and a 'Forest Scene.' In 1848, 'Don Quixote Playing the Fool,' 'The Flight into Egypt.' He also executed for the Duke de Luynes, Chateau de Dampierre, 'The Defeat of Attila by Aetius,' 'Balshazar's Feast,' and 'The Gardens of Armida;' the last of which was not quite finished when he died at Paris 19th of May, 1854.

GUIGNET, JOHN BAPTIST, brother of the preceding, who was born at Autun (Soane et Loire), and died at Viriville (Isère), in July, 1857. He was a pupil of Regnaut and Blondel. He exhibited several historical pictures, and a great number of portraits, including amongst others those of 'General Pajol,' 'Duprez the singer,' &c. He obtained a second-class medal in 1837.

GUILLEMIN, ALEXANDRE MARIE, a French painter, born at Paris in October 1801. He was a pupil of Gros, and exhibited in 1840 a work called 'First Success,' being a souvenir of the studio; and 'Chasseurs and a Milk Woman;' in 1844, 'God and the King,' 'The Blues are there,' an episode of the Vandean War, 'The Consultation,' and 'the Old Sailor;' in 1845, 'The Miser,' 'Reading the Bible,' 'the Vendor of Images;' in 1849, 'Milton,' 'An Hour of Liberty;' in 1852, 'The Empiric, 'The Virgin,' and 'After the Repast,' subjects of sufficient variety. Correctness of design, a truthful study of nature, and great freshness and purity of colour distinguish the work of this artist.

H

HAAG, CARL, was born at Erlangen, in Bavaria, in 1820. He studied painting first under Albert Reindel, at Nürnberg, and afterwards under Cornelius at Munich; subsequently improving his taste by a careful inspection of the works of various schools in Italy, Belgium, and France. On coming to England, in 1847, he was so charmed with the productions in our British School of Water Colour Painting, and so struck

with the facilities which that medium presented, that he abandoned oil-painting in its favour, and three years afterwards was elected a member of the Society of Painters in Water Colours, to whose annual exhibitions he has been a liberal contributor ever since. His works are remarkable for breadth and power of treatment, for rich contrasts of light and shade, and for an immense executive skill, and untiring painstaking in the most minute details. His most successful efforts have been in Italian, and Tyrolese subjects, combining figures with landscape. In the International Exhibition were exhibited his 'Head of an Armenian,' (the property of the late Prince Consort); 'Sabine Peasant Women,' 'A Rehearsal, Cairo,' and 'Evening Hour.' He has also painted 'A Morning in the Mountains of Scotland,' and 'An Evening Scene at Balmoral,' commissioned by Her Majesty and the Prince Consort. He has been appointed Court Painter to the reigning Duke of Saxe Cobourg and Gotha.

HABERZETTEL, ———, a native of Russia, who resided some years in this country, where he exhibited in Bond Street, and subsequently at Lichfield House, a large picture, representing 'St. John Preaching in the Wilderness.' During the last two years of his life he had been preparing a large drawing on stone of this picture, for the purpose of publication. He died suddenly in the autumn of 1853. He was a member of the Imperial Academy of St. Petersberg, Professor Emerite of the Academy of St. Luke at Rome, and Corresponding Member of the Institute of Fine Arts at Madrid.

HAGHE, Lewis, was born at Tournay in Belgium, in 1806. Coming to England, he commenced his artistic career in partnership with Mr. Day, the lithographer, in connection with whom he produced a great number of pleasing landscapes and views, three series of which were published in 1840, 1845, and 1850, under the title of 'Sketches in Belgium and Germany,' in folio. This connection having ceased, Mr. Haghe devoted himself to painting chiefly in water colours, his favourite subjects being quaint old Flemish interiors, with their noble carved decorations, rich tapestry, and other furniture; peopled also with burghers and dames, and men-at-arms of the middle-age, appropriately grouped. Of these subjects may be cited 'The Council of War at Courtray,' forming part of the Vernon Collection, which has been engraved by J. Godfrey; 'The Brewer's Hall, Antwerp.' 'Interior of the Hall at Bruges,' &c. He has also occasionally gone to Italy for his subjects, pleasing examples of which:—'St. Peter's Day at Rome,' 'Il Mola, Venice,' 'The Benitier in St. Peter's at Rome,' were exhibited in the Art Treasures gathering at Manchester in 1857. He has also produced some works in oil, of which 'The Choir of the Church of Santa Maria Novelle,' exhibited at the British Institution in 1856, was, we believe, the earliest. Mr. Haghe is the Vice-President of the Institution (formerly 'New Society') of Painters in Water Colours, of which he was elected a member in 1835.

HAMON, Pierre Paul, pupil of L. Cogniet, and a painter of genre, portrait, and still-life, was born at Livarat (Calvados) on the 12th of March, 1817, and died at Lisieux 13th April, 1860. He also wrote a good deal for the journals. He is not to be confounded with Jean Louis Hamon, the pupil of Delaroche, and Gleyre, who is still alive, and to whom he bore no relationship.

HAMMAN, Edward, born at Ostende in 1819, a pupil of N. de Keyser. In the Brussels Museum is a clever picture, well composed, and full of character, of 'Adrian Willaert causing a Mass of his composing to be performed before the Doge of Venice.'

HARDING, George Perfect. This artist was chiefly engaged during the greater part of his life in copying ancient portraits (especially Holbein's) in water-colours, in which pursuit he visited many of the principal mansions of the nobility, as Woburn, Althorp, Castle Ashley, Gorhambury, Hatfield, Cashiobury, Cobham, Knowle, Penshurst, Luton, Wrest, Hinchingbroke, Wroxton, Strawberry Hill, and others; besides the public Galleries, Royal Palaces, the colleges and halls of the Universities, those of the City Companies, &c. His drawings are always highly finished, and give a minute and faithful transcript, not merely of the features, but of the costume and other accessories of the picture; points in which too many engraved portraits are notably defective. Many of the English portraits so copied by him were engraved by W. Greatbach, and Joseph Brown, in a series under the auspices of a Society called the Granger Society, in allusion to the author of the Biographical History of England, which commenced its operations in 1840, and only lasted about two years. Upon its cessation Mr. Harding pursued the same plan by private subscription, at one pound per annum, which he continued for about five years, producing fifteen additional portraits, from the hands of the same engravers. Besides these publications, Mr. Harding supplied the portraits, from ancient originals, to some of the most important works of historical biography, such as those of Lodge, Jesse, &c. and to Neale and Brayley's History of Westminster Abbey. He also delineated the ancient oil-paintings, and all the sepulchral brasses remaining in Westminster Abbey, and published them in 1825 as a sequel to the work just mentioned, with descriptions written by the late Mr. Thomas Moule, F.S.A.; and in 1828 an illustrated Manuscript book on the Princes of Wales, produced in 8vo. (and twelve copies in quarto), which was subsequently purchased by Her Majesty. He died at Hercules Buildings, Lambeth, in December, 1853.

HARDING, James Duffield, a distinguished landscape painter, born at Deptford, in Kent, in 1798; received his first instruction in drawing from his father, who was an artist, and from Prout. He at first painted in water-colours, and contributed regularly to the Exhibition of the Water Colour Society, of which he was a member. He afterwards took to oil-painting, and resigning the Water Colour Society, put his name down as a candidate for associateship at the Royal Academy during ten or a dozen successive years; but failing to procure his election to this honour, he again returned to his old quarters, and the practice of his early art. Mr. Harding was an able draughtsman upon stone, and between 1823 and 1835 contributed a number of pretty drawings of cottage scenery to Mr. Robinson's various works on Rural Architecture; and in 1836 produced 'Sketches at Home and Abroad,' a collection of sixty lithographs, printed in tints.

He is also the author of several works on Art, chiefly elementary, with numerous illustrations; as, 'Lessons on Trees,' 'Elementary Art,' 'Lessons on Art,' 'Principles and Practice of Art,' (1845); 'Guide and Companion to Lessons on Art,' (1854); 'Gothic Ornaments,' 4to. (1831); being a collection of a hundred lithographic views of Churches in England and France; 'Sketches and Drawings of the Alhambra,' (folio, 1835), a magnificent work, produced in association with Mr. J. Lane, and Mr. J. F. Lewis. It is unnecessary to go through the list of his various works exhibited from year to year in London. He sent to the Paris Universal Exhibition, 1855, 'The Falls of Schaffhausen,' and a 'View of Fribourg,' for which he received honourable mention. In the practice of water-colour painting Mr. Harding was an advocate and exemplar of the use of body-colour, an innovation denounced as illegitimate by the purists of the school. Mr. Harding, in a letter to the editor of a useful little volume entitled "Our Living Painters," writes as follows: "In a work entitled 'Men of the Time,' the author erred in having made it appear as my wish to be principally known as a teacher. It certainly has been a great object with me to show that a knowledge of art was communicable, and how; that its successful practice was based on an exercise of the intellectual faculties, such as is proper and indispensable to every other mental pursuit. Study led me to discover much which I found most valuable to my own practice, and which I have been tempted to publish as aids to others, and in furtherance of art generally; so that all might learn to appreciate it in any shape, whether pursued as a luxury or a profession." Upon which the editor of the volume on "Living Painters" remarks:—"We fear that Hardingism—for the peculiar system advocated practically by this painter, when taken in connection with the somewhat vague general views of his book, (the 'Principles and Practice,') are, as much Hardingism as Art—is likely to make clever superficialists rather than to train original artists; and is apt to induce an over reliance on tricks of art, and a want of individuality and truthfulness in the works of those who adopt it. These are, so far as we have observed, the *practical* fruits of the system. Brilliancy is not everything in a picture, nor is skill all that we look for in an artist; and Mr. Harding's pictures, remarkable as they are for the technical power they display, and brilliant as they most certainly are in general effect, are apt to weary us when we see many of them together: and if this be true of the master, it becomes infinitely more applicable to his imitators, who, possessing far less original power, weary us with their cleverness and trickery—their eternally cobalt distances, and their perpetually orange foregrounds. Coy, chaste, mysterious, infinitely varied, Dame Nature is not to be won on such cheap terms as these, believe us." On the other hand, an able writer in the *Art Journal* expresses himself thus:—"Looking at him beyond the walls of the galleries where his pictures were exhibited, there can be no hesitation in asserting that no artist of his time has done so much to create a love of landscape-painting, and to diffuse a right knowledge of it, as Harding—he was emphatically a great Teacher. Thoroughly conversant with the most recondite principles of Art theoretically, a close and ardent student of nature in all her varied moods and aspects, and a perfect master of his pencil, he added to these qualifications one even more important in the course he pursued, a peculiar aptitude and facility in imparting to others what he himself knew. And it was his delight to do this; far from keeping his knowledge to himself, he was ever ready to disclose all the mysteries of his craft without reserve, especially to young men of his profession, and to amateurs; no small portion of his valuable time being often occupied in answering correspondents who applied to him for information, the writers being, not unfrequently, persons who only were acquainted with him through his works, and the reputation attached to his name for courtesy and liberality in connection with his art. They who remember the first introduction of lithography into this country, and the productions to which it then gave rise, and who watched its progress for the next following twenty years or longer, know well how largely Mr. Harding contributed to perfect the art. He at once saw in it a most valuable ally in the propagation of knowledge, and that in time it must work a complete revolution in the system and practice of teaching. With this conviction he immediately applied himself to the task of developing its power for usefulness; and, guided by his acquired theoretical knowledge, he, in time, sent forth to the world those valuable instructive treatises which have become text-books not only in our own Art-schools, from the highest to the lowest, but also in those of France, Germany, and other continental states, of America, and even in eastern countries. His 'Principles and Practice of Art,' 'Lessons on Art,' 'Lessons on Trees,' 'Sketches at Home and Abroad,' his numerous little books of 'Studies' for beginners, gained for him the highest eulogium from foreign artists of eminence, and a hearty, almost reverential, welcome among every artistic association he chanced to visit abroad. In the schools of Paris especially, which he often visited, he had always an enthusiastic reception from professors and students. At the Exposition des Beaux Arts in 1855, he was the only English landscape-painter, *out of the Royal Academy*, who obtained any distinctive recognition; his pictures received 'Honourable Mention.' While referring to his lithographic productions, we must not forget to mention the last he brought out, 'Picturesque Selections,' in which an entirely new method is employed to give the appearance of an original drawing in black and white chalk; so skilfully is this effected as generally to deceive the most practised eye; nine persons out of ten turning over the contents of a portfolio in which some of these prints were mixed with actual sketches from nature, would not be able to discover any difference. Though Mr. Harding failed, from some cause or other, to found in London a school for 'teaching teachers how to teach,' his 'system' was adopted by a pupil at Manchester, who has there a studio for classes, which is working most successfully; and there is another in Paris, under the direction of M. Casanne, whose testimony of obligation to our countryman is most flattering. It would, in fact, be difficult to find any drawing-master in Great Britain of any repute, who does not owe his success in teaching to what he has learned from Mr. Harding. Critics who speak of Mr. Harding, as some do only as a first-rate

teacher of drawing, form a wrong estimate of his talents, and show they possess little knowlege of what constitutes the true artist; he certainly was not a great colourist, owing, perhaps, to what has just been said regarding his practice of sketching from nature, his colouring is sometimes hard and rather cold, but in every other quality his pictures yield to none of his contemporaries: witness his view of 'The Alps between Lecco and Como,' 'Angers on the Loire,' both oil-paintings, and his two water-colour pictures, 'The Park,' and 'The Falls of Schaffhausen,' all in the International Exhibition of 1862, with many others which we have no space to particularise. Like Turner, though after a manner entirely different, he always, in his greatest and more studied compositions, aimed at aërial perspective, and the rendering of *space*. He invariably connected the craving which exists, more or less, in the minds of everyone, for a 'prospect,' with the innate consciousness of a 'future,'—for an expanded sphere of vision and of action; in short, with the immortal nature of man. The versatility of Harding's practice was very remarkable; it mattered not to him whether he held in his hand a piece of chalk or charcoal, or a brush dipped in oil-colour or water-colour, he used each with equal skill and equal effect. The opinions he held on the purposes of Art and the great controversy of the day, Imitation *versus* Representation, were, that of all the various materials employed in Art, none are supremely excellent; all are capable, in skilful hands, of conveying vivid and varied impressions; that which constitutes genuine Art resides not in *them;* it is to the intelligence which selects, and the skill that uses, them, we must look for our gratification in the result. Bold and masterly as were his representations of nature, he was one of the last men to disregard or undervalue accuracy of detail, and to rely solely upon producing what is termed 'a striking effect,' without attempting to give individuality to separate objects. He died at his residence at Barnes on December 4th, 1863.

HARDY, Frederic Daniel, born at Windsor February, 1826, for many years followed the profession of music, but ultimately relinquished it for painting, for which he imbibed a taste from his father. In 1851 he commenced exhibiting at the Royal Academy those small, but highly finished Domestic Interiors, for which he is now so well known; producing at successive exhibitions works of the same character, but of greater pretensions. Among these may be mentioned 'The Interior of a Kitchen,' with a peasant and an old woman at a fire, painted in 1855 for the late Mr. Samuel Cartwright (15 in. by 10), sold at Christie's, Feb., 1865, for £44; 'Richard and Kate,' (from Bloomfield's Rural Tales), painted for Mr. S. Cartwright, and exhibited in 1856, (23 in. by 16), sold at Christie's, Feb., 1865, for £162 15s.; 'The Foreign Guest,' exhibited at the Royal Academy, 1859; 'The Crash,' 1860; 'Early Sorrow,' 1861; 'The Sweep,' 1862, (engraved and published by Graves, 1865); 'The Playing at Doctors,' 1863, (engraved and published by Graves, 1865); 'The Pedlar,' 1864.

HARGITT, Edward, landscape painter, was born at Edinburgh, 1835. He received his first instruction in art at the School of Design in Edinburgh; and, during two years, studied under Mr. Horatio McCulloch. Mr. Hargitt has for several years been an exhibitor not only in the provinces, but in several of the London Exhibitions. His works evince a good eye for colour, and for picturesque effect in landscape scenery.

HARRIET, E. Fr., born 1815, was one of the numerous pupils of David. A picture by him, truly French in style, on the subject of 'Androcles and the Lion,' exhibited in 1802, in the Gallery of Apollo, is engraved in the "Musée du Louvre," vol. ii.

HARRISON, George, was born at Liverpool in March, 1816. His mother was a flower painter, and he early evinced a taste for the congenial pursuit of landscape painting. He came to London at the age of fourteen, where he improved his practice and pocket by working for the dealers and shopkeepers. Subsequently he was engaged in making anatomical and other medical drawings and illustrations, and in studying anatomy at the Hunterian School in Windmill Street. His first knowledge of the principles of composition and design may be attributed to his acquaintance with the late John Constable, R.A., who treated him with great kindness, criticising his sketches, and encouraging him continually in the study of Nature. As a teacher he was much liked both in London and Paris, preferring, when practicable, teaching in the open air, to any other method; and often forming parties for the purpose. Like the majority of artists, he had worked at most subjects, and in most species of material. His forte lay in landscape, with luxuriant foliage and figures. He was a member of the Old Water Colour Society. He died on the 20th of October, 1846.

HART, Solomon Alexander, was born at Plymouth in 1806. In 1820 he was apprenticed to Mr. Warren to acquire the art of line engraving; but three years afterwards he turned his attention to painting, and became a student at the Royal Academy. He first exhibited, in 1826, a miniature of his father; his earliest oil painting appearing two years later at the British Institution. An early example of the painter, his 'Interior of a Jewish Synagogue at the time of the Reading of the Law,' (1830) is in the Vernon Collection, and engraved for the *Art Journal*, 1851. He was elected an Associate of the Royal Academy in 1835, and a full Member in 1840. In 1855 Mr. Hart succeeded Mr. C. R. Leslie as Professor of Painting to the Royal Academy, an office which he still retains. Among his principal works we may enumerate 'Isaac of York in the Donjon of Front de Bœuf,' 1830; 'Wolsey and Buckingham,' 1834; 'Cœur de Lion and Sultan Saladin,' 1835; 'Sir Thomas More receiving the Benediction of his Father,' 1836; 'Simchah Torah,' 1845; 'Milton visiting Galileo in Prison,' 1847; 'The three Inventors of Printing,' 1852; 'Columbus,' 1854.

HARVEY, George, was born in 1806 at St. Ninans, Fifeshire, his parents removing in the same year to Stirling, where he was apprenticed to a bookseller; but having a strong taste for art, he devoted every leisure moment to its pursuit. At the age of eighteen he removed to Edinburgh to draw at the Trustees' Academy, where he remained two years. In 1826 a number of Scottish artists, dissatisfied with the existing state of things in Edinburgh, as to their position with the public, resolved to establish a Society (the "Scot-

tish Academy of Painting, Sculpture and Architecture," afterwards the "Royal Scottish Academy,") by which their interests and those of art generally, might be more satisfactorily cared for than they had hitherto been. The new scheme embraced a School of Design, which should award prizes among the successful students, and a fund for the purpose of sending students abroad for the advantage of foreign study, besides a provision for decayed members of their body. When these plans were first brought about, George Harvey was only in his twentieth year; yet, having already produced one or two successful pictures, the promoters of the undertaking were desirous of his co-operation, and the young painter was induced to join the movement; and being elected an Associate of the new Scottish Academy, "he took part in all those arrangements which resulted in the establishment of the Academy, and subsequently in the war which raged for more than twenty years between the Royal Institution and the Board of Trustees on the one side, and the Academy on the other." In 1829 he was elected a full Royal Scottish Academician. Of Puritan tendencies himself, he has depicted much of the earnestness, the energy, and the peculiar picturesqueness of that side of the question, which serves as a wholesome contrast to the endless Cavalier pictures both by painters and romance writers, with which the world has been sated. We may cite his 'Covenanters' Preaching,' 1830; his 'Covenanters' Communion,' 1840; his 'Sabbath Evening,' 1841; his 'Bunyan imagining his Pilgrim's Progress, in Bedford Gaol,' 1838, and a more recent work, (1857), wherein he depicts the same British worthy with his blind daughter selling stay-laces at the door of Bedford Gaol. In his 'Battle of Drumclog,' 1836, the artist gave with singular force the aspects of a wild hand-to-hand struggle, such as were too frequent in the troublous times of the old Covenanters. In a different vein are his 'Highland Funeral,' 1844; his 'First Reading of the Bible in the Crypt of St. Paul's,' 1847, which, like most of his more successful works, has been engraved.

HAUSMANN, Frederick Charles, was born at Hanau, near Frankfort, in 1825. He was a pupil of Pelissier, of Hanau, and also studied at Antwerp. He afterwards took up his residence during some years at Frankfort; and eventually settled at Hanau, his native place, and was made inspector of the academy of that town. As an historical painter he displays vigorous skill in composition and grouping, and great command of expression. An early work, by which he obtained considerable renown, was upon the simple subject of 'Three Priests Singing Mass.' In the International Exhibition, 1862, his large work, of numerous figures, 'Galileo before the Council of Constance,' justly enjoyed a large meed of admiration.

HAVELL, William, a landscape painter of considerable talent, was the eldest son of Mr. Robert Havell, printseller and artist's colourman (who about forty years ago had an establishment in Oxford Street), and was elder brother of the Robert Havell who so successfully superintended Audubon's 'Birds of America.' His landscapes, generally small and sunny, are vigorously painted and have all the brilliancy of Turner.

HAWARD, Francis, an engraver, was born in 1759, and became a student of the Royal Academy in 1776, and an Associate Engraver in 1783. He was chiefly employed engraving the portraits by Reynolds, and some of the fancy subjects painted by Angelica Kauffman. Amongst the best specimens of his work are the engravings of 'Mrs. Siddons as the Tragic Muse,' 'The Infant Academy,' and 'Cynara and Iphigenia,' after Reynolds, and in portraits that of the 'Prince of Wales,' (1793). He died at his residence in Marsh Street, Lambeth, 1797.

HAYLLAR, James, was born on the 3rd of January, 1829, at Chichester, and came up to London in the spring of 1848 to study drawing and painting under Mr. F. S. Cary (successor to Sass) at his Gallery in Bloomsbury Street. In the winter of 1849 he was admitted a student of the Royal Academy, but continued a resident pupil of Mr. Cary's until the autumn of 1851, when he left for Rome. He resided there two winters, passing his time chiefly in making studies of character in oils. He afterwards spent six months in Florence, and visited also the principal cities and galleries throughout Italy. For two years before he left England he was a great deal occupied in taking portraits, principally in crayons. He first exhibited in 1850. On his return to London he again took portraits, and became fully employed, painting principally small heads in oils after the fashion of the sketches he had made in Italy. He married in 1855; and about this time commenced painting subject pictures, principally of low life. Among the most successful were the 'Teetotaller and Tippler,' 'The Book-worm and Grub,' 'Birds of a Feather,' &c. &c. He painted at this time in a rapid and broad manner, but soon caught the infection from the 'Pre-Raphaelite' school, and from 1857 to 1860 painted only in a very highly finished and stippling manner. Amongst his works of this period may be enumerated 'The Carpenter's Workshop,' 'In Clover,' 'Belvoir in Harvest Time,' 'Once a Week,' and 'All the Year Round.' From this time, 1860, he returned to the hoghair brush, and a bolder method, his principal pictures being 'Two's Company Three's None,' 'Gladstone's Peculiar,' 'A Stitch in Time,' 'Sugar,' 'A practical Joke,' 'Cromwell compelling his Chaplain to marry his daughter's Waiting Maid,' 'Life or Death,' 'A Lottery in the time of Cromwell,' 'Going to the Drawing Room,' 'The Queen's Highway in the Sixteenth Century,' 'An Incident out of which arose Lord Mansfield's decision that as soon as a Slave set his foot upon English Territory he became free,' &c.

HAYMAN, James. This artist, who enjoyed considerable reputation as an animal painter, was born in London in 1814, and displayed at a very early age a predilection for that profession in which he subsequently distinguished himself. The delicacy of his constitution subjected him even in childhood to a long and painful illness, during which he occupied himself in drawing and painting while confined to his bed. His first attempt in oils was at the age of fourteen—the essay was in portraiture. His friends placed him with a painter on glass, but this department of Art not being to his taste, he relinquished it, and accepted an engagement as clerk. Every hour that was not due to the discharge of the duties of his avo-

cation was devoted to drawing and painting. He held this appointment until 1837, when an offer was made to him which marked an era in his life. This was a proposition on the part of two gentlemen that he should at once take up Art as a profession, they at the same time entering into an engagement to take all his productions during the space of one year, allowing him a hundred pounds. In 1838 he made the acquaintance of Mr. Lance, from whom he received much valuable instruction, and so rapid was his progress that in 1840 he exhibited three pictures in the British Institution, and others in the same year at the Royal Academy and the Institution of British Artists; after which he became a yearly exhibitor. From the delicacy of his health he was frequently compelled to relax his professional application, and at length his constitution yielded to repeated attacks of indisposition. He died on the 24th March, 1849.

HAYTER, Sir George, is the son of the late Mr. Charles Hayter, who was teacher of perspective to the Princess Charlotte. He was born in London in 1792, and was early admitted a student at the Royal Academy, where be gained two medals. In 1816 he was appointed painter of miniatures and portraits to the Princess Charlotte, and Prince Leopold of Saxe-Coburg (now King of the Belgians). About this time he went to Rome, where he remained studying till 1819, when he returned to London, and remained there painting both history and portraits till 1826, when he again visited Italy. Whilst at Parma he painted the portrait of the Archduchess Maria Louisa. On his way back he visited Paris, where he remained till July 1831, painting many portraits of eminent persons in the court of Charles X. and Louis Phillippe. In 1831 he painted portraits of the Princess (now Queen) Victoria, and of the Duchess of Kent. In 1837 he was appointed Painter of Portraits, and in 1841, Historical Painter in ordinary to the Queen. In 1842 he received the honour of knighthood. Amongst his engraved works are 'The Trial of Lord Russell,' which he painted for the Duke of Bedford, and 'The Marriage of Queen Victoria.' He has published an Appendix to the 'Hortus Ericæus Woburnensis,' on the classification of colours, with a diagram containing one hundred and thirty-two tints, with nomenclature. He is a Member of the Academy of St. Luke at Rome, and of the Academy of Parma.

HEATH, Charles, was the son of James Heath, the engraver, by whom he was brought up to the same profession. He availed himself of the able instruction afforded him in a manner to bring book illustration, more especially in the form of the "Annual," (now obsolete), to great perfection. Indeed, it was in this class of plates that his excellence was principally shown, his larger productions being of unequal power. Some of his plates after the single figures of G. S. Newton, R.A., were exquisitely tender in treatment; and the feeling characterising the portrait of Lady Peel, after Lawrence, has seldom been surpassed. Mr. Heath's extensive engagements led to the employment of many pupils and assistants, some of whom have since acquired high reputation. Mr. Doo, the engraver of 'Knox Preaching before Queen Mary,' was a pupil of Mr. Heath, as also was Mr. Watt, another of the most eminent artists of the day. He died on the 18th of November, 1848, in his 64th year.

HELLEMANS, Pierre Jean, a pupil of J. B. de Roy, was born at Brussels in 1787, died in 1845. A landscape by him taken on the borders of the wood of Soignies, is in the Brussels Museum, and he painted several landscapes in conjunction with Eugene Verbœckhoven.

HEMSLEY, William, was born at Little Chelsea, in 1819. His father, who was an architect and surveyor, intended him for the same profession, but after a short experience of its practice in the early stages, in the office of Mr. John Crake, he abandoned it altogether, and took to painting, in which he was entirely self-taught. With a natural taste for the humorous, he turned his attention to the numberless little comic incidents which are to be found in the every-day life of our more homely domestic interiors, or which, with a little stretch of imagination, he could devise to people them; as 'Drawing from Life,' (exhibited at the British Institution in 1851), the idea of which he in the following year amplified in 'The Rustic Artist drawing from Nature;' 'A Pinch from Granny's Box,' (Royal Academy, 1852); 'Draughts—Black to Move,' (British Institution, 1853, afterwards exhibited amongst the Art-Treasures at Manchester in 1857); 'The Truant Defeated,' (Royal Academy, 1853); 'Crab Catchers,' (British Institution, 1854); 'Sunday Morning,' (Royal Academy, 1855); 'Sketching from Nature,' (Royal Academy, 1857); 'Come Along,'—a child's first essay in walking, (British Institution, 1862). In a more serious vein is 'The Emigrant's Letter,' which was included amongst other works of the artist in the International Exhibition, 1862.

HENNEQUIN, Philippe Auguste, born at Lyons in 1763, became a pupil of David; and obtained the Grand Prize of Rome. His republican opinions would have cost him his liberty after the 9th Thermidor, in 1794, but for the intervention of powerful friends. He then altogether renounced politics. Under the Restoration he was appointed director of the Academy at Tournay, where he died in 1833. His drawing was correct, and his figures full of movement; but his colouring was laboured and ineffective. One of his principal works is a ceiling in the Museum of the Louvre, representing 'Orestes pursued by the Furies.'

HENSEL, William, was born at Trebbin in 1794. He evinced an early predilection for the arts, in which he was encouraged by Frisch, Director of the Berlin Academy, who offered him advice, assistance, and instruction. In 1812 he exhibited his first picture in oils, 'Christ Praying on the Mount of Olives,' together with his own Portrait, and some Sketches, which procured him the favourable notice of the Academy. For two years subsequently he served in the army, but after the Peace of 1815 he resumed his pursuit of the arts, though at first in a desultory and uncertain manner, making drawings and tinting prints for almanacs, merely as a means for the support of himself, as well as of his mother and brother, who were dependent on him. About this time also he painted in one of the saloons of the theatre then being erected at Berlin several subjects from the most celebrated dramas of every age, some of which have been engraved. In 1823, through the liberality of the King of Prussia, he was enabled to visit Italy, where he remained five years studying. At Rome he painted a copy of Raphael's 'Transfiguration,'

which was placed in the Royal Chapel of Charlottenberg; and an original picture, 'The Good Samaritan,' which is in the Royal Palace. On his return to Berlin in 1828 he was elected a member of the Academy, and appointed Court Painter, and in 1831 was appointed Professor of Painting. Amongst his most important works produced afterwards were 'Christ before Pilate,' purchased by the King of Prussia, and now in the military chapel at Berlin—vigorously conceived, and coloured, though a little strained in some of the attitudes; 'Miriam playing the Timbrel before the Israelitish Hosts,' painted in 1839, and now in the possession of Queen Victoria, (engraved in the *Art Journal*); and 'Christ in the Desert,' a figure of colossal dimensions, painted in 1839. Hensel also executed a great number of portraits in lead pencil, remarkable for their free and graceful outline; and executed some etchings. He died in December, 1861.

HERBERT, John Rogers, was born at Malden in Essex, in January, 1810, and came to London in his sixteenth year, being admitted at that time a pupil of the Royal Academy. His first labours in art were portraits; these and designs for book-illustrations leading him gradually to more important works. His first work which attracted attention was entitled 'The Appointed Hour,' and represented a lover lying assassinated at the post of a staircase, down which his mistress is hurrying to meet him; well known by the engraving. After this he visited Italy. His 'Brides of Venice,' 1839, took the prize at the Liverpool Academy—his subjects at that time being mostly of a romantic or dramatic character. About the year 1840 he became a Roman Catholic, through the influence of Welby Pugin, with whom he shared a strong feeling for mediæval art, and his subsequent works have been strongly marked by the joint influence suggested. In 1842 he exhibited the first of these, 'The Introduction of Christianity into Britain,' accompanied by 'A Portrait of Cardinal Wiseman;' and in the next year, 'Christ and the Woman of Samaria.' 'Sir Thomas More and his Daughter observing from their prison window the Monks going to Execution,' produced in 1844, now in the Vernon Collection, is an impressive subject successfully treated. In the same year (1844) by singular perversity, the engraved picture was exhibited of 'The Trial of the Seven Bishops,' painted some years before, in his old manner, on commission. In 1845 he exhibited 'St. Gregory Teaching his Chant;' in 1846, a Portrait of his friend Welby Pugin; in 1847, 'Our Saviour subject to his Parents;' in 1848, 'St. John the Baptist reproving Herod;' in 1849, 'The Outcast of the People;' in 1855, a Portrait of Horace Vernet; in 1859, 'Mary Magdalen;' and in 1860, 'The Virgin Mary,' painted for the Queen. Mr. Herbert was for some years head master in the School of Design at Somerset House, and in 1846 was selected to execute one of the frescoes in the vestibule of the Houses of Parliament. He was afterwards commissioned to paint a series of nine subjects illustrating 'Human Justice,' selected from the Old Testament, for the Peers' Robing-room; some of the studies for which have since been exhibited at the Royal Academy. In proceeding with these important works Mr. Herbert has shown himself a learned and conscientious painter, the latter quality being illustrated by the fact, stated in debate in Parliament in 1862, that he had cancelled one of his most important works when far advanced towards completion, either because it did not satisfy himself, or because he feared it would perish, as so much of the painting executed in this unfortunate building had already done. The new picture produced in its stead, is painted in the new medium, Stereochrome or Water-gloss, recently introduced by Mr. Maclise. This grand picture, representing 'Moses's Descent from Sinai,' exhibits such qualities of grandeur and importance as to mark a decided era in the history of historic art in this country. We abridge a description given of it in the *Athenæum*. "The moment depicted is when the people having watched the sun-lit mountain forty days and forty nights, see at length Moses arrived at the lowest ledge with the tables in his hand; the princes, elders, and some of those that were with them, advance within the line to meet him. The peaks of Sinai proper, which the Law-bringer has left, are on the right of the spectators, their surfaces hot in the colour of sunlight, their clefts filled with blue or purple shadows; overhead is an almost cloudless sky; on the left there are hills that face the peak of the Law—their removed sides glowing in the sunlight, as they face the west; their nearer fronts darkened by shadows that are an intense pure blue where they reflect that colour in the firmament, and purplish where the orange glow of the lighted sides of the opposite hills affect them. Between these hills is a valley-plain stretching along the vista that ends near the point whence the Promised Land was seen. In the middle of the plain are the black tents of Israel; in their midst, a white pavilion stands, its sides withdrawn so that the mummy-case of Joseph, prepared after the Egyptian manner, is distinctly visible. Moses bears the Tables of the Law one in each hand, and has, in order that he might support their weight, bound about them the ends of his girdle. Foremost among those who met Moses is Aaron, who wears the Levite dress of white marked with black, and, as the elder brother, bears in his hand the rod of inheritance. Near him is Joshua, wearing a red dress as appropriate to a soldier; a little withdrawn are the sons of Aaron, Nadab and Abihu, who died before the Lord, having offered strange fire to Him, and even now seem to regard the event with suspicion. Next to Joshua is Nun, his father; then comes Eleazar, and a little lower down, as partly separated from the immediate event by his lay office, is a Prince of Judah; behind the last presses forward a woman bearing a cradle or little ark, such as that in which Moses was exposed. Near are some Copts and Ethiopians, such as might have accompanied the people of Israel in their flight. These, and many more, stand on the spectator's left; on his right and on the other side of the central group formed by Moses, Aaron and the great men, is a smaller knot of persons, comprising Hur, who, with Aaron, upheld the hands of Moses while the fight went on with Amalek, in Rephidim, and, clad in a sheep-skin, Caleb, the guide, who, 'because he had another spirit with him,' was, except Joshua, the sole survivor in Israel of those above twenty years of age who saw the Promised Land. He has a manly action; Hur is graver and more thoughtful. Next to them is Bezaleel,

the son of Uri, of the tribe of Judah—the artist who was filled by the Lord 'with the spirit of God in wisdom, and in knowledge, and in understanding' that he might make the ornaments of the Temple, and whose altar was a treasure in Solomon's time. In the corner is a young woman giving water to a thirsty child, and, of all this group nearest to Moses, Miriam, in a passionate attitude, hiding her face with her arms as if the effulgence round about his head or the thought of his present office mastered her senses. These main groups are connected, and the composition of the picture sustained by the arrangement in the front of an open, arch-shaped line of persons, who kneel, and of all present, except the fiery Miriam, are most impressed by the event. This group has an appropriateness in its elements which need hardly be pointed out; it forms a sort of human arch, and expresses the leading characteristics of the mind of man in the current of life. It is composed thus :—kneeling, with an infant in her arms, and turning to look at the leaders, is a young mother; next her feet a child, who, unconscious of all, plays with the thorny branch of a shrub growing upon the rock. A naked boy stands next her, old enough to be impressed, and may remember the slaughter of the three thousand by those who came to Moses when he cried, 'Who is on the Lord's side?' Above these kneel a man who has made a vow—a shepherd with his hair cropped like that of a Nazarite, an ordinary Levite, and an unshorn shepherd. These are the elements of the picture. Mr. Herbert's manners of thought and treatment are of the most literal and positive order; even the effulgence about the brow of Moses is a fact; it mingles with and shimmers in the daylight, as such a thing might do, and is thus free of conventional art. To be in keeping with so impassive a Moses, the principal figures betray little emotion. The action of Aaron suggests little joy and no awe. The subordinate actions are appropriate to each other, but they are temperate to the last degree. In some of the figures Mr. Herbert's habitual affectations of manner,—as in the strained and reverted eyes, forced turns of the neck, &c.—are apparent, as may be seen in the man standing behind Joshua; and not a little in the face of Caleb. This affectation of design is most marked in the women. The drawing of the figures is, in many points, learned and sound, and form is expressed not only in outline but by modelling,—see the figure of the kneeling shepherd, who is naked above the waist, and the flesh, unclothed as well as clothed, of the principal figures. The qualities which attract all observers for the first time of this work, are its largeness, breadth, brilliancy, fidelity to atmospheric effect, emphatic disposition of masses, and truth of form. That which overrides the memory of these elements of technical success, impressing itself with tenfold force on a second examination, and makes them seem unsubstantial or trivial, is the timid reading of the theme, the weakness of Moses's attitude, the prosaic style of his face, and the impassiveness of his companions. This design is not the work of a poet." In the Poet's Hall, Mr. Herbert was appointed to paint some subjects from 'King Lear,' which are fast decaying. Two of these were exhibited at the Royal Academy in 1849, and 1855. He was elected an Associate of the Royal Academy in 1841, and an Academician in 1846.

HERBERT, Arthur John, son of the preceding, already exhibited considerable promise as an artist, when he was prematurely carried off by typhoid fever, at Muriac, in Auvergne, Sept. 18, 1856, aged twenty-two. He exhibited at the Royal Academy in 1855, 'Don Quixotte's first impulse to lead the Life of a Knight Errant;' and in 1856, 'Philip IV. of Spain knighting Velasquez;' both works of originality and considerable power.

*HERREYNS, James, the elder, born at Antwerp 1643, died 1732. He was a pupil of Norbert van Harp the elder, and a designer of patterns for tapestries, and also painted the figures in the landscapes of Van de Cruys and other artists, and occasionally history. In the Antwerp Museum is a picture by him representing the first personage of the Trinity, seated upon a throne composed of clouds, and carrying in the left hand the globe surmounted by the Cross, on his right the Holy Ghost.

HERREYNS, William James, a Flemish artist of considerable merit and celebrity, was the son of James Herreyns, a decorative painter belonging to a family which had long been connected with the arts of design. He was born at Antwerp in 1743. In due course he entered the Academy; where after carrying away two medals for drawings from the living model, he gave a course of instruction in geometry and perspective. In 1765 he became one of the six directors of the Academy. In 1767 he left his native place, and went to Mechlin; he founded the Academy of that town. This artist is considered to have exercised a considerable and happy influence both by his example and his counsel upon the modern Flemish school. He resisted the false taste which prevailed in his days, and revived the traditions of the nobler age of the seventeenth century. He executed several important paintings for the Abbey of St. Michael, and for those of Tongerloo and Averbode. When Gustavus III., King of Sweden, on his visit to Flanders in 1780, saw his picture of the 'Purification of the Virgin in the Abbey of St. Michael,' which is now in the church at Deurne, near Antwerp, he nominated him his painter of history. On the invasion of the French in 1794, Herreyns was appointed professor of the central school of the two Nèthes. In 1800 he resumed his functions of professor in the Academy at Antwerp, the name of which was now changed to that of the School of Painting, Sculpture aad Architecture. He painted very little after the French invasion. One of his *chef d'œuvres*, 'Christ and the Disciples at Emmaus,' painted in 1808, and now in the Cathedral of Notre Dame, is an exception to this remark. M. L. Dussieux, in a recently published work entitled 'Les Artistes Français à l'Etranger,' speaks of Herreyns as one of the scholars of David, an obvious absurdity, as he was five years the senior of David, and had opened the Academy at Mechlin, whilst the latter was yet competing for prizes at Paris. Herreyns died in 1827. In the Museum at Antwerp are four portraits of ecclesiastics, one of which is that of 'Godfrey Hermans, 'the forty-fourth and last abbot of Tongerloo.

HERING, George Edward, a landscape painter of considerable talent, is a younger son of the late eminent bookbinder of that name. After being educated in Germany he was placed in an

English banking-house, but soon became disgusted with the desk, and quitted it for the study of painting which he pursued with great industry in Munich and Italy. He illustrated Paget's Travels in Hungary and Transylvania, and published 'Sketches on the Danube and Hungary,' in 1838, folio, £4 4s., and 'Mountains and Lakes of Switzerland,' in 1845, folio, £2 12s. 6d. A picture by him sold at Lord Northwick's sale (No. 1207), for 195 guineas. Several of his topographical views and landscapes, including his 'Amalfi,' and 'View of Capri,' purchased by the late Prince Albert, are engraved in the *Art Journal*, and a biographical account of him is given there, March, 1861.

HERRING, JOHN FREDERICK, a painter of animal subjects, and stable-life, was born in Surrey in 1795, and appears to have picked up his knowledge of art while practising in such humble walks as sign-painting and coach-panel painting; and afterwards in the intervals of coach driving, on 'The North Road.' Mr. Herring's works evince an intimate acquaintance with the subjects he treats—his skill in their depiction having been arrived at in that best of schools—that of Nature herself. In the Vernon Gallery is 'The Frugal Meal,' painted by him in 1847, which has been engraved by Burnet. Many of his farm-yard and stable subjects have also been engraved, besides innumerable portraits of horses. He died Sept. 26, 1865, in the 71st year of his age. His son, known as "John Frederick Herring, junior," practices in a similar line.

HERSENT, LOUIS, historical and portrait painter, was born in Paris in 1777. He became the pupil of Baron Regnault, under whom he made such progress that in 1797 he obtained the second prize of the Institute. On account of his bad state of health he left painting for a while, but after a short period of repose again returned to it, and painted his first picture 'Narcissus viewing himself in the Water.' He subsequently exhibited amongst others, in 1804, 'Achilles delivering up Briseis to the Heralds of Agamemnon;' in 1806, 'Atala poisoning herself in the arms of Chactas;' in 1810, 'Fenelon bringing back a Cow to some Peasants,' which is in the gallery at Malmaison; in 1814 'Las Casas sick, nursed by the Savages,' which has been engraved by Adam; in 1817, 'the Death of Bichat,' 'Louis XVI. succouring the Poor during the Winter of 1788,' which is in the gallery at the Tuilleries, and has been engraved by Adam; and 'Daphnis and Chloe,' (engraved by Langier, and by Gelée); in 1819, 'Gustavus Vasa,' purchased by Louis Philippe when Duke of Orleans, but which disappeared from the Palais Royal in 1848; in 1822, 'Ruth and Boaz,' in the late Royal Collection, and engraved by Alexander Tardieu); in 1824 'The Monks of St. Gothard feeding the Poor.' M. Hersent also painted a great number of portraits, whole length; amongst other that of the 'Duke of Richelieu,' the 'Prince Conguan,' (1824), 'Henry IV.' (1827), 'Casimir Perier,' &c. During the latter years of his life he painted very little. He obtained the great medal of the Institute in 1806 and 1819; was an officer of the Legion of Honour, and a member of the Institute, to which he was elected in 1822. He died in 1860.

HOFLAND, THOMAS CHRISTOPHER, landscape painter, was the only son of an extensive manufacturer of cotton machinery at Worksop, Notts, where he was born December 25, 1777. Owing to family reverses, young Hofland, who had been brought up as an independent gentleman, was compelled, when about nineteen, to turn his talent for art to account, and after selling his horse, gun, and dogs, he supported himself by giving lessons in drawing, which he had for a short time studied under Mr. Rathbone, an artist of eminence. In 1808 he married Mrs. Hoole, to whose literary attainments and amiable qualities he was throughout his career greatly indebted. About 1811 he came up to London, and there for some time depended mainly on the sale of copies of the works of the old masters—especially Wilson, Gainsborough, and Claude—and the profits of his wife's literary labours. But a couple of small landscapes exhibited and sold at the Royal Academy in 1812, followed in 1814 by a large picture of a 'Storm off the Coast of Scarborough,' which gained the British Gallery prize of 100 guineas, and was purchased by the Marquis of Stafford, brought him into public favour, and enabled him to follow the bent of his genius successfully. He next produced his large picture of Richmond Hill, purchased from him by the late G. Alnutt, Esq., of Clapham Common, at whose sale, in 1863, it sold for £210. His career might henceforth have been prosperous, had not the Duke of Marlborough employed him to prepare an extensively illustrated account of his seat at White Knights, for which, to say nothing of the labours of himself and his wife, he became responsible to the engravers and printers, and was never reimbursed. He in consequence found himself burdened with a heavy load of debt, which took him years to remove, and preyed upon his health. During all this period, Hofland remained in London, diligently engaged in producing pictures, which met with a ready sale. No English painter has ever more happily rendered the river and lake scenery of Great Britain, especially that of the Thames, on the banks of which—first at Kew, and afterwards at Twickenham—he lived for some years. Some of his finest pictures of Thames scenery are in the possession of William Chillingworth, Esq., the owner of Radnor House, Twickenham. Hofland was one of the original founders of the Society of British Artists, and most of his pictures were exhibited in its gallery; but he also sent one, or more, annually to the Royal Academy. In 1840 he visited Italy, and after his return painted several small pictures from sketches made at Herculaneum, Pompeï, and the surrounding country. But a low fever contracted during his sojourn there, clung to him in England, and after protracted suffering, he died at Leamington, January 3, 1843. Hofland was also an enthusiastic angler, and gave to the world the results of his experience with rod and pencil in a beautifully illustrated 'British Angler's Manual,' 8vo., 1839, of which a second edition, with many additional illustrations, and a memoir written by his son, was published by Mr. Bohn in 1848.

HOLLAND, JAMES, was born in Burslem, in Staffordshire, in September, 1800. His grandfather, Thomas Holland, was the first manufacturer of a highly glazed-ware, called "shining black," at that time largely exported to America. The wife of this gentleman had a taste for art, and was accustomed to amuse herself with painting flowers on those black vessels; and, by looking on at this process, James Holland picked up his

first idea. At an early age he presented himself before the late James Davenport, of Longport, with a couple of his drawings—one of flowers, the other of a red linnet—which being approved of, he was immediately engaged, and set to work. Holland remained in the employment of Mr. Davenport for seven years. In 1819 he came to London, where he first started as a flower painter in water-colours, disposing of his first twelve drawings for the munificent sum of ten shillings. He also, for some time, practised as a teacher of drawing; but afterwards aimed at higher game, sketching shipping, buildings and all sorts of picturesque bits on the banks of the Thames, near Greenwich; determining to adopt landscape as his future field of art. After a visit to Paris in 1841, where he made several drawings, which found ready purchasers amongst noble patrons of art; on his return home, he commenced exhibiting flowers and other subjects at the Water Colour Society's Gallery. In 1835 Mr. Holland went to Venice, visiting Milan; and, on his way home, Geneva, and Paris for the second time. This Italian journey produced among many other works, a large interior of 'Milan Cathedral,' which was exhibited at the Suffolk Street Gallery, and a large picture of the 'Rialto,' exhibited at the British Institution. In 1837 he was commissioned by the proprietor of "The Landscape Annual" to go to Portugal; and the Annual of 1839 was the fruit of that engagement. His sketches at the South Kensington Museum are a portion of the drawings made on that occasion. On his return from Lisbon the artist painted a picture of 'The Tombs of the Scaligers,' for Mr. Hollier, and received a commission from the same gentleman for a large picture of 'Greenwich Hospital,' which, after the death of Mr. Hollier, was presented by his widow to that noble institution, and is now in the Painted Hall. He has painted several other 'Views' of the same building, for various collectors; among others, the Earl of Ellesmere, Lord Charles Townsend, and Mr. John Foster, of Liverpool. In 1845, he again established himself in London, and, the same year, went to Rotterdam, where, amongst others, he painted several pictures of the principal church, taken from the basin, with boats, &c. In 1850 he visited Normandy, where he made several sketches of costume and scenery; and afterwards went to North Wales, where he employed his pencil in a similar manner. In the next year he went to Geneva, from which interesting city he returned with the subjects of several capital pictures. To the Paris Universal Exhibition of 1855 he sent a small view of 'Greenwich Hospital seen from the Thames,' one of 'Rotterdam,' and a large architectural picture, receiving an award of 'honourable mention' from the jury. Mr. Holland visited Venice a second time in 1857, where he made a sketch of Titian's birth-place at Capo de Cadere, besides many other views, which on his return he exhibited at the Gallery of the Water Colour Society, of which he is now a member. In the International Exhibition 1862, there were exhibited 'The Rialto, Venice,' and 'St. Laurence, Rotterdam—an October Morning,' by this artist.

HOLLINS, John, was the son of a portrait painter, and was born at Birmingham in 1798. In the major part of his career he chiefly restricted himself to portraits, which exhibit more of freedom and vigour of pencilling than of grace or delicacy. In his earlier practice he painted some historical subjects, and illustrated a few passages of Shakspeare, and of the Italian and German poets and romance writers; the best of these are 'Margaret at her Spinning-Wheel,' from Faust; a 'Scene from the Life of Benvenuto Cellini;' a 'Scene from Gil Blas;' 'Andrea del Sarto's First Interview with Lucrezia di Baccio del Fede, afterwards his Wife;' 'Tasso reciting his 'Jerusalem Delivered,' to the Princess Leonora d'Este;' our English writers, Goldsmith, Sterne, &c. were also occasionally resorted to for pictures. Of late years he produced landscape and figure subjects, as 'The Hayfield,' 'A Scene on Deal Beach,' 'Grouse shooting on the Moors of Invernesshire,' 'Dover Hovellers,' 'The Fishmarket and Porte of Dieppe,' 'Coast Guard—Cliffs near Dover,' 'Gillies with a young Heron,' 'Scene near Loch Inver, with Portraits,' 'Scene on Loch Etive,' 'Young Highlanders—Scene in Argyleshire;' all these pictures display considerable merit. In 1854 he exhibited a picture painted in conjunction with F. R. Lee, R.A., who undertook the landscape portion; the subject of which was 'Salmon Fishing on the Awe,' in which a number of portraits of distinguished individuals are introduced. Mr. Hollins was elected Associate in 1843. He died at his residence in Berners Street, in March, 1855.

HOLLIS, Thomas, the only son of Mr. George Hollis, author of "Monumental Effigies," gave early indications of artistic talent, which he cultivated in the first instance in the Gallery of the Louvre, being afterwards, in 1836, admitted a student of the Royal Academy, intending to practise historical painting. In 1839 he commenced assisting his father in the publication of the 'Monumental Effigies,' already mentioned; and on the death of his father, carried it on by his own exertions, etching the plates as well as preparing the drawings. His close application to this work, added to the labours of his profession, was too great for his powers, and he sunk and died of rapid consumption in Oct. 1843, aged 25.

HONE, Horace, the date of whose birth is uncertain, was elected an Associate of the Royal Academy in 1779, and died in 1825. He painted portraits in oil, miniature, and enamel; and was appointed miniature-painter to George, Prince of Wales, retaining that situation when his Royal Highness became Regent.

HOOK, James Clarke, was born in November, 1819, in London. His father, the late James Hook, was judge at Sierra Leone; and his mother, a daughter of Dr. Adam Clarke, the Bible commentator. Mr. Hook entered the Royal Academy in 1836, and in 1842 took the first medal in the Life and Painting schools. In 1845 he obtained the gold medal for Historical painting, the subject being 'The Finding of the Body of Harold.' Mr. Hook now painted subjects in English history, and occasionally portraits. In 1846, having obtained the three years' travelling pension from the Royal Academy, he went to Italy. Shortly afterwards, however, he gave up half his pension, and returned to England, when he began to paint subjects from Italian history. He was made an Associate of the Royal Academy in 1850, and a Royal Academician in 1860. Since 1850 he has returned to his first inclination, and devoted himself to Pas-

toral and Modern subjects; treating simple scenes of coast and country life with a truthfulness, and a freshness of feeling, that have acquired him a wide reputation among the lovers of simple realistic art. Of examples in his later style, we may instance the following:—'The Market Morning,' and 'The Shepherd's Boy,' 1855; 'The Brambles in the Way,' 'The Passing Cloud,' 'The Fisherman's Good Night,' 1856; 'A Signal on the Horizon,' 'The Shipboy's Letter,' 1857; 'The Coast-Boy Gathering Eggs,' 1858; 'Luff-Boy,' a striking boat scene, which created quite a sensation on its appearance, in 1859, and which has since been followed by others in the same peculiar style.

HOUSTON, J. A., Member of the Scottish Academy of Art, a painter of considerable talent, chiefly in bold figure subjects, has exhibited at the Royal Academy, with fair success since 1842.

HORSLEY, JOHN CALLCOTT, grand-nephew of Sir Augustus Callcott, R.A., and grandson of Dr. Callcott, was born at Brompton, in 1817. He became a student at the Royal Academy in 1831. A visit to Derby when in his sixteenth year led to his taking a number of sketches of Haddon Hall, and other old mansions in that county, and his first exhibited work was, at the British Institution, 'Rent Day at Haddon Hall, in the time of Queen Elizabeth,' (sold at Christie's, Feb. 25, 1865, for £181). 'Winning the Game,' his next picture, was also a scene at Haddon; these were followed by 'The Pride of the Village,' exhibited at the Royal Acad. 1839, and now in the Vernon Collection, and engraved in the *Art Journal*, 1851; 'Leaving the Ball,' 1840; 'The Father's Grave,' 1843, &c. He was appointed one of the head masters of the School of Design at Somerset House, in succession to Mr. Herbert. In the Cartoon exhibition at Westminster Hall, in 1843, he obtained a second-class prize of £200 for his 'Saint Augustine Preaching.' In the subsequent fresco competition he exhibited two single figures, 'Peace' and 'Prayer,' and received a commission to paint in the same style 'The Spirit of Prayer,' in the House of Lords. Afterwards he entered the oil-colour competition with a picture on the subject of 'Henry V., when Prince of Wales, at his Father's dying-bed trying on the Crown,' to which a prize of £200 was awarded; followed by a commission to paint 'Satan touched by Itherial's Spear,' for the Poet's Hall in the Palace of Westminster. Of his principal exhibited works, in addition to those already mentioned, may be enumerated—'Malvolio i' the Sun,' 1849; 'Hospitality,' 1850; 'Youth and Age,' 1851: 'The Madrigal,' 1852; 'Lady Jane Grey and Roger Ascham,' 1853; 'Scene from Don Quixote,' 1855 (sold at Christie's, Feb. 25, 1865, for £310). 'Lost and Found,' a modern version of the Parable of the Prodigal Son. 'A Lady and her Children,' (size 18 by 14, sold at Christie's for £189). Mr. Horsley was elected an associate of the Royal Academy in 1855.

HOWISON, WILLIAM, engraver, was born at Edinburgh in 1798. He was educated at George Heriot's Hospital, and afterwards apprenticed to Mr. Wilson, an engraver. He worked in comparative obscurity till Mr. George Harvey, R.S.A., employed him to engrave his picture of 'The Curlers,' the execution of which gained him admission as Associate of the Royal Scottish Academy. Amongst other plates which he engraved were 'The Polish Exiles,' after Sir W. Allan, and 'The Covenanter's Conversion,' after George Harvey. He died in January, 1851.

HUGGINS, WILLIAM, an able and versatile painter, was born in May, 1820, at Liverpool, where he has since resided. He received instruction in drawing from the antique, and from life, in the Academy of that city, of which he afterwards became a member. But so early as the age of sixteen he commenced the study of wild animals, a class of subjects which he has since represented with extraordinary success. At the age of about twenty-four he varied his practice by painting several pictures from Milton, Spencer, &c., at the same time taking to portraiture. Since 1846 he has regularly exhibited at the Royal Academy, chiefly horse and cattle subjects, and of late years fowl pieces, which latter, while they evince a strong feeling for the beautiful and picturesque, have established him as a colourist. Of wild animals, chiefly lions and tigers, Mr. Huggins has executed many striking pictures; from time to time introducing them into figure subjects, among which may be mentioned his 'Daniel in the Lions' Den,' 'The Disobedient Prophet slain by the Lion,' 'Christian within sight of the Lions,' from Bunyan's Pilgrim's Progress; 'The Millennium,' being a literal illustration of Isaiah, 11th chapter, 6th verse; and 'The Aerial Combat,' or fight between the eagle and serpent, from Shelley's Revolt of Islam. Finding, however, that the public did not sufficiently appreciate the delineation of wild animals, he later again reverted to a higher class of subjects; amongst which may be mentioned—'The Angels Ithurial and Zephon finding Satan at the ear of Eve,' from Milton's Paradise Lost; 'The Knight and Palmer approaching Excesse at the door of the Bower of Bliss,' from Spenser's Fairy Queen; 'The Enchantress placing the Crown on the head of Nourmahal,' from Moore's Lalla Rookh. Mr. Huggins has also produced some admirable compositions of horses and studies of donkeys, for which he gained considerable notice; also several equestrian portrait-pictures, amongst which that of T. Gorton, Esq., master of the Holcombe Hunt, with a leash of hounds, admirably painted. He has also more recently extended his studies of animal life to sheep, fowls, &c., of which he has produced several specimens, remarkably life-like, and effectively coloured.

HULLMANDEL, CHARLES JOSEPH, was born in Queen Street, May Fair, on the 15th of June, 1789. His father was a celebrated German musician and composer. We are in a great measure indebted to the enthusiasm and researches of Mr. Hullmandel for the present high character of lithography in this country. He commenced in 1818 in Great Marlborough Street, with a few lithographic presses for experiments on the then new art; and printed his own drawings made from paintings and sketches during a residence of many years on the continent of Europe. His success attracted the attention of a great number of amateurs and artists, who besought him to initiate them into the method of drawing on stone, and to print their drawings. So numerous were the requests made to him that he determined to open a lithographic establishment and to devote his time and study entirely to lithography; and in order to commence at the basis, he placed

himself as a pupil under the eminent Professor Faraday, for the purpose of becoming thoroughly acquainted with chemistry, to assist him in the study of his new profession. The first great improvement he made was the application of a graduated tint printed over a black and white impression, showing the high lights, and giving it the appearance of a print on tinted paper, and the lights added with permanent white; this process gave a prodigious impulse to the art, and attracted the attention of eminent artists to it, which led to the production of many well-known splendid folio works by Stanfield, Harding, Nash, Roberts, Haghe, &c. His next application of lithography was to printing in colours by means of various stones, which he succeeded in perfecting about the year 1835, by producing a plate fac-simile of paintings in the interior of an Egyptian tomb, published by Messrs. Longmans of Paternoster Row. During all this time his mind and experiments were directed to the means of being able to print from drawings made on stone with a brush and liquid ink; after many years of laborious experiment, he solved the problem, and procured a patent for it, which he called 'Lithotint.' Several works have been produced in this new process by Cattermole, Harding, Hulme, and others, among the most important of which are 'Cattermole's Portfolio,' and the 'Baronial Halls,' edited by Mr. S. Carter Hall. Mr. Hullmandel's next improvement was introducing and printing drawings on stone with the stump, much in the same way as drawings are made with black-lead pencil and the stump; many splendid works have been done by these means; in fact, he was the only scientific lithographer in this country, and every improvement in the art made down to the period of his death has emanated from him. His ever active and ingenious mind was not entirely engrossed by researches in his profession, but was often devoted to improvements and facilities in manufactures; he invented and patented a means of putting on and multiplying patterns on rollers, for calico-printing by machinery; also a beautiful process of producing patterns of all kinds of coloured marbles on earthenware, extraordinary specimens of which have been executed by Messrs. Copeland, of Old Bond Street. Not only here, where commerce is chiefly the object of all our labours and manufactures, but in France his merits were distinguished by gold medals from King Louis Philippe, for his meritorious and precious discovery of lithotint. The King had promised a reward for this hitherto unattainable art. Mr. Hullmandel died in November 1850, and was buried in Highgate Cemetery.

HULME, Frederick William, landscape painter, was born at Swinton, in Yorkshire, in October 1816. From his father, a provincial artist of considerable talent, he received his only instruction. In 1825 his father removed to the Staffordshire Potteries, intending to establish himself as a porcelain manufacturer; but after a short trial he abandoned this intention, in its original scope, and restricted himself to the artistic part of pottery work, in which his son was called upon to assist. For some time this occupation engaged much of the latter's time; but he nevertheless found opportunity to pursue the study of landscape painting, for which he had a natural taste and aptitude. In 1841 he made his first appearance as an exhibitor at the Birmingham Academy; but his picture did not find a purchaser. Next year he was more successful, his picture being bought at his own price, £4. 'frame included.' In 1844 he came to London, with nothing but his own talent, industry, and perseverance to recommend him. Some of his first achievements in the metropolis were illustrations of Mrs. S. C. Hall's 'Tales of Woman's Trials,' and of the same Lady's 'Midsummer Eve,' published originally in the *Art Journal*. On the formation of the Institution of the Fine Arts, which exhibited at the Portland Gallery, (since broken up) Mr. Hulme joined it; but he also exhited at the Royal Academy and British Institution. His landscapes, whether views of English or Welsh Scenery, are thoroughly rural, truthful; bright and clear; and honestly wrought out in all their details; but, perhaps, a little wanting in breadth of handling; particularly in the more distant parts, the foliage in which is sometimes as minutely elaborated as that in the foreground.

HUNIN, Pierre Paul Aloys, born at Mechlin in 1808, died in 1854. In the Brussels Museum is a picture by him, 'The Distribution of Alms.'

HUNT, Alfred William, was born at Liverpool in 1831, his father being well known as a landscape painter and teacher of drawing in that town. Mr. A. W. Hunt completed his education at Oxford, passing five years in that University at Corpus Christi College, of which he was a scholar, and is now fellow. In 1851 he gained the 'Newdigate' prize, and took a second-class in classics the following year. He afterwards devoted himself to landscape painting, the first picture which brought him into notice being exhibited at the Royal Academy in 1856, 'The Stream from Llyn Idwal, Carnarvonshire.

HUNT, William Henry, was the son of John Hunt, a tin plate worker, carrying on business at No. 8, Old Belton Street, now Endell Street, Long Acre, where he was born on the 28th of March, 1790. A thorough Englishman of that day, John Hunt had no idea of the life of an artist, except as a series of scenes of poverty, with starvation at the end. When the son was bent on painting there seems to have been abundant opposition to the intention. The father succumbed upon the thoroughly English condition, dictated by a provident wisdom, so far as the good man's vision reached, that the boy should be apprenticed for the legal term of seven years, and, of course, subject to the authorities empowered by law with regard to the relations between master and apprentice. Prudent John Hunt so stipulated, and, being a man of some substance, probably paid a premium to John Varley, then almost in the zenith of his reputation, and one of the best masters who could at any time have been found. At Varley's, Hunt met Mulready, at whose suggestion he entered the Royal Academy; there he studied for some time. Among his earliest examples of practice are some oil-paintings of interiors, a method of execution to which, in early years, he confined himself. Hunt could hardly have been more than eighteen or twenty when he had commissions to paint, for the Earl of Essex—Girtin's deliverer from Bridewell—some of the rooms at Cashiobury, and views in the park and grounds at that place. At Cashiobury he fell in with Dr. A. Munro, one of George the Third's doctors, a great patron of

young artists, an enthusiastic collector, and insatiable lover of Art—so insatiable that he would carry several folios full of drawings with him in his carriage while coming to London from Bushy, where his country-house was. At this country-house young Alexander Munro, Eridge, Hearne —then over sixty years of age—(the three were, by the kindly father of the first, buried side by side in Bushy churchyard, as their tombs attest), Turner, Hunt and others met. Hunt was a constant visitor at Dr. Munro's town-house, on the Adelphi Terrace, next door but one to Garrick's house, No. 5, and about this time seems to have added Mr. Linnell to his list of friends. Hunt first appeared as an exhibitor at the Royal Academy in the year 1807; he gave as his address Varley's house, No. 15, Broad Street, Golden Square, by which he is identified as the oil-painter who contributed, in that year, 'A Scene near Hounslow,' 'View near Reading,' and 'Scene near Leatherhead.' He continued to exhibit at the Royal Academy in 1808, 1809, 1810, and 1811. With the last year his apprenticeship to Varley probably expired, for although Varley continued to reside in Broad Street until 1815, Hunt's address was changed to his father's house. He continued to exhibit at the Royal Academy in the years 1822, address, 36, Brownlow Street, Drury Lane; 1823, 1824, address, 6, Marchmont Street, Brunswick Square; and 1825. He resided at Hastings for some time, and there painted some of his best landscapes. The Society of Painters in Water Colours, which held its first Exhibition at 20, Lower Brook Street, (Vandergucht's house), in 1805, comprised, with the two Varleys, twelve painters, all of note. In the succeeding years this body added to its exhibitions the works of other artists, but did not admit the painters to any concern with the society. These outsiders were styled "Fellow Exhibitors," or "Associate Exhibitors." This arrangement continued till 1813, when, a split taking place and many of the leading members—J. J. Chalon, De Wint, Gilpin, Hills, Nash, Reinagle, and others—seceding, and it being difficult to fill the exhibiting space with pictures by those who remained (although they elected D. Cox in that year), it was determined to admit oil pictures, and the body assumed the name of the Society of Painters in Oil and Water Colours. In 1821 the old style was resumed, and the Exhibition removed from "The Great Room in Spring Gardens," where several gatherings took place, to the Egyptian Hall, Piccadilly. Hunt was one of the men invited as a stop-gap, and his name appears in the catalogue of 1814 as the exhibitor of 'Two Views of Windsor Castle.' He appears not again until 1819, then on the old footing. In 1821 the change took place. In 1824 Hunt was an Associate of the Society; in 1827, a full Member. Since that time he rarely failed to exhibit. Amongst the earlier works of this artist which attracted marked attention, and which at once established his fame as an observer of Nature were studies from rustic life, particularly peasant boys, in various suggestive positions, as gloating expectant over a tempting pie; and again, fallen asleep from sheer fatigue of mastication, and the somnolent influences of repletion; then a daring youth venturing on his first cigar, and in the next scene bitterly repenting it. Of these subjects Mr. Ruskin says:—"He loves peasant boys because he finds them more roughly and picturesquely dressed, and more healthily coloured than others. And he paints all that he sees in them fearlessly—all the health and humour, and freshness, and vitality, together with such awkwardness and stupidity, and what else of negative or positive harm there may be in the creature; but yet, so that on the whole we love it, and find it perhaps even beautiful; or if not, at least we see that there is capability of good in it rather than evil; and all is lightened up by a sunshine and sweet colour that makes the smock frock as precious as cloth of gold." His other favourite class of subjects was fruit, flowers, and all varieties of still-life, which he painted with a loving minuteness, a luxuriancy of colour, and an accurate realisation of substance and texture hardly to be surpassed. As an evidence of the high estimation in which this artist's works were held by his contemporaries it may be stated that at the Art Treasures Exhibition at Manchester in 1857, thirty specimens of his hand were displayed in a group; amongst them:—'The Laboratory,' from the collection of Jacob Bell, Esq., a picture well known by the engraving; 'The Attack' and 'The Defeat,' the property of G. W. Moss, Esq., also engraved; 'The Orphans,' the property of John Hick, Esq.; 'An Itinerant,' belonging to Mr. Topham the artist; the 'Mulatto Girl,' from the collection of William Leaf, Esq.; 'The Ballad Singer,' the property of James Fallows, Esq.; some exquisite 'Fruit' from various collections; and not the least interesting of his subjects, a portrait of 'The Artist,' contributed by himself.

A writer in the *Athenæum* says:—"Hunt is no more to be confounded with those who, before him, dealt with his favourite subjects than he should be with those who painted sign-boards. To him we owe a full recognition of the splendour of colour in common objects. Who else but Hunt could have painted that 'Study of Gold—a Smoked Pilchard,' (Water Colour Exhibition, 1860), which is now in use in our Government Art-Schools as a triumph of colour? or produced the 'Study of Rose-Grey—a Mushroom,' which accompanied it? At the now-open Water Colour Society's Exhibition (1864) is a 'Dead Humming-Bird,' which glows with turquoise blue, green and gold, and even from the furthest side of the room sparkles marvellously. These are not merely technical triumphs, patent only to the initiated, and beyond the range of popular discourse, but such as are enjoyed by all. It speaks ill for our comprehension of true Art in this country that the idea of Hunt as merely a brilliant painter of fruit and the like, should obtain even in the least taught minds. When, at the *Exposition Universelle*, Paris, 1855, eleven of the master's works were shown, the acclamations of the French attested, first, the surprise of the critics, and, secondly, their knowledge of art. Some account of the manner in which Hunt wrought cannot but be of interest to the general reader, and probably of value to the artist, inasmuch as the painter, in his sixty years of practice, went through all the phases yet presented by the history of English painting in water-colours. He began in the aquatint-like manner of the early painters—Eridge, Hearne, and others—who succeeded the monochromists; he achieved the reed-pen drawing of Prout, and the second-class of the school; and himself largely advanced the scope of his art, if he did not introduce to it the full powers of the

pigments, masterly employment of body-colour, and that glow of local tinting which are now its characteristics. What was the state of public knowledge respecting painting in water-colour at the time Hunt began, may be guessed from the fact that the still-existing Society of Painters found it needful to publish a defence of their own Art against charges of evanescence, crudity, and weakness. Hunt's practice was exactly that of all artists who are honoured as painters *per se*. From the beginning he painted with all his might, loyally to what he saw, making portraits of everything he selected as worth painting, and selecting wisely. Of the 'Study of Hyacinths,' above named, he boasted that each of its leaves was a portrait, yet, as we see, nothing can be less mechanical, less merely photographic or less peculiar than they are; the elegance of every petal and fold in this work attests the artist's love and knowledge of nature and his art. Many have inquired how long these drawings occupied the painter; it appears that, taking an average drawing, and granting fine weather and long days, a fortnight's or eighteen days' full work is represented on it. Leading a strictly domestic life, and with few temptations to enter society, Hunt was an indefatigable worker, beginning early in the morning, dining about one o'clock, and resuming study until dusk. Thus, with occasional intervals of bad health, the painter laboured during his time of work. He was at work on the Saturday before his death: that death was caused by a cold caught while examining the drawings sent by candidates for membership of the Society of Painters in Water-Colours."

He died on the 10th of February, 1864, and was buried in Highgate cemetery, in presence of many artists of note. The painter's old friend, Mr. Wade, of Dean Street, Soho, is said to possess, on the whole, the finest collection of Hunt's works.

HUNT, WILLIAM HOLMAN, was born in London in 1827. He first exhibited at the Royal Academy in 1846. In 1849 or in 1850 commenced the new style of the Pre-Raphaelites; for the movement has been dated by some critics to the Keat's 'Isabella' of Mr. Millais, exhibited in the former year, and by others to the 'Converted British Family sheltering a Christian Missionary from the persecution of the Druids,' of Mr. Holman Hunt, and the 'Ferdinand lured by Ariel,' of Mr. Millais, exhibited in the latter year. In 1851 Mr. Hunt exhibited 'Valentine rescuing Sylvia from Proteus,' which took the prize at Liverpool the same year; in 1852, 'Hireling Shepherd;' in 1853, 'Claudio and Isabella,' and 'Our English Coasts'—a picture of the Downs at Hastings, with sheep and distant sea; and in 1854 'The Awakened Conscience,' and 'The Light of the World,' the former a story of remorse after seduction, the scene laid in our own times; the latter a religious allegory representing the Saviour standing at a closed door under a starlit sky, and with a lantern in his hand. In 1856 appeared 'The Scapegoat'—a work upon which opinions were various and conflicting. This picture, and some landscape studies exhibited on the walls of the Academy at the same time, were results of a journey to the East, made in 1854—5, by Mr. Hunt, in conjunction with the late Thomas Seddon. But his most important work is that of 'Christ discovered in the Temple,' which thousands flocked to see during the seasons 1860-1 at the German Gallery, as well as in various towns throughout the country. Of this work, as it exemplifies, both in its general character and its treatment of details, the peculiarities of the school to which it belongs, as well as on account of the world-wide renown it has acquired, we reprint part of a critical notice published by the editor at the time of its exhibition. "After six years' labour Mr. Holman Hunt has completed his picture of 'The Finding of the Saviour in the Temple.' Mr. Holman Hunt was one of the earliest apostles of pre-Raphaelitism; and of the present work it may at least be said that it brings the virtues of that new movement to a more direct issue, than any which have preceded it. When we add that it is in bold contravention of some accepted principles of art, we state enough to show that Mr. Hunt has something to meet before he can hope for universal approbation. Having determined to paint a picture on that sublime passage in the life of Christ wherein, just emerging from boyhood, he enters upon his duties as the generator of mankind by disputing with the doctors in the Temple, 'both hearing them and asking them questions,' he conceived that he could not do better towards meeting the essential requirements of his subject than by going to Jerusalem for the purpose of realizing an exact representation of the Temple as it was supposed to have existed, and of the type, features, and customs of the priests and other inhabitants of Jerusalem as they are at this day, with their appropriate costume and other local characteristics, whether of climate, furniture, musical instruments, and other paraphernalia, and numberless accessorial incidents, which could only be thoroughly ascertained on the spot, assisted by industrious reference to all the authorities who have written in this department of archæological research. Thus we are told that the Rabbis assembled in conclave in this picture are true representations of living Rabbis; and that the Saviour and the Virgin Mary, and Joseph are actual portraits, painted on the spot, of certain Jews in Jerusalem. But may we not reasonably doubt whether the ministers of the Jewish race, after the nation's fall, correctly represent the priesthood when Jerusalem was in its pride, the admiration and marvel of the world, and the Jews a proud nation? Or that the Son of God—that mystery of incarnate Divinity, the realization of which to the mind's eye has always been a problem and a stumbling-block to art since art existed, upon which the greatest painters and divines in all ages have lavished the highest efforts of their imagination and pencil—might be fairly personified in the portraiture of any human being. Then the cotton-woollen camisole, in which the Saviour is attired, may be the ordinary covering of youth in Jerusalem at the present day; but have we sufficient ground for believing that it was the costume of the class to which Joseph belonged eighteen centuries ago? We are sorry to speak with the slightest reservation of a production which takes rank in the highest range of art, and upon which so much labour, talent, and admirable work have been bestowed; but a sense of our duty leaves us no alternative. To the patient labour of the artist, as displayed in the cunning handicraft, the marvellous exactness of finish, and, above all, the purity and brilliancy of colour in every part, it is impossible

to pay too high a tribute of admiration." We are bound to add that the picture was received with great favour by Mr. Ruskin and the public, and was speedily sold for £5,000 to Mr. Gambart. Mr. Hunt's last work of importance is upon a very different subject—'London Bridge, as illuminated and decorated on the occasion of the entry of the Princess Alexandra of Denmark, (now Princess of Wales), on March 7th, 1863.'

HURLSTONE, Frederick Yeates, was born in London in the year 1800, and studied under Lawrence, Beechey, and Haydon. In 1822 he received the Royal Academy gold medal, in historical painting. He exhibited at the Royal Academy, British Institution, and Society of British Artists, until 1830, in which year he was elected a member of the last Society, and he has subsequently exhibited his pictures at their gallery only. His subjects have consisted of portraits, especially of children, and a succession of works of historical, or poetical character, such as 'The Enchantress Armidia' (from Tasso), in the collection of Lord Ellesmere: 'Haidee aroused from her Trance by the Sound of Music,' in the collection of Henry Bradley, Esq.; 'The Prisoners of Chillon,' in the possession of Lord Tankerville; 'Eros,' at Lord Lansdowne's; 'The Eve of the Land which still is Paradise,' at Lord Ellesmere's; 'Constance and Arthur,' purchased by Lord Northwick; a 'Venetian Page,' in the Grosvenor Gallery; and 'An Italian Boy with a Mandolin,' a noted picture, in the gallery of Lord Normanton. In the year 1835, in consequence of visiting Italy, Mr. Hurlstone in a great measure discontinued a style which had been attended with such success, and took to painting works in what Spaniards call the *piccaresco* style—a style which includes the beggar-boys and vagabonds of Murillo and Velasquez. In 1841, and again in 1851 and 1852, he somewhat varied his subjects, by drawing his resources from Spain, which country he visited in those years; but hi style of treatment remained essentially the same. In the year 1854 the painter visited Morocco, where he painted several pictures, of which the principal one was a subject of 'Bobadil el Chico (the last king) mourning over the Fall of Grenada, reproached by his Mother,' which, together with his 'Italian Boys playing the National Game of Mora,' and his 'Constance and Arthur,' formed Mr. Hurlstone's, contributions to the Exhibition of all Nations in Paris in 1855, when he received from the Emperor a gold medal of honour. Mr. Hurlstone was elected President of the Society of British Artists in 1835, and has been re-elected in successive years.

HURTREL, Arsene Charles Narcisse, a French historical painter, born at Lille in 1817, died in 1861. He was a pupil of Ingres. Amongst his works are 'St. John the Baptist in Meditation,' at Lille, and a 'Coronation of the Virgin,' at Beaucamps.

HUYSMANS, Constantine Cornelius, a painter of landscapes and interiors, was born at Breda in 1810. He was a pupil of Matthew Van Bree, and succeeded his father as Director of the Military Academy at Breda. Among his principal pictures is the 'Interior of a Farmhouse;' he also engraved, and was the author of several works treating on art.

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JACOBS, Jacques Albert Michael—called Jacob-Jacobs, was born at Antwerp, in 1812. He was a pupil of F. de Brackeleer; and painted marine pieces, and scenes of towns. In the Munich gallery are, by his hand, 'The Shipwreck of the Floridan,' and a 'View of Constantinople.'

JACOBS, Martin Francois, a Flemish painter, died in 1812. Nagler mentions him as an artist of eminence, and states that he worked at Brussels, where he formed several excellent pupils.

JACQUES, Nicholas, a French miniature painter, was born at Jarville, near Nancy, in 1780, and died in 1844. He was a pupil of David and of Isabey; and amongst his known portraits are those of 'Cherubini,' and of 'The Duke of Orleans.'

JACOBS, Peter Francis, an historical painter of the modern Flemish school, whose premature death disappointed the high expectations of his talent, which had been formed by his friends. He was born at Brussels in 1780, and became a pupil of Andrew Lens. In 1802 he obtained the prize for drawings from the life, at the Brussels Academy. After three years' study in the latter institution, in the course of which he carried away several prizes, he went to Rome, where he worked at his profession with an ardour which too obviously impaired his health. It was at this time that the Royal Academy at Milan gave out for a prize competition the subject of 'The Head of Pompey presented to Cæsar.' To this subject he applied himself with an ardour and an unremitting constancy which gave the finishing stroke to a constitution already undermined by the working of a too fervid imagination, and he died at Rome (1808) at the very moment when the Academy at Milan proclaimed him the victorious candidate. This fine picture afterwards became the property of the young artist's father, who preferred conserving it in his native country to receiving the price which was offered for it by the Milan Academy. It is now in the Brussels Museum.

JAMES, George, the date of whose birth is unknown, studied for some years in Rome, and was elected an Associate of the Royal Academy in 1770. He commenced business as a portrait painter in Dean Street, Soho, but afterwards, in 1780, removed to Bath, where he found ample employment, contributing a large number of portraits, and some fancy pieces, remarkable for their careful execution, to the exhibition. He inherited property from his grandfather (who built Meard's Court, in Dean Street), and married a lady of fortune, circumstances which, combined, rendered him to a great degree independent of his profession. He retired to Boulogne, where he fell a victim to Robespierre's tyranny, being confined in a dismal prison, which so affected his constitution that he died in 1795.

INEMER, Felix, a French landscape and portrait painter, born at Paris about the year 1801, was a pupil of Perron, Lethiere, and Bertin.

INGRES, Jean Auguste Dominique, was born at Montauban in 1780. His father was distinguished as a painter and musician, and young Ingres for some time balanced between the two arts, but at length decided upon that of painting.

He early evinced a strong and discriminative taste for the works of the celebrated masters of design, preferring Raphael and Caracci to Boucher, Fragonard, and Vanloo, who were then the fashionable painters. He received his first instructions from M. Roques, at the Academy of Painting at Toulouse, under whom he became a complete master of the pencil before he had completed his sixteenth year. About this period (1796) he entered the atelier of David, behind whose rigorous principles and stern anatomical outline he still saw the spirit of Raphael with his supple and graceful forms, so correct, yet so grand, in all its scrupulous truthfulness. His first productions, however, were strictly in the conventional style of the period, resembling the outline of a bas relief more than a work of painting in its ampler attributes, the subjects being, 'Antiochus sending back to Scipio Africanus his son, who had been made Prisoner at Sea,' 'Achilles receiving the Messengers from Agamemnon;' the former of which obtained the second prize in 1799, and the latter the great prize of Rome in 1802. Flaxman the sculptor pronounced these works to be the best which he had seen of French art. Ingres went to Rome in 1804, where he was contemporary with Guerin, Granger, and Menjaud, but already began to display an originality of manner, which ever afterwards distinguished him from the artificial school in which they had been brought up. On leaving the Academy at Rome, Ingres produced his picture of 'Œdipus explaining the enigma,' in which the head of Œdipus showed a distinct and happy departure from the conventional types which had hitherto prevailed. Whilst at Rome he decorated the apartments of the palace of Monte Cavallo in fresco, with several compositions taken from Roman history, and the poems of Ossian, besides painting several easel pictures. At this time he had to sustain a hard struggle with fortune, as genius often has, but still never was tempted to forsake the principle of action upon which he had set out, that of the union of the study of nature with that of the antique. His 'Odalisque,' which appeared in 1819, excited quite a sensation, and a violent opposition amongst the adherents of the school which then prevailed. It has since, however, maintained its ground; the solidity and permanence of its colour, in particular, after a lapse of upwards of forty years, being recognised as a triumph of technic art; whilst the perfect abstract truth of nature, free from all sensuous suggestion in the figure, was admitted to be a triumph and example of the combination of the ideal and realistic in painting. As a proof how the inspiration which led to the production of this noble work prevailed to the end in the artist's career, the charming picture of 'La Source,' representing a young girl in nude, bearing a picture of water on her shoulder, painted when the artist was upwards of sixty years of age, may be pointed to as proof. The last-named remarkable picture was in the International Exhibition 1862. Moreover the opposition which M. Ingres experienced from the critics during all his period of probation from 1819 till 1824, appears only the more to have confirmed him in the course which he had taken up. In the last-named year M. Ingres returned to France, and exhibited 'The Vow of Louis XIII.,' the most important work he had as yet produced, a majestic composition, the suggestion of which the critics pretended to trace to the Madonna de San Sisto of Raphael, but which, to whatever extent such charge may have been well founded, was considered of sufficient merit to open the doors of the Institute to the Painter. About this time he produced 'The Apotheosis of Homer,' a large work grandly conceived, representing the poet in the decrepitude of age, on the verge of immortality, with allegorical figures of the Iliad and Odyssey on either side. This was followed, in 1834, by 'The Martyrdom of Saint Symphorien,' in which the artist studiously avoided his Raphalesque predilections, and followed more the severe style of the Florentine School; but this work was rather severely handled by the French critics. In 1835 he went to Rome as Director of the French Academy there, the duties of which he performed with extraordinary zeal, which was not without effect upon the pupils, till the year 1840. On his return to France, numerous disciples crowded to his atelier. He then completed in 1841, for the Duke of Orleans, his remarkable picture called 'Stratonice,' which on its public sale in 1853, with the rest of the confiscated property of the House of Orleans, produced 40.000 francs, and has since been purchased by H. R. H. the Duke d'Aumale, at a recent Paris auction, (against Napoleon's agent), for more than double that sum. Both this and another fine picture by the same artist, 'Francisca de Rimini et Paolo Malatesta,' now ornament the Gallery of Orleans House, Twickenham. Ingres has a great many pupils, and his teaching will doubtless exercise an influence upon the rising art of France,-the amount and character of which it would be difficult at this time to calculate, but which we anticipate will be of good. Amongst his more recent works are, 'Molière and Louis XIV.,' and 'Christ amongst the Doctors.' As a portrait painter he is remarkable for an intelligent and conscientious realization of nature.

INMAN, Henry, an American painter of portrait and landscape, was born at Utica, state of New York, in October 1802. His father was one of the earliest settlers of that city. His taste for art began to develop itself in boyhood so unequivocally that his father placed him in New York, under the tuition of Jarvis, under whom he soon rose to that position due to his talents and assiduity. Some of his first paintings were made in Albany, and are in the possession of her citizens. About 1845 Mr. Inman visited Europe, where he spent ten months. During that period he painted portraits of Dr. Chalmers, Wordsworth the poet, Macaulay the historian, and Lord Cottenham, and a sketch of 'Rydal Falls,' near Wordsworth's residence. Almost his last production, and one of which he often spoke as his best, was an 'October Afternoon,' painted during the month of October 1845. When he had finished it, he remarked that he had painted his last picture. He died at New York, February 1846.

JOHANNOT, Charles H. A., was born at Offenbach, in Hesse Darmstadt, in 1800, and died in 1837. He painted historical subjects, whereof that of 'The Duke de Guise, after the Battle of Dreux,' is in the castle of Eu, and 'The Battle of Roosebeke,' at Versailles.

JOHANNOT, Tony, brother of the above, and also a native of Offenbach, was an artist of great original genius, a musician, and a man remarkable for his scientific information, particularly in botany. He first became known as a painter by a picture which he exhibited in 1831, representing

'A Woman giving a Soldier drink.' But it was above all by his wood engravings that he acquired a European reputation. His illustration of the works of Lord Byron, Walter Scott, Molière, Don Quixotte, &c., are universally known, full of character and exuberant fancy. He died at Paris on the 4th August, 1852, aged 48.

JOHN, FREDERICK, an engraver, was born at Marienburg, in Western Prussia, in 1769, and died at Marburg in 1844. He resided, during the latter part of his life at Vienna, where his best works were executed.

JOHNS, AMBROSE BOWDEN, was born at Plymouth, in the year 1776 or '77, and served his apprenticeship to Haydon, the bookseller, father of the artist. Early in life, however, he withdrew from this business, and adopted landscape-painting as his profession, to which he devoted himself with the utmost enthusiasm and considerable success, although his fame was almost entirely limited to his own county. His view of nature was sometimes modified or influenced by ideas drawn from the works of the old landscape painters, Claude, Gaspar Poussin, &c., and of our own Wilson; yet his pictures were never deficient in originality, and always spoke of nature; his foliage, as seen in the vales of his native county, being particularly happy. His colouring is mellow, yet not devoid of freshness, his execution broad, simple, and varied. He exhibited occasionally at the Royal Academy. At Cobham Hall, the seat of the Earl of Darnley, is a view of Okehampton Castle, by his hand, upon which Dr. Waagen, followed by Sir C. L. Eastlake, has passed a high eulogium. Another work of a very superior character, but of a widely different subject—'A Boy blowing Bubbles'—is in the possession of Sir M. Lopez. He died in his native town on the 10th December, 1858.

JOHNSTON, ALEXANDER, was born at Edinburgh in 1815, and received his first instruction in art in the Trustees' Academy in that city. He afterwards removed to London, and, under Hilton, pursued his studies at the Royal Academy. His first subject-picture was exhibited at the Academy in 1838; but he had previously exhibited portraits. In 1839, at the Gallery of the Society of British Artists, appeared his painting of 'The Mother's Grave,' followed, the succeeding year, by 'The Gentle Shepherd,' at the Royal Academy; and, in 1841, by 'Sunday Morning,' works by which he gradually gained position. In 1842 he exhibited his 'Braw Wooers,' and 'The Landing of Jeanie Deans at Roseneath,' at the British Institution; and 'The Covenanter's Marriage,' at the Academy. These were followed by 'The Highland Repast,' at the British Institution, and 'The Highland Home,' at the Royal Academy, both in 1843; and by 'The Highland Lament,' 1844: 'Tillotson administering the Sacrament to William Lord Russell in the Tower,' (purchased by Mr. Vernon, and now in the National Gallery), 1845; 'Prince Charles's Introduction to Flora Macdonald after the Battle of Culloden,' 1846; 'The Burial of Charles First in St. George's Chapel,' 1847; 'The Trial of Archbishop Laud,' at the British Institution, and a 'Scene from the Lady of the Lake,' at the Academy, 1849 (obtained the prize of the Liverpool Academy); 'The Novice,' and 'A Highland Shepherd and Maiden,' at the British Institution, 1850; 'Family Worship,' at the Academy, 1851; 'Covenanter's Burial,' 1852; 'First Interview of Edward the Fourth with Elizabeth Grey,' and 'Melancthon,' 1853; 'Tyndal Translating the Bible into English,' 1854; 'The Abdication of Mary Queen of Scots,' 1855; 'The Arrest of John Brown of Brown of Ashford—a Lollard,' 1856; 'The Sabbath,' and 'The Minstrel,' 1857; 'He cometh not, she said,' in 1860; 'John Bunyan in Bedford Jail,' 1861. After this he tried a new line in the 'Press Gang Sixty Years Ago,' which, together with two of the preceding was exhibited at the International Exhibition, 1862.

JOLLIVET, PETER JULIUS, a French painter of history and genre, pupil of Gros and Dejuinne; was born at Paris in 1803. His picture of 'Louis Le Gros taking the oriflamme to St. Denis,' is at Versailles.

JOLLY, HENRY J. B., a painter of portrait and genre, was born at Antwerp, in 1812; travelled a good deal in Germany, but established himself at the Hague, and died at Rotterdam in 1853. In the Haarlem Gallery are two pictures by him:—'A Lace Factory of the 17th century,' and 'A Wounded Soldier.'

JONES, DANIEL ADOLPHUS ROBT., a painter of landscape and animals, was born at Brussels in 1806; and was a pupil of Verbœckhoven.

JONES, GEORGE, born in January, 1786; was the son of John Jones, mezzotinto engraver, and the friend of Sir Joshua Reynolds and Edmund Burke. He became a student of the Royal Academy in 1801; but, at the time of the Peninsular War, being seized with military ardour, volunteered, and remained abroad till the termination of the war in 1815. Renewing, now, his pursuit of his first profession, he was elected an Associate of the Royal Academy in 1822, and a Royal Academician in 1824; and in 1834, William IV. appointed him to the office of Librarian. Among his principal works, the most renowned are on the subject of the 'Battle of Waterloo,' which he has painted several times, and which the Duke of Wellington commended with the emphatic remark—'very good, not too much smoke;' and which the British Institution rewarded by two premiums (in 1820 and 1822) of 200 guineas respectively. Mr. Jones also painted the Battle of Victoria, and many subsequent triumphs of the British army in the Crimea and India, as 'Meanee,' 'Hyderabad,' 'the Alma;' also a large picture of the 'Banquet at the Coronation of George IV.,' which was engraved and published in colours by Whittaker. There are four of his pictures in the National Gallery (Vernon Collection) viz., 'the Battle of Borodino,' and 'a View of Utrecht,' painted in 1829, 'the Burning Fiery Furnace,' (1832) and 'Lady Godiva starting on her journey through Coventry,' (1833). In 1849 Mr. Jones published a memoir of Sir Francis Chantry.

JONGHE, JEAN BAPTISTE DE, a landscape painter born at Courtrai in 1785, died at Brussels, in 1845; was a pupil of Ommegauk. In the Brussels Museum are three landscapes by him, one of which obtained the prize in 1824. His last picture, 'A Flemish Farm,' has figures of cattle and sheep by Verbœckhoven.

JONXIS, JOHN LOUIS, a painter of portraits and interiors, was born at Utrecht in 1789; and after visiting Paris, where he gained the first prize in 1807, became the first professor in the academy of his native town. There are two of his pictures in the Haarlem Gallery.

JONXIS, PIERRE HENRI LOUIS, son of the

above, was born at Utrecht, in 1816. He was a pupil of his father, painted landscapes and views of towns, and established himself at Brussels, where he died in 1852. In the Haarlem Gallery is a picture by him; subject, 'A Fisherman.'

JOSEPH, GEORGE FRANCIS, a portrait painter, born in 1764, became a student of the Royal Academy in 1784; and in 1792 gained the gold medal in historical painting for a picture from a scene in 'Coriolanus.' In 1812 he was awarded a premium of 100 guineas by the British Institution for his picture of 'The Procession to Calvary.' He was elected an Associate of the Royal Academy in 1813, and subsequently established himself as a portrait painter, occasionally painting subjects from Shakspeare, &c. He died at his residence in Percy Street, Bedford Square, in 1846. His portraits of the Right Honourable Spencer Percival, and of Sir Stamford Raffles, are in the National Portrait Gallery.

JOURDY, PAUL, was born at Dijon in 1805, and died in 1856. He was a painter of history and genre, and took the grand prize of Rome in 1834. Painted, in fresco, 'the Seven Sacraments in the Church of St. Elizabeth at Paris.'

ISABEY, JOHN BAPTIST, a water-colour and miniature painter, was born at Nancy, in 1767, and died in 1855. His first instructors were two painters in the service of Stanislaus, King of Poland—Girardet, who taught him to paint architectural and dramatic subjects, and Claudet, who taught him landscape. He went to Paris in 1786, and took some lessons from Dumont, the miniature painter, and, as a means of living, began painting the lids of snuff-boxes with copies after Van Loo and Boucher, and even coat buttons. Having been presented at Versailles by the Marquis of Servant, governor of the children of France, he was honoured with a commission to paint medallion portraits of the Dukes of Berri and Angouleme, and of the Queen, Marie Antoinette. In 1788 he became a pupil of David. The following year, in conjunction with Alexander Duval, he published the portraits of members of the Constituent Assembly. In 1794, having met with some English engravings in mezzotinto, after portraits by Reynolds, he determined to introduce that style of engraving into France; the subject known as 'Le barque D'Isabey' being an admirable specimen. Being introduced, through Madame de Campan, to the Bonaparte family, he became immediately much patronised by them. His portrait of General Bonaparte at Malmaison was a great success—this was followed in 1802 by a 'Review of the First Consul in the Grand Carousel,' in 1804 by 'The First Consul at Rouen, visiting the manufactory of the Brothers Sevenne.' He was afterwards appointed teacher of drawing to the Empress Marie Louise, *Peintre du Cabinet* to Napoleon I., and director of the fêtes and ceremonies. About this time he painted upwards of 200 miniatures of Napoleon yearly, which the Emperor required for presents, and paid for at the rate of 500 francs each. In 1814 he painted the portraits of the strangers of distinction then assembled at Paris; and afterwards Prince Talleyrand sent him to paint the portraits of all the members of the Congress of Vienna, which resulted in the production of a large group picture on the subject, exhibited in 1817. He also painted the portrait of Louis XVIII. and of most of the contemporary sovereigns of Europe. In 1825 Charles X. appointed him *Peintre du Cabinet*, and in 1830 Louis Philippe nominated him honorary conservator of the public museums. All Isabey's works in miniature bear the stamp of good taste, and of a talent far beyond the common, and when they occur sell for high prices. Two of his pictures, 'The Table of the Marshals of France,' painted in enamel on Sevres porcelain, and 'The Congress of Vienna,' are in England. Isabey also produced designs in Lithography for the illustration of 'Le Voyage Pittoresque de l'Ancienne France,' by Taylor and Cailleux. — His son, Eugene Isabey, is a talented painter of marine landscapes and interiors.

JUEL, JENS, a Danish painter of portraits, landscape, flowers, fruits, &c.; was born in 1745, and died 1802. He visited Italy and France, and worked for some time at Rome and Paris. Several of his pictures, in all lines, are in the Gallery at Copenhagen.

JULIEN, SIMON, historical painter, was born at Toulon in 1736, and died in 1800. He was a pupil of Dandrè-Bardon, at Marseilles, and afterwards of C. Van Loo, at Paris. He carried off the grand prize of Rome; and whilst in Italy was patronized by the Duke of Parma, in compliment to whom he adopted the title 'Julien of Parma.' Siret says of him, that his design, his composition, and his colouring, partake of the character of the age in which he lived, and although he made great efforts to give a new direction to his art, his talent was not sufficiently great to enable him to succeed. His designs are of greater merit.

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KANZ, CHARLES CHRISTIAN, an enamel painter of merit, born at Plauen (Saxony) in 1758, became a pupil of Messrs. Hesse and Kemly. Practised in Paris, where he was alive in 1830. Two of his principal works are in the possession of the Emperor of Russia.

KAUFMANN, E. A., a landscape painter, was born at Hamburg in 1808, and established himself at Munich. In the Gallery of Hamburg are three of his works:—'Peasants Reposing,' 'Fishing Village on the Sea-coast,' and 'A Landscape in the Tyrol.'

KAULBACH, WILLIAM, this eminent painter, one of the most distinguished agents in the modern German School, was born in the little town of Arolsen, in Westphalia, in 1805. His father, an engraver of merit, had difficulty in maintaining his family amidst the disorder which prevailed consequent upon the European war which then raged; and the same fortuitous circumstances compelled his removal whilst his son was yet a child, to the small town of Mühlheim, on the Ruhr. Through all their trials, however, the elder Kaulbach, recognising his son's early-displayed genius, resolved to educate him in the arts; and in his 16th year sent him to the newly established academy at Dusseldorff, where his talents soon brought him into distinction. Cornelius, who was at that time the eminent conductor of the rising establishment, had been entrusted with the execution of the compositions for the Glyptothek, in Munich, and encouraged him to lend an active hand: so also did Professor Mossler, who had a short time previously been connected with the academy, and who fully acknowledged the eminent talent of Kaul-

bach, and cultivated it with paternal care. The first cartoon in which Kaulbach was concerned, was 'The Fall of Manna in the Wilderness,' and at this time he commenced receiving a stipend from the Prussian Government, which kept him from want, whilst it also served as an encouragement to the pursuit of his art. About this time, 1823, two Munich artists arrived at Dusseldorf, Charles Hermenn of Dresden, and Ernest Foerster, of Altenburgh, who, soon after their first acquaintance with Kaulbach, entered into very close and friendly connexion with him. Having received an order to execute a grand work in fresco, in the aula of the University of Bonn, they invited Kaulbach to try that style of painting; and he accordingly designed and painted the beautiful figure of the youth in the foreground of the picture representing Theology, and intended to represent the rational element of Roman Catholicism. Cornelius had been called, in 1825, to Munich, as Director of the Academy in that city, and most of the pupils had followed their great and celebrated master; amongst them was Kaulbach. At Munich, artist-life, planted by King Louis I., had just taken root, and Kaulbach's genius and talent soon found an adequate sphere of action. The King had ordered the erection of the Odeon—a grand hall for musical and social purposes, and the ceilings were to be decorated with appropriate frescos, and Kaulbach was employed to paint 'Apollo and the Muses,' in colossal proportions. He afterwards took part in the decoration of the arcades of the Palace-garden, for which purpose he painted the four principal rivers of the kingdom, and, a 'Bavaria,' in colossal allegorical figures in fresco, and designed splendid cartoons representing various virtues of a sovereign, which cartoons were executed by other artists in colour. On the building of the king's new palace in Munich the architect Leo von Klenze employed Kaulbach to decorate the Queen's throne-hall with representations, twelve in number, from Klopstock's 'Battle of Hermann,' which gave so much satisfaction that the artist, immediately after their completion, received an order to paint in another room of the same palace a series of subjects from Goethe's poems, partly in fresco, partly in wax colour, the whole being disposed in various compartments on the walls, the ceiling, and the lunettes below the latter. He also, about this time, painted a series of frescoes in the palace of Prince Maximilian, of Bavaria, on the story of 'Cupid and Psyche.' The artist now became so engrossed in his art, that he almost secluded himself from society, and gave full development to the fancies which crowded upon his imagination, many of which were marked by an individuality and force which occasionally led him to the verge of caricature. He aimed at representing the various phases of human feeling and passion in their extremes—on the one hand, the felicity of social life, of love, and the grandeur of devotion and heroism—on the other hand, the reverse picture, the incidents of vice and folly, even to the strange and powerful vagaries of the madhouse. In consequence of the artist's seclusion, for the purpose of finding a path suitable to his genius and talent, he became gradually estranged from the pursuits of his colleagues. It was but natural that, in proportion as Kaulbach excited admiration and greater interest in the public mind, those artists who had been adverse to his innovations at last declared themselves decidedly and openly against him: he had now a host of antagonists. It is true he acquired in the school of Cornelius a grave style of design and a poetical manner of conception; but he was not satisfied with these acquisitions: he was instigated to pursue Nature, and to approach her as nearly as possible; for which purpose he exerted himself in acquiring a beautiful and true colouring. For this, which his senior colleagues seemed to consider the exclusive object of his ambition, he was strongly blamed by them, as being at least a partial dereliction from the severe tenets of the school to which he belonged, a school which held the idea represented, and not the mode of execution, to be the head and end-all in art, and especially considered the blandishments of colour to be beneath the consideration of the true artist. Kaulbach, notwithstanding this opposition, still continued to pursue colour as the one important speciality by which he could improve upon the grand principles of design which he had derived in the school of Cornelius; and for this purpose visited Venice, to study the magnificently coloured works of her great masters, and afterwards passed a twelvemonth at Rome. Amongst the works produced under the influence of this conviction of original and independent power, the first, and not the least remarkable, is one which was suggested to him by a tale of the middle ages, communicated to him by Von Klenze, the eminent architect, according to which the Huns and Romans, in a three days' battle, wholly destroyed one another before the gates of Rome, and afterwards renewed the combat as spectres; a suggestive theme for a painter of his peculiar temperament. On the completion of the drawing on this subject, it was seen by the Polish Count Raczynski, who happened at the time to be in Munich collecting materials for his 'History of Modern German Art,' and who immediately commissioned the artist to execute it for him in colours, of a large size. He proceeded accordingly to lay in the design on canvas, in a sort of monochrome, previously to finishing it in colour; but the Count, seeing it in this state, was so struck with it, that he preferred having it as it was, the idea of completing it in colours being altogether abandoned. Kaulbach's genius having now spread throughout Europe, he had invitations from many quarters, most pressingly from the Saxon Government, which offered him the honourable appointment of Director of the Dresden Academy. But King Louis of Bavaria, anxious to retain him in Munich, pointed him out a suitable atelier, and nominated him his Court painter. More important even than the 'Spectre Battle' was the great picture of 'The Destruction of Jerusalem,' painted in oils for the King of Bavaria, a grand composition of several groups, which, though in a certain degree independent, was at the same time connected, in the arrangement of colour, on which the artist bestowed especial pains, and with acknowledged success. This picture, even on its progress, became the object of universal encomium from his contemporaries; and excited the wish of the King of Prussia to possess a copy of it. But the artist, having no desire to copy his own work, his majesty, in lieu of his doing so, gave him a commission to paint a series of subjects in a similar spirit, from the fall of the Jewish religion, and the rise of Christianity, to be executed in fresco, for the new Museum at Berlin. In this series, which commences with 'The Dispersion of the Nations at the Building of the Tower of

Babel,' the artist finds scope for the review, in a philosophic spirit, of the general history of nations. As regards the first picture just mentioned, according to the holy Scriptures, this memorable event referred to, coincides with the building of Babel, and the tyranny and wickedness of Nimrod. The artist undertook accordingly to represent, in a grand and highly poetical manner, the fall of that despot, the dereliction of his subjects, and the distribution of the nation after the generation of Shem, Ham, and Japheth. Of this series another picture, is a representation from the life of ancient Helias, at a period when it exhibited an unparalleled excellence in poetry, art and patriotism; another represents incidents in the great convulsions of the nations which were caused by the Crusades; and, finally, is a picture treating a principal subject in the Reformation of the sixteenth century. Kaulbach is a member of the Academies of Munich, Vienna, and Berlin; corresponding member of the Royal Institution in Paris; knight of the order of St. Michael.

KEARNEY, W. H., water-colour painter, chiefly of landscape, but occasionally of figure subjects, was one of the earliest members of the New Society (now Institute) of Painters in Water Colours. His style was more characteristic of our early school of water colour painting than of that which superseded it even in his time; his pictures manifesting honesty of intent, and a careful study and nice feeling for nature, but lacking the adventitious brilliancy which modern collectors are apt to require. He died on the 25th of June, 1858, in the 58th year of his age.

*KENT, William, born in Yorkshire in 1685, died in 1748. Studied at Rome under B. Luti. Walpole states that during the reign of George II., this person was, by the patronage of the Queen, of the Dukes of Grafton, and Newcastle, and the interest of his constant friend, Lord Burlington, made master-carpenter, architect, keeper of the pictures, and, upon the death of Jarvis (in 1719), "principal painter of history and portrait to the king," the whole, including his works at Kensington, producing £600 a year. Hogarth has recorded "that neither England nor Italy ever produced a more contemptible dauber than the late Mr. Kent; and yet he gained the prize at Rome. In England he had the first people for his patrons, and to crown the whole he was appointed painter to the king." (Ireland's 'Hogarth' Supplemental Vol.) See also Hogarth's 'Burlington Gate,' a satire on Kent, Lord Burlington and Pope. Specimens of Kent's talent as an artist may be seen in the embellishments to Spencer's 'Fairy Queen,' 3 vols. 4to. London, 1751. Amongst his pictures in London, are 'The Interview between Henry V. and the Princess Catharine of France,' and 'The Marriage of those two Illustrious Personages.'

KERRICX, William Ignatius, painter, sculptor and architect, and the son of William Kerricx a sculptor of some eminence, was born at Antwerp in 1682. He received instruction in the first principles of art from his father, and afterwards studied drawing and painting under Godfrey Maas, the younger, whom, by some, he is considered to have eventually surpassed. The Museum at Antwerp contains three pictures by his hand, a 'St. Luke writing that part of his Gospel relating to the Annunciation, introducing figures of the Virgin Mary, and the infant Christ,' &c., the 'Passover in Egypt,' and the 'Adoration of the Lamb,' by the elders of the Apocalypse. Kerricx died in 1745. His sister Catharine, who flourished about 1715, was also an artist.

KEYSER, Nicaise de, a Belgian painter, was born at Sandlivet, province of Antwerp, in 1813; and was pursuing the humble calling of a shepherd, when he first manifested his gifts in art. He was sent by the liberality of a patron, to the Academy at Antwerp, where he studied under Jacob Jacobs, and Van Bree. In 1834, he produced a large Crucifixion for a Roman Catholic Chapel at Manchester, which at once laid the foundation of his future fame. In 1836 appeared 'The Battle of Courtray,' and in 1839 'The Battle of Woringen,' of the most celebrated of his works, and now in the Museum at Brussels. Amongst his other noted works are a 'Calvary,' 'St. Domenico,' 'The Battle of the Spears,' 'Charles V. in Meditation,' 'The Battle of Senef,' and a 'Portrait of King William II. of the Netherlands;' 'St. Elizabeth giving Alms,' painted in 1851, and now the property of King Leopold. M. de Keyser is the chief of the new Belgian school, which is in great measure based upon the modern French school of Paul Delaroche. He has, however, sometimes relaxed into genre, in which style a 'Siesta of Pifferari,' is in the Gallery at Hamburg. He has held the office of Director of the Academy of Antwerp since 1855.

KNIGHT, John Prescott, is the son of the celebrated comedian, who married a Miss Clewes of Stafford, in which town he was born in 1803. His father's rising fortunes bringing him to the 'London Boards,' young Knight, as a matter of course, accompanied his parents to the great metropolis, where he received his education at a classical and commercial academy, being destined for a business life. In due course he obtained a situation as junior clerk in a West India merchant's office in Mark Lane, but the bankruptcy of the firm soon threw him on the world, to seek another situation, and begin again. This transition period, and the first dawning of a new scene in life, is thus humorously described in a brief autobiography, published some years ago in the *Art Journal*:—"A heavy and profitless year rolled on in expectation of some other 'advantageous opening,' but none appearing, out of sheer idleness, I took to drawing, to the great amusement of the family; for all having a turn that way, were rather severe critics upon my poor efforts. This uncertain state of things went on until my ardour was on the point of giving way; but one evening, being left at home solus, I determined on making one effort more, and so opening a large illustrated Bible, I made a copy from West's head of Eli, and placing my production on the supper-table, went to bed, not daring to face the raillery of my merry judges. Next morning when I arose, my brothers were silent as to my effort; but that might proceed from forgetfulness. I descended to the breakfast-room, where, to my astonishment, I found my head of Eli transfixed with a pin over the chimney-piece; but perhaps it was only so placed to add a piquant jest to the morning meal. At length my father, the arbiter of my fate, issued from his dormitory, and looking at the head of Eli, and then at mine, said, 'Upon my word, John, there is some promise in this.' The oracle had spoken—raillery ceased—from that moment I was an artist. I applied to the large Bible with renewed energy. I turned Adam and

Eve out of Paradise; I slew Abel over and over again; and at length I made a Deluge, until my father seeing that my thoughts were decidedly turned in that direction, and being himself a practical lover of the Fine Arts, placed me for six months with Mr. Henry Sass to correct my outline, and for another six months with Mr. George Clint to improve my colour. Thus I was once more afloat, with the flag of ambition flying mast-high—now making my bow to Somerset House—the honoured home of the Royal Academy (he became a student in 1823); having settled in my own mind that the door to fame was one day to be opened at my touch, and that then I should have nothing to do but to walk in and take my place. With these high aspirations I went most assiduously to work, being helped forward by the encouragement of a kind father; but I shortly had to suffer another shipwreck in his untimely death, which at once deprived me of my patron and my resources. Thus, before I was fairly out of leading strings, I had to commence the great battle of life, and a hard up-hill fight I have found it. Want of means, and want of food, though severely felt, drove me to increased exertions; and since no portrait-sitters would come to my studio, I determined on trying subject-pieces—but, deprived of means, how was I to obtain models? I resolved on being my own 'models,' and was by turns a sailor, an old woman, a butcher boy, &c. &c., until two pictures were thus finished; and my credit being good for a pair of frames, I sent them to the British Institution, where, to my no small pride and exultation, they were both sold on the day of opening; but that which was far more gratifying was the praise so liberally bestowed on my works by Stanfield, Collins, and a host of other names of high repute." From that time Mr. Knight was accepted as one of "the promising young men" of the day—his prospects of fame and fortune being confirmed by his election as an Associate of the Royal Academy in 1836, and as R. A. in 1844. He was also appointed Professor of Perspective in 1839, (the duties of which he resigned in 1860) and in 1847 he was elected to fill the office of secretary, which he still retains. Thus, as he himself says, 'my ambitious hopes have at all events been fulfilled by my admission to that body, whose great names had always stood as a beacon to my efforts—the association with whom has been my highest reward." Whatever the early suggestions of West's Bible, or the 'subject-pieces' to which he devoted his first struggling talent, and from which he reaped his first pecuniary reward, the department of art to which Mr. Knight has almost ever since applied himself, and from which he has rarely deviated, has been the lucrative one of portraiture, which he has pursued with great success and distinction—the halls of the academy at the annual exhibition generally displaying, in the advantageous positions he is by the rules of this body entitled to claim, his full complement of effigies of individuals in the more distinguished or elevated walks of life. 'From year to year,' writes Mr. Sandby, in a memoir, published in his History of the Royal Academy, 'he has painted a large number of presentation portraits for public buildings and institutions, as well as smaller works, all of them executed with a vigorous hand, a broad touch, good effects of colour, and all the expression necessary to distinguish them as striking portraits.'

KOCH, Joseph A., an historical and landscape painter and an engraver; born at Obergiebeln in 1768. He was a pupil of A. Carstens, and visited Italy in 1794, where he became an intimate friend of Thorwaldsen; and died at Rome in 1839. His compositions are in the grand style, sometimes a little extravagant, and not always correct in drawing—but his colouring is pure and vigorous, with warm and agreeable tints, clear skies, &c.

KOEKKOEK, Bernard Cornelius, an eminent landscape-painter of the modern Dutch school, was born at Middelbourg, on the 11th October, 1803, and was the son of John Herman Koekkoek, a very distinguished marine painter, who died at an advanced age in 1851. (See an account of him and his son Jan, who died early, in Stanley's Bryan). He studied under Schelfhout and Van Os. This artist's landscapes are highly and justly esteemed for the rare combination of conscientious truth, freshness, and poetic feeling so happily displayed in them. In 1840, at the exhibition at Paris, he obtained a third-class medal for 'The Interior of a Wood,' a landscape with animals and figures; and in 1843 a second-class medal for another landscape of a similar character. At the Universal Exhibition of 1855 he was awarded a first-class medal for 'A Landscape—Autumn,' and 'A Wood-scene in Winter.' He published in 1850, at Amsterdam, a volume of 'Souvenirs and Communications of a Landscape Painter' (Erinnerungen und Mittheilungen eines Landchaftsmalers). He established a Drawing Academy at Cleves, where he died in 1862. Two of his brothers, who survive him, are advantageously known in art: namely, Herman Koekkoek, born at Middlebourg, 1815, a skilful painter of marine subjects, in the manner of his father; and Marinus Adrian Koekkoek, equally skilful in Dutch landscape scenery, with animals and figures, in the manner of his brother Bernard Cornelius, but in some instances supplied by Verbœckhoven. There is a grandson of the name now practising in London.

KŒHLER, Albert. A German painter of history, born in 1810, died in 1861, was a pupil of Herbig. Painted 'the Death of Adolph of Nassau.

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LABY, Auguste-François, born in Paris 4th July, 1784, became a pupil of David. Amongst his works may be cited the 'Passage of the Saint Bernard.' He was in the act of finishing a large picture for the church at Etale in Belgium, at the period of his death, which occurred at Villemomble (Seine), August 7th, 1860.

*LAFOND, Charles Nicholas Raphael, (see Stanley's Bryan), died in February, 1835.

LAGRENÉE, Jean Jacques, brother of Lewis John Francis Lagrenée the younger, was born at Paris about the year 1740: became a pupil of his brother, and entered the Academy in 1775. He applied himself to the study and imitation of ancient art, and exercised considerable influence over the manufacture of porcelain at Sèvres, to which he attached himself. His paintings on glass and in enamel were of a high degree of merit, and proportionately successful. He also invented a process for producing designs upon marble, in the form of incrustation. A table in this style representing 'Napoleon crowned by Victory,' is highly spoken of. He died in 1821.

LAGRENÉE, Anthelme-François, a painter of history, genre, and portrait in water-colours, and of miniatures, was the son of the elder Lagrenée, and brother of the last cited. Was born in 1775, and became a pupil of Vincent. He died in 1832.

LAMI, Louis Eugene, born at Paris in 1800, became a pupil of Gros and of Horace Vernet; and paints battle pieces and portraits.

LAMME, Arie, born in 1748, died in 1801; a modern Dutch painter of landscapes, and chamber decorations. His family having established themselves at Utrecht, Arie became the pupil of G. Ponse, cultivating poetry as well as painting. In landscape subjects he followed with tolerable success the style of Cuyp. His daughter Cornelia became the mother of Ary Scheffer. His son Arnold (who died 1856), painted landscapes, animals, battles, &c., and dealt in pictures and works of art at Rotterdam. The son of the latter, Arie-John (born at Dordrecht in 1812), received instruction from Ary Scheffer, at Paris; and afterwards established himself as a painter of history and genre, at Rotterdam, where, since 1852, he has held the post of Director of that Museum.

LAMPI, John Baptist, born at Romeno, in the Tyrol, was a painter of portrait and history. He was appointed Professor and Councillor of the Academy of Vienna, 1786; abandoned historical painting altogether for portrait, and resided a long time in Russia, where he made a large fortune. His son, who was born at Trent, in 1775, and died at Vienna in 1837, also made a considerable reputation.

LANCE, George. This eminent painter of fruit and still-life was born in March, 1802, at the Old Manor House of Little Easton, near Colchester. His father was Adjutant in the Essex Yeomanry, having previously served in a light cavalry regiment. Like most of those who have achieved distinguished eminence in art, Lance was, as one may say, born an artist; that is, his predilection for pictures and picture-books, accompanied by an intense desire to imitate what he saw, were evinced in the earliest childhood. The intention of his family, however, was to bring him up to commercial pursuits, and he was sent to a connection of the family at Leeds for that purpose. But the bent of his inclination was found to be so firmly fixed as to render all opposition to it hopeless, and by the consent of all his friends he came to London, where his parents were now residing, with the intention of undergoing a regular course of instruction in painting. Having heard of the fame of B. R. Haydon, then in high esteem as a teacher, he waited upon him, and induced him to take him as a pupil, remaining in his atelier several years. At the suggestion of his master he directed his attention to anatomy, and went through three courses of dissection. He afterwards obtained admission to the schools of the Academy, pursuing his studies also at the British Museum, where he made large cartoons from the Elgin Marbles. With his powers matured by this course of study, the young artist at length resolved to try his hand on a picture, and a scene from the 'Iliad,' was selected and partly designed; but, prior to its being executed, it was considered desirable, for the purpose of his acquiring a complete mastery over his materials, that Mr. Lance should practise his hand in copying objects of nature and 'still-life.' His extraordinary success in these efforts determined his future career. Sir G. Beaumont came forward to purchase his first composition of fruit and vegetables. The Earl of Shaftesbury and the Duke of Bedford—such was the kind of patronage in those days—followed with commissions. For the latter he painted, in 1831, a large picture containing a specimen of every fruit produced in English horticulture to adorn an elegant summer-house erected in the grounds at Woburn for the especial purpose of entertaining King William IV. when on a visit to the Duke. Other admirers and purchasers followed at later dates, including Lord De l'Isle, Sir J. Wigram, Mr. Vernon, Mr. Sheepshanks, Mr. T. Baring, Sir S. Morton Peto—indeed, there is scarcely a collection of any note in England which is not pleasingly diversified by one or more specimens of the works of this master. In the National Gallery are three specimens—two fruit-pieces and 'Red Cap,' representing a monkey with red cap, in a group consisting of a wild duck and vegetables; and in the Sheepshanks Collection at the South Kensington Museum is another fruit piece. But Mr. Lance did not confine himself entirely to this particular walk of art, in which he justly attained such eminence. About the year 1836 he produced an interior, with the figures of two monks, one of them seated asleep before a table covered with a rich dessert, to which he gave the name of 'Melancthon's First Misgiving of the Church of Rome,' which obtained the prize offered by the Liverpool Academy for "the best historical picture of the season." This picture was purchased by Mr. Holt, a wealthy merchant of Liverpool, and was exhibited at the Arts Museum Exhibition at Manchester. Afterwards appeared two figure subjects of considerable merit, painted for Mr. Broderip—'The Coquette' and 'The Lady in Waiting;' and after these came the most important historical work the artist painted, 'The Biron Conspiracy,' painted for Mr. Vernon, and exhibited at the Royal Academy in 1845. This picture represents an incident in the reign of Henry IV. of France, and is powerfully treated, and finely painted in every part. Mr. Lance's fruit and other still-life subjects are about four hundred in number, and are wonderful alike for the variety of interest displayed in them, and for the splendour and truthfulness of their execution. He died in June, 1864. A daughter of Mr. Lance follows in her father's career, evincing considerable ability.

LANCRENON, Joseph Ferdinand, historical painter, was born at Lods (Doubs), in the year 1791, and became a pupil of Girodet. Amongst his works are 'Tobit restoring the Sight of his Father,' (exhibited in 1819), in the Gallery at Fontainebleau; 'The River Scamander,' (1824), now in the Luxembourg, which has been engraved in lithography by Aubrey Lecomte; 'The Apotheosis of St. Geneviève,' exhibited in 1827, and now in the church of St. Laurent, of which the artist has published an engraving in lithography. He obtained the second prize in 1816, and another medal in 1817.

LANDELLE, Charles, a French painter of history and genre, was born at Laval, about the year 1816. He was pupil of Paul Delaroche.

LANDELLS, Ebenezer, wood-engraver, was born at Newcastle-on-Tyne in 1808, and

died at Brompton, Dec. 1, 1860. He was a pupil of Bewick, whose style in his earlier book-illustrations he worthily followed. On the introduction of illustrated journalism, now so much in vogue, he aided considerably this new and important movement—being one of the founders of *Punch* in 1841, and contributing extensively to the *Illustrated London News* from the period of its first establishment in 1842, and to the *Ladies' Newspaper*, of which he was the projector and for some time principal proprietor. He employed a large 'staff,' and some of our principal xylographic artists have been his pupils. He died Oct., 1861.

LANDON, Charles Paul, historical painter, was born at Nonant (Orne), about the year 1760. He was a pupil of Regnault; and whilst still young obtained the great prize in painting, which entitled him to go to Rome. He exhibited, *inter alia*, in 1800, 'A Pastoral Subject;" in 1801, 'The Bath of Virginia;' in 1806, 'Leda, Pollux, and Helen;' in 1810, 'Venus and Cupid;' in 1812, 'Paul and Virginia,' (in the Luxembourg); and 'Dædalus and Icarus,' (also in the Luxembourg). He was appointed Conservator of the pictures in the Musée, and was a member of several Societies, and Correspondent of the fourth class (Fine Arts), of the Institute. He published 'Annales du Musée, et de L'Ecole Moderne des Beaux Arts,' 1801-17, 29 vols. 8vo., with which are associated 'Paysages et Tableaux de Genre,' 1805, 4 vols. 8vo., with numerous engravings in outline; 'Vies et Oeuvres des Peintres les Plus Celèbres,' 1803-17, 22 vols. 4to.; 'Recueil des Ouvrages des Peintres et Sculptures qui ont Concouru pour les Prix Décennaux,' 8vo.; and other works. He died in 1828.

LANDSEER, John. This eminent English engraver was the son of a jeweller, and born in Lincoln in 1761. He first received instruction from Mr. William Byrne, the celebrated landscape engraver. His first works, and which in their way have probably been rarely, if ever, surpassed, were the 'Vignettes,' which he engraved after the designs of De Loutherbourg, for Macklin's Bible, and Bowyer's 'History of England.' The former of these works was published in 1793, and amongst other engravers engaged upon it, besides Landseer, were Bromley, Heath, and Skelton. In 1795 Mr. Landseer's name appears on the title-page of twenty views in the south of Scotland, from drawings made by James Moore, Esq., F.R.S. In 1799 he was engaged in engraving a series of Views in the Isle of Wight, for J. M. W. Turner and J. C. Ibbetson, who had conjointly undertaken the work, but abandoned it after six plates had been engraved. He subsequently published a series of engravings of animals, after Rubens, Snyders, Rembrandt, Gilpin, and other distinguished painters, which display much character and facile execution. Some prints of animals, which he produced from sketches by himself, are also entitled to favourable mention. He next turned his attention to the history of his art, and the position of its professors, and in 1806 delivered a course of lectures on 'Engraving' at the Royal Institution, which were published, and have always been considered as a lucid exposition of the history and practice of the Art. Some remarks contained in them, as to the status which engraving was entitled to occupy amongst the arts, led to considerable controversy. In 1807 he was elected an Associate-Engraver by the Royal Academy; and it is said that he only accepted the rank in order that he might be the better able to seek to remove the cause of contention, which had existed from the first formation of the Academy, to the exclusion of engravers from full Academic honours. Shortly after his election he memorialized the President and Council on the subject, the discussion upon which was carried on during a considerable length of time, but without a result satisfactory to the prime mover in it, leaving upon his mind, who had thus courageously stood forward in defence of the rights of his order, many bitter reflections, which he never entirely got rid of. [The cause for which he fought, however, was eventually successful after Landseer's death, Mr. Samuel Cousins being the first Academician Engraver elected under the new rule, in 1855.] About this time he commenced the publication of a critical periodical entitled 'The Probe,' which was dropped after a six months' trial. About 1814, he commenced a beautiful series of line engraving, illustrative of the Antiquities of Dacca, which, after being leisurely continued for about twelve years, was left unfinished at the 20th plate. In 1817 he communicated to the Society of Antiquaries a paper on 'Engraved Gems from Babylon,' which was printed in their proceedings; and he afterwards delivered a course of Lectures on 'Engraved Hieroglyphics' at the Royal Institution. In 1823 he published a volume entitled 'Sabæan Researches,' descanting on the mythological figures engraved on the Babylonian cylinders, a work in considerable repute with archæologists; and in 1834 a 'Descriptive, Explanatory, and Critical Catalogue of the Earliest Pictures in the National Gallery.' Even when far advanced in years Mr. Landseer retained his tastes and faculties in art unimpaired, exhibiting at the Royal Academy so late as 1851 numerous interesting sketches, including Views of Druidical Temples in the Islands of Guernsey and Jersey. He died on the 29th February, 1852, and was buried at Highgate cemetery. He lived to see his three sons, Sir Edwin Landseer, R.A., Charles Landseer, R.A., and Thomas Landseer, the well-known engraver, rise to eminence, and one of them to occupy a conspicuous place amongst the artists of Europe. One of Sir Edwin Landseer's early pictures, 'The Dogs of Mount St. Bernard,' was engraved by his father, and was one of the best of his works.

LANDSEER, Sir Edwin, is the youngest son of John Landseer the engraver, and was born in London in 1802. He received his first instruction in drawing from his father, his taste leading him from the first to study animals, which he did with uncommon intelligence. Proof of his early talent will be found in his numerous sketches taken on Hampstead Heath and elsewhere, and some of them made when he was only five years old, which are in the South Kensington Museum. In 1816 he became a student at the Royal Academy, and soon after contributed a number of spirited drawings of lions, tigers, dogs, &c., to the *Sporting Magazine*, all of which were engraved by his brother Thomas Landseer, and have since been collected with many other of Sir Edwin's early works, and published by Mr. Bohn, in a 4to. volume. In 1819 he exhibited a picture of 'Dogs Fighting,' displaying great talent, which was purchased

by Sir George Beaumont; and he followed it up next season by a still more remarkable performance, exhibited at the British Institution, representing 'Two Mount St. Gothard Mastiffs discovering a poor Traveller half buried in the Snow,' which was engraved by his father. In 1820, at the suggestion of Haydon, he took advantage of the death of a Lion at Exeter Exchange to study the anatomy of that animal; and he subsequently painted several pictures of the king of the forest, as—'A Lion Disturbed,' 'A Lion Reposing,' &c., and in 1847, 'Van Amburgh and the Lions,' painted for the Duke of Wellington. Unquestionably the greatest animal painter of his age, not only as respects anatomical truth, textural realization, and character; he differs from his great predecessor Snyders, principally in the fact of his treating all somewhat suggestively, and infusing into all his heroes a dash of sentiment, the emanation of his own fancy. His earlier productions, when he painted the canine breed of every-day life which met around him, have never been surpassed, even by himself, for intensity of genuine character, as well as for sound and careful finish. In later works, it must be admitted, that he was sometimes satisfied with producing effects, to be appreciated at the proper distance, the means of obtaining which did not justify closer inspection. This broader, and some respects more striking style of painting, he adopted after his visit to the Highlands in 1826, the first fruit of which was 'The Return from Deer Stalking,' exhibited in 1827. This was followed, amongst others, by 'The Monkey who had seen the World,' in 1828; 'The Illicit Whiskey Still,' in 1829; 'Poachers Deer-Stalking,' in 1831; 'Jack in Office,' and 'Sir Walter Scott and his Dogs,' in 1833; 'Bolton Abbey in the Olden Time,' (one of the most popular ever produced by him or any other artist of the day), in 1834; 'The Return from Hunting,' (another distinguished success), and 'The Shepherd's Chief Mourner,' in 1837; 'Peace' and 'War,' (well-known companion subjects), in 1846; 'A Dialogue at Waterloo,' (the Duke of Wellington pointing out the scene of action to his daughter-in-law), in 1850; a scene from 'Midsummer Night's Dream,' in 1851; 'The Children of the Mist,' in 1853; 'Rough and Ready,' in 1857; 'The Maid and the Magpie,' and 'Deerstalking,' in 1858; 'Doubtful Crumbs,' and three others in 1859; 'The Flood in the Highlands,' in 1860, and two pictures, 'Scenes in a Highland Deer-forest,' in 1861. Most of his pictures have been engraved, and have had an extensive sale. Sir Edwin Landseer was elected an Associate of the Royal Academy in 1826, and a full Member in 1831. In 1850 Her Majesty conferred on him the honour of Knighthood. We are happy to add, that through the munificence of private individuals the nation is in possession of several of the finest works of this master. In the Vernon Collection (National Gallery), are 'Highland Music,' and 'Spaniels of King Charles's Breed,' painted in 1832; 'The Hunted Stag,' (1833); 'Peace' and 'War,' (1846); and a 'Dialogue at Waterloo,' (1850). The Sheepshanks Collection contains sixteen specimens, including 'The two Dogs,' and 'The Dog and the Shadow,' (1822); 'Sancho Panza and Dapple,' (1824); 'A Highland Breakfast,' and 'Suspense,' (1834); 'The Drover's Departure,' (1835); 'A Jack in Office,' 'Comical Dogs,' and 'The old Shepherd's Chief Mourner,' (1837). Sir Edwin did not exhibit in 1862 and 1863, but in 1864 he had four pictures, of which the two most attractive were, 'Man proposes, and God disposes,' representing two Polar bears coming upon the relics of Sir John Franklin's Expedition, (sold to Mr. Coleman for 2,500 guineas), and a small, highly-finished picture called 'The Piper and pair of Nutcrackers,' (sold to Mr. Huth for 1000 guineas).

LANDSEER, Charles, the elder brother of Sir Edwin Landseer, was born in 1779, and received his first instruction from his father. Subsequently, in 1816, he entered the schools of the Royal Academy as a student, and first exhibited on its walls in 1828. In 1837 he was elected an Associate, and in 1845 a Member of that body; and in 1851, on the resignation of Mr. Jones, he was appointed Keeper of the Royal Academy. Several of Mr. Charles Landseer's historical subjects have been successful. His 'Plundering of Basing House'—a subject which tells its story at once, and that a sad one, of the civil wars, when cavaliers and roundheads distracted the kingdom with their alternate excesses—is a favourable example of this painter. His 'Clarissa Harlowe,' a female figure kneeling in prayer, is in the National Gallery (Vernon Collection).

LANDTSHEER, Jean de, was born at Baesrode in 1750, and died at Brussels in 1828. In the Brussels Museum 'Venus clipping the Wings of Cupid.'

LANDTSHEER, J. B. de, younger, son of the preceding, was born at Brussels in 1797. In the Brussels Museum 'Tancred watched over by Herminia,' a picture presented by the artist in 1828.

LANGER, Pierre Joseph, an excellent historical painter, was born near Düsseldorf, in 1759, and became a pupil of the Academy in that town. He visited Holland in 1789, and Paris in 1798. He was appointed Director of the Düsseldorf Academy in 1790, and on its removal to Munich in 1806, went with it retaining his post. He died in the latter city in 1824. He was sometimes called John Peter de Langer. He also etched.

LANGER, Robert, son of the above, born at Düsseldorf in 1783; also painted in a similar line.

LANGLOIS, Eustaches Hyacinthe, a painter, draughtsman, and engraver, was born in 1777 at Pont de l'Arche, and died in 1837. He was a pupil of David, and addicted himself with passion to archæological subjects. He published a great number of compositions, for the most part consisting of landscapes, with Gothic monuments, many of them in Normandy; and he also engraved a great number of plates to illustrate various archæological works, of which he generally edited the text. Among his literary works may be mentioned an Historical Essay on Stained Glass, Paris, 1832, 8vo., and an illustrated work on the Dance of Death, 2 vols. 8vo., Paris, 1852. He was appointed Professor of the Academy of Drawing and Painting at Rouen, and was a Member of various learned societies.

LANGLOIS, Jerome Martin, historical painter, was born at Paris in 1779, and died in 1838. He was a pupil of David, and obtained in 1805 the second great prize in painting, and in

1809 the first great prize. He exhibited in 1817 'Cassandra at the Foot of the Statue of Minerva,' (in the Luxembourg); in 1819, 'Alexander ceding his Mistress Campaspe to Apelles,' (in the Museum at Toulouse); in 1822, 'Diana and Endymion,' (in the Luxembourg), which has been engraved by Müller. He was created Knight of the Legion of Honour in 1822, and Member of the Institute in 1838, shortly before his death.

LARIVIERE, CHARLES PHILIPPE DE, a French historical painter, was born at Paris in 1798, and died in 1805. He was a pupil of Gros and of Girodet. Among the works mentioned by him are, 'The Plague of Rome,' and 'The Taking of Brescia by Gaston de Foix,' in the Gallery at Versailles.

LATOUR, JOSEPH, a landscape painter, born in 1817, and died at Toulouse in 1863.

LAUDER, ROBERT SCOTT, was born at Silver Mills, near Edinburgh, in the year 1803. An instinctive desire to represent external objects by the pencil, developed itself in him at a very early age. While yet a mere child, the pleasure he derived from the first perusal of the Arabian Nights, sought to give itself vent in drawings of the gorgeous scenes they conjured up before him. The middle classes in Scotland were at that time even less prepared to regard Art as a worthy or available pursuit in life, than those in the southern parts of the island, and consequently the boy's turn for drawing met neither with encouragement nor direction among his relations. He still continued for several years to be principally occupied by the ordinary educational pursuits of boys of his own class, making drawing and painting (in which he had received some friendly hints from David Roberts) the occupation of his unemployed hours. An exhibition of the works of Scotch painters which was opened in Sir Henry Raeburn's gallery, about the year 1817 or 1818, had, however, such an effect upon him, that, disregarding every other consideration but his passionate desire to become himself a painter, he resolved to make that his profession; and after some time employed in looking about him, having been introduced to Sir Walter Scott, he was, by his assistance, admitted as a student to the Trustees Academy in Edinburgh, then under the direction of Mr. Andrew Wilson; and a better school, as far as drawing is concerned, was scarcely to be found elsewhere. After prosecuting his studies here for four or five years, he proceeded to London, where he continued three years, drawing in the British Museum, and painting from the life in an academy supported by the contributions of young painters. In London, also, he had for the first time the opportunity of studying the works of the best painters of our own and other countries. He retired to Edinburgh about the year 1826, when he was elected an Associate of the Royal Institution, afterwards becoming a member of the newly formed Royal Scottish Academy. He also resumed his studies at the Trustees Academy, then under the direction of Sir William Allan, who appreciating the merits of the rising artist, admitted him to his intimacy, and intrusted him with the teaching of his pupils. He now also formed an acquaintance destined to exercise a much more important influence over his future career. The Rev. John Thomson, of Duddingstone, was a man of unquestionable genius. Had he, instead of being an amateur, been a professional painter, he would have stood in the very highest ranks of art. As it is, his landscapes, for their rich beauty of colour, for their truthful perception and reproduction of the elementary phenomena of nature, have been rarely surpassed; and what is more, they are uniformly imbued with the soul and sentiment of poetry. But Mr. Thomson was more than a mere painter; he had an exquisite taste for music, and was no mean performer; he was an accurate and elegant classical scholar and, above all, he possessed an immense fund of shrewd practical observation, quaint humour, and warm benevolence. Recognising a congenial spirit in the young artist, Mr. Thomson admitted him to his intimate friendship. From that time the manse of Duddingstone was ever open to him, a privilege of which he was not slow to avail himself. From this era a new and higher sense of the aims and destinies of his art dawned upon Lauder. In the pictures which he painted about this time, an intellectual and poetical character, not to be found in his earlier productions, promising though they were, may be discovered; and a breadth and mastery of execution, akin to that of the great masters of Italy and the Netherlands, developed itself. A number of cabinet portraits executed at this stage of his career may be cited in support of this opinion; still more a painting entitled 'The Sentinel,' and his first painting of the 'Bride of Lammermoor.' In 1833 Mr. Lauder proceeded to the Continent. He remained abroad five years; the greater part of which time was spent in Italy. He studied assiduously at Rome, at Florence, at Bologna, and at Venice. On his way home he spent some time at Munich. The example and conversation of Thomson had prepared him to feel in their full force the Titanic efforts of Michael Angelo in the Sistine chapel; natural temperament had predisposed him to be deeply impressed by the colour of Titian and Giorgione. A deep and lasting effect was produced upon him by the unrivalled wealth of Rubens at Munich. Since his return to England in 1838, Lauder resided principally in London. In 1839 he exhibited his 'Bride of Lammermoor' in the Royal Academy, which was immediately purchased by Lord Francis Egerton. He subsequently contributed the 'Trial of Effie Deans,' now the property of E. N. Dennys, Esq.; the 'Glee Maiden,' purchased by Lord Northesk; 'Meg Merrilies,' the property of W. Murray, Esq., and various other pictures. His great work, 'Christ teaching Humility,' has been purchased by the Royal Association for the encouragement of Art in Scotland, and is intended to be the nucleus of the contemplated Scottish National Gallery of Art. The most prominent characteristic of Lauder's paintings—that which first attracts the eye—is his rich yet ever tasteful colour; and his able management of light and shade. He is also happy in his expression of character, as many figures in his works testify, above all, his 'Louis XI.,' in a painting of that monarch in conversation with the Astrologer. Mr. Lauder was President of the Institution of Fine Arts, an independent Society of Exhibiting Artists, till its extinction in 1862.

LAURENT, MADAME (maiden name Marie Pauline Jullien) born in Paris November 11,

1805; and died in the same city, February 8, 1860. She was a pupil of Alaux. From the year 1846 she was employed in painting on porcelain, at Sèvres, being in 1851, placed on the personal staff of that establishment. Amongst her principal works, all on porcelain, are—1. Reduced copy of the whole length portraits of 'Charles I.,' by Vandyke, (exhibited in 1841). 2. 'Reduced copies of whole length portraits of Queen Victoria and Prince Albert, and of the Emperor and Empress of the French, after Winterhalter, (presented by Queen Victoria to the Emperor).' 3. 'Copy of the picture of Galatea, by Ingres.' 4. 'Copy of La Vierge au Voile, by Raphael.'

LAURENT, Jean Antoine, historical and portrait painter, was born at Baccarat (Meurthe) in 1763, and died in 1833. He was a pupil of J. Durand, conservator of the Museum des Vosges. Amongst his works are 'The Youth of Duguesclin,' at Paris, and 'Clotilde de Surville,' at Parma. He was also the author of a theoretical work on linear drawing.

LEADER, Benjamin William, was born in 1831 at Worcester, where his father was in practice as a civil engineer. He was originally destined for the same profession himself, but early manifested a decided taste for picturesque art, which eventually carried the day. He received his first instruction in design at the Worcester Government School of Design, and in 1854 was admitted a student of the Royal Academy, exhibiting the same year his first picture, 'Cottage Children blowing Bubbles,' which was purchased for £50, by Mr. Currie of Philadelphia. The following year he exhibited a picture of the 'Bird Trap,' purchased by J. Arden, Esq., also a small picture at the Birmingham Society of Arts, which found a purchaser in Mr. Hulme, the landscape painter. In 1856 Mr. Leader exhibited a 'Cottage Interior,' at the Royal Academy; in 1857, an 'English Homestead,' and 'A Stream from the Hills,' both purchased by Mr. Underwood of Birmingham; he also contributed a picture entitled 'The Trespasser,' to the Portland Gallery. In 1858 appeared at the same gallery his 'Temptation' (a work selected by the Glasgow Art Union for one of their prizes at that year), and some truthful studies of Scottish Mountain Scenery, one of which was purchased by Mr. Thomas Creswick, R.A.

*LE BRUN, Madame Maria Louise Elizabeth (nee Vigée), was born 1755, and died in 1842, (see Stanley's Bryan).

LECURIEUX, Jacques Joseph, was born at Dijon in 1801. He received his first instruction in painting from Devosge, son of that Devosges who was the master of Prud'hon, and who left many remarkable works, though they are but little known. A good foundation for future eminence was thus laid; so that, when Lécurieux came to Paris in 1822, and entered the school of Lethière, he greatly distinguished himself by the admirable drawings and studies he made there. The talents of this artist were subsequently employed in executing a large number of vignettes for Barante's "History of the Dukes of Burgundy," and for Thierry's "Conquest of England by the Normans;" he also painted numerous portraits. Among his principal historical pictures, are 'Francis I. at the Tomb of John;' 'Le Chevalier Bayard at Dijon;' 'St. Louis at Damietta;' 'an Act of Charity;' the 'Raising of Jairus's Daughter to Life'—a subject from 'Lazarillo de Tormes;'—the 'Education of Jesus;' the 'Last Moments of Louis XI;' 'Mary of Burgundy,' a full-length figure; 'Luther when a Child;' the 'Virgin and Infant;' the 'Death of St. Rose;' 'Le Petit Chaperon Rouge;' 'Preparations for the Martyrdom of St. Benigne;' 'St. Bernard going to found the Abbey of Clairveaux on being appointed its Abbot;' the 'Love of Flowers;' the 'Betrothing of Rebecca;' 'Solomon Caus at Bicêtre;' and 'St. Firmin, first Bishop of Amiens, baptising the Princess Athalia.' From this catalogue of pictures it will be seen that the genius of Lécurieux delights in works of a devotional or moral tendency; subjects which bring before us some of the most affecting passages of history, or which elevate the thoughts to matters and objects of still higher importance; and this, too, without the introduction of an excited religious feeling, or a spurious sentimentality. It may be said to belong to what certain French writers call the "regenerated school of France," or that of those professing that remarkable change of style so daringly advocated in the first instance by Gros, and subsequently so powerfully exemplified by Vernet, and afterwards more particularly by Delaroche.

LEE, Frederick Richard, an eminent English landscape painter, was born at Barnstaple in 1799, and entering the army early in life, served a campaign in the Netherlands. Returning home in ill health, he became a student at the Royal Academy in 1818. He first exhibited at the British Institution, and subsequently at the Royal Academy in 1824. His subjects are essentially of home; views of English and Scottish scenery, remarkable for their freshness of colour, and genuine truthfulness. Some pictures of dead game, fish, &c., painted for the late Mr. Wells, show (remarks the author of the South Kensington Official Catalogue) "that his power is versatile, had he chosen to exercise it." Latterly, Mr. Lee has frequently painted in conjunction with Thomas Sidney Cooper, the well-known cattle painter. The Vernon Collection contains two examples of Mr. Lee's pencil—'Showery Weather, Sunrise on the Sea Coast,' exhibited at the British Institution in 1834, and 'The Coverside,' a scene in a wood, (the dogs, figures, and game sketched by Sir Edwin Landseer), painted in 1839. Both of these subjects have been engraved; the former by E. Radclyffe, and the latter by J. Cousens. The Sheepshanks Collection contains a sketch 'Near Redleaf,' an autumnal study of oaks and alders on the banks of the Medway; 'A Distant View of Windsor,' and 'Gathering Seaweed,' a picture exhibited at the Royal Academy in 1836. In 1856 he entered upon a new field, and inaugurated a new style, with 'the Breakwater at Plymouth,' which he followed up with 'the Bay of Biscay' (1857), and 'Gibraltar' (1861), remarkable for their bold perspective, and decided outline, which almost suggest the inspiration of the stereoscope. Mr. Lee was elected an Associate of the Royal Academy in 1834, and an Academician in 1838.

LEECH, John. This truly original draughtsman and clever illustrator of various popular phases of society, was the son of Mr. Leech who for many years kept the London Coffee House,

in Ludgate Hill, and was born in 1817. He was educated at Charter House, and afterwards became a student at the Royal Academy, where he exhibited a few pictures in genre, which, whatever their merit, had not success sufficient to engage him continuously in oil-painting. When still struggling for elbow room for his genius, he became engaged to design small sketches of character for *Bell's Life in London*, which appeared weekly, and at once established their author as an artist of originality and no ordinary talent. His true fame was made in the pages of *Punch*, where his sketches commenced in 1847, and continued uninterruptedly for 18 years, were of a class quite *sui generis*, and it may be truly said unrivalled. The hunting field, the cockney watering place, the nursery, the airs and graces of the ball-room, and endless other specialities of life, high, low, and *parvenu*, he has made his own in a series of designs, many of which have already become historic. In 1861 Mr. Leech, commissioned by an eminent Manchester firm, reproduced a great number of these works enlarged, upon an elastic fabric, by a newly invented mechanical process, and coloured; the exhibition of which, at Egyptian Hall and elsewhere, attracted a large number of visitors. They afterwards readily found purchasers at considerable prices. He died October 30th, 1864.

LEJEUNE, Henry, historical painter, was born in London in 1820, and after studying for some time at the British Museum, was admitted a student at the Royal Academy in 1834. Here he obtained several prizes, including, in 1841, the Gold Medal in Historical Painting, for his picture of 'Sampson bursting his bonds.' In the previous year he had exhibited at the Royal Academy 'Joseph interpreting the Dream of Pharoah's Butler.' 'The Sampson' was exhibited at the British Institution in 1842, and in the same year 'Una and the Lion,' at the Royal Academy. Amongst his subsequent works were 'Prospero and Miranda (1844); 'Ruth and Boaz,' (1845); 'Bassanio choosing the Casket,' and 'The Liberation of the Slaves,' (1847); 'Pan teaching Apollo,' (1848); 'Ophelia,' and 'Lear and Cordelia,' (1849); 'Martha reproved,' (1850); 'the Sermon on the Mount,' (1851). a scripture subject, 'Master, what shall I do to inherit eternal life?' (1852); 'Infant Prayer,' (1853); 'the Plough,' and 'Christ blessing Little Children,' (1855); 'Little Gretchen,' and 'Mary Magdalen at the Sepulchre,' (1856); 'the Vision of Queen Catherine,' (1857); 'the Early Days of Timothy,' and 'Children gathering Water Lilies,' 1858. M. Le Jeune's style is pleasing in sentiment, particularly in subjects where females and children are introduced, but somewhat deficient in vigour. In 1845 he was appointed a Master at the School of Design, which post he resigned in 1848, when he was appointed curator of the School of Painting at the Royal Academy. He was elected an Associate of the Royal Academy, March, 1863.

LEIGHTON, Frederick, was born at Scarborough, December 3, 1830, and from childhood evinced a strong passion for painting. His first systematic instructions in drawing were received at Rome in the winter of 1842-3, from a painter since dead, named Filippo Meli. In 1843-4, he became a student at the Royal Academy of Berlin, passed the following year in Florence, and from 1846 to 1848 studied in the academy of Frankfort-on-the-Maine. The winter of 1848-9 was passed in Brussels, painting his first finished picture—'Cimabue finding Giotto drawing in the fields.' The succeeding year was spent in Paris, copying in the Louvre and attending a life-school. Thence he returned to Frankfort, where he became, and continued till the early part of 1853, a pupil of E. Steinle, of Vienna (one of the followers of Overbeck), professor of historical painting at the Academy of that town. During this period he painted several pictures, amongst others a large one of 'The Death of Brunellesco.' More or less of three winter seasons were passed at Rome in diligent study and in painting his large picture of 'Cimabue,' representing a procession (consisting of the picture of Cimabue, his scholars, and principal Florentine contemporaries) to the church of Santa Maria Novella. The exhibition of this work by Mr. Leighton at the Royal Academy, in 1855, was a great surprise to the London public, coming, as it did, from an artist unknown in England. It was at once purchased by the Queen, and it has been re-exhibited at the Manchester Art-Treasures and the International Exhibitions. During four years after this success the artist resided in Paris, studying under no master, but aided by the counsel of Ary Scheffer, Robert Fleury, and other French painters. Subsequently he resided in London, and in 1856 contributed a picture to the Academy Exhibition entitled 'The Triumph of Music,' the subject being Orpheus by the power of his art redeeming his wife from Hades; and he has since exhibited many other pictures. All these works displayed considerable merit and originality, but none of them seemed of the importance, or commanded the same amount of general recognition, as the 'Dante in Exile,' exhibited in 1864, an effective and solidly painted canvas, which commanded his election as an Associate in the same year. This artist has been long engaged upon an elaborate mural painting over the altar of the church at Lyndhurst, Hants. He has also executed many book-illustrations for the wood-engraver.

LENS, James, son of Cornelius Lens, was born at Antwerp in 1746; date of death uncertain. There is a portrait by him of the Emperor Joseph II., in the Brussels Museum.

LEPAULLE, Francis G., a painter of history, portrait and landscape; was born at Versailles in 1804; and became a pupil severally of Regnault, Horace Vernet, and Bertin. Amongst his works are in the Versailles Gallery, 'The Invention of the Lyre,' and 'The Battle of Rivoli.'

LESCOT-HAUDEBOURT, Hortensia Victoria. This lady, who has, during nearly thirty years, enjoyed the reputation of being one of the most accomplished female artists that ever adorned the profession, was born in Paris in 1785, and became in due time the pupil of Lethière, the severity of whose style scarcely admitted of the supposition that she could adopt that by which she was subsequently distinguished. When Lethière was appointed Director of the French Academy at Rome, she also proceeded thither, unwilling to lose the benefit of the instruction of a master under whom she had made progress, inasmuch that at Rome she produced works which obtained for her high consideration even at this early period. She exhibited first at the Louvre in 1810; and in 1812 she produced

the 'Salutation of the Feet of the Statue of St. Peter,' and the 'Confirmation,' in the Church of St. Agnes, at Rome,—two pictures which are now in the Gallery of the Luxembourg. In 1814 she became the wife of M. Haudebourt, an architect; after which she was appointed artist to the Duchess de Berri. Her works were all in genre and history; very numerous, and remarkable for the felicity with which the subjects were selected. She died at Paris early in 1845.

LESLIE, Charles Robert. It was until recently a very general impression that this admirable artist and esteemed writer on art, was an American by birth. It appears clearly, however, that such was not the case. His father and mother, it is asserted by some, were Americans; but even this is now disputed by those who have something like authority for their opinions. Whatever the nationality of his parents, however, Leslie himself was born in England, in the parish of Clerkenwell, in the year 1794. Five years afterwards, owing, as is supposed, to ill success in his business as a watchmaker, the elder Leslie removed with his family to Philadelphia, in the United States. The future painter, after receiving the rudiments of an ordinary education, was apprenticed to a bookseller at New York, where it was amongst his duties to open the packages of books arriving from England, in the course of which he was struck with the beauty of the illustrations included in them, which were often from the hands of Stothard, Smirke, Cook, Uwins, &c., who all afterwards rose to high artistic fame. Favoured by these inducements, a taste for the arts was early and deeply impressed on his mind, and he resolved to adopt them as his profession. According to Mr. Tuckerman, in his 'Artist Life, or Sketches of American Painters,' Leslie's first attempt was a likeness of Cooke, the tragedian, taken by him at the theatre, whilst still serving his apprenticeship. In 1811, being freed from this engagement, he, at the recommendation of some friends who saw his talent, returned to England, and entered himself as a student at the Royal Academy. His first instructors in art were two Americans, the President West and Washington Alston, the latter an artist whose merits are more extensively known and better appreciated on the other side of the Atlantic than here, but still not more so than they deserve. Amongst his earliest patrons in London were the Messrs. Dunlop and Co., American merchants, to whom he had brought letters of introduction from the United States. The young student took up his modest abode in a garret in Buckingham Street, Fitzroy Square. His early labours, like those of most artists, actors, and others who are to make fame and fortune by the development of their natural gifts, were in a great degree experimental and uncertain: he attempted historical subjects, sacred and profane, as well as genre. In the collection of Lord De Tabley was a large painting by Leslie, of this period, of 'Saul and the Witch of Endor,' which showed considerable merit, both in the design and colouring. But it was not long before he discovered that his strength lay in a peculiar field, of mixed poetry and satire, with dramatic action, in which were combined some of the attributes of Hogarth and Wilkie, with those of some of the genre painters of Dutch and French schools, but in a manner altogether original; and in this style, which may be called his own, he, during a career of forty years, has been without a rival. From Shakspeare and Sterne, amongst English, and Cervantes and Molière, amongst foreign authors, he drew his favourite subjects; and he entered into the genius of each with uncommon acumen and success. Amongst his earliest productions in this line was 'Sir Roger de Coverley going to Church amid his Tenantry,' now in the Marquis of Lansdowne's Collection, in which we admire an honest type of the 'fine old English gentleman,' of the last century. 'Anne Page and Slender,' and 'May-day in the Reign of Queen Elizabeth,' were of about the same period. In 1824 appeared his first version of 'Sancho Panza and the Duchess,' one of his most admirable performances, which he painted for the late Earl of Egremont, and a replica of which, with certain variations, is in the Vernon Collection. 'Slender, with the assistance of Shallow, courting Anne Page,' followed in 1825. In 1821 Leslie was elected Associate of the Royal Academy, and in 1826 Royal Academician. In the exhibition of that year he made a decided step in advance with his picture of 'Don Quixote, having retired to Sierra Morena to do penance, is induced to relinquish his design by a stratagem of the Curate and Barber, assisted by Dorothea,' which was warmly and deservedly extolled. In the following year the artist took up a subject of a different character—'Lady Jane Grey prevailed on to accept the Crown,' of which, although it is impossible to deny the gracefulness of the treatment displayed in it, we must aver that it was not so successful as the artist's other works before and after, the subject being of a class in which he was evidently not at home. Passing over some intermediate performances, we arrive at the year 1831, when was produced a work which has perhaps done more than any other of his individual performances to establish the fame of the artist—namely, 'Uncle Toby and the Widow Wadman,' now in the Vernon Collection, and a repetition of which, with a slight variation in the character of the widow, was purchased by Mr. Sheepshanks. In the autumn of 1833 Mr. Leslie accepted the office of Professor of Drawing at the Military Academy at West Point, and started for the United States to fulfil its duties; but he did not pursue them long, returning to England the following year. In 1835 appeared two pictures of a remarkable character—'Columbus and the Egg,' and 'Gulliver introduced to the Queen of Brobdignag'—but they were not so successful with the public as his former themes from Shakspeare, Don Quixote, &c., to which, and to congenial subjects he, with few occasional exceptions, devoted his subsequent labours; a recital of which in detail would be unnecessary. Of course, it was not to be supposed that, in a country in which genius meets with such patronage as the great usually bestow, Mr. Leslie should altogether escape the pains and penalties of portrait-painting, and one or two of his group-pictures of this class deserve to be mentioned. In 1832 he painted, to the order of the Marquis of Westminster, a family picture of the members of the noble house of Grosvenor, in which he succeeded in grouping about a dozen portraits, male and female, with tolerable pictorial effect. Another portrait subject, produced by him some years later, was 'The Library at Holland House,' painted for Lord Holland, and introducing portraits of his Lordship

and of Lady Holland; besides the picture long supposed to be the portrait of Addison, but which, afterwards turned out to be the portrait of somebody else. A third picture, of an historical or a portrait class, painted by the artist, is that of 'The Queen receiving the Sacrament at her Coronation,' so well known through the medium of the fine engraving by S. Cousins. Leslie, who never appears to have made a point of distinguishing himself by setting forth a certain number of pictures year after year, towards the close of his life exhibited comparatively little, and it must be admitted that in what he exhibited was discoverable evidence of a falling off from the vigour and gusto of his earlier performances. In 1838 he produced only one work — 'Christ and the Disciples at Capernaum.' The following year the walls of the Royal Academy comprised two from his hand—viz., 'Hotspur and Lady Percy, and 'Jeannie Deans and Queen Caroline,' which, whatever their artistic merits or weaknesses, were viewed with reverence and interest as the last emanations of an active genius which, during a long generation, had worthily sustained the character of the arts of the country. But it is not merely as a painter that the name of Leslie will be remembered. His judgment and taste were of a high order, his reading extensive, and his literary abilities far above the ordinary standard. In 1845 he published his 'Life of Constable,' a work deservedly esteemed for the information and sound sense displayed in it, and its noble tone of appreciation of its subject. In 1848 he accepted the office of Professor of Painting at the Royal Academy, which he held till the year 1851, when he was forced to resign it on account of declining health. His lectures delivered at the Academy were afterwards collected in a volume, under the title of 'A Handbook for Young Painters,' and may be safely recommended to the class to which they are professedly addressed for the amount of sound information and the just and liberal opinions they comprise, as well as for the unpretending and familiar character of the style. Mr. Leslie died at his house in St. John's-wood, on the 5th of May, 1859, in the 65th year of his age.

LEWIS, C. J., a painter of domestic interiors and rural subjects, which are in general executed with taste and careful finish. He has been a constant exhibitor at the Royal Academy for the last ten years, and ranks among our rising artists.

LEWIS, Frederick Christian, a line engraver of eminence; was born in London, in 1779, and was placed by his parents at an early age with an engraver of some celebrity named Stadler. subsequently he became a student of the Royal Academy, and a most diligent one. Here he formed friendships with most of the great artists, who illustrated the first half of the present century, and who were his fellow students. At the commencement of his professional career, on his own account, he contracted an intimacy with Girtin, and engraved his 'Views of Paris.' Shortly after this the late Mr. Wm. Young Ottley, who was publishing his 'Italian School of Design,' engaged him to engrave fac-similes of most of his celebrated collection of drawings by Michael Angelo, Raphael, &c. He now felt that his sympathies were excited, and admirably did he perform his task, for it is admitted that no modern engraver has ever produced such transcripts of such great works. While thus employed he lived for five years at Enfield, and when his burin was not employed, he was sketching early and late from nature. Returning to London, Sir Thomas Lawrence, recognizing the talent displayed in his engravings from the Ottley Raphaels, &c., placed in his hands some of those exquisite chalk drawings of portraits, by himself, so celebrated for their delicacy and refinement. From this time until the death of Lawrence in 1830, Mr. Lewis was almost constantly occupied in engraving from the works of the former. Mr. Lewis had the honour of being appointed engraver to the late Princess Charlotte, and successively to their majesties George IV., William IV., and the present Queen. In addition to his labours as an engraver, Mr. Lewis was a landscape painter of considerable merit, and till within a few years of his death exhibited at the Royal Academy regularly, and frequently at the British Institution. His engravings from his own sketches of Devonshire rivers, are justly esteemed both by the lovers of nature and of art. He died at Enfield on the 18th December, 1856. Two of his sons follow their father's example in art—one of them John Frederick in painting, and Charles George in engraving, in which medium he has produced some of Landseer's most important works.

LEWIS, John Frederick, son of the preceding, was born in London, on July 14th, 1805. He received instructions both in painting and engraving from his father; and his first works were a series of animal studies, executed both in oils and water colours, some of which he also engraved. At the age of fifteen he exhibited his first picture at the British Institution, which found a purchaser, and from that time he abandoned engraving, and devoted himself exclusively to painting. At the age of seventeen he exhibited a large picture, 'Deer-shooting at Belhus, Essex;' which was sold, and next year he was employed by George IV. painting in Windsor Forest. In 1826 he exhibited, 'Deer-shooting in Windsor Forest, with portraits of His Majesty's head keepers.' Shortly after this he took to painting in water colours instead of oils, and in 1828 was elected a member of the Water Colour Society, to whose exhibition he contributed 'Highland Hospitality.' The next five or six years find him a good deal abroad, travelling in Germany, northern Italy, Spain, and the Mediterranean. And now a complete change came over the field of his labours. A variety of Spanish subjects were produced, between 1834 and 1837, as 'Monks preaching at Seville,' 'Interior of a Mosque at Cordova;' then elaborately finished representations of a 'Spanish Bull Fight,' 'Peasants at their Devotions,' and the 'Spy brought before the Carlist General,' &c., twenty-five of which he published in lithography; and these he afterwards followed up by a series of illustrations of the 'Alhambra.' Another visit to Italy resulted in the production of a gorgeously executed painting, 'Easter Day at Rome—the Pope Blessing the People,' (exhibited 1841). Without returning to England the artist now proceeded on an extensive tour in Turkey, Egypt, Asia Minor, &c., returning to England in 1851, when he exhibited his famous water colour picture 'The Harem,' marvellous alike for its rich and delicate tone, and its minute and skilfully executed detail. 'An Arab Scribe—a scene in Cairo,' followed in 1852, 'the Halt in the Desert,' 'Bedouins and their Camels,' 'Roman

Peasants at a Shrine,' (1854), 'The Well in the Desert,' (1858) 'A Frank in the Desert of Mount Sinai,' (1856), all more or less remarkable for curious and skilful handling, and grand effects of colour. In 1855, on the death of Copley Fielding, he was elected President of the Water Colour Society, an office which he afterwards resigned, having in prospect Academic honours. Meantime, it should be stated, he had again returned to the practice of oil painting, in which medium he exhibited at the Royal Academy, in 1855, 'An Armenian Lady—Cairo;' in 1856, 'The Greeting in the Desert—Egypt,' and 'A Street Scene in Cairo;' in 1857, 'The Syrian Sheikh;' in 1858, 'Lilies and Roses,—Constantinople,' 'A Kibbob Shop at Scutari,' 'An Arab of the Desert of Sinai,' 'An inmate of the Harem,' and 'Afternoon Prayer in a Mosque at Cairo;' in 1859, 'Waiting for the Ferry Boat—Upper Egypt;' in 1861, 'a Bedouin Sheikh' 'In the Bezestein Cairo,' and 'Edfou, Upper Egypt.' In 1859, he was elected an associate of the Royal Academy. During his early visits to Spain and Italy he had made a large collection of copies in water colours of the chef-d'œuvres of the great masters; sixty four of these were purchased by the Royal Scottish Academy, for the use of the students in 1853, when he was also elected an honorary member of that institution.

LEYS, Henry, was born at Antwerp, in 1814, and was a student in the Academy of that city, and a pupil of de Braekeleer. His first appearance as an exhibitor was at the exhibition at Brussels, in 1833, when he had scarcely reached his nineteenth year. The picture he sent was entitled 'The massacre at Antwerp in 1576;' and attracted much attention, and showed that the artist had carefully studied in the school of the best ancient masters of the Low Countries, whilst there were in it sufficient indications of original purpose to justify high anticipations for the future. In 1834, he exhibited at Antwerp, a picture called 'Un Combat des Chaperons blancs sous Louis-le-bon;' and in 1836, at Brussels, 'The Massacre of the Magistrates of Louvaine in 1379,' 'A Fortune Teller predicting to a Bandit Chief the Death that awaits him,' and 'A Family defending themselves against an attack of Spaniards in the sixteenth Century;' the first named of which, especially, called forth the highest praises of contemporary critics, for the spirit and boldness of the composition, its truth of action and marvellous colouring and *chiaroscuro*. Amongst other works which followed, and tended to increase the fame of the artist, was 'The Studio of Rembrandt,' 'Rich and Poor,' 'A Flemish Interior—the sixteenth Century.' 'The Armourer,' which is in the Royal Collection at Windsor, is a fine specimen of the artist's feeling for picturesque effect, combined with that solidity and variety of quality so essential to the realisation of objects of furniture and still life. The International Exhibition of 1862 contained the following important works from the pencil of this artist:—'The Institution of the Golden Fleece, 10th Jan., 1429—The Oath;' 'Margaret of Austria receiving the Oaths of the Archers of Antwerp;' 'Publication of the Edict of Charles V. in 1550, introducing the Inquisition into the Netherlands;' 'Young Luther singing hymns in the Streets of Eisenach;' 'Roman Catholic Women;' 'Mary of Burgundy giving Alms to the Poor.' This fine picture was sold at the sale of the late Mr. Uzielli's collection in 1861, for 1000 guineas. Dealing so much with mediæval subjects, M. Leys displays in their execution a feeling inherent and untaught, strictly congenial with them. A Belgian critic says, 'M. Leys has not perhaps that passionate impulsiveness, that character of dash which charms and seduces us in the works of some of the ancient masters, but like them he has a patient and enduring inspiration, and many admirable qualities which are not felt by many artists of the day. He shows keeping in his forms and balance in his colouring, together with all that severe conscientiousness, all that close harmony in the *ensemble* of details which we see in the old Flemish masters. Thanks to the firmness of his nature he never loses himself in involuntary excess; he sees as from above, and disposes with skill his masses, the principal outlines of his plan, and his general effects at the same time, rare conjunction of opposite qualities, not neglecting the various parts of passages, in all their detail. His colouring has the peculiar solidity and freedom of the Flemish school, its richness and warmth of expression.

LEXMOND, John Van, who was born at Dordrecht in 1769, and died in 1838, was a pupil of Van Stry, and painted landscapes and views of towns with great care and finish. But he was better known as a draughtsman.

LIENARD, Edward, was born at Paris in 1779, and died at Lille in 1848. He was a pupil of Regnault and Isabey, and painted historical subjects, and portraits, sometimes in miniature. At Rheims is his picture of 'The Oath of Fidelity of the Remvis.'

LIES, Josh., born at Antwerp in 1821; a painter of genre and history, of considerable talent. Was a pupil of N. de Keyser, and Leys. Amongst his pictures, which are in general carefully wrought and elegant, one of the best known is that of 'A Military Envoy returning from an Expedition.'

LINDSEY, Thomas, water colour painter, was one of the earliest members of the New Water Colour Society (now Institute) of Painters in Water Colours, with which he had been connected upwards of thirty years, when he died, 23rd January, 1861, at his residence, Cusop, Herefordshire. His pictures, which were principally representations of Welsh scenery, are pleasing;—facile in treatment, but somewhat wanting in firmness, and on the whole tame when compared with the more ambitious efforts of the so-called water colour school, heightened as it is by body colours, gums and the chipping up of paper surfaces.

LINES, Samuel, the able and successful instructor of several generations of Birmingham Art-students, was born at Allersby, near Coventry, in or about the year 1778. Having, while young, lost both his parents, he was placed under the charge of an uncle, whom he assisted in his occupation of a farmer and grazier. While so engaged, about 1791 or 1792, the sight of a portrait of George III., by Lawrence, developed in him a love of Art which untoward circumstances were powerless to eradicate, and a year or two later his uncle, yielding to the inclination of the youth, placed him with a clock-dial enameller and decorator at Birmingham. When the term of apprenticeship had expired, he employed himself in designing for Mr. Clay, an extensive manufacturer of papier mâché works, and also in making designs for the die-engravers of Birmingham. At length, in 1807, Mr. Lines opened a school for

drawing in Newhall Street, and then entered upon his lengthened and useful career as a teacher, in which he continued till health failed him; among his pupils were Mr. Creswick, R.A., and the late Mr. Wyon, R.A., also the late Mr. J. T. Willmore, A.R.A., and Mr. Joseph Goodyear, both eminent engravers. His occupation as a teacher, and his connection with the Birmingham Society of Arts and the Society of Artists, left Mr. Lines little leisure for the exercise of his own pencil, but examples of his talent as a landscape-painter are to be found in various collections in Birmingham and its neighbourhood. He died in the winter of 1863.

LINNELL, JOHN, was born in London in June, 1792, and commenced the study of art under Benjamin West, in 1805, and John Varley, in 1806. In early life he practised portrait painting, and has preserved to us the features of many eminent contemporary artists. Latterly, he has become well-known as a landscape painter, who combines great skill in art with close observation and study of nature. Mr. Linnell first exhibited at the Royal Academy in 1807, and the following year at the British Institution. In 1808 he gained the Royal Academy premium of £50 against John Chalon, who was afterwards R.A. At first painting to live, and working at almost any kind of art (portraits in miniature, and engraving, among the rest), Mr. Linnell is now one of those veteran artists who have lived to see our English Landscape School grow up from small beginnings to the important rank it holds at the present day, being himself one of its most distinguished practitioners. No raw Naturalist, no servile copyist of Nature maturing his art, under an able teacher, whilst young Naturalists of a more recent school were in their cradle, he has combined a study of nature with an appreciation of those great masters in the treatment of it who have preceded him in the same pursuit. How much of the excellence he has attained depends on native genius, and how much on education, it is not for us here to speculate upon. This much is certain, that a master of rare excellence, is John Linnell; a master of versatile powers, with a fine feeling for art, and a good eye for colour. His predilection for warm, glowing atmospheres, may perhaps, savour somewhat of mannerism;—but that it comes of genuine prompting, cannot be doubted. His pictures are far too numerous to enumerate here; the 'Eve of the Deluge,' 1848, and the 'Disobedient Prophet,' 1854, may be mentioned, however, as among his higher subjects; while the 'Timber Waggon,' 'Barley Harvest,' 'Under the Hawthorn,' &c., among more recent pictures, appeal to the wide class who possess simpler and more ordinary tastes. Mr. Linnell's second son, James Thomas, also practises as a landscape painter, much in the style of his father, and with every prospect of attaining equal eminence; indeed, his pictures are eagerly sought for, and command full prices. He first exhibited in 1850.

*LINT, PETER VAN. This painter, according to the catalogue of the Antwerp Museum, died in September, 1690. He had a son Peter Van Lint the younger, who also applied himself to painting, and established himself at Rome, about the year 1712. The name of Van Lint was well known till very lately in Italy. See Stanley's Bryan.

LINTON, WILLIAM, an eminent landscape painter, was born in Liverpool. He was originally intended for commercial pursuits, but his natural taste tending strongly towards an artistic career, he was permitted to follow the bent of his inclination. In search of subjects as a landscape painter he has travelled very considerably in most parts of Europe, and in the East. Amongst his works may be enumerated 'Italy,' which is at Woburn Abbey; view of 'The Vale of Lonsdale,' the property of Sir W. Fielding; 'The Lake of Orta,' purchased by Mr. Arden; the 'Greek City,' and 'Marius at Carthage,' (engraved in 'Finden's Gallery of British Art)'; 'Jerusalem at the time of the Crucifixion,' (also engraved); 'Ætna and Taormina,' 'Positano,' 'Ruins of Pœstum,' and 'Triumph of Fortuna Muliebris,' purchased by Sir Robert Peel.

LINTON, W. J., was born in London in 1812, and apprenticed to G. W. Bonner, the nephew of Branston. He was an accurate draughtsman and very superior engraver on wood, as many of the illustrated volumes of the last thirty years testify. His engraving on wood of Blake's 'Death's Door,' prefixed to Bohn's enlarged edition of Jackson's History of Wood Engraving, 1861, is unsurpassable for exquisite finish. His latest work (1864), is 'The Lake Country,' with 100 illustrations, both drawn and engraved by him.

LOCKER, JOHN, born at Ibstock in Leicestershire in April, 1843, paints with much promise, generally subjects of rustic life. He exhibited for the first time at the Society of British Artists in 1862.

LOO, ERNEST VAN, a landscape painter, and decorator of the Academy of Ghent, where he died in April, 1860, aged 35.

LOWE, ———, a painter of the eighteenth century, to whom report assigns but moderate ability, but whose career was marked by an incident of some interest in itself, on account of the conduct of the Royal Academy in the exercise of their authority as an exhibiting body, and of the eminent individual who took an active part in it. Of the artist himself, Northcote, in his Life of Reynolds, speaks thus disparagingly:—"This Mr. Lowe was the pupil of Mr. Cipriani. He was admitted a student of the Royal Academy among the first of those who entered that institution. In this situation he made very slender advance in the art, being two indolent and inattentive to his studies to attain any excellence. But it is remarkable, that he was the person who obtained the gold medal first offered by the Academy to the student who should produce the best historical picture. The subject was, 'Time Discovering Truth.' If it be asked how Mr. Lowe, though deficient as an artist, could obtain the medal, it may with truth be said, that he owed his success to the partiality of the Italian gentlemen, members of the Academy, who voted for him at the solicitation of Mr. Baretti, for whom Mr. Lowe had been a very favourable evidence on his trial in the year 1769; for it is very certain that Lowe's was not the best of the pictures offered for the premium." The incident we have above referred to was the rejection of a picture on the subject of 'The Deluge,' by the Royal Academy, in 1783; about which Dr. Johnson wrote as follows: To Sir Joshua Reynolds:—"Sir,—Mr. Lowe considers himself cut off from all credit and all hope by the rejection of his picture from the exhibition. Upon this work he has exhausted all his powers, and suspended all his expectations; and certainly, to be refused an oppor-

tunity of taking the opinion of the public is, in itself, a very great hardship. It is, to be condemned without a trial. If you could procure the revocation of this incapacitating edict, you would deliver an unhappy man from great affliction. The Council has sometimes reversed its own determinations; and I hope that, by your interposition, this luckless picture may be yet admitted. I am, &c. SAM. JOHNSON. *April 12th*, 1783." The Doctor, also appealed, under the same date, to Mr. Barry, in the following terms: "Sir,—Mr. Lowe's exclusion from the exhibition gives him more trouble than you and other gentlemen of the Council could imagine or intend. He considers disgrace and ruin as the inevitable consequence of your determination. He says, that some pictures have been received after rejection; and if there be any such precedent, I earnestly entreat that you will use your interest in his favour. Of his work I can say nothing. I pretend not to judge of painting, and this picture I never saw; but I consider it extremely hard to shut out any man from the possibility of success. And, therefore, I repeat my request, that you will propose the reconsideration of Mr. Lowe's case; and if there be any among the Council with whom my name can have any weight, be pleased to communicate to them the desire of, Sir, Your most humble Servant, SAM. JOHNSON. *April 12th*, 1783." "Such intercession," says Northcote, "was too powerful to be resisted, and Mr. Lowe's performance was admitted at Somerset House, and exhibited in an empty room," adding that it was condemned by the public.

LUARD, JOHN DALBIAC, was born in 1830, and was the son of Lieutenant Colonel John Luard, of Blyboro' Hall, Lincolnshire. He was originally intended for the army, and actually served five years in the 82nd regiment. The love of art, however, prevailed over the military profession, and in the winter of 1853-4, with his father's assent he quitted the service, and commenced in earnest his pictorial studies. His first picture, entitled 'A Church Door,' was exhibited at the Royal Academy in 1855;—it depicted a little girl entering the chancel of Winterslow church, with boughs of holly for Christmas decorations. Late in the autumn of that year he joined, as an amateur, his brother, Lieutenant-Colonel Richard Luard then serving in the Crimea, and passed part of that severe and ever-memorable winter in camp, sketching the scenery around, and some of the incidents connected with it. He returned to England in 1856; and in 1857 exhibited at the Royal Academy 'The Welcome Arrival,' representing three officers in a Crimean hut opening a hamper, just arrived from England. In the following year he exhibited 'Nearing Home,' and 'The Girl I left behind me,' the former of which, representing the deck of a packet vessel, with a wounded officer affectionately watched over by his wife, attracted considerable attention. In the Winter Exhibition of 1859, was the 'Pic-Nic,' his last work which came before the public. In 1859, he commenced a picture, which was to have been called, 'The Order to join the Regiment;' but his health failed long before it was finished. In the hope of regaining strength he took a voyage to America and back, from which he derived temporary benefit; but after several months of alternating recovery and suffering, he died at the house of a relative at Winterslow, near Salisbury, at the early age of thirty; and when already high on the road to artistic fame, in a path which seemed peculiarly his own.

LUNDBYE, J. T., a Danish painter of landscape and animals, was born in 1818, and died in 1848. Several of his works are in the Gallery at Copenhagen.

M

MACLISE, DANIEL, was born at Cork, January, 1811, and commenced life at the desk of a banker in his native place. At the age of sixteen he, however, quitted the counting-house, and commenced his artistic studies; managing to make enough to maintain himself by the sale of his sketches, and by taking portraits. He became a pupil at the Cork Society of Arts, and studied anatomy under Dr. Woodroffe. In 1828, he removed to London, and became a pupil at the Antique School of the Royal Academy, where, and in the Life School, he gained several prizes. Two years later he went to Paris, availing himself of the advantages of study in the galleries of that capital. In 1831 he took the gold medal of the Royal Academy for his painting, the 'Choice of Hercules;' but he did not avail himself of the privilege which this conferred upon him, of going to Rome as 'travelling student.' His first exhibited picture was in 1832, at the Royal Academy, 'Puck disenchanting Bottom.' In 1833, followed 'Allhallow Eve,' a national subject, and this in turn was succeeded by his 'Installation of Captain Rock,' and the 'Chivalric Vow of the Ladies and the Peacock,' a poetical subject, full of artistic qualities, which led to his election as Associate of the Royal Academy, in 1835. The degree of R.A. followed in 1840. Mr. Maclise's pictures are generally of a large size, and highly ambitious in character, crowded with figures, whose anatomy is admirably developed, and elaborately finished in all the accessories and details. He is less successful, however, in colour than in drawing, in which he has no living rival. The following are the names and dates of a few of his principal works:—'Macbeth and the Witches,' 1836; 'Olivia and Sophia fitting out Moses for the Fair,' 1838; 'Banquet Scene in Macbeth,' 1840, (the property of the Earl of Chesterfield); 'Malvolio and the Countess,' 1840; 'The Play Scene in Hamlet,' 1842, (the last two in the Vernon Collection); 'The Return of Moses from the Fair,' 1850; 'The Origin of the Harp,' (the property of Alan Potter, Esq.); 'Scene from Midas,' (belonging to her Majesty); 'The Ordeal of the Touch;' 'Comus,' a fresco in the Pavilion of Buckingham Palace, &c. For some years past Mr. Maclise has exhibited very little at the Royal Academy, having been much engaged upon the frescoes for the new Houses of Parliament. Of these 'The Spirit of Justice,' and 'The Spirit of Chivalry,' are in the House of Lords (painted in 1850). In the Royal Gallery are, 'Alfred in the Danish Camp,' and 'The Marriage of Strongbow to the Princess Eva,' (which had formed the subject of a picture previously exhibited at the Royal Academy); and 'The Meeting of Wellington and Blucher,' a grand composition forty-six feet long, painted in the new water-glass medium (finished 1862) in the Peers' Gallery. Mr. Maclise has painted the portraits of Charles Dickens, W. C.

Macready, Sir E. L. Bulwer Lytton, &c., and has contributed illustrations for Bulwer's 'Pilgrims of the Rhine,' (1834); 'Burger's Leonora,' (1847), and Moore's 'Melodies,' and produced a series of forty-two sketches illustrating the Norman Conquest. He is also the author of the design for the Turner Gold Medal, and of that for the International Exhibition 1862. He is a Foreign member of the Royal Academy of Arts of Stockholm, and has written some pleasing sonnets.

M'CULLOCH, Horatio, was born in Glasgow in 1806, and received his first instruction in painting from Mr. Knox, a landscape painter of considerable reputation in that city. This instruction he improved by a diligent study of nature as displayed in the exquisite scenery on the banks of the Clyde, the Kelvin, and the Carte, and in the romantic regions of the Western Highlands. He afterwards removed to Edinburgh, where he first exhibited, in 1829, 'A View of the Clyde.' His works readily obtained purchasers, as well as recognition from his professional brethren; he was elected an associate of the Royal Scottish Academy in 1836, and a full member in 1838. In 1843 he sent two pictures to the Royal Academy in London—'The Old Bridge over the Avon near Hamilton,' and 'A Scene in Cadrew Forest, near Hamilton.' The International Exhibition, 1862, contained 'Druidical Stones in Moonlight,' and 'Loch Ackray,' by his hand. Though comparatively little known south of the Tweed, in Scotland he is justly considered one of the leading painters of local scenery of his day.

M'IAN, Robert-Ronald, was born in 1802. He began by adopting the stage as his profession, but afterwards took to painting, to which he applied himself with great energy and truthfulness of purpose. His pictures were chiefly on subjects of savage or half civilized life, or of war; as for instance, 'The Battle of Culloden,' 'An Encounter in Upper Canada,' 'The Coronah,' &c. He died at Hampstead, in December, 1856.

MADDOX, Willis, was born at Bath in 1813. In early life his talent attracted the attention of the late Mr. Beckford, of Fonthill Abbey, for whom he executed several pictures of a high historical class, and in a manner far from unworthy of the subjects; the principal being the 'Annunciation,' the 'Temptation on the Mount,' and 'Christ's Agony in the Garden.' It was doubtless owing to his association with Mr. Beckford, the author of 'Vathek,' that the artist became interested in subjects borrowed from Eastern life, which were among his best pictures, such as the 'Snake Charmers,' 'Aïna Fellek, the light of the Mirror,' &c., and his portraits of distinguished Turks—Mehemed Pacha, the Turkish Ambassador, and Halil Aga Risk Alla, &c. He was during several years a constant and welcome exhibitor at the Royal Academy and British Institution. It was while in Turkey painting some portraits of the Sultan, who had sat several times to him, that a fever terminated his life after a very short illness on the 26th June, 1853. Among his principal works not already mentioned, we may refer to his 'Beatrice Cenci seeking Protection from the Count, her Father,' the 'Golden Age,' 'The Contadini's Last Home,' 'Naomi, Ruth, and Orpah.' The portraits by Mr. Maddox are remarkable for truthful and vigorous painting, of which those of the Duke and Duchess of Brandon were most favourable specimens. Bath and its vicinity possess many of his best works.

MADOU, John Baptiste, a painter and lithographer, was born at Brussels in 1796. He was a pupil of Celestin François, following his practice in the genre style, and like him owed his reputation chiefly to the happy choice of his subjects, and the earnestness of his design. Amongst his best paintings are, the 'Wandering Musicians,' and the 'Trinket Dealer,' 'The Spoil-Sport;' and 'The Fête at the Chateau,' which was shown at the Paris Universal Exhibition, 1855. In lithography he has since 1825 illustrated a great number of books, and has produced 'Un Voyage Pittoresque dans les Pays Bas,' (1821—1828); 'Dessins et Costumes Belges, Anciens et Modernes,' (in conjunction with M. Eeckout, 1825—1827); 'Scènes de la Vie des Peintres de l'école Flamande et Hollandaise,' (Brussels and Paris, fol. 140 plates, 1840). He obtained a medal of the second class, at Brussels, in 1855. He is a Knight of the Order of St. Leopold, and a member of the Royal Academy of Brussels.

MADRAZZO — called Don Frederick Madrazzo y Knut, a Spanish painter chiefly of portraits, was born at Rome in 1815. He received his first instruction in art from Joseph Madrazzo his father, and then studied at Paris under M. Winterhalter. He was afterwards appointed court painter at Madrid. Amongst his works are: 'Godfrey de Bouillon,' an historical portrait (1838); 'Godfrey de Bouillon proclaimed King of Jerusalem;' 'Maria Christina at the Bier of Ferdinand VII.;' portraits of 'Queen Isabella, the Duchess of Medina-Cœli, and the Countess de Vilchès;' 'King Don Francisco;' and 'The Holy Women at the Sepulchre,' which last-named, together with several of his portraits, was exhibited at the Great Paris Exhibition of 1855. He obtained a medal of the third class in 1838, one of the second class in 1839, one of the first class in 1845 and 1855, respectively, and the decoration of the Legion of Honour in 1846.

MADRAZZO, Louis, brother of the above, historical painter, obtained the Grand Prize of Rome, at the Madrid Academy, in 1848; and sent to the Paris Universal Exhibition 1855, 'The Burial of St. Cecilia,' belonging to the Museum at Madrid.

MAELLA, Mariano Salvador, a Spanish painter of history, landscape and sea pieces; was born at Valencia in 1739, and died at Madrid in 1819. He was a pupil of Gonzalez, in painting, and of Castro, in sculpture. He was Director-General of the Academy of St. Ferdinand, and first painter to the King. Amongst his works at Madrid, are: 'The four Seasons,' 'The Ascension,' 'The Last Supper,' and several marine pieces.

MAES-CANINI, a Flemish painter of history, was born at Ghent, and died in Italy in 1856, at a very advanced age. He was for some time a Professor at the Academy of Ghent.

MAES, John-Baptist, son of the preceding, was born at Ghent in 1794; was a pupil of his father, and painted history, portrait and genre. He went to Italy in 1821, and returned in 1826. Amongst his works are: a 'Holy Family,' at Ghent; 'The Good Samaritan,' at Haarlem; 'Apollo and the Muses,' at Rotterdam; and 'A Roman Peasant at Prayer,' at Munich.

*MAAS (or Maes), Godfrey. The Catalogue of the Antwerp Museum states that Godfrey Maes, 'the younger,' was born at Antwerp in

August, 1649, and died in May, 1700. His picture of the 'Martyrdom of St. George,' is now in the above-named gallery. See Stanley's Bryan.

MAGNUS, EDWARD, a Prussian painter, was born at Berlin in 1799. He was educated successively in medicine, architecture and philosophy; after which he took to painting, under the instructions of Schlesinger, exhibiting for the first time in 1826, with promising results. He afterwards visited Italy and France, and introduced the Italian style into subjects of genre, in two pictures, entitled 'The Return of the Pirate,' and 'The Benediction of the Grandson,' which obtained for him considerable renown. He returned to Berlin in 1835; became a member of the Academy of Arts there in 1837, and in 1844 a professor. Amongst his pleasing productions in the genre school, most of which have been engraved by Mandel, Trossin, and others, may be cited 'Two Young Girls at Sunrise,' and 'Two Children.' He also painted portraits, amongst others, of 'Jenny Lind,' 'The Countess of Rossi-Sontag,' 'Mendelssohn Bartholdy,' and 'The Royal Family of Prussia.'

*MAJOR, THOMAS. This engraver, according to Mr. Sandby in his history of the Royal Academy, was born in 1720, and died December 1799. He was elected an associate engraver of the Royal Academy in 1770; and for some years held the appointment of seal engraver to the king. See Stanley's Bryan.

MALDÉGHEM, EUGENE VAN, a Flemish painter of history, landscape, and portraits, was born at Denterghem in 1815. He was a pupil of G. Wappers. By him there are in the Ghent Museum 'Charles V. at the Hospital of St. Just,' and at Brussels 'The Bishop St. Alphonse.'

MALDEGHEM, J. B., brother of the preceding, a painter of landscape and animals, and a pupil at the academy of Bruges. He was born in 1803, and died at Brussels in 1841.

MANCHE, EDWARD, a Flemish painter of history and genre, was born at Brussels in 1819, and died in Paris in 1861.

MANDEL, EDWARD, a German engraver, was born at Berlin in 1810, and early received encouragement from King Frederick William III. He entered the academy in 1826, and worked during four year under Professor Buchhorn. In consequence of the success of his first work, 'The Warrior and his Daughter,' after Hildebrand, in 1830, he was appointed by the academy to engrave the 'Loreley' after Regass. In the same year he obtained a third class medal at Paris, and in 1844 a second class. In 1855 he sent to the Paris Universal Exhibition, 'Christ weeping over Jerusalem,' after Ary Scheffer, the 'Portrait of Frederick William IV. after Otto; 'Two Children,' after Magnus, and his famous 'Portrait of Charles I,' after Vandyke; and was rewarded with a medal of the first class. He was appointed professor of engraving in 1842.

MARECHAL, RAPHAEL CHARLES, was born of poor parents at Metz in 1800. He was brought up as a saddler, but his bent for art took him early to Paris, where during several years he was a pupil of Regnault. In 1825 he returned to Metz, and in the following year exhibited at the Exposition of the Department of the Moselle, a picture of 'Job,' which procured him the first-class silver medal. In 1831, on the visit of King Louis Philippe to Metz, he presented to that sovereign a picture of his painting entitled 'Prayer,' which obtained honourable mention at the salon of the current year. Amongst his remaining paintings in oil are 'Masaccio as a boy,' 'The Harvest,' and the 'Apotheosis of St. Catherine' painted in 1842 for the cathedral of Metz. He, however, eventually abandoned oil, as a vehicle, in favour of pastel, as being better adapted to his free and sketchy style. In this medium he produced a vast number of subjects of the Bohemian type—as the 'Sisters of Misery,' 'Hungarian Woodcutters' (1840), 'La Petite Gitana' (1841), 'Leisure,' 'Distress,' 'The Adepts,' &c., for which he received successively medals of the third, second, and first class. But more important than all these labours was the new industry which he was enabled to establish in his native town—in glass painting. His productions in this line, exhibited at the Great Exhibition of 1851, obtained for him a medal of the first class; and the two vast hémicycles, which he executed for the Palace of Industry of Paris in 1855, obtained for him the grade of officer of the Legion of Honour, he having received the first decoration in 1846. M. Marechal has since decorated with painted windows a great number of the principal churches in France; at Paris, St. Vincent de Paul, St. Clotilda, St. Valere; the cathedrals of Troyes, Metz, Cambray, Limoges, and parish churches too numerous to mention. His son, Charles Raphael, born at Metz in 1830, is a clever painter of genre. His 'Simoom,' 'Halt at Evening, and 'The Shipwrecked,' were exhibited in 1853 and 1857.

MARIN-LAVIGNE, LOUIS STANISLAUS, a French painter and lithographer, was born at Paris in 1797, and died in 1860. He obtained his first instruction in painting from Girodet, and from 1814 to 1819, followed the courses of the Ecole des Beaux Arts. He first exhibited both as a painter and lithographer in 1824. His best known work, 'The Extreme Unction,' painted in 1824, is in the collection of M. Dussommerard. Amongst his other original works may be cited, 'The Obsequies of the Kings of the ancient Egyptians,' and 'Gaspar Netscher and his Daughter,' which are in the gallery at Dresden. His lithographs after eminent painters, old and modern, are too numerous to mention. He obtained a second-class medal in 1840.

MARQUIS, PETER CHARLES, a French painter of history and portraits, was born at Tonnerre about the year 1812. He studied at Paris under Lethiére, and first exhibited a portrait in 1831. Several of his Scripture subjects are in two chapels of St. Eustache. He received a third class medal in 1836.

MARSTRAND, WILLIAM NICHOLAS, a Danish painter, was born at Copenhagen in 1810, and studied in the academy of that town, and afterwards at Munich and Rome. On his return to his native city he was appointed professor, and afterwards director of the academy of fine arts. He painted the principal scenes of the comedies of Holberg, popular festivals, &c. At the Paris Universal Exhibition, 1855, were two pictures by his hand; 'Inhabitants of Dalecarlia crossing the Sylvan on their way to Church,' and 'Young Romano in deserting Home.' He is a knight of the order of the Danebrog.

MARTIN, ELIAS, was admitted a student of the Royal Academy in 1769, and was elected an associate in the following year. He appears to

have divided his talents between landscape and portraits; the former chiefly views in England and Sweden, some of them of an architectural character, the latter chalk drawings of ladies and children. The period of his decease is unknown: but his name was removed from the list of associates in 1832, being supposed to be dead.

MARTIN, JOHN, was born in 1789 near Hexham, a few miles from Newcastle. In early life he expressed his determination to become a painter; but it was not easy to assist him in carrying out this resolution, as painters in those days were few in the neighbourhood of his birthplace, and the result was, that young Martin was apprenticed, with a view to becoming a heraldic painter, to a coachmaker in Newcastle. With this person he remained for a year, at the expiration of which time he applied for the amount of wages due to him, but this his master withheld on the plea that there was no such agreement in his indentures. Upon this he became so disgusted with coach-making and heraldic painting that he at once returned home, where he laid the circumstances before his father, by whom the step he had taken was fully approved. The affair, however, did not terminate here; the coachmaker took the usual measures for the chastisement of runaway apprentices. The young painter was summoned to the dread tribunal of the town hall, to account for the serious breach of contract and discipline alleged against him, and in his own words we give Mr. Martin's account of his provident release from a thraldom which would have retarded his progress perhaps many years. "I was dreadfully frightened, the more so as none of my family were within call to accompany me; and on entering the court my heart sank at the sight of the presiding alderman, and my master with his witnesses. I was charged on oath with insolence, with running away, rebellious conduct, and threatening to do a private injury. In reply, I simply stated the facts as they occurred. The witness produced against me proved the correctness of my statement in every particular; and the consequence was a decision in my favour. Turning then to my master I said, 'You have stated your dissatisfaction with me, and apprehensions of my doing you a private injury: under these circumstances you can have no objection to return me my indentures?' Mr. Wilson was not prepared for this, but the alderman immediately said, 'Yes, Mr. Wilson, you will give the boy his indentures.' They were accordingly handed over to me, and I was so overjoyed that without waiting longer I bowed and thanked the court, and running off to the coach factory, flourished the indentures over my head, crying 'I have got my indentures, and your master has taken a false oath, and I don't know whether he is not in the pillory by this!'" He now became the pupil of an Italian artist of some reputation in Newcastle, named Boniface Musso, the father of the celebrated enamel painter Charles Musso or Muss. The latter was settled in London, and as he wished his father to reside with him, the result was his removal thither, accompanied by his pupil. This occurred in 1806, when Martin was seventeen years of age. He did not reside long with Mr. Muss, but removed to a room in Adam-street West, Cumberland Place, and supported himself by painting on glass, on china, and by teaching. His first picture was painted in 1812: the subject was 'Sadak in search of the Waters of Oblivion,' and of this Martin himself says, 'You may easily guess my anxiety when I overheard the men who were to put it in the frame disputing as to which was the top of the picture.' The work was however sold to Mr. Manning, the bank director, for fifty guineas, to the great joy of the artist and his wife, for he had become a married man at nineteen. It was afterwards beautifully engraved by E. C. Roberts for the Picturesque Annual, and now forms the frontispiece to Mr. Bohn's edition of the Tales of the Genii. His next works were 'Paradise,' sold to Mr. Spong for 70 guineas, and the 'Expulsion from Paradise,' which was exhibited at the Royal Academy in 1814. These were followed by 'Joshua commanding the Sun to stand still,' which long remained unsold, but was at last disposed of as a companion to his celebrated picture, 'Belshazzar's Feast,' which was exhibited in 1821, at the British Institution, and gained the prize of £200. In 1819 his 'Fall of Babylon' appeared, and in the following year 'Macbeth;' in 1822 the 'Destruction of Herculaneum;' in 1823 the 'Seventh Plague' and the 'Paphian Bower;' in 1824 'The Creation;' in 1825 'The Deluge;' and in 1828 'The Fall of Nineveh.' About this period he engaged with Messrs. Bull and Churton, then enterprising publishers, to furnish a series of designs for Bible illustrations, to be engraved on wood, upwards of 100 in number, for which he received ten guineas each. This work was published successfully, and contains miniature sketches of most of his celebrated pictures. His twenty-four illustrations of Milton, published in 1826, in a complete edition of the Paradise Lost, added to his reputation; upon these we think, and the engravings from his pictures, rather than on the pictures themselves, his fame rests. All Martin's works evince genius of a high order, partaking more of the poetical and sublime than of the ordinary phenomena of nature. He has been compared with Turner, but we cannot recognize any similitude. The one painted light, the other dark effects; the latter was the disciple of nature—the former a creature of redundant imagination. Martin's works were always more agreeable as engravings than as pictures, first in consequence of a marked manner in execution, and secondly because of exaggeration of colour. Like Fuseli, he relied entirely upon a highly charged imagination, and nature forsook him. His aim was always grandeur, but transcendentalism was too evident; the principal masses and components always looked too large, and the figures too small. His beauties, however, were his own, and his errors were such as few other men could fall into on such a scale. At his death, which occurred at the sle of Man, on the 17th February, 1854, he left unfinished three large works, 'The Judgment,' 'The Day of Wrath,' and 'The Plains of Heaven,' which were afterwards exhibited and published for the benefit of his family. His illustrations of Milton, for which he received 2000 guineas, were drawn by him on the plates. Mr. Martin quarrelled with the Royal Academy, about the unfair hanging of his pictures; but his permanent exclusion from their body was the result of his independence, rather than of any act of theirs. Martin from the heights of popular favour chose to look down on the honours to be gained in Somerset House or Trafalgar Square. He withdrew his name from the books, and the academicians, however willing to elect him, had not the power. He was a knight of the order of Leopold of Austria.

MARTINEAU, Robert Braithwaite, was born January 19, 1826, in Guildford Street, London, and completed his education at the London University. In 1842 he was articled to the law, but after four years of application quitted it for the profession of painting, and placed himself for two years under Mr. F. S. Cary, in his well known drawing school, formerly conducted by Mr. Sass. In 1848 he was admitted a student at the Royal Academy, where he worked for rather more than two years in the Antique and Life Schools, and then, having hitherto learnt little or nothing of colouring, he became, for a short period, the pupil of Mr. Holman Hunt. In this eminent painter's studio he produced his first picture, 'Kit's Writing Lessons,' from Dickens' 'Old Curiosity Shop,' which was exhibited at the Royal Academy in 1852. In 1853 he painted 'The Prison Flower,' a scene from Saintine's story of Picciola; in 1855 he exhibited at the Royal Academy 'The Taming of the Shrew;' in 1856 'The Lesson;' in 1857 'The Pet of the Brood;' and in 1861 'The Allies.' In 1862 his picture of 'The Last Day in the Old Home,' which he had been working at for a long time, was exhibited at the International Exhibition; in 1863 he exhibited, at the Royal Academy, 'The Last Chapter;' in 1864 two pictures, namely, 'The Woman of San Germano,' and 'The Knight's Guerdon.' In this year he also exhibited his picture of 'The Last Day in the Old Home,' conjointly with two pictures by Holman Hunt, in Hanover Street, Regent Street.

MASQUERIER, John James, was born at Chelsea in 1778, being descended, both on his father's and mother's side from French protestant refugees of the time of Louis XIV. His father had once considerable property, but losing it through the easiness of his temper, he proceeded to Paris, with his wife and daughters, who opened a house of education in the Champs Elysées in 1789. Young Masquerier exhibiting early a taste for the arts, he was sent to the drawing school near the Tuilleries, where he became a favourite pupil of M. Vincent. He was witness of many of the terrible scenes of the early days of the revolution, but in 1792 was fortunate in procuring a passport to England, where he became a student at the Royal Academy. In 1796 he exhibited his only historical composition in oil, the subject being 'The incredulity of St. Thomas,' which is still the altar piece of the chapel in Duke Street Westminster. In 1810 he found means to return to Paris, and through the influence of the celebrated Madame Tallien, obtained permission to make a likeness of the First Consul from a closet, unseen by his unconscious sitter. From this he was enabled on his return to England to compose a painting of 'Napoleon Reviewing the Consular Guards in the Court of the Tuilleries,' which proved the source of his future success. It was the first genuine likeness of the famous and dreaded warrior, and being exhibited in Piccadilly in 1801, produced to the young artist 1000*l*. His interests at this juncture were probably rather advanced than injured by a coarse attack from the fierce Anti-Gallican, 'Peter Porcupine' (William Cobbett) who represented him to be an emissary of the Corsican usurper; in consequence of which he was summoned to the alien office, and could only save himself from being forced to quit the country by the production of the register of his birth at Chelsea in Oct. 1778. Mr. Masquerier took the tide of fortune at the flood, and commenced a successful career as a painter of portraits, of which, in the course of twenty-eight years (as he tells us) he produced no less than 400. A good deal of his success was probably owing to his social qualities, which procured him friends in circles of influence. Amongst his friends, later in life, was Sir Francis Burdett; and in the collection of Miss Burdett Coutts, in Stratton Street, are two specimens of his art; one, a painting of himself when only twelve years of age, a work which goes far towards proving the correctness of his modest assertion, that his after life as an artist did not fulfil the promise of his youth; the other a pleasing full length portrait of Miss Mellon (afterwards successively Mrs. Coutts, and Duchess of St. Albans) as Mrs. Page in 'The Merry Wives of Windsor.' In 1814 Mr. Masquerier had the satisfaction of bringing over his mother and sister from Paris, where they had narrowly escaped the terrors of the revolutionary crisis. He afterwards took up his abode at Brighton, where he lived in easy circumstances for thirty years, dying on the 13th March, 1855, in his 77th year.

MATHIEU, Lambert Joseph, a Belgian painter, was born at Bure, near Namur, in 1804. He studied under M. Van Bree, and cultivated historical painting including scriptural subjects. He also painted some genre subjects. He fixed his residence at Louvain, where he was appointed Director of the Academy, and where he died in 1861. Some of his works are in the Museums of Louvain and Brussels. In the latter are 'The Death of Mary of Burgundy,' and 'The Entombment,' which, together with a 'Virgin and Child,' were in the Paris Universal Exhibition of 1855. Amongst his known genre pictures is one of 'A Young Venetian girl in a Balcony.' He was a knight of the order of Leopold.

MAURICE, Louis Joseph, was born at Nancy in 1730, and died in 1820. Originally destined for the legal profession, he took to the arts by preference, and went to St. Petersburgh in 1758, and became principal painter to the Empress Elizabeth. He afterwards assisted at the Coronation of the Empress Catherine II., for which occasion he superintended the fêtes, by virtue of his office.

MEISSONIER, Jean Louis Ernest, painter of genre in the manner of the Dutch School, was born at Lyons in 1811. Adopting painting as his vocation, he came to Paris, where he entered the atelier of Leon Cogniet. He produced in due course several pictures with considerable success; one of which 'Le Petit Hallebardier,' fetched in 1860, 5700 francs; but it was in 1836 that his true line was taken and his fame established, as the conscientious and skilful painter of miniature subjects, in the exquisite finish of which he has been thought equal to Terburg and Metzu. His works produced in that year were—'The Chess-Players,' and 'The Little Messenger,' which attracted a crowd of admirers. From this time his works year after year commanded increased attention, and obtained increased prices. Amongst them were, in 1839, 'A Priest attending a Sick Person;' in 1840, 'The English Doctor;' in 1841, 'The Reader;' in 1842, 'A Game at Chess;' in 1843, 'A Young Man Playing the Double-Bass;' in 1845, 'The Painter in his Studio;' in 1848, 'A Guard House,' 'A Young Man Looking at Drawings,' 'A Game of Piquet;' in 1849, 'The Skittle Players;' in 1850, 'A Man

Smoking;' in 1852, 'Sunday,' and 'A Souvenir of Civil War;' in 1853, 'A Man Choosing a Sword,' 'A Young Man Studying,' and 'The Bravos;' In 1855,'A Dream,' which was purchased by the Emperor Napoleon for 20,000 francs, and presented by him to the late Prince Consort. In 1857, 'La Confidence,' 'A Painter,' 'A Man in Armour,' 'An Amateur of Pictures in the Studio of a Painter.' M. Meissonier has also executed portraits, lithographs, and vignettes for book illustrations; amongst the rest, those for 'Les Français Peints par Eux-mêmes,' 'La Comedie Humaine,' of Balzac; and in conjunction with Messrs. François, and Daubigny, an edition of 'Paul and Virginie.' He received a third-class medal (genre) in 1840, a second-class medal in 1841, and first-class medals in 1843 and 1848. He was created a Knight of the Legion of Honour in 1846, and an officer of the same order in 1856. He received one of the nine great Medals of Honour at the Paris Universal Exposition in 1855. In 1859, he was commissioned by the Emperor Napoleon to paint two pictures of episodes in the late Italian campaign. He was elected a member of the Institute in 1863, on the death and in the place of Abbé de Pujol.

MENJAUD, Alexandre, a painter of history and portraits, was born at Paris in 1768, and died in 1832. He was a pupil of Regnaud, and obtained the great Prize for Painting in 1802. He painted 'L'Avare Puni,' and 'The Death of the Duke de Berri,' which are in the Louvre.

MENZEL, Adolphus, painter and lithographer, was born at Breslau in 1815. He received his first instruction in art at the Academy of Berlin, where his father had founded a school of lithography. He was, however, chiefly self-taught. In 1833 he produced a series of lithographs, 'Perigrinations of an Artist,' which excited much attention. Three years afterwards he published twelve lithographs on subjects in the history of Prussia, and 'The Five Senses.' His first picture in oil appeared in 1827, the subject being 'A Consultation of Lawyers;' afterwards appeared 'The Day of Judgment,' 'A Promenade of Frederick the Great,' &c. The last-named monarch was the object of his special homage during fifteen years of his life, the result being a long series of lithographs illustrating the history of Frederick the Great, and that of his army, which were published, with descriptive letterpress by Kugler, Berlin, 1840, and republished with English letterpress, 1843; he also illustrated an edition of his Majesty's works. In later years he has painted in oils, 'Frederick the Great at Sans Souci,' 'A Concert at Sans Souci,' 'Frederick the Great Travelling;' the first of which appeared at the Paris Universal Exhibition in 1855. This artist was elected a member of the Academy of Berlin in 1853.

MERCEY, Frederick, a painter and author, was born at Paris about the year 1805. Between 1829 and 1837, he made artistic tours in Scotland, Germany, the Tyrol, Italy, &c. He was appointed *chef de bureau* of the department of the Fine Arts, in which capacity, in conjunction with M. P. de Chenevières, he, in 1855, superintended the construction of the Palais des Beaux Arts in the Avenue Montaigne. He first exhibited in 1831, and has continued doing so at intervals ever since; the subjects of his pictures being chiefly views in Italy, Switzerland, Scotland, and other places visited by him. He received a second-class medal in 1838, the Decoration of the Legion of Honour in 1843, and the Cross of an Officer in 1855.

MERCURI, Paul, an engraver, was born at Rome about the year 1808, came to Paris in 1832, and made his first appearance, both as painter and engraver at the exhibition of 1834; his engraving of the 'Harvesters' being much admired. He exhibited several times subsequently with success, but returned to Rome in 1847, where he became professor of engraving at the Academy of Fine Arts, a member of the Academy of St. Luke, and (in 1857) corresponding member of the Royal Academy of Belgium. Amongst his engravings are cited: 'The Harvesters' (1834); 'St. Amélie,' after Paul Delaroche (1838); 'La Pia,' an original subject (1839); 'The Madonna,' after Raphael, (1845); 'Tasso,' and 'Christopher Columbus,' for the 'Galleries Historiques de Versailles,' (1846); 'Madame de Maintenon,' after the enamel miniature by Petitot, engraved for M. de Noaille's History (1848); several sketches after Delaroche, &c. He obtained a medal of the third class in 1834, and one of the first class in 1838.

MEYER, John Henry Louis, a Dutch painter, was born at Amsterdam, 1810, and became a pupil of John Pienemann; painted at first history and landscape, but afterwards chiefly confined himself to marine subjects. He resided a great deal at Paris, where many of his works have been exhibited. Amongst his works may be cited 'The Shipwreck of William I.' which is in the Museum at Haarlem; 'The Burning of the India at Sea,' (1843); 'Dutch Vessels in the neighbourhood of Flessingen,' 'A Gale,' and 'A Vessel striking on the English Coast,' the last two of which were in the Paris Universal Exhibition of 1855. M. Meyer received third-class medals in 1843 and 1855, a second class in 1844, and the Cross of the Legion of Honour in 1847.

MEYER, John George, called Meyer of Bremen, where he was born in 1810; a painter of genre, and pupil of the Dusseldorf School. He first essayed historical painting, and executed several Bible subjects, as 'Christ Weeping over Jerusalem,' 'Hagar and Ishmael,' 'The Prophet Eli,' 'The Death of Moses,' &c. This field, however, he afterwards abandoned for the more modest scenes of domestic life, in which he was very happy, particularly in the treatment of children. Amongst his works in this line, a 'Mother and Children,' and 'The Little Brother Asleep,' were exhibited at Paris in 1855. M. Meyer obtained in 1850, a Prussian gold medal, and two years afterwards settled at Berlin.

MEYERHEIM, Frederick Edward, a German painter of genre, and the son of an esteemed artist, was born at Dantzic in 1808. At fifteen years of age he distinguished himself by some landscapes, and in 1830 received a pension from the Society of Peace, to enable him to visit Berlin, and pursue his studies at the academy there. Meantime, for the means of living, he resorted to lithography, and published, in conjunction with Messrs. Kugler and Srack, a collection of monumental views. His first oil painting, 'The Blind Beggar,' produced in 1834, was a marked success. Other genre pieces followed, of which two small ones, 'Brunswick Peasants going to Church,' and 'The Family of an Artisan,' was sent to the Paris Universal Exhibition of 1855, where they pro-

cured him a medal of the second class. In his own country he has been honoured with numerous distinctions. He is a member of the Academies of Dresden and Berlin, and professor in the latter since the year 1855.

MEYNIER, CHARLES, a painter of historical and battle subjects, was born at Paris in 1768, and died in 1832. He was a pupil of Vincent, and carried off the great Prize of Rome in 1789; became a member of the Institute in 1815, and a Knight of the Legion of Honour in 1822. Amongst his works are, 'The 68th Regiment of the Line retaking their colours at Innspruck,' and 'The Entry of the French into Berlin,' (in the Gallery at Versailles); 'Triumph of St. Michael over Satan, (Saint Maudé); 'The Infant Œdippus presented to Perebeus,' (in the Louvre). He also painted the ceiling of the staircase leading to the Museum of Painting, and that of the ante-room to the Great Exhibition Saloon at the Louvre.

MICHALLON, ACHILLES ETNA, born at Paris in 1795, died in 1822, (son of the celebrated sculptor Claude Michallon), was a landscape painter of eminence. He received instruction from David, Valenciennes, Beaton, and Demouy; and in 1817, carried off the great Prize of Rome for historic landscape. In his brief career he produced works which stamped him an artist of no common merit, his colour being warm and rich; his perspective and aërial effects true to nature, and admirably rendered. In the Louvre is his picture of 'The Death of Roland at Roncevaux,' painted in 1819.

MILLAIS, JOHN EVERETT. This gentleman, who has acquired an extensive renown as one of the promulgators of the so-called 'Pre-Raphaelite school of painting,' was born at Southampton on the 8th of June, 1829. His childhood was passed in France and the Channel Islands. His predilection for the painters' art was early displayed, and was not discouraged by his parents. At nine years of age he gained a medal for drawing from the Society of Arts; and about the same time was sent by the advice of Sir Martin Arthur Shee to Mr. Sass's drawing academy in Bloomsbury. In 1840 he was admitted a student at the Royal Academy, where he passed through all the schools with great success, obtaining the silver medal in each. In 1847 he carried off the gold medal in historical painting for his picture of 'The Tribe of Benjamin seizing the Daughters of Shiloh;' which was exhibited at the British Institution in the following year. In 1846 he exhibited at the Royal Academy 'Pizarro seizing the Men of Peru;' and in 1847 'The Emissaries of St. Dunstan seizing Queen Elgiva.' In the last mentioned year he sent a cartoon on the subject of the 'Widow's Mite' to the competition at Westminster Hall. Shortly after this Mr. Millais, Mr. Holman Hunt, Mr. D. Rosetti, Mr. M. Brown, with one or two others who had been fellow-students, united together as 'The Brotherhood of Pre-Raphaelites,' whose intended mission was to reform the errors into which modern practitioners in painting had fallen, upon the model of the purer style which marked the earlier period of the revival in Italy. The tenets of the Brotherhood were put forth and advocated in a little work entitled 'The Germ,' which, however, was discontinued after a few months trial. It is not our province to re-open the discussion of the questions then raised, and which since have been so variously stated by almost every critic who has written on the subject; we have only here to deal with Mr. Millais's performances in his profession. In 1849 appeared his picture of 'Isabella,' being the first practical manifestation of the theory he had been so active in propounding, and contemporaneously with it Mr. Hunt gave his view of the matter in his picture of 'Rienzi,' exhibited at the academy, and Mr. Rosetti an effort in the same style at the National Institution. This joint action may be considered therefore as the declaration for war by the new masters against the traditions and practice of the schools in which they had been taught; a war which they have since carried on, not in concert, but severally, each upon his own ground, and after his own fashion, with various results, according to the predilections and gifts of the artists, and as occasionally modified by the influence of public opinion. The only one principle of Pre-Raphaelitism which it would seem all who profess it are agreed in adhering to is that of strict naturalism in execution, 'that of painting every thing down to the minutest detail, from Nature, and from Nature only.' But it must be obvious that the character and style of a painter is not shown in the 'execution' of his picture, and that the picture itself does not entirely depend upon its technical merit, as displayed in mere accuracy of representation of objects. The invention of the picture, the composition, the design, the mind thrown into it are something, and these no technical rules can teach, and must be variously displayed by different practitioners. Mr. Millais has illustrated the truth of these remarks in his subjects and mode of treatment of his pictures exhibited since his profession of Pre-Raphaelitism. In 1850, the second year of this career, he produced 'The Child Jesus in the Workshop of Joseph the Carpenter;' a marvellous work as far as the realisation of the material and form of various details, down to the shavings on the ground; full also of ingenious symbolism, but painful, not to say repulsive in its treatment of the main subject. The same attempt at symbolism, the same fantastic treatment, were apparent in the succeeding year's performance: 'The Return of the Dove to the Ark,' but with less of the repulsive in general scope; whilst in the next year, (1852), he abandoned the cold acerbities of religious suggestion for a tenderer sentimentalism in 'The Huguenots,' a group of two figures, the textural execution displayed in which, whatever may be said of the anatomical correctness of the hero's right arm, was at once recognised as a marvel of patient and skilful manipulation. The same technical skill was also manifest in his 'Ophelia,' his second contribution of the year. In 1853 appeared 'The Proscribed Royalist,' and 'The Order of Release,' both on the model of 'The Huguenots,' two figure groups, and of the sentimental school; both, like it, remarkable as triumphs of manipulation. In 1855 came 'The Rescue,' representing a fireman saving some children from a burning house, a startling display of colour, but exhibiting the same weakness in point of drawing which had already been charged against the artist: witness the female tumbling upstairs, of whom it may be said that if she has not exactly lost her head, she has forgotten to slip her body into her nightdress. In 1856, with three others, came 'Autumn Leaves,' showing a group of children collecting and burning the fallen leaves; full of tender expression in the faces, and altogether the most poetically sug-

gestive work he has produced. Next year we find the artist still experimentalising, still 'feeling his ground,' in a manner which showed that, although the originator of a 'school' in art, he was still at a loss as to the purposes to which its resources should be applied. It were sufficient merely to name 'The Escape of a Heretic, 1559;' 'News from Home,' and 'Sir Isembras at the Ford;' the last a strange conceit, with no possible useful end, and fatally faulty in drawing, which led to its being mercilessly caricatured. In 1859 came more experimentalising in 'The Vale of Rest,' in which two hard featured nuns were represented digging the grave of one of the sisterhood, in a dismal dark burial-ground; 'Spring,' a gaudily painted picture, representing a collection of hoydenish girls, disporting in various inelegant attitudes in an apple orchard at blossom-time; and 'The Love of James I. of Scotland,' another sentimental love-passage, commendable chiefly for textural success in the costume. In 1860, warned probably by the hostile criticism which some of his larger efforts had called forth, Mr. Millais returned to his cabinet size, and his favourite pair of lovers in 'The Black Brunswicker,' in which a young lady, in a white satin dress, interposes between the door and an officer in the King's German Legion, as if reluctant to let him depart so soon for the field, which we gather to be that of the eventful Waterloo. The white satin in this picture has been declared to be the best Mr. Millais ever produced, and has been even mentioned as surpassing that of Terburg. We have said enough in reference to distinct characteristics displayed in particular examples to suggest what our general impression of Mr. Millais's talent is. We do not wish to add more upon the subject of his purely technical qualifications further than to say that in his earnest pursuit of textural truth and minute detail, he appears sometimes to overlook the importance of correct proportion and accurate drawing, as well as the qualifying influences of atmosphere in the making distances, and the degradations of hues. As regards the application of his art in the long career which is probably yet before him, he will have to decide whether he will restrict himself to the small sentimental subjects in which he has hitherto achieved his most conspicuous successes, or whether he will strike out into the more important field of historical painting. Mr. Millais was elected an associate of the Royal Academy in 1853; and a full member in 1864.

MILLET, Frederick, a French miniature painter of eminence, born in 1786, died at Paris in 1859. He was a pupil of F. Aubry and of Isabey, and exhibited first in 1806. He was remarkable alike for the delicacy of his touch, the decision of his outline, and the admirable character infused into his likenesses. Almost all the most eminent personages of his time sat to him, including the Empress Josephine, and the members of the Orleans family, a frame-full of which were re-exhibited at the Paris Universal Exhibition, 1855. In 1848 he went out of his ordinary line, portraiture, in a small picture, 'A Young Mother caressing her Child.' He obtained two second-class medals for miniature painting in 1817 and 1824, respectively; and a first-class medal in 1827.

MILLIN-DUPERREUX, Alexander L. R., born at Paris in 1764, died in 1843, was a pupil of Huet and of Valenciennes, and followed with ardour the new paths which the latter artist had opened up in what was called historical landscape painting. He made frequent voyages in the interior of France, in Switzerland, Italy and Spain, in search of subjects; but the Pyrenees was the locality to which he devoted most attention, studying their ever-varying aspects during a period of nearly seven years. Instead of peopling his landscapes with animals and rustics, or other insignificant figures, he represented in them historical incidents and personages, which were properly associated with them. The French Kings, Charles VII., Francis I., and Henry VIII., Du Gueslin, Bayard, &c., were the heroes of many of his episodes. Amongst his works may be mentioned 'The Grand Chartreuse,' in the Luxemburg Gallery, 'Charles VII. and Joan of Arc,' at Tours, and 'Henry IV. in the Arms of his Mother,' 'Henry IV. ordering Sully to Rise from his Knees,' as well as 'Two Views of the Castle of Pau,' in the Gallery of Diana at Fontainebleau. Some of the figures in his pictures were painted by De Masne, a Flemish artist. Millin obtained the great medal 1806.

MINTROP, Theodore, a German artist, was born at Heithausen, in Bavaria, in 1814, of humble parentage, and was employed as a farm labourer, carting wood, &c. on an estate belonging to an elder brother, till the thirtieth year of his age. Meantime, a taste for art had developed itself intuitively within his breast, and without example or instruction he commenced painting landscapes with great boldness and feeling. His talent was first discovered by M. Edward Geselschap, a distinguished artist of the Dusseldorf school, to which academy he removed, receiving instructions under M. Sohn. M. Mintrop has greatly distinguished himself by the production of cartoons, arabesques, friezes, &c., which display a creative and graceful fancy; such as 'Wine,' 'The Occupations of Winter,' 'The Riches of the Year,' 'Life in the Fields;' charming idylls, full of rich details, and 'The Apotheosis of Bacchus,' a large frieze, finely composed. Of his other works 'The Infant Jesus,' and 'The Holy Family,' are spoken of as *chef-d'œuvres* of imagination and expression, 'The Life of Jesus,' is an extensive series in crayons. Though urged to throw himself into oil-painting, he has executed but few works in that medium, amongst which 'The Virgin Mary,' 'Christ and St. John,' and 'Elizabeth,' appear to have realised the expectations of his admirers, though somewhat deficient in point of colour.

MOENCH, Charles Victor F., was born at Paris in 1784; studied under Girodet, and first exhibited in 1817, when he obtained a second-class medal. He passed several years in Rome, and has painted a great number of religious subjects, and historical landscapes, in the style of the old masters; amongst the rest 'Boreas carrying off Orithia,' 'Diana and Actæon,' 'Holy Family' (1841), 'Christ carried way from the Tomb by Angels' (1842), 'The Wife of King Caudaulin' (1846). 'Susanna at the Bath' (1857).

MOERENHOUT, Joseph J., a Flemish painter of Landscapes, including winter scenes and cattle, was born at Eeckeren, near Antwerp, in 1801, and became a pupil of Horace Vernet. Amongst his known works are 'An Advanced Post of Cossacks,' and 'A Horse Race,' in the Gallery at Haarlem; 'Sledging,' and 'The Departure for the

Falcon Chase,' at Munich; 'Interior of a Stable,' at Hamburg.

MOHR, J., a painter of landscapes and marine pieces, was born at Munich in 1808, and died in 1844. At Copenhagen there is a picture by him, 'View of the Sea near Kiel, in Holstein.'

MOLTENI, Joseph, an Italian painter of history and portraits, was born in 1800, at Alferi, near Milan, and studied at the Academy of that city. He first exhibited in 1829, and has continued to do so since at Milan, Vienna and Venice. His principal works are 'Confession,' purchased for the Museum at Vienna (1836); 'The Beggar Woman,' belonging to Count Poldi Pezzoli; 'The Forsaken,' belonging to the Duke Antonio Litta. The last two appeared at the Paris Universal Exhibition, 1855. M. Molteni obtained a gold medal at Milan in 1836, and has decorations of several orders.

MONANTEUIL, Jean Jacques François, was born at Mortagne (Orne), 11 July, 1785, and became a pupil of Girodet, under whose direction he worked at the decoration of the Palace of Compiegne. He also drew for engraving the 'Passage of Thermopyle,' and 'The Rape of the Sabines,' by David, and 'The Levity of Ephraim,' by Auguste Conder. Monanteuil was for a long time professor of drawing at Alençon, whence he afterwards retired to Mans, where he died, 11 July, 1860, forgotten by his contemporaries. He is represented as having been an artist of real talent and strong convictions, to which he courageously sacrificed the interests of himself and his family.

MONSIAU, Nicholas A., historical and portrait painter, born at Paris in 1754, died in 1837, was a pupil of Peyron, and became a member of the ancient Academy of Painting in 1789. Amongst his works are 'Adonis starting for the Chase,' 'Molière reading the Tarduffe to Ninon de L'Enclos' (engraved by Ancelin), 'Epinoria and Sabinus,' 'The Establishment of the Order of St. Bruno, at Paris' (these two in the Trianon), 'The Apotheosis of Louis XVI.,' and that of the 'Duke de Berri.' He also executed a great many designs for the booksellers.

MOSER, Mary (Mrs. Lloyd), daughter of G. M. Moser, the first keeper of the Royal Academy, was a skilful flower painter, and one of the foundation members of the Royal Academy. Queen Charlotte employed her to decorate with flowers an entire room at Frogmore, for which she received £900. After several years' practice in her profession, she married Captain Hugh Lloyd, and then only practised as an amateur. She survived her husband several years, and died May 2nd, 1819, at 21, Upper Thornhaugh Street, Tottenham Court Road, and was buried at Kensington in the grave of her husband.

MOUCHET, Francis Nicholas, a painter of portraits in miniature, history, and genre, was born at Gray (Haute Saone) in 1750, and died in the same place in 1814. He was a pupil of Greuze, and in 1776 obtained the Great Prize in Painting. During the Revolution he was sent in 1792 on a mission to Belgium, to select the objects of art which were to be sent to France; but whilst so occupied he became disgusted with the horrors which were enacted around him, and his candour in denouncing them led to his imprisonment for fourteen months, during which time he chiefly occupied himself in painting portraits. In 1794 he returned to his native town, where he founded at his own cost, a School of Design. The two most remarkable of his works are 'The Origin of Painting,' and 'The Triumph of Painting,' which were exhibited at the Louvre. 'Love's Larceny,' 'The Illusion,' and several portraits by him have been engraved.

MUCKE, Henry. This painter, born at Breslau, on the 9th of April, 1806, is one of the oldest pupils of the School of Dusseldorff, where he is Professor of Anatomy. Amongst his productions in oils may be cited a 'St. Genevieve,' 'Saint Elizabeth giving Alms to the Poor,' 'The Emperor Theodosius stopped by St. Ambroise at the Gates of Milan,' 'The Martyrdom of St. Catherine,' (which has been engraved, and also reproduced in lithography); 'Narcissus,' 'The Taking of Jerusalem by Godfrey de Bouillon.' But it is in the medium of fresco that, as a historical painter, he has most distinguished himself. In this line he executed, at the Castle of Hittorf, belonging to Count Spree, 'Frederick Barbarossa and Henry the Lion at the Diet of Erfurt,' 'The Sacking of Milan by Barbarossa,' and the 'Coronation' of the latter at Rome, and portraits of St. Bernard and Otho, Bishop of Freisingen; and several subjects in the Council Chamber at Elberfeld. To the Paris Universal Exhibition of 1855, he sent a picture on a subject taken from the Apocalypse, 'The Angel showing Babylon to St. John.'

MÜLLER, Andrew, born at Darmstadt in 1811, a pupil of the Dusseldorff School of Painting, and contributed some frescoes for the decoration of the Church of St. Apollinaire at Remagen.

MÜLLER, Charles (brother of Andrew), was born at Darmstadt in 1818, and studied first under his father, an esteemed painter, and subsequently at the Academy of Dusseldorff, under Schadow. After the production of several works in the style of this school, he was employed by Count Fürstenberg to decorate, under the superintendence of M. Deger, the Church of St. Apollinaire, at Remagen. Amongst his principal frescoes are 'The Nativity,' 'The Marriage of the Virgin Mary,' 'The Annunciation,' 'The Visitation,' 'The Crowning of the Virgin,' 'The Adoration of the Lamb,' and seven of the Sacraments. He sent to the Universal Exhibition of Paris in 1855, 'The Last Supper,' 'The Virgin and Child,' and 'The Annunciation.'

MÜLLER, Charles Lewis, called by way of distinguishing him from other artists of the same name, "Müller of Paris," was born in that city December 22nd, 1815. He received his instruction in painting under Leon Cogniet and Gros, and in the Ecole des Beaux Arts. He exhibited first in 1837, and has ever since steadily adhered to historical and portrait painting. As is the case with so many of the French school of painters, his colouring is not on a par with his design, being often extremely open to objection. Amongst his exhibited works may be cited as the most important:—'The Day after the Nativity' (1837), 'Martyrdom of St. Bartholomew' (1838), 'Diogenes and his Lantern,' 'St. Jerome in Extacy,' 'Satan leading Christ up into the Mountain,' 'The Massacre of the Innocents,' 'A Feast of Heliogabalus,' 'The Centaurs and the Lapythos,' 'Spring' (1846), 'Haydee' (1848), 'Lady Macbeth,' and 'The Roll-Call of the Victims of the days of Terror' (the last two having been purchased by the government, and placed in the

Gallery of the Luxemburg), 'Vive L'Empereur!' a grand episode of the 30th March, 1814 (sent, with 'The Roll-Call of Victims,' to the Universal Exhibition of 1855), 'Marie Antoinette in the Conciergérie,' 'Arrival of the Queen of England at St. Cloud.' He has also painted the decorations in the Hall of State at the Louvre (1858). He received a third class medal in 1838, a first-class in 1848, and again in 1855; and is an Officer of the Legion of Honour.

MÜLLER, CHARLES WILLIAM, painter in porcelain, born at Munich about the year 1819, has established in his particular line a reputation which has extended to beyond the limits of Germany. His copies from the works of the great masters are singularly beautiful, as 'The Holy Family,' 'The Christ and St. John,' and several Madonnas after Raphael; a 'Madonna' after Murillo, another after Carlo Dolce, a 'Magdalen' after Maes, 'Children and Fruit' after Rubens, 'A Group of Christians' after Kaulbach. Several of these attracted notice and admiration at the Paris Universal Exhibition in 1855.

MÜLLER, JOHN FREDERICK CHARLES, known as "Müller of Stuttgard," was born in that city, in 1813. He went to Paris and entered the atelier of Ingres, and also the classes of the Ecole des Beaux Arts in 1833; and, with the exception of two years (1847—49) passed in Italy, has resided in Paris ever since. He first exhibited in 1857, 'Romeo and Juliet,' again exhibited at the Universal Exposition of 1855. Amongst his other works are 'The October Fêtes at Rome,' 'The Italian Carnival,' 'The Italian Mother,' 'The Odalisque,' and several portraits, including that of Mdlle. Sophia Cruvelli, the singer.

MÜLLER, JOHN PETER, a Danish landscape painter, born about the year 1779, and died in 1854. He enjoyed considerable reputation both in his native country and in Germany. He painted a great number of picturesque views in Sweden and Norway, many of which have been engraved on copper or in lithography.

MULREADY, WILLIAM, was born at Ennis, in Ireland, 1786, and coming to England with his parents while yet a child, was admitted as a student of the Royal Academy at the age of fourteen. His early efforts were directed to works of high aim, 'Polyphemus and Ulysses,' 'Caliban and Trinculo,' 'The Disobedient Prophet,' &c. But he soon restricted his fancy to less ambitious themes, painting smaller pictures on the model of the Dutch School, with a fine taste for native scenery. In 1806 he exhibited 'A Cottage,' and St. Peter's Well in the Vestry of York Minster;' in 1807 'A View in St. Alban's;' in 1808 'Old Houses in Lambeth,' 'A Carpenter's Shop and Kitchen,' and 'The Battle,' his first figure picture. In 1811 'The Roadside Inn;' in 1813 'Punch;' and in 1815 'Idle Boys,' which latter picture caused him to be elected an Associate of the Royal Academy in the November of that year; and a few months afterwards (Feb., 1816) he was admitted to the full membership. His works, since he obtained the rank of Royal Academician, are well known by engravings. 'Lending a Bite' (1819), purchased by Earl Grey; 'The Wolf and the Lamb' (1820), purchased by George IV.; 'The Careless Messenger' (1821); 'The Convalescent' (1822), one of his first efforts in a more poetical style; 'The Widow' (1824); 'The Origin of a Painter' (1826); 'The Cousin' (1827), purchased by Sir Robert Peel; and 'The Interior of an English Cottage' (1828), purchased by George IV.; 'The First Voyage' (1833); 'The Last in' (1835), showing the interior of an Irish village school, with a lagging urchin sneaking in, to whom the master, with mock politeness, makes a low bow, a composition full of humour; 'The Butt' (1848); 'Blackheath Park' (1852), &c. In 1840 he designed twenty illustrations for a new edition of Goldsmith's 'Vicar of Wakefield,' published by Van Voorst; the success of which was such that he received commissions to paint pictures after many of them. He accordingly painted 'The Whistonian Controversy,' for Mr. Baring; 'Burchell and Sophia,' and 'Choosing the Wedding Gown,' for Mr. Sheepshanks. The nation possesses the last two, and numerous other pictures and drawings, the munificent gift of the gentleman just named, besides 'Fair Time,' 'The Last in,' and 'Crossing the Ford," in the Vernon Collection. For many years Mr. Mulready gave lessons as a drawing master, and it has been suggested that the patient schooling of those days was not without benefit to the master himself. The consummate finish which characterizes his later works, evinces the indomitable patience of the man, and the refined and educated art-faculty of the painter. He died in the summer of 1863. In the following year a large collection of his works, lent by various collectors, was exhibited at the South Kensington Museum, bearing ample testimony to the power and variety of his genius. In the same season a collection of his drawings and sketches were sold by auction at Christie's, where they realised extraordinary prices, for instance: 'Crossing the Brook,' a study in red chalk for the picture in the Vernon Collection, 105 guineas; 'The Last in,' a drawing in red chalk for the picture in the same collection, 300 guineas; 'The Lizard,' a group of females bathing, a chalk sketch of a picture never executed, 340 guineas; 'A Female figure braiding her Hair,' in chalk, 140 guineas; a large painting in oils, 'The Toy Seller,' one of Mr. Mulready's latest works, £1200.

MULREADY, WILLIAM, Jun., second son of the above, was born in 1805, and studied art under his father. In the Sheepshanks Collection are by his hand, a 'Teal,' exhibited at the Royal Academy in 1855, and 'An Interior,' with a baker's man seated on his basket dozing in the sun, exhibited at the Royal Academy in 1858.

MUTRIE, MARTHA DARLEY, a distinguished painter of fruit and flower pieces, was born at Manchester, and evinced an early taste for art. After achieving considerable reputation in the locality of her native town, she exhibited a painting of Fruit at the Royal Academy in 1853, which commanded general admiration. In 1854, she settled in the neighbourhood of London, and has since exhibited annually at the Royal Academy with increasing success.

MUTRIE, ANNIE FERAY, younger sister of Miss M. D. Mutrie, and likewise born at Manchester, is equally distinguished in fruit and flower painting. She exhibited at the Royal Academy two years earlier than her sister, while still resident with her family at Manchester. Her first picture (1851) was purchased by the late Mr. Bicknell for about £20, and sold at his sale in 1863 for 70 guineas. In 1854 she came to London with her sister, and has since exhibited annually, with an apparent predilection for orchids and roses; her pictures never failing to find purchasers.

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*NAIGEON, John, died in 1832. See Stanley's Bryan.

NAIGEON, John W. E., son of the above, was born at Paris in 1797, and studied first under his father, and afterwards in the atelier of Gros. He entered the Ecole des Beaux Arts in 1815, and took a second prize in 1824. On the death of his father, he succeeded him in the Directorship of the Luxembourg Museum. Amongst his exhibited works, are 'The Magdalen in the Desert,' (1836); 'The Adoration of the Shepherds,' commissioned by the Minister of the Interior in 1845; 'Gleaners in the neighbourhood of Naples,' and 'The Vintage at Amalfi;' and he executed for the Gallery at Versailles a portrait of Henry II. of France. He obtained a second class medal in 1833, and the decoration of the Legion of Honour in 1843.

NANTEUIL, Elestin, a painter and lithographer, born of French parents at Rome, in 1813, was brought to France in 1815, and entered the atelier of Langlois in 1827. He then executed vignettes for booksellers, and in 1834 exhibited a 'Holy Family,' conceived in the wild romantic style of the period, at the Museum of Boulogne. 'Christ Healing the Sick' followed in 1837, in which year the artist entered the atelier of Ingres, but still continued to occupy himself in works of illustration, having produced upwards of two thousand vignettes. He reappeared at the exhibition of 1848, with 'La Source,' and at Lyons with 'Amongst the Vines,' and 'A Ray of Sunlight.' In 1851 appeared 'The Temptation of Our Lord;' and following this have been several imitations of Van Dyck, Velasquez, and others. He obtained a third-class medal in history in 1837, and a second class medal in genre in 1848.

NASH, Frederick, a water colour painter, was born in 1782, in Lambeth, where his father carried on business as a builder. Under Moreton, an eminent architectural draughtsman, he acquired a thorough knowledge of perspective, and a taste for architectural studies. In 1808 he was elected a member of the Society of Painters in Water Colours, and soon after was appointed draughtsman to the Antiquarian Society. At this period he published a series of views, 'The Ruins of St. Mary's Abbey, York.' In 1810 he commenced his work on St. George's Chapel, Windsor, which obtained for him an introduction to King George III. In 1819, he executed the drawings for the work entitled 'Picturesque Views of Paris,' for which he received 500 guineas, and which were afterwards purchased by Sir Thos. Lawrence. In subsequent years he successively made sketching tours in Switzerland, Normandy, on the Rhine, the Moselle, &c. His practice was to make three studies of the same subject, under the different aspects of 'Early Morning,' 'Mid-day,' and 'Evening.' But it was in architectural subjects that he made his fame and fortune. Mr. Wheeler paid 150 guineas for his drawing of 'The Inside of Westminster Abbey, with a Funeral Procession;' Mr. Allnutt purchased 'The Interior of the Abbey, with Monks,' for £125; and Sir Thomas Lawrence paid £150 for a third 'Interior,' of the same edifice. His industry and rapidity of execution were very great, insomuch that from 1810 to 1856, he exhibited no less than four hundred and seventy-two drawings at the Water Colour Society's rooms, to say nothing of others. His earlier works, however, were his best. He died on the 5th December, 1856, at his residence at Brighton.

NASH, Joseph, an English water-colour painter and draughtsman, was born about the year 1813. He has devoted himself chiefly to architectural subjects, in which branch his published works, 'Architecture of the Middle Ages,' (1838), and 'Mansions of England in the Olden Time,' (1839-49), are well known. He has also produced some illustrations of Shakespeare and Sir Walter Scott. Four large water colour drawings sent to the Paris Universal Exhibition of 1855, procured him honourable mention.

NAVEZ, Francis Joseph, a Belgian painter, was born at Charleroi in 1787, and studied first under François, a distinguished historical painter at Brussels. In 1812, after having carried off several prizes at the Brussels Academy, he obtained the grand prize in History at Ghent, for his picture of 'Virgil reading his Æneid to Augustus,' and a pension was subsequently added, which enabled him to go to Paris, where he put himself under David. He afterwards accompanied the latter in his exile in Belgium, and worked for him until 1817. In the last-named year he went to Rome, and in 1822 returned to Brussels, where his reputation was already established. Since his return he has painted a great number of large pictures on scriptural and historical subjects, as—'Hagar in the Desert,' (in the Brussels Museum); 'The Resurrection of the Son of the Shunamite,' and 'The Meeting of Rebecca and Isaac,' (in the Hague Museum); 'The Assumption of the Virgin,' and 'The Resurrection of Lazarus,' (in the Church of St. Gudule at Brussels); 'Christ showing His Wounds to St. Thomas;' 'The Holy Family,' and 'The Marriage of the Virgin,' (in the Church of the Jesuits at Amsterdam); 'The Prophet Samuel,' (in the Museum at Haarlem). Between 1834 and 1837, he sent to the exhibition at Paris, 'Athalie interrogating Joas,' 'The Sleep in the Garden,' 'The Widow's Mite,' 'The Virgin saying her Prayers before St. Ann and St. Joachim,' 'The Virgin and Child,' 'The Woman taken in Adultery,' &c. He has also painted some genre subjects and portraits; amongst the latter, one of 'King William of the Netherlands,' for the Duke of Wellington. He is director and chief professor of the Academy at Brussels, president of the Royal Commission of Monuments in Belgium, correspondent of the Institutes of France and the Netherlands, and associate of a great number of other academies; Knight of the Royal Order of the Lion of Belgium, and of the Orders of Leopold, William, &c.

NEUREUTHER, Eugene, was born at Munich in 1806. His father, an able landscape painter, went to Bamberg, in Franconia, about the year 1814, for the purpose of teaching drawing; and Eugene, who accompanied him for some time, occupied himself in drawing landscape views of that picturesque old city and its suburbs, which he published in lithography. But the elder Neureuther perceiving that Bamberg was not the proper place for the artistic education of his son, resolved to send him to the Academy of Arts at Munich; the means for so doing being readily afforded by the godfather of the young artist, Duke Eugene von Leuchtenberg, and by King Maximilian. Provided with an annuity by his patrons, Eugene arrived at Munich in the summer of 1823, and was named a student in the landscape class of

the academy, then conducted by Professor Von Kobell. The death of his patrons, and the refusal of King Louis to continue his annuity, were shortly afterwards the cause of Neureuther's turning his abilities into a new channel, that of flower painting, in which he displayed such remarkable ability, that Cornelius, recently appointed director of the academy, persuaded the king to renew the artist's pension; and he was immediately appointed assistant of the former, in the ornamental decorations of the Glyptothek. His skill in using the fresco colours, induced Cornelius to appoint him to execute the arabesques, a task he completed admirably. The leading principle pursued by him was never to represent a mere conventional ornament, but to follow Nature herself, as the best teacher in this branch of Fine Arts. This made him the creator of a new system—one that connected poetry and painting in reciprocal action, in which feeling he illustrated several national songs and ballads, and published them in lithography, with truth and surpassing sweetness. The applause bestowed on these productions, and the demand for a further supply was general throughout Europe, and M. Martius, the celebrated traveller, soon after gave him an order to execute two title-plates to his work on Brazil, which afforded the artist an opportunity of exercising his talent in the representation of tropical vegetation. Meanwhile, the works in the Glyptothek had been completed, and his pension being withdrawn, Cornelius employed him in the production of the frescoes in the arcades of the Hofgarten, a work which he executed with great spirit and taste. Neureuther subsequently decorated several songs of Goethe with marginal illustrations, and the admirable manner, and congenial spirit in which they were executed, brought from Goethe a letter of high approval and compliment. In 1830, Baron Cotta, the celebrated publisher, commissioned Neureuther to go to Paris, for the purpose of commemorating the Revolution of July, by illustrations of the 'Marseillaise,' 'Parisienne,' &c., which were to be lithographed; but this undertaking was uncongenial and proved a complete failure. In 1831 Neureuther was appointed to decorate the new palace with pictures and ornaments. In the queen's saloon he painted a frieze with illustrations from Wieland's 'Oberon;' the rest executed under his immediate superintendence, being in the style of the mural decorations at Pompeii. About this time he also executed for the Munich Art-Union (to be used as their annual presentation plate), a design illustrative of the 'Dorn Roeshein,' after the narrative in one of Grimm's popular German tales, which was one of his happiest productions.

NICHOLSON, Francis, painter in water colours, was born at Pickering in Yorkshire, on the 14th November, 1753. He appears to have been self-taught. He first exhibited at the Royal Academy in 1789 'A View of Castle Howard,' and shortly afterwards settled in London. He was one of the founders of the Society of Painters in Water Colours, the first exhibition of which was opened in 1805 in Lower Brook-street. His works displayed genius in the conception, and taste in the execution. His landscapes were remarkable for their truth to nature. Eminent as was his position as an artist, he was also distinguished for his practical knowledge in mechanics, music, optics, chemistry, which led him often to try experiments, often highly interesting in their result. It was his practice to paint upon unbleached paper, and to use water-colours, the durability of which his experience had established. Some of his experimental drawings after thirty or forty years' probation remained as fresh and full in colour as when they were first executed. Mr. Nicholson also devoted much of his time and attention to the advancement of lithography, by which process he executed several hundred drawings, which were so rapidly bought up as subjects to copy from, that they are now rarely to be met with; probably it would be impossible to form a complete collection of them. In 1822 Mr. Nicholson published a valuable work on the 'Practice of Drawing and Painting from Nature in Water Colours' (4to. Murray), which rapidly passed into a second and enlarged edition, since out of print. The remainder of his long life was passed in the enjoyment of competency, and in the occasional practice of his art, but merely for his own satisfaction, and not in the exercise of his profession. He died at his homein Charlotte-street, Portland Place, March 6th, 1844.

NICHOLSON, William, was born at Newcastle-upon-Tyne in 1785, but spent the greater part of his life in Edinburgh. To his exertions the establishment of the Royal Scottish Academy of Painting, Sculpture, and Architecture in 1825, and of which he was for many years honorary secretary, is mainly attributable. As an artist, the reputation of Mr. Nicholson rests chiefly upon his water-colour portraits, which were greatly admired, and procured for him the patronage of all the lovers of art among the nobility and gentry of Scotland. He etched and published a series of portraits, accompanied by short biographical notices. These consisted of Robert Burns, and his correspondent George Thompson; Professor Playfair; Bishop Cameron; Sir Walter Scott; and many others. Mr. Nicholson's health had for some time been visibly declining, and he was seized with a sudden attack of fever, which terminated his existence, after an illness of eight days, on the 16th of August, 1845, in the 60th year of his age.

NICOL, Erskine, was born at Leith in July, 1825, and from boyhood declared a taste for drawing, which, however, was at first discouraged by his parents. Intended by them for a commercial life, so strong was his love for painting, that he elected to be apprenticed to a house-painter at Edinburgh, occupying his leisure hours as a student of the antique at the Trustees Academy in that city, then under the late Sir Wm. Allan. After completing his term of apprenticeship, he applied for and obtained the situation of drawing-master in the Leith High School, but did not neglect his other studies, which he now pursued in the High School. After a while he went to Dublin, where he remained three years teaching and painting portraits. Here he obtained that insight into every-day Irish life and character amongst the lower classes, which suggested the subject matter of a succession of pictures which have deservedly commanded a large share of admiration and patronage. His first achievement in this line was at the Royal Scottish Academy in 1851, since which time his Irish subjects have risen rapidly in estimation in England as well as in Scotland, displaying genuine humour, great skill in composition, and careful and

honest finish in the execution. His picture of 'Did it Pout with its Betsey,' exhibited at the Royal Academy, 1857, commanded general admiration. Many of his pictures have been engraved. Mr. Nicol is an Associate of the Royal Scottish Academy.

NIEMANN, EDMUND JOHN, born in 1813 at Islington, was the eldest son of John Diederich Niemann, a native of Minden in Westphalia, by Mary, eldest daughter of the late Edmund Philips Bridel, LLD., the celebrated linguist. The subject of this notice entered 'Lloyd's,' of which his father was a member, in the 13th year of his age, and remained in that establishment until 1839, when the love of art, which had been conspicuous in him from a very early age, bore down all opposition, and in the autumn of that year he gave up business never to return to it, and as he expresses, 'never to regret it.' Quitting London he sought nature on her own ground, working incessantly out of doors, and living in two instances in the most out-of-the-way localities in order to be near the picturesque and natural. He did not swerve from this course until the year 1850, when the foundation of a new society for the "free Exhibition" of Art, in the Chinese Gallery, of which he was one of the trustees and honorary secretary, induced him to quit High Wycombe, where he was then residing, and to return to town. This artist's style is most varied; all phases of nature seem to come alike to him. He first exhibited in the R. A. in 1844, and has been a constant contributor to both the metropolitan and provincial galleries ever since. Amongst his principal works, more especially illustrating his great versatility, may be named 'The Fish Market, Norwich;' 'Church of St. Michael, Coventry;' 'Mosstroopers;' 'Chester Cathedral;' 'The Launch of the Great Eastern;' views of 'Lincoln,' 'Boston,' 'Canterbury,' 'Norwich,' 'Whitby Harbour,' 'Bristol Floating Harbour,' 'High Level Bridge, Newcastle,' and 'St. Nicholas's Church, Newcastle.'

NIQUEVERT, ALPHONSE ALEXANDER, a painter of history, and historic landscape, pupil of David and Regnault, was born at Paris 22nd Sept., 1776; a friend and fellow labourer of J. L. C. Lair, historical painter; he exhibited at intervals from 1806 till 1824; but after the death of the latter, to whom he was much attached, he retired into privacy, and died Dec. 2, 1860, aged 85. He contributed several articles to the 'Journal des Beaux Arts,' and a biography of Lair to the Memoirs of the Archæological Society of Eure-et-Loire, (in 1857).

NOEL, PAUL J., a painter of landscape and genre, pupil of Herreyns and of J. Van Regemorter, was born at Waulsort, on the Meuse, and died 1822. In the Brussels Museum are 'A Station of Cavalry,' and 'Repose of the Shepherds;' and at Amsterdam 'the Market Place of Amsterdam,' 'Girl with Grapes,' &c.

NORBLIN, SEBASTIAN LOUIS W., was born at Warsaw, of French parents, in 1796. He went when young to Paris, where he studied under Vincent and Blondel, and in the Academy. He obtained a medal in 1813, the second prize in 1823, and in 1825 the first prize, for his picture on the subject of 'Antigone burying Polynicia.' During his residence at Rome he sent to Paris a copy of Raphael's 'Madonna de Foligno,' and a large study of 'The Death of Phalaris,' (1830). He returned to Paris in 1832, and has since exhibited 'The Death of Ugolino,' 'The Sleeping Bacchante,' 'An Italian Woman at the Fountain,' a 'Holy Family,' 'Christ on the Mount of Olives,' 'St. Paul at Athens,' (1844), 'The Revelation of St. John,' 'The Morning Star,' and many others, including several studies and portraits. He has also executed, by official command, 'The Vision of St. Luke,' 'The Martyrdom of St. Laurence,' 'Christ and the Little Children,' (1857), and some religious subjects for the church of St. Louis-en-L'Isle at Paris. He obtained a medal of the second class in 1833, and one of the first class in 1844.

NOTERMAN, EMANUEL, a painter of genre and animals, was born Oudenarde in 1808, and died in 1863. He was a pupil of Maes-Canini. Among his known pictures are 'A Spaniel,' and 'A Poacher bewailing the Loss of his Dog.'

O

OAKES, JOHN WRIGHT, landscape painter, was born in 1822, and first exhibited at the Royal Academy, and at the British Institution, in 1848. Amongst the most successful of his works was one entitled 'The Warren,' produced about the year 1850, and 'A Solitary Pool, Marchellyn Manor, Carnarvonshire,' and 'A Carnarvonshire Glen,' exhibited in 1862.

O'CONNELL, FREDERICA, (maiden name Miethe), a native of Berlin, became a pupil of Gallait, and paints historical subjects and portraits with considerable ability and success. Amongst her works which have attracted notice may be mentioned 'The Murder of the Son of Margaret of Anjou, in the presence of Edward IV. of England.'

O'CONNOR, J. A., a self-taught artist, was born, as is believed, in Dublin, somewhere about the year 1790. Certain it is that he kept a print shop, and painted small landscapes in that city in the early part of the present century. The artist Danby, looking in at his shop-window one day, was attracted by his talent, made his acquaintance, and brought him to London, where the pair for some time worked industriously for the dealers, partly in copying the old masters. Amongst others whose works were thus reproduced in considerable extent was Canaletti. About the autumn of 1828, after having exhibited at the Royal Academy 'The Trout Stream,' he went to Brussels with a French dealer named Collior, for whom he painted originals and copies. But the breaking forth of the revolution of 1830, drove him back to London, where he, in the same year, exhibited at the Royal Academy a picture called the 'Glen of the Rock.' He continued to exhibit annually until 1840, about which time he died in considerable distress, attributable, it is said, to intemperate habits. O'Connor painted rustic landscapes, chiefly scenes in Ireland, with a fine eye and feeling for nature; and although he executed his work with great rapidity, often painting a picture in a day, he displayed a peculiar richness of impasto, particularly in foliage. 'A Moonlight Scene on the Lynn,' in North Devonshire, exhibited at the Royal Academy, 1839, is praised by Count Raczynski in his 'Histoire de l'Art Moderne,' as *un clair de lune d'un bel effet*,

and the artist spoken of in juxta position with Lee, Stanfield, and Callcott. O'Connor's more carefully finished pictures are in considerable request with collectors.

OLESZEZYNSKI, Anthony, a Polish engraver, was born at Krosnystaw, in the palatinate of Lublin, in 1796. He began by pursuing his studies at the School of Law and Administration at Warsaw; but at the age of twenty, influenced by the complaint of the great Niemcewicz of the neglect of engraving in Poland, he thenceforth adopted that art as his profession. Attracting the favourable notice of the Emperor Alexander I., he entered the School of Fine Arts at St. Petersburg, where, in the course of six years, he obtained six medals in gold, silver, and bronze, besides a sword of honour; and the privilege of educating his pupils at the cost of the Academy. He was sent to Paris in 1825 at the expense of the Polish government; and made his first appearance, under Regnault and Richomme, with a remarkable 'Academic Study,' after which he was nominated professor of the first class at the Academy of Florence. But the 'Portrait of Kosciusko,' which he had engraved while in Florence, and his patriotic tendencies, which he did not conceal, brought upon him the resentment of the Court of St. Petersburg, which suddenly withdrew its patronage and left him without means at Paris, at the same time suppressing the chair which had been reserved for him in the Academy of Warsaw. On the other hand he received a medal from the Philotechnic Society of Paris. Absolved from all moral ties with Russia, he now commenced the production of a series of ninety plates, 'Polish Varieties,' destined to perpetuate the glorious souvenirs of his native country. The last of these plates, 'Copernicus, his Life and Works, and the Illustrious Men of his Age,' together with the 'Academic Study' before-mentioned, appeared at the Universal Exhibition, 1855. His brothers, Séverin and Wladislaus, also practise engraving as well as sculpture, to which the former adds medal engraving.

OLIVER, James Archer, was born in 1774, was admitted a student of the Royal Academy in 1790, and became an Associate in 1807. He lived in New Bond Street, and practised there as a fashionable painter of portraits. In 1835 he was appointed professor of the Painting School at the Royal Academy; but afterwards fell into ill-health and died in 1842.

OLLIVER, William, one of the most industrious members of the New Society of Painters in Water Colours, died in November the 2nd, 1852, in his forty-ninth year. His landscapes, chiefly of foreign scenery, painted both in oil and water colours, found many admirers, and not undeservedly so; but he painted too much to rise to the highest position in his art, although possessed of talent which, had it been more carefully nurtured, would have elevated him far above the rank his pictures occupied.

O'NEIL, G. B., an artist of considerable talent, who has exhibited annually at the Royal Academy since 1851. His clever picture, 'The Foundling,' a scene in a workhouse board-room, exhibited in 1852, is in the national collection. The subjects which he has hitherto painted are chiefly domestic, sprinkled with a little humour, as may be gathered from the following enumeration:—'A Ghost Story;' 'A Favourite Tune;' 'The Tax Gatherer;' 'A Jury;' 'A Hearty Welcome;' 'Market Day;' 'No Trust;' 'The Last Day of the Sale;' 'A Statute Fair;' 'Manning the Navy;' 'Aunt Deborah's Pocket;' 'A Feast at the Squire's.'

O'NEIL, Henry. This artist was born at St. Petersburg, in the year 1817. In 1823, he was brought over to England, when he soon began to evince considerable talent for design, and, in 1837, became a student of the Royal Academy. He exhibited his first picture in 1839, after which he yearly contributed to the Royal Academy, but still with no marked result. In 1843 appeared his 'Jephthah's Daughter,' a creditable work, afterwards engraved in the *Art Union;* in 1844, 'Ruth and Naomi,' which was purchased by the Prince Consort. To pass over others, we have, in 1849, 'The Last Moments of Mozart,' one of his most important pictures; in 1851, 'The Scribes reading the Chronicles to King Ahasueras; in 1853, 'Queen Catherine's Dream;' in 1855, 'The Return of the Wanderer,' which has been engraved. In 1858 appeared the 'Eastward Ho!' which had an immense success, and at once established his fame. We believe that the suggestion of this subject was accidental. The artist happened to be going down the river one day in a steamer, when he saw a crowd of boats shipping a party of soldiers on board a transport, bound for the then sad scene of strife and bloodshed, India, and hurriedly taking leave of their wives and families — in too many cases for ever. The artist was struck with what he saw, felt his subject, and produced a work which will live for ages in the sympathies of his countrymen. Next year he produced a companion picture, 'Home Again,' which, though quite equal in artistic treatment to its predecessor, had the disadvantage which attends all attempts to repeat a triumph on the same ground. The 'Shipwreck,' which appeared in 1860, exhibits a scene of great excitement on the deck of a vessel in peril of shipwreck; but the composition is artificial, and wants the spontaneous suggestions of nature, which mark every circumstance in his great effort of 1858. He was elected an Associate of the Royal Academy in 1860.

*OPSTAL, Gaspar James Van. The Catalogue of the Antwerp collection, on the authority of Church Registers, states that this artist was born in 1654, and died suddenly in 1717; and that he was the son of a painter of the same name, who had become a pupil of Simon de Vos, in 1632-3. See Stanley's Bryan.

OTTLEY, William Young, an eminent collector and writer on art, who occasionally practised painting and engraving, was born at Dunston Park, near Thatcham, on August 6th, 1771. His father, an officer in the Guards, died when he was quite a child; his grandfather by his mother's side was Sir William Young, of Delaford, in Buckinghamshire, well known in his day as a man of taste, and a patron of the arts; in which capacity he was the friend of Garrick. Although he was sent to Richmond school, and afterwards to Winchester, his love for the arts of design was already strongly developed, and an accident to his leg, which put him on "the sick list" for a time, gave him an opportunity of indulging it, at the expense of his other studies. He obtained his first instruction in landscape painting from Mr. Cuitt, of Richmond; and in 1787, came up to London, where some of his drawings having been seen

by West, he was admitted to draw from the antique plasters in the Academy: pursuing at the same time his studies in landscape under Mr. John Brown, an artist of considerable merit, whose collection of drawings Mr. Ottley purchased. But it was to the higher department of composition, true historical art, that he really devoted his chief attention; the works of the great masters of the early Italian school, including Michael Angelo, Raphael, Correggio, &c., being for a long series of years the objects of his ardent and industrious study. It was with this feeling that Mr. Ottley, in 1791, when scarcely twenty years old, proceeded to Italy, where he remained ten years, employing the pencils of others, as well as his own, in copying the masterly works around him, and also in making studies from nature, both of landscape and figure subjects. During this period his propensities as a collector had rare opportunities of developing themselves, and amongst a variety of other works of art, of which he became possessed, was a very interesting series of religious subjects, painted on panel, by masters of the early Italian school, the great precursors of Raphael, which were removed from the walls of churches at the time the French were in Italy, and were thus fortunately rescued from destruction by the hand of one who could appreciate their merit and artistic value. This curious and unique collection, which he was always wont to describe as the most interesting, and, to the student, the most valuable feature in his gallery, was disposed of after his death, and many of them formed a remarkable feature in the Manchester Art Treasures Exhibition of 1857. Another extensive collection which he formed at this period, was that of the original drawings of the best masters of Italy, from the earliest dawn of art, down to the splendid days of Raphael, and Correggio, and the Caraccis and their followers; and with a view of extending to others the privilege of contemplating these tracings of genius, Mr. Ottley, after his return to England, undertook the arduous task of putting forth a series of fac-similes of these drawings in large folio, under the title of the "Italian School of Design," upon which the first engravers of the day were employed by him, and some of the plates were etched by himself. Of this magnificent work, the first part appeared in 1808, and the second about four years after: the third, which concluded the work—rather within the limits originally intended—did not appear till 1823. As it is, the volume contains eighty-four plates, almost one half of which are from drawings by Michael Angelo, Raphael, and Correggio. Several other works of magnitude and importance attested Mr. Ottley's zeal in the cause of art, viz., 'The Origin and Early History of Engraving,' 2 vols. 4to. 1816; 'The Stafford Gallery,' 4 vols. folio; 'A Critical Catalogue of the National Gallery' (1823); 'The Florentine School of Design,' folio, 1826 (intended as a companion to 'The Italian School of Design'), and the first part of an elaborate 'Dictionary of Engravers,' 8vo. 1831, for which he had for thirty years been collecting materials, but from the labours of compiling which he was eventually obliged to desist, besides various contributions to Rees' Cyclopedia. The last work upon which he was engaged, and which within the last few sheets he lived to see through the press, was a controversial essay (supplemental to his 'Origin and Early History of Engraving') on the conflicting claims of Haarlem and Mentz to the honour of the first use of moveable types, in which he brought to the aid of his argument an investigation of paper marks used at various periods. This has since his death been completed, and published by Mr. Lilly. Mr. Ottley was a Fellow, and during many years one of the Council of the Society of Antiquarians. Amongst his communications to that body were, in 1832, a letter addressed to Mr. Gage, upon the date of the Illuminations in St. Æthelwold's Benedictional (Archæologia, vol. xxiv. pp. 26—33), and, in 1834, a long critical essay account of a manuscript in the British Museum, containing Cicero's translation of the Astronomical Poem of Aratus, which was supposed to have been written in the tenth or twelfth century, but which Mr. Ottley, by a chain of ingenious and erudite argument—and particularly by a long investigation of minuscule writing, contended to have belonged to the third century, if not earlier. The original drawings by the old masters, from which the illustrations of 'The Italian School of Design' were selected, Mr. Ottley subsequently parted with to his friend, Sir Thomas Lawrence, for £8000, on whose death they came into the hands of Messrs. Woodburn, and were afterwards again dispersed amongst various collections at home and abroad. Mr. Ottley's collection of engravings, which he continued to enrich up to within a very few years of his death, is considered to have been one of the most complete and best selected in Europe. As an artist, Mr. Ottley was but little known excepting to a select circle of friends, who always found difficulty in persuading him to exhibit any of his performances, or, rather, to finish any of them to the point necessary to entitle them to be exhibited. His only known work of magnitude is 'The Fall of Satan,' eight feet high by six wide, a composition of numerous figures, exhibited at the Royal Academy in 1823, and which, though only painted in chiaroscuro, called forth well-deserved admiration as an elaborate and masterly production. Of this picture an engraving was made by Mr. F. C. Lewis, after the artist's death, chiefly with a view to private circulation. From amongst the various studies from life with which his portfolio abounded, Mr. Ottley, some few years before his death, selected two which he himself engraved, being group subjects of an Italian mother and her children, the one entitled 'Anche à me Madre Mia!' the other, 'Anche a te, Carino,' of which only a few copies were issued. He also designed the frontispiece to Mrs. Sewell's Poems (the authoress being a near relative), published in 1803. The subject was that of a destitute woman, lying on a doorstep, and a watchman peering at her by the light of his lanthorn. On the death of Mr. Smith, the curator of the prints and drawings at the British Museum in 1833, Mr. Ottley was appointed his successor, and immediately applied himself to the laborious task of surveying and rearranging the whole of the collections in his charge, and subsequently compiled a series of classed catalogues, which the frequenters of the print room had long acknowledged to be a desideratum. He did not, however, hold this appointment very long; dying at his house in Devonshire Street, Portland Place, on the 26th of May, 1836.

P

PARROTT, William, born October, 1813, at Aveley, Essex, was the son of a farmer. He passed an apprenticeship with John Pye, the engraver, at the expiration of which he resigned the burin for the brush. In 1843 he sojourned for a time in Paris, after having become a student at the Royal Academy. In Paris he published a set of lithographed views of that city, besides making many studies. About the years 1844-5 he travelled in Italy, visiting all the chief cities, Pompeii, &c. In 1851 he spent eight months in Genoa, painting many of the salient features of that picturesque city. Normandy and Brittany next claimed his attention, and he commenced a series of large pictures of French Ports. The subjects of this artist are very multifarious; he has painted picturesque ruins, coast scenes, and portraits occasionally, and figure subjects, full of life and character, sometimes of political and social significance, amongst which may be enumerated 'The Monk preaching in the Colosseum,' 'Two Scenes, marked as Events in the Life of Bomba, of Naples,' 'Catering for the Convent,' 'Fête Champêtre in the Champs Elysés.' Besides these, he has produced both in oil and water-colour, scenes of rural life, such as were associated with his early career.

PASSAVANT, John David, an historical painter, was born at Frankfort, in 1787, and died in 1861. He was a pupil of David, Gros and Overbeck, but was better known as a critic upon art than as an artist, and has left a very excellent work on Raphael. At Frankfort is a portrait of the Emperor Henry II. painted by him.

PATON, Joseph Noel, a very imaginative and original painter in the historic or poetic school, was born at Dunfermline, in Fifeshire, in 1823. Of his early pursuits in art we know nothing. We find him, in 1845, a successful competitor in the Westminster Hall Cartoon and Fresco Exhibition, and again in 1847, when he obtained a prize of £300 for his 'Reconciliation of Oberon and Titania,' and 'Christ bearing his Cross.' A companion picture to the former, 'The Quarrel of Oberon and Titania,' was afterwards purchased for the Scottish National Gallery at the price of £700. Among the more successful of Mr. Paton's works may be instanced his 'Dante Meditating the Episode of Francesca,' 1852; 'The Dead Lady.' 1854; 'The Pursuit of Pleasure,' 1855; 'Home,' 1856; and the 'Bluidy Tryste,' 1858; 'Home—the Return from the Crimea,' purchased by the late Prince Consort, and exhibited at the International Exhibition, 1862.

PATTEN, George, son of a miniature painter, was born January, 1801; became a student at the Royal Academy in 1816, and renewed his course of study there in 1828. He practised miniature painting till 1830, afterwards adopting oil painting. In 1837 he went to Italy, for the purposes of study, and in the same year was elected an Associate of the Royal Academy. In 1840 he visited Germany, where he painted a portrait of the Prince Consort, who subsequently appointed him Portrait Painter in Ordinary to his Royal Highness. He afterwards painted a great number of presentation portraits on a large scale, many of which were exhibited at the Royal Academy. His portrait of Paganini, painted in 1833, and a subject picture, 'Dante in Inferno,' were exhibited at the Paris Universal Exhibition, 1855. He also painted several poetic and classical subjects, which were exhibited, amongst the latest being 'The Bower of Bliss,' a subject from Spenser, (1858); 'Bacchus discovering the use of the Grape,' and 'Apollo and Clytie,' (1859). He died in March, 1865.

PATTEN, Alfred Fowler, the son of the foregoing, was born in London, in April, 1829. He studied at the Royal Academy, and under his father. His pencil runs upon poetic and imaginative subjects. Amongst his principal exhibited works may be mentioned:—'The Bridal of Andalla,' 'Scene from "The Magic Horse,"' 'The Sleeper Awakened,' 'The Wife of the Water-carrier trying on the Jewels,' and 'The Fair Persian tempting the Sheikh with wine.' The two last-named were exhibited at the International Exhibition, 1862.

PAU DE SAINT MARTIN, Alexander, a painter of landscapes, was born at Montagne: became a pupil of Le Prince, and Vernet, and flourished about the beginning of the present century. He exhibited, amongst others, in 1800, 'A View in the Park of St. Cloud;' in 1802, 'A View in the Environs of Falaise, at Sunset,' with figures, and 'Rocks and Waterfall in the Environs of Falaise, with the Tomb of Mlle Joli,' and in succeeding years other local views in Normandy, Burgundy, &c.

PAU DE SAINT MARTIN, Peter Alexander, son and pupil of the above, painter of landscape and historical landscape, was born at Paris, and commenced exhibiting in 1810. He obtained, in 1824, a gold medal for a view of the 'Entrance of the Elysée Bourbon.' In 1827 he exhibited his picture of 'Margaret of Anjou and her Son falling into the hands of Robbers after the battle of Hexham.'

PAUWELS, William F., an eminent painter of history, genre, and portraits; was born at Eeckeren, in the province of Antwerp, in 1830. He was a pupil of Wappers and De Keyser; and is now director of historical painting in the Academy at Weimar. Amongst his works are, 'The Widow of Van Artevelde,' at Brussels, 'The Proscribed Victims of the Duke of Alba,' and the 'Calling of St. Clara.'

PAUWELS, Joseph, a painter of genre and history, who came into note about ten years ago. Is supposed to be a native of Ghent.

PAYEN, Anthony A. J., a landscape painter, was born at Tourmai; obtained the prize in 1815, for a moonlight piece, which is in the Brussels Museum. He has also painted some views in Java which are in the Haarlem Museum.

PELT, Abraham Van, a painter of history and genre, was born at Schiedam, in 1815. He received instruction under J. Pieneman and G. Wappers. Amongst his works may be cited, 'Winter in Nova Zembla,' and 'Children at the Tomb of their Mother.'

*PENNE, J. Van, a Dutch painter of interiors and conversation pieces, appears to have been born about the year 1652, and died at Antwerp about 1710. Amongst his pupils are mentioned Gaspard Kecheet, or Hecheet, Louis Douceman, and John Joseph Horemans. In the Antwerp Museum is a picture by him representing an old woman making cakes called *galettes*, with other figures,

amongst which are two boys quarrelling about the possession of one of those delicacies.

PERIGNON, Alexis Nicholas, a painter of history, genre, landscape, and portrait, was born at Paris, in 1785, and was a pupil of Girodet. Amongst his pictures may be signalised 'Annibal Caracci and Josepino,' (1817); 'Tasso received by Cardinal Aldobrandini,' (1819); and 'Michael Angelo carrying the arm of a Cupid which he had carved (1824).

PERIGNON, Felix, son of the last named was born at Paris, in 1808; studied under his father, Baron Gros, and H. Vernet; paints genre and portrait.

*PERIGNON, Nicholas, a water colour painter of landscape, sea pieces, flowers, &c., and also an engraver, was born at Nancy, in 1726, was admitted into the Academy in 1774, and died at Paris in 1782. His style shewed lightness, variety, and good taste. *See* Stanley's Bryan, p. 561.

*PERRIN, John Charles N., historical painter, was born at Paris, in 1784, and died in 1831. He was a pupil of Doyen, and of Durameau; and was admitted to the Academy of Painting in 1787. His style of composition was pleasing, and his execution delicate. Amongst his works, are, 'Venus dressing the Wounds of Eneas,' and 'France, supported by Religion, consecrating to Heaven the Flags taken from her Enemies,' both at Paris; also several pictures at Versailles, and an 'Assumption' at Montpellier.

*PEYNAUD, James F., a painter of history, marine pieces, flowers, &c., born at Laferté-St. Aubin, 1771. He commenced his education in art at the Academy at Orleans, and completed it under Girodet and d'Aubry. He was during eighteen years the director of the gratuitous School of Design at St. Malo, where he died in 1829.

*PETERS, William. Mr. Sandby, in his History of the Royal Academy, gives more precise information concerning this artist than is found in Stanley's Bryan. He was born in Dublin, and received his first instruction in drawing from Mr. West, the master of the National Academy of Design in that city. He was afterwards sent by some patrons to Italy, where he made a copy of a celebrated picture at Parma by San Gierolomo, which copy afterwards became the altar piece of the Church of SaffronWalden, in Essex; and also Rubens' 'Four Philosophers,' in the Pitti Palace, at Florence. These works obtained for him the patronage of the Duke of Rutland, who in 1782 sent him to Paris, to copy a picture, by Le Brun in the Carmelite Church. His pictures for Boydell's Shakespeare Gallery have already been mentioned. He painted also portraits, with considerable success, a full length portrait by him of 'George IV. when Prince of Wales,' is now in the Freemason's Hall. He was elected an associate of the Royal Academy in 1771, and an Academician in 1790, but resigned that honour in 1790. Some years previously he took his degree of LL.B., at Exeter College, Oxford, and was ordained, and became rector of Woodstock, Lincolnshire, and Knipton in Leicester, Prebend of Lincoln, Chaplain to the Prince of Wales, and (from 1774 to 1788) Chaplain to the Royal Academy. After resigning his connection with it, he continued as an honorary member to exhibit occasionally, chiefly pictures of a devotional tendency. He died at Brasted Place, Kent, in April, 1814.

PFEIFFER, Francis Joseph, a painter of portraits, &c., and engraver, was born at Aix la Chapelle, in 1741. He established himself at Amsterdam, where he remained during the greater portion of his existence. Towards the end of his life he removed to Brussels, where he died in 1807.

PFEIFFER, F. J., the younger, son of the preceding, was born at Liège in 1778, and died at Terburg, in Guelders, in 1855. He painted landscapes, and was for many years scene-painter at the theatre at Amsterdam.

PHILLIP, John, was born at Aberdeen in 1817, and at an early age gave indications of a taste for the arts. He began to practise his hand at the age of fifteen, and, two years afterwards—namely, in 1834—inflamed with the desire to see what he could do at head-quarters, took French leave of home, and worked his passage on board a coasting-vessel from Scotland to London, for the purpose of visiting the exhibition of the Royal Academy. After a week's stay in the great metropolis, which confirmed his predilection for art, he returned to his northern home, where he painted a picture of a Scottish interior, which attracted the notice of the late Lord Panmure, who was so struck with the merit of the performance that he generously sent the young artist to London at his own expense for the purpose of pursuing his studies. Mr. Phillip became a student of the Royal Academy in 1837, returned to Scotland in 1839, and during two years painted portraits under local patronage. In 1841 he again removed to London, where he soon attracted notice by the production of various pictures on Scotch subjects, or treated with reference to Scotch localities and personages. Of these it may be sufficient to mention one of a Scotch pastor and his juvenile flock, 'The Catechism,' and 'Baptism,' 'The Free Kirk,' and 'Drawing for the Militia,' the last named produced about the year 1847, and exhibited with distinguished success both at the Royal Academy and at Manchester. In this line he was a regular contributor to the exhibition till the year 1851, when, in consequence of a severe illness, he visited Spain, where he remained till 1856. The influence of an entire change of scene and character upon the quick perceptive faculty of the artist was now marked in the production of works illustrative of Spanish life, painted with a joyous feeling and in rich, glowing hues, in which few could recognise the pencil which had produced 'The Catechism,' 'Free Kirk,' and other Scotch subjects. The first of these, entitled 'A Visit to the Gipsy Quarters,' was sent over and exhibited in 1853, and immediately commanded the admiration of the critics, sealing the future fame and defining the future career of the artist. 'The Andalusian Letter-writer' followed in 1854, and was purchased from the walls by her Majesty, being the first manifestation of the Royal patronage, and which has since been liberally followed up. In 1856, in which year Mr. Phillip returned to England, appeared 'The Prayer of Faith shall save the Sick,' a work of a more refined and elevated character than any that had preceded it. In 1858, 'The Death of the Contrabandista' showed the artist's powers of rendering with telling effect a most painful dramatic incident—a grand performance, happily relieved by 'Youth at Seville,' 'The Daughters of the Alhambra,' and other lighter passages of beauty and coquettish sentiment. In 1859 Mr.

Phillip only contributed one composition, and a very striking one too—of 'A Huff;' or, lovers' quarrel, and a portrait, masterly in finish, of Augustus L. Egg, A.R.A. In 1860 he exhibited a group picture of the 'Marriage of the Princess Royal with the Prince Frederick William of Prussia,' painted by command of Her Majesty, which has been engraved by Auguste Blanchard. He was elected an Associate of the Royal Academy in November, 1857, and a Royal Academician in November, 1859, and since then he has exhibited two or three pictures annually, which invariably find eager purchasers at large prices. His style is distinguished by great vigour and intelligence, and a fine perception of character. His flesh is admirable in modelling, and in the healthy hue bestowed upon it; and his colour is generally rich, pure, and harmonious beyond what is often met with in the English school of our day.

PICKEN, Andrew, son of the author of the same name, and born in 1815, was apprenticed to Mr. Louis Haghe, to acquire a knowledge of lithographic drawing. On account of his delicate health, he went to Madeira in 1837, and during a sojourn of more than two years in that island, made drawings of considerable merit for the work subsequently published, entitled 'Madeira Illustrated.' He also in the course of a brief life, and in spite of continual illness and suffering, produced a great number of designs, chiefly in landscape and for the illustration of books of travels. He died in July, 1844.

PICKERSGILL, Henry William, was born in London in 1782. Originally intended for a commercial life, he resolved to be a painter, much against the inclination of his friends, who however, at last consented to place him for three years as pupil to George Arnald, A.R.A., from whom it is said he learned little beyond the mode of using colours, landscape painting not being to his taste. He became a student at the Royal Academy in 1805. In the beginning of his career, like many others, he painted historical, mythological, and poetic subjects, which he afterwards took up only occasionally, having for many years devoted himself almost exclusively to portraiture; and 'after the death of Phillips,' as Mr. Sandby states (Hist. of the Royal Academy), "he was especially the favourite with those who desired to have large full-length portraits painted for presentation and honorary gifts; and he was thus employed in painting likenesses of men eminent in rank, politics, science, and letters." He was elected an Associate of the Royal Academy in 1822, and a full Member in 1826. In 1856, he succeeded Mr. Uwins, as Librarian. In 1846, he painted the portrait of Mr. Vernon, the donor of the collection of pictures named after him, which is now in the National Collection, where is also his picture entitled 'The Syrian Maid,' which was exhibited at the Royal Academy in 1837.

PICKERSGILL, Henry Hall, eldest son of the above, was an historical and portrait painter of considerable ability and promise. He studied for some time in the Netherlands and in Italy; and is supposed to have desired to combine, in his own works, the accuracy of the Dutch, with the higher aspirations of the Italian schools. The chief of his productions of this class, are, 'The Right of Sanctuary,' showing Lord Holland, half brother of Richard II., taking refuge amongst the monks at Beverley, after committing murder; 'The Prison Scenes of Marguerite and Faust,' 'The Woman of Samaria,' 'The Finding of Moses,' 'The Death Scene of Romeo and Juliet,' &c., which are in various collections in this country. Receiving flattering overtures from Russia, he went to St. Petersburg, where he remained two years, chiefly engaged upon portraits; but also occupied in studies of costume and character, some of the results of which are seen in his two pictures, 'Sunset on the Neva,' and 'Fishing on the Neva.' After his return to England his pencil was chiefly restricted to portraits; many of which he painted for public institutions in Lancashire, Shropshire, and Herefordshire. He died early in 1861.

PICKERSGILL, Frederick Richard, born in London, 1820, is nephew of the eminent portrait painter of the same name, and also, on his mother's side, of Mr. Witherington, the Landscape painter, from whom his earliest instructions were received. His first work, 'The Brazen Age,' in water colours, was exhibited in 1839. In the following year he became a student at the Royal Academy, and in 1841 exhibited his first oil pictures, 'Hercules fighting Achelous under the form of a Bull,' and 'Amoret delivered from the Enchanter.' Then followed 'Œdipus cursing Polynices,' 1842; 'Florimel in the Cottage of the Witch,' engraved for the Art Union of London; and 'Dante's Dream,' 1843. At the first Cartoon Exhibition, (1843), his 'Death of King Lear,' received the prize of £100. Then followed his 'Brothers driving out Comus,' 1844; and 'The Four Ages,' and 'Amoret, Æmilia, and Prince Arthur in the Cottage of Sclaunder,' (now in the Vernon collection), 1845. In the last named year he also exhibited a fresco of 'Sir Calepine rescuing Serena.' 'The Burial of Harold,' succeeded these (1847), and for this picture he obtained the first prize of £500 at the Westminster Hall competition; the commissioners afterwards purchasing it for another £500 for the decoration of the Houses of Parliament. His later works have mostly been of a similar class, scriptural subjects, or chivalrous or poetical history, as, 'Britomartis unveiling Amoret,' 1848; 'Samson betrayed,' 1850: 'The Death of Francesco Foscari,' (purchased by the late Prince Consort), 1854; 'Christ blessing little Children,' 1856; 'Delilah asking forgiveness of Samson,' 1859; &c. Mr. F. R. Pickersgill was elected an Associate of the Royal Academy in 1847, and an Academician in 1857. His style displays earnestness of purpose and classical feeling, with an eye as respects colours, to the examples of the Venetian School.

PICOT, Francis Edward, was born at Paris, in 1786. Was a pupil of Vincent. Obtained the prize in 1815 for a picture of the meeting of Eneas and Venus, which is in the Brussels Museum. He also, amongst others, painted 'The Death of Saphira,' (at Paris), and 'The Siege of Calais,' (at Versailles).

PIDDING, Henry, J., a painter of genre subjects, was a son of the lottery office keeper in Cornhill, and born some time in the course of the last ten years of the eighteenth century. He was a pupil of Agilo, a genre painter, who was best known by his picture of 'A Scene in a Paris Gambling House.' Mr. Pidding painted a variety of passages of every day life, with great humour, and appreciation of nature, such as 'Greenwich Pensioners,' 'The

Lost Steak — a tavern interior,' &c.; besides which, following the example of his master, he produced about the year 1860, a strong sensational picture of the interior of 'The Gaming Rooms at Hombourg,' with a park distance in which a ruined gambler is seen blowing his brains out. Mr. Pidding died in June, 1864.

PIENEMAN, JOHN WILLIAM, a painter of history, portrait, and landscapes, was born at Abcoude, near Amsterdam, in 1779, and died in 1853. Possessed of considerable talent, he obtained his art education at the Amsterdam Academy. He was appointed successively professor of drawing at the schools of the Engineers, and of the Artillery, Director of the Royal Museum at the Hague, and chief director of the Academy of Amsterdam. At Haarlem is a large picture by him representing 'The Battle of Waterloo.'

PIENEMAN, NICHOLAS, son and pupil of the above; and painter of history, was born at Amersfoort in 1809, and died in 1861. Amongst his works may be mentioned,—'The Death of Admiral de Ruyter,' and 'The Death of Archimedes.'

PILKINGTON, SIR WILLIAM, an amateur artist of considerable ability, who chiefly excelled in landscapes, forming his style in a great measure upon that of Richard Wilson. His pictures exhibit breadth and truthfulness of effect, combined with depth and transparency of colouring. One of his latest works was a large view of the Chapel on the bridge at Wakefield, erected by Edward IV., in commemoration of the engagement fought between the rival houses of York and Lancaster in 1460. This exquisite specimen of the architecture of that period was ruthlessly swept away, on the plea of restoration, from its original site; but was subsequently rescued from destruction by the interference and liberality of the Hon. C. Norton, who has re-erected the same, with great judgment, on the bosom of a lake in the grounds of his seat at Kettlethorp, Yorkshire. Architecture, as well as painting, engaged much of Sir W. Pilkington's attention. The design of Butterton Hall, Staffordshire, will remain an enduring monument of the elegance of his taste and the soundness of his judgment. As a scholar, he was "a ripe and good one;" he studied the Scriptures in their vernacular tongue, and also published a translation of Schiller's 'Marie Stuart.' Sir William had travelled much, with an observant eye and with most persevering research into all matters connected with the arts he loved. He died at his seat, Chevet Hall, near Wakefield, on the 30th September, 1850, aged 75.

PILOTY, CHARLES, born in 1824, at Munich, where he also commenced his studies, claims notice chiefly as being the founder of a realistic school in Germany, whose principles are very much in accordance with those of the modern Belgian school of the same class. His style is forcible and suggestive; his treatment large and bold; but wanting in poetic refinement. A good specimen of his abilities was presented in his large picture representing 'Nero walking through the Streets of Rome, during the Burning of that City,' which was exhibited at the International Exhibition, 1862. Amongst his other works may be mentioned 'The Astrologer Seni contemplating the Body of Wallenstein, after his Assassination,' which is at Munich, and a 'Scene before the Commencement of the Battle of Prague.'

PILS, ADRIAN AUGUSTUS ISIDORE, a French historical painter, was born in Paris, on the 19th July, 1813. He received his instruction in art from M. Picot, and in the classes of the Ecole des Beaux Arts, where he carried off the prize of Rome in 1838, with his picture of 'St. Peter healing the lame Man at the Gate of the Temple.' On his return from Italy, he commenced painting scriptural subjects, exhibiting, in 1846, 'Christ preaching in the Boat of St. Simon,' and in 1847, 'The Death of the Magdalene' (purchased by the Ministry of the Interior). But this vein did not last long with him. Several voyages in the East, and more especially one which he made to the Crimea during the Russian war, threw him upon a different class of subjects, in which he achieved his greatest success. We may cite—in 1848, 'The Passage of the Berezina,' and 'Bacchantes and Satyrs;' in 1849, 'Rouget de L'Isle singing the Marseilliaise for the First Time,' and 'The Gondola;' in 1850, 'The Death of a Sister of Charity,' and 'A Fox;' in 1852, 'Greek Slaves at Syracuse;' in 1853, 'Prayer-time at the Hospice;' in 1855, 'A Trench before Sebastopol;' in 1857, 'The disembarking of the French Army in the Crimea;' in 1859, 'Zouaves defiling in the Trenches before Sebastopol,' and the 'School of Musketry at Vincennes.' M. Pils received two medals of the second class in 1846, and 1855; and in 1858, a medal of the first class, and the decoration of the Legion of Honour.

*PLAS, DAVID VANDER, a Dutch portrait painter of considerable skill, was born at Amsterdam in 1647, and died in 1704. In the National Gallery is a portrait by him, supposed of John Milton, the poet, which was engraved as such for W. Stephenson, Norwich, in 1797, and for Messrs. Boydell.

POITEVIN (or POIDEVIN), EDMUND M. EUGENE LE, a genre painter, was born in Paris, on the 31st July, 1806. At twenty years of age he went to the Ecole des Beaux Arts, as pupil of M. Hersent, and two years afterwards carried off the first medal for historic landscape. He had previously—1826 and 1827—exhibited with the Society of the Friends of Art, 'Harvest Making' (purchased by the Duchess of Berri), and several other landscapes. He made frequent journeys in England, Normandy, Holland, and Italy, whence he always sent a supply of works for the annual exhibitions, principally sea-pieces. 'Low Water,' painted in 1833, and 'The Shipwreck,' painted in 1839, are in the Luxembourg Gallery. Amongst his other works may be mentioned 'Adrian Vander Velde landing at Blanckenborg' (1840), 'Where there's Smoke there's Fire,' 'The First Wound,' 'The Honeymoon' (1848), 'The Rights of Power,' 'The Turkey Drover' (1853), 'Winter in Holland' (1855), which was purchased by the State; 'Dutch Pilots,' and 'Norman Cottage' (1859), &c. He has painted for Versailles, 'The taking of Baireuth,' 'Naval Engagement at Embro,' 'The battle of Wertingen,' beside several maritime episodes: and for King Louis Phillippe's collection at the Castle of Eu, 'A Breakfast on Mount Orleans.' He obtained two medals of the second class in 1831 and 1848 respectively, a first class in 1836, and a third class in 1855, and was decorated of the Legion of Honour, in 1843.

POLLET, VICTOR FLORENCE, a French designer and engraver, was born at Paris in November, 1811, became a pupil of Delaroche and

Richomme, and carried off the grand prize for engraving in 1838. He had previously made himself favourably known by some designs and vignettes, engraved by him after Tony Johannot, Chenevard, and Emile Wattier, and the engravings in the 'Imitation de Jesus Christ,' published in 1838. During his sojourn in Rome, he took to the study of water-colours, in which he produced copies of the 'Venus' of Titian, and the 'Profane Love' and 'Holy Love,' after the same master, and the 'Teobaldino Jocatore di Violino' of Raphael, which last he afterwards engraved. Amongst the more important of his other engravings, are the 'Joan of Arc,' after Ingres, 'Buonaparte in Italy,' after M. Raffet, 'The Sultan Abdul Medjid,' after Winterhalter, the 'Portraits of the Emperor Napoleon III. and of the Empress Eugenie,' in the Almanack Imperial of 1855. This artist obtained a third class medal in water-colour painting in 1845, a first class medal in engraving in 1849, and the decoration of the Legion of Honour in 1855.

POOLE, Paul Falconer. This very able and original painter was born at Bristol, in 1810. Of his parentage and education we know nothing; but as regards his artistic culture, we believe that he has been entirely self taught. At the age of twenty he came up to London, and exhibited at the Royal Academy his first picture, 'The Well—A Scene at Naples.' During the six following years he did not show anything at the London exhibitions, devoting his whole time to study, the beneficial fruits of which were apparent in his subsequent works. In 1837, he exhibited 'The Farewell,' and in 1838, 'The Emigrant's Departure' and 'The Market Girl,' a class of subjects which he has frequently adopted since. In 1841 he attempted a scriptural subject—'By the Waters of Babylon,' with considerable success, but still he had not hit the mark. Passing over intermediate performances of more or less merit, we arrive at the year 1843, when he astonished the world with a picture, grandly conceived and masterly in execution, illustrative of an incident in the history of the Plague of London, as related by De Foe—'Solomon Eagle's Exhortation to Repentance during the Great Plague of London.' This he followed up in the next year by another picture of startling, though painful historical interest, 'The Moors beleagured by the Spaniards in the City of Valentia.' These two works established his position as a painter of high and inventive genius. He did not exhibit again until 1846, when he appeared with 'The Visitation and Surrender of Sion House (at Isleworth, Middlesex) to the Commissioners appointed by Thomas Cromwell, in the Reign of Henry VIII.,' a highly impressive picture. In this year he was elected an Associate of the Royal Academy. In 1847, he obtained a £300 premium in the Exhibition at Westminster Hall under the Royal Commissioners for his picture of 'Edward's Generosity to the Burgesses of Calais.' In 1848, he exhibited 'Arlète, a Peasant Girl of Falaise, in Normandy, first discovered by Duke Robert le Diable;' and in 1849, 'The Blackberry Gatherers,' and three episodes in one frame, from 'The Tempest,' subjects very beautifully treated, but still not in the artist's destined walk. In 1850 and 1851, he returned to themes of loftier suggestion, producing in the former year 'The Messenger announcing to Job the Irruption of the Sabæans and the Slaughter of his Servants;' in the latter, 'The Goths in Italy'—two pictures of the highest character and importance. His subsequent performances include 'The May Queen preparing for the Dance,' and 'Marina singing to her father Pericles,' in 1852; 'The Song of the Troubadours,' in 1854; 'The Seventh Day of the Decameron,' in 1855; 'The Conspirators—Midnight Meeting,' in 1856; subject the first, 'Swiss Declaration of Independence;' 'The Last Scene in 'King Lear'—The Death of Cordelia.' in 1858; and 'The Escape of Glaucus and Iona, with the Blind Girl, Nydia, from Pompeii,' in 1860. Mr. Poole attained the honours of full membership of the Royal Academy in November, 1860.

POORTEN, Henry Vander, a landscape and cattle painter, born at Antwerp in 1789, was a pupil of Herreyns. A specimen of his talent, being a landscape, with figures, is in the Brussels Museum, and another 'Landscape with Cattle,' at Haarlem.

PRENTIS, Edward, born 1793, died December, 1854. This painter, who was one of the early members and steady supporters of the Society of British Artists, chiefly painted representations of incidents of English home life, some of them of a humorous character, others appealing to the affections and sensibilities. In his delineation of such subjects, many of which have been engraved, he exhibited considerable skill, and an acquaintance with human nature, its virtues, failings, and trials. Many of his works have been engraved; amongst them one very clever one, entitled 'A Day's Pleasure,' which represents a party at dessert after a good dinner at a well-known tavern at Richmond, brought to their sober senses by the appearance of the "little bill."

PROUT, Samuel, an eminent water-colour painter, was born at Plymouth about the year 1784, and came to London in 1804 or 1805. His talent for painting in water-colours first met with encouragement from Mr. Palser, a print-seller in Westminster Bridge Road, who used to take his drawings at a low price, and had a ready sale for them. His productions of this period, however, show few signs of that peculiar manner which he afterwards made his own; consisting chiefly of rustic scenery, landscapes, and occasionally sea-pieces. In 1816, Mr. Ackermann published a work in parts, called 'Studies,' after Mr. Prout's designs, executed in lithography, an art then new to England. This was followed by 'Progressive Fragments,' in 1818, 'Rudiments of Landscapes,' 'Views in the North and West of England,' and other works. About this time Mr. Prout commenced a course of artistic tours abroad; and the result was a series of views on the Rhine, in France, Italy, Flanders, and Germany, most of which were engraved for the 'Landscape Annual,' and the 'Continental Annual.' It was now that he began to display that broad and bold mode of representing architectural features, which, though conventional in character, was felt to be true, and was at once so gratifying to the general eye, that his powers of production were often unequal to the demands made upon him by the publishers. His most beautiful effects in this way were very generally produced by such simple means as that of throwing a ray of light upon a tower or high building in the middle distance, and contrasting it with the

sky beyond. The groups of figures introduced into the foregrounds of his pictures, are always bright and spirited in appearance, and cleverly arranged, but symptoms of mannerism may sometimes be remarked in them, particularly in the smallness of the heads. His greatest successes are confined to subjects of this kind; comparatively speaking, he was not happy in trees, or other objects of natural scenery. Several of his works have been engraved on steel, in line, or mezzotinto:—as the 'City of Venice,' 'Chartres Cathedral,' &c. In 1848 appeared his 'Light and Shade,' and later, some drawing exercises, called 'Hints for Beginners.' Mr. Prout was one of the oldest members of the Society of Painters in Water Colours, and contributed yearly to its exhibitions, until the very end of his life. He was also a Fellow of the Society of Antiquaries. He suffered at different periods under severe and sometimes dangerous ailments, and died at Denmark Hill, Camberwell, on the 10th of February, 1852.

PROUT, J. S., nephew of Samuel Prout, was a draughtsman in a similar style. He resided in the neighbourhood of Bristol, and produced a series of drawings of the 'Castles and Abbeys of Monmouthshire,' which, in 1838, were published in a four guinea folio volume.

PROVIS, A., formerly of Chippenham, in Wiltshire, now resident in the neighbourhood of London, has exhibited several pictures annually at the Royal Academy for the last twenty years. His subjects are usually domestic, of a pleasing character and well painted, and though they have not yet reached any considerable price in the market, are gradually rising in estimation.

PYE, John, landscape engraver, son of an engraver of the same name (mentioned in Stanley's Bryan), was born in Birmingham in 1782. In his twentieth year he was placed in the studio of James Heath, and seven years afterwards produced an admirable line engraving of Turner's 'Pope's Villa,' which brought him into immediate notice. This was followed by his large line engraving of Turner's 'Temple of Jupiter,' one of the most perfect efforts of the burin ever produced; and since then he has been extensively employed in the higher department of his art. Mr. Pye having always been an enthusiastic admirer of Turner, has collected some of the finest impressions of his engraved works, and especially of his 'Liber Studiorum,' of which he has one of the choicest sets known. He is one of the principal founders and supporters of the Artists' Benevolent Fund, of which he has given a full account in his volume, entitled 'Patronage of British Art, an historical sketch of art and artists in London,' 1845, 8vo.

PYNAKER, John C. L., a painter of portraits and interiors, was born at Amsterdam, in 1815, and died, it is supposed about the year 1848. He was a pupil of J. A. Kruseman.

PYNE, James B., landscape painter in oil and water colours, was born in December, 1800, at Bristol, where he was articled to an attorney, but on coming of age, threw up the profession of the law, for the more poetic but more precarious pursuit of landscape painting. He soon removed to London, where he commenced exhibiting at the Royal Academy. In 1839 he became a member of the Society of British Artists, of which for some years he was Vice-President. His landscapes are chiefly of marine or lake subjects, and are remarkable for their delicate treatment, particularly in regard to atmospheric effects, and aërial perspective, which he is apt to enhance by the introduction of a boat or buoy, or some object of a pale pink colour in the far or mid-distance, by way of focus; the result it must be confessed, being somewhat suggestive of mannerism. He is celebrated among artists for his knowledge of light and shade, and is occasionally consulted by students for suggestions of effect in landscape painting. The Manchester Exhibition (1857) contained several fair examples of his work:—as 'A View on the Avon,' 'The Palace of the Cæsars,' and drawings of 'The Lago Maggiore,' 'The Castle of Ischia,' 'Venice,' 'Heidelburg,' and other continental subjects. A series of views of the English lakes by this artist has been published in lithography.

PYNE, William Henry, artist and author, was born in London in 1770. He practised landscape and figure painting, in which he manifested great facility, fancy and taste, and was one of the founders of the Society of Painters in Water Colours in 1805. But he is best known by his illustrated publications, undertaken at the expense of the late enterprising Mr. Ackermann, of the Strand; among which may be enumerated: 'Microcosm, or a picturesque delineation of the Arts, Manufactures, &c., of Great Britain, in a series of 600 groups of figures for the embellishment of landscapes;' issued in parts from 1803 to 1806, and forming two vols. oblong folio; 'History of the Royal Residences,' with 100 coloured engravings, 3 vols. imp. 4to. 1819. 'Costume of Great Britain,' engraved and written by W. H. Pyne, imp. 4to. sixty coloured plates, 1808; 'Etchings of Rustic Figures,' 1817. For particulars of these and his various other works, see 'Bibliographer's Manual,' edited by H. G. Bohn, page 2015. Mr. Pyne died May 29, 1845, in his seventy-fourth year.

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RADCLYFFE, William, engraver, was born at Birmingham, about the year 1780. Applying himself zealously to his adopted art, he gave at an early period of his career satisfactory proof of his ability in a portrait of the late Rev. Dr. Milner, after Barber. A portrait of Lord Nelson, published about the year 1805, added to his reputation. He contributed largely to the Annuals of a later date; but the 'Graphic Illustrations of Warwickshire,' issued in 1829, was undoubtedly his *chef d'œuvre*. This charming volume was enriched by thirty line engravings by Radclyffe himself, from drawings by David Cox, De Wint, J. D. Harding, J. V. Barber, Westall, Hutchinson, and others. Roscoe's 'Wanderings in North and South Wales' owes much of its attractions to Mr. Radclyffe's hand. In 1814, he was associated with Mr. Barber and Mr. Samuel Lines in establishing the first School of Art opened in Birmingham. This institution was dissolved in 1821, and, in the same year, the Society of Arts in New Street was founded. With this institution Mr. Radclyffe was associated from the commencement. When the disruption between the artists and the society took place in 1842, Mr. Radclyffe, following the fortunes of his professional brethren, assisted in

forming the present Society of Artists, and continued an active member of it until his death, which occurred on the 29th of December, 1855. Many engravers of established fame were trained in their art by Mr. Radclyffe, amongst the most prominent being his son Mr. Edward Radclyffe, and Mr. J. T. Willmore, A.R.A.

RADCLYFFE, Edward, son of the above, was born at Birmingham in 1810, and became an engraver under the tuition of his father, with whom he was for some years associated in his professional pursuits. On his coming to London some five-and-twenty years ago, he commenced work on his own account, for the annuals and other illustrated books of a good class. He engraved for the *Art Journal*, 'Morning on the Sea Coast,' after F. R. Lee, R.A.; 'The Fount in the Desert,' after H. Warren; 'The Waterfall,' after Zucchelli; 'Europa,' and 'The Beacon Tower,' after Claude; and several others. Among his latest works was a series of clever etchings from subjects by David Cox, issued as a "prize" by the Art Union of London. He died at Camden Town in November, 1863.

RAFFET, Denis Auguste Marie, a designer and lithographer of distinguished talent, was born at Paris, March 1, 1804, and died at Genoa, Feb. 16, 1860. He was a pupil of Gros and of Charlet; and was made a member of the Legion of Honour in 1849. Amongst his illustrations may be cited those to Nervin's 'Histoire de Napoleon,' to a French edition of the Novels of Walter Scott, to the 'Œuvres de Chateaubriand' (Paris, 1841), to his 'Voyage en Crimée,' and his 'Revue des Ombres.'

RAHL, Charles, a painter of history, was born in 1812 at Vienna, where there is a scene from the Niebelungen Lied painted by him.

RAMIREZ, Philip, a living Spanish painter of hunting scenes, birds, still-life, and caricatures; in which he displays considerable talent, correctness of design, and great spirit and freshness in the treatment.

RANFTL, John Matthew, born at Vienna in 1805, a painter of history and animals. In the Vienna Gallery is his 'Episode of the Inundation of Pesth.'

RATTI, E. L., a painter of history, was born at Berlin in 1816, and studied under Hensel. He has painted *inter alia* 'Scenes of the Destruction of Herculaneum.'

RAUCH, John Nepomucene, a painter of landscapes and animals, was born at Vienna in 1804. His brothers Joseph and Ferdinand paint similar subjects.

RAVENZWAAY, John Van, the elder, a Dutch painter of landscapes and animals, was born at Hilversum in 1790, and was a pupil of P. G. Van Os. Two of his works, 'A Landscape with Animals,' and 'The Interior of a Stable,' are at Haarlem.

RAVENZWAAY, John Van, the younger, nephew and pupil of the last named, and who painted the same style of subjects, was born in 1810, and died in 1849.

REATTU, James, historical painter, was born at Arles, in France, in 1760, and died in 1832. He was a pupil of Regnault, and obtained the Grand Prize of Rome in 1791. He was elected a corresponding member of the Institute of France. At Beaucaire is his 'Histoire de St. Paul.'

REBECCA, Biagio, was admitted a student of the Royal Academy in 1769, and an associate in 1771. In that year he exhibited a painting of 'Hagar and Ishmael;' and in 1772, 'A Sacrifice to Minerva,' but nothing for several years afterwards. He also contributed to the ornamentation of the new rooms of the Academy in Somerset House. He died in February, 1808, aged 73.

REBELL, Joseph, a painter of landscape and marine pieces, was born at Vienna in 1786, and died at Dresden in 1828. He was a pupil of Theodore Wutky. Amongst his works are, at Vienna, an Italian landscape, called 'Setting Sun,' and 'A Tempest at Sea.' At Munich are, 'The Mole of Portici,' 'A Tempest at Sea,' 'The Canal,' and 'The Environs of Capri.'

REDEL, Joseph, a historical painter of the German school, was born in 1774; and became professor at the academy of Vienna, where he died in 1836. He was considered a good colourist.

REDGRAVE, Richard, was born in Pimlico, in April, 1804. His early life, as he tells us in an autobiography published in the *Art Journal*, was passed in the counting-house of his father, who was a manufacturer in extensive business, where his duty consisted in making designs and working drawings for the men, and journeying into the country to measure and direct the works in progress. "This latter office," he says, "was my chief recreation, since, my business gone through, I used to linger with an intense pleasure—a pleasure that I now find only in these memories—on the heaths and commons which surround London, making such rude attempts at sketching as a little landscape-painting learned at school would suffice for, and searching out the plants and wild flowers that grow so plentifully on these open wastes, thus, perhaps, laying the foundation for a love of plants and for landscape-painting, which are among my greatest sources of present pleasure." His father's business, however, proved to be a failing one, and he accordingly received permission, when he was nineteen or twenty years of age, to avail himself of the two days when students only were admitted to work and study from the Elgin Marbles in the British Museum; when he went in company with a school fellow who had a short time preceded him in the pursuit of the arts. In 1825, he exhibited a view of the river Brent near Hanwell, at the Royal Academy, and in the next year was admitted as a student there. At this period, not wishing to remain a burthen at home, he determined to leave, and rest on his own unassisted resources. "My friend," he writes, "had done so, and was at least able to keep his head above water, although his sole wealth at commencing was about three pounds, which he had saved. He had everything to learn, whilst I, in one direction at least, had some professional knowledge. At that time there was little to help the young beginner; wood-engraving, compared with its present extension, was in its infancy; lithography was unknown; Art Unions, to assist the young artist, were yet unthought of; exhibitions were few and very exclusive; and all the means and appliances required by the artist were fewer and more difficult to obtain." Having some knowledge of landscape painting, he commenced teaching, though he confesses "learning would have been more requisite for me." He now laboured thirteen and fourteen hours per diem, teaching and preparing for teaching during the day, but always nightly at his post as a student in

the schools. He was now also assailed by misgivings, not uncommon in similar cases of strain upon the nerves. "Moreover," he writes, "it seemed to me as if I had mistaken my powers. I made efforts for the Academy gold medal, and my old friend was my successful competitor." Although Mr. Redgrave does not mention the name of this gentleman, who was his fellow labourer, and successful competitor, it is easy to identify him as George Smith, who obtained the Gold Medal in 1829, and went as travelling student to Rome in 1831, and of whose sad and premature fate Mr. Redgrave makes feeling mention as follows:—"I may here mention that my poor friend, whose struggles had been far harder than mine, succeeded, after obtaining the gold medal, in being sent as the travelling student to Rome; but the efforts he had to make proved too much for him. Myself and my brother had nursed him through a sad attack of inflammation of the lungs, which, although cured for the time, left behind a weakness that even Italia's sun could not remove. He returned home with a broken constitution, only to renewed struggles, and to die of a ruptured vessel in the lungs;—to die, poor fellow! just before the commencement of that new period for which he was so well fitted—the competition called for by the Royal Commission of Fine Arts, for decorating the New Houses of Parliament. Again I tried, and Maclise most fairly carried off the prize. I got pictures hung on the line, and our excellent keeper, the late William Hilton, R.A., comforted me with praise, of which he was usually most chary, and told me that the like efforts on his own part had had the like want of success. The truth was, I had not been able to bestow enough either of time or expense upon my pictures; but my increased means now enabled me to devote more time, and to make more use of nature in my works." In 1831, Mr. Redgrave exhibited a historical work, 'The Commencement of the Massacre of the Innocents;' in 1833, 'Cymbeline,' and two landscapes; and he has been a constant exhibitor ever since. In 1837, he exhibited at the British Institution, 'Gulliver on the Farmer's Table,' which, he tells us, proved his "first success." It was bought for the purpose of engraving; "it is true the price was a small one, but it led me to hope for better times." It was afterwards purchased by Mr. Sheepshanks, and forms part of the collection presented by him to the nation. In 1838, thinking to follow up his good fortune, he sent to the same institution a picture on a subject from Crabb's 'Ellen Orford,' but it was rejected there, though, to his great delight, it afterwards found a place on the line at the Academy, and purchaser in Mr. Cartwright. The following year (1839), he exhibited two pictures, 'Olivia's Return to her Parents,' and 'Quintin Matsys showing his First Picture, to win thereby the Painter's Daughter,' which were both sold; the former to the late Mr. Vernon (now in the National Gallery), the latter to Mr. D. Salomons. In 1840, he exhibited 'The Reduced Gentleman's Daughter,' and 'Paracelsus, administering his Elixir to the Dying Man, invites him to Dinner;' the first of which was purchased by Mr. Hippesley, of Shoobrooke Park; the second by Mr. Wells, of Redleaf. These pictures obtained for the artist his election as an Associate of the Royal Academy, in November of the same year; and commissions followed from both of the above gentlemen, as well as from that true friend of artists, Mr. Sheepshanks. The period of trial and disappointment was now passed, and Mr. Redgrave was on the fair way to fame and fortune, with a peculiar line of subject, and a peculiar mode of treatment, which may be best explained in his own words:—"It is one of my most gratifying feelings, that many of my best efforts in art have aimed at calling attention to the trials and struggles of the poor and the oppressed. In the 'Reduced Gentleman's Daughter,' 'The Poor Teacher' (1843), 'The Sempstress' (1844), 'Fashion's Slaves,' (1847), and other works, I have had in view the 'helping them to right that suffer wrong' at the hands of their fellow men. If this has been done feebly, it has at least been done from the heart, and I trust when I shall have finished my labours, I shall never have occasion to regret that I have debased the art I love, by making it subservient to any unworthy end." In this style may also be mentioned 'The Awakened Conscience' (1840). But he did not confine himself entirely to this philanthropic field. As a lover of nature, he has produced several pleasing landscapes and rustic subjects, the titles of which sufficiently indicate their several leading characteristics; as 'Sun and Shadow,' 'The Sylvan Spring,' 'The Lost Path,' 'Love and Labour,' 'The Old English Homestead,' &c. In 1850, he was elected a Royal Academician, and, in the following year, produced a more ambitious work than any of its predecessors, viz.: 'The Flight into Egypt,' a very original conception of a subject frequently painted; and this was followed, in 1854, by another free rendering of a scriptural subject, being no other than the Virgin and Child, under the title of 'Foreshadows of the Future.' From 1847 to 1851, Mr. Redgrave held successively the appointments of botanical teacher and lecturer, and head master of the Government School of Design. He was appointed in 1852 Art Superintendent in the Department of Practical Art, and in 1857, Inspector General for Art in the Department of Science and Art then established. In 1853, he published an elementary 'Manual of Colour,' for the use of students. In 1857, he was appointed surveyor of the Royal Collections of Pictures, in the room of Mr. Uwins, deceased, and, in 1862, was nominated by the Commissioners of the International Exhibition, 1862, "Official Adviser" of the Fine Art Department (British School of Painting), in which capacity he had the selection, and, conjointly with Mr. Creswick, the hanging of the pictures, including those in water colours.

REGEMORTER, Peter Van, a painter of landscape and genre, more particularly village festivals and moonlight scenes, was born at Antwerp in 1755, and became a pupil in the Academy of that town. He also improved himself by a study of the works of old masters, which enriched the collections of M. Pilaer and M. Beeckmans. He was elected a professor of the Antwerp Academy, and an elder of St. Luke's in 1786. He had a great number of pupils, amongst whom were Van Bree and Verstappen. At Antwerp is a landscape by him, 'The Shepherd and his Flock.' He also was very clever in restoring pictures, of which upward of 3000 passed under his hand. He died in 1830.

REGEMORTER, Ignatius Van, son of the preceding, was born at Antwerp in 1785. He was a pupil of his father, and painted historical,

as well as genre and landscape subjects. He obtained the prize in 1811 for a landscape, 'An Autumn Morning,' which is in the Brussels Gallery. Amongst his other works may be cited, 'The Old Fish Market at Antwerp,' 'Jan Steen,' 'The Gallant Soldier,' &c., at Haarlem; 'The Inn,' at Rotterdam; 'The Interior of a Garret,' and 'The Breakfast,' at Munich. He has also practised engraving.

REINAGLE, Richard Ramsay, son of Philip Reinagle, R.A., was born in 1775. He was elected an associate of the Royal Academy in 1814, and an academician in 1823, his diploma picture being one of 'Landscape and Cattle.' Mr. Sandby, in his history of the Royal Academy, tells the rest as follows:—"Unfortunately, circumstances occurred in 1848, which led to a committee of Academicians being appointed to enquire into certain charges publicly preferred against him; the result of which was that the charges were confirmed, and Mr. Reinagle was requested to resign his seat amongst them. The nature of the offence charged against him impugned both his truth and just dealing. It was alleged that he had purchased at a broker's shop a picture painted by a young and comparatively unknown artist, named Yarnald, and subsequently exhibited it at the Royal Academy, and sold it as his own. In reply to this charge, he contended that he had painted it over, so that in reality it was his own work. But it was proved that, except a few unimportant touches on the sea and sky, it was entirely the work of another; and painful as it must have been to the Royal Academicians to require his withdrawal from among them at his advanced age, the course was the only one which they could take with due regard to their own integrity and the honour of the institution of which they were members." Both before and after this painful event, Mr. Reinagle was largely assisted from the funds of the Academy, and he continued to receive an allowance from them till his death, which occurred in December, 1862. He had a very talented and promising son, Philip, who died in 1833, when a very young man, having shown great ability as a painter of marine subjects.

REINHART, Christian, a painter of the modern German School, was born at Hof, a small city in Upper Franconia, Bavaria, in 1761. Emigrating at a time when a universal night overspread the prospects of art in his own country, he became at Rome the founder of an era in German art, afterwards so gloriously distinguished by those great men who, having first, in the 'Eternal City,' formed an association among themselves, subsequently dispersed throughout Germany, and gave rise to the German School of Art. Reinhart, during a residence of sixty years at Rome, acted as the promoter and adviser of this movement, no great work having appeared during that long period, of which he did not suggest the idea, or encourage the execution. It is true Reinhart has been surpassed by many junior artists, but these all agree in the opinion that they are greatly indebted to his advice and suggestions. In the last stage of his mortal career, when destitute of the common necessaries of life, he was supported by Louis, king of Bavaria, for whom he executed his last work, representing the discovery of the Corinthian capital in a picturesque and beautiful landscape. Elegance and simplicity are the distinctive characteristics of his productions, in which, however, we do not find either elaborate detail or powerful composition. His designs are rather conventional than actual transcripts of Nature. He published, with the assistance of Dies and Mechau, several books of engravings in aquatint. He died at Rome in 1847.

*REMBRANDT Van Ryn. The second edition of the catalogue of the Museum of Antwerp, which appears to have been edited with much care and research as regards dates and authorities, gives a very different version of the dates of the birth and death of this celebrated master than those hitherto adopted and published by Bryan, viz.: birth, 1606, death, 1674, or as M. Nieuwenhuys has it, in 1665. With respect to his birth, the writer states:—"This great artist was born in 1608. This date, as observes Doctor P. Scheltema, keeper of the archives of the city of Amsterdam, is established upon the face of the contract of marriage of the painter, dated June 10, 1634, and in which Rembrandt declares himself to be twenty-six years of age." His death, the same writer states, occurred in 1669, at Amsterdam, where he was buried on the 8th of October, in that year, as appears from an extract from the register of interments in that church, communicated to M. Frederic Villot, curator of the pictures in the Louvre, by M. Scheltema. The same document also states that the cost of the interment was 15 florins, upon the small amount of which M. Villot expresses his surprise, overlooking the fact that this sum only included the payments made to the church, a sum larger by 5 florins 10 sous than similar charges, paid on the interment of Rubens in the church of St. James, at Antwerp.

RETZSCH, Maurice, was born at Dresden, according to Siret, in 1779, or 1782. Although he manifested, as a child, unusual talent for drawing, and modelling, his early ambition was in a different direction, extending no further than to obtain the post of a royal forester. Having, however, fortunately got rid of this predilection, he formed the determination to devote himself to art, and entered the schools of the Berlin Academy, where he made rapid progress. In 1816, he was elected a member of that institution, and in 1828, professor of painting. Though, at the commencement of his career, he adopted historical painting as the branch of art to which he intended devoting his talents, he does not appear to have made any distinguished figure in it. His reputation is undoubtedly founded, and will always rest on his outline illustrations of the works of the great poets. Those of Goethe's 'Faust,' consisting of twenty-six sheets of etchings, were first published in 1812, and again in an enlarged edition in 1834. In 1822, he undertook for Cotta, of Stuttgard, a series of outlines from the poems of Schiller, comprising 'Fridolin,' 'The Fight with the Dragon,' 'Pegasus in Harness,' and 'The Song of the Bell.' His next series was from 'Shakspeare's Plays,' of which eight parts were published between the years 1827 and 1846. His genius was truly original and of a grand class: it was, moreover, peculiarly national; for, during a long life of nearly four score years he had never travelled out of Germany, nor ever, on any occasion, far from his native city. "His soul," says his friend and brother artist, Professor Vogel, "was animated by the grand conceptions of Goethe and Schiller. His ear drank in the beauty and sublimity of their purity; and

he lived in the mingled communion of great men, and the lovely and softened beauty of the Saxon Fatherland." To this may be added that, in so far as the genius of Shakspeare, in its robust truth and vigorous earnestness, resembled the simple, yet fecund, fancy of the two great German poets named, it was feelingly understood and worthily exemplified by the congenial hand of the Saxon artist; so catholic is all true genius. Retzch died at his residence at Hoflössnitz, near Dresden, on the 11th of June, 1857.

REVOIL, PETER HENRY, a painter of genre, was born at Lyons in 1776, and died in 1842. He was a pupil of David. He chose for his subjects chiefly historic episodes and scenes of chivalry, as 'The Ring of Charles the Fifth' (1814), 'The Convalescence of Bayard' (1817), 'Mary Stuart led to Execution' (1822), 'Francis I. arming his Grandson Francis II.' He painted in a large style, but was somewhat mannered, whilst his attention to the minutiæ of costume and accessories sometimes marred the general effect. He was appointed professor of painting at the school of Lyons in 1808, and decorated with the order of the Legion of Honour in 1814.

RHODES, JOHN, was born at Leeds in 1809, and early resolved to be a painter, in spite of the advice of his friends, who wished him to adopt some more lucrative and certain means of obtaining a living. His chalk and pencil sketches were of wonderful power and beauty; but it was his oil painting which established his fame, and brought out his full powers of colouring and design. The subjects he usually chose were in humble life—groups of cattle, with occasional figures of rustics in their ordinary garb; and he also painted with great beauty and fidelity all the natural and artificial accessories of rural scenery. Many of his pictures were exhibited both in provincial and London exhibitions. Mr. Rhodes, when in the full exercise of his profession, moved to London, where he began indulging dreams of future eminence and emolument, when he was attacked with inflammation of the eyes, and general bad health, the consequence of his too intense application to his art. He returned to Leeds, in the hope that his native air would revive him; but after a transient rally, he again relapsed, and died in December, 1842.

RICHARDS, JOHN, a landscape painter, who chose for his subjects the old baronial halls of his native country, and ruins of abbeys and other ancient buildings. He was one of the original members of the Royal Academy, and a constant exhibitor there. He also distinguished himself as a painter of theatrical scenery, and held a leading place in that department at Covent Garden theatre for several years. He repaired the Cartoon after Leonardo da Vinci in the Royal Academy, and made the catalogue of its art treasures. In 1788, on the resignation of Mr. Newton, he was appointed secretary of the Royal Academy, which appointment he held till his death, which took place December the 18th, 1810.

RICHARDSON, THOMAS MILES, water-colour painter, was born at Newcastle-upon-Tyne on the 15th May, 1784, and resided there till the day of his death, a period of sixty-four years. Evincing, at an early age, a talent for drawing, his father determined to apprentice him to an engraver in the town, who, however, died before this intention was carried out. Having a mechanical turn of mind, he now elected to be apprenticed to a cabinet-maker and joiner, whom he served seven years, suffering great hardships during a considerable part of the time from the brutality of his master. Notwithstanding the privations he endured, he found occasional opportunities of practising drawing, which was his favourite pursuit. In 1806, on the death of his father, who was master of St. Andrew's Grammar School at Newcastle, Mr. Richardson was appointed his successor; after which all his spare time was occupied in the study of painting, but more from a love of the art than from any idea of pursuing it as a profession. His health, however, began to show symptoms of an alarming character, and his medical advisers having recommended a sea voyage, he shipped himself on board a Newcastle trader, and in due time arrived in London. Here, passing along the Strand one day, he saw in a shop window a drawing by David Cox, which he very much wished to possess; but his finances would not allow him to pay the price demanded, twenty guineas; he therefore returned to the window and studied it for a full hour. The sight of this picture determined his future career; he went back to Newcastle, his health having improved, with the fixed purpose of emulating what he so much admired. Mr. Richardson in after years used to say, he would buy that drawing at any price could he but meet with it, as it was the incentive to his own after success. After practising as a drawing-master about seven years, he resigned his appointment at the school, that he might devote himself entirely to the profession he had chosen. The first picture of any magnitude he painted was a 'View of Newcastle from Gateshead Fell,' which was purchased by the Corporation of the town. This was followed by sundry landscape and marine views of picturesque scenery in his native county; many of which were exhibited at the Royal Academy and the British Institution. He also contributed many valuable drawings to the New Water-colour Society, of which he was a member. In 1816, he and the late Mr. Dixon commenced an illustrated work in aquatint, of the scenery about Newcastle; but this failed of success, and was soon discontinued. In 1833, his brother, Mr. M. A. Richardson, and himself, undertook the joint publication of the 'Castles of the English and Scottish Borders,' of which, however, only two numbers appeared. After devoting nearly thirty-six years of his life to the practice of the Arts, his constitution, never robust, began to give way, and on the 7th of March, 1848, he breathed his last, leaving a widow and large family, of whom the eldest surviving is now a distinguished member of the Old Water Colour Society. As a landscape painter, Mr. Richardson obtained considerable reputation, not only in his own locality, but also in the metropolis. His conception was good, his execution bold, original, and true to nature; and his arrangement and treatment of aërial perspective were eminently successful.

RICHARDSON, C. J., an architectural draughtsman and artist of acknowledged accuracy and taste, especially in the delineation of mediæval buildings. Among his published works are, 'Architecture of Elizabeth and James,' thirty plates, folio, 1840; 'Studies of Old English Mansions,' one hundred and forty plates, four vols. folio, 1841—1848.

RICHMOND, GEORGE, was born in 1809,

and became a student at the Royal Academy in 1824. He began by drawing portraits in chalk and water-colours, often of a large size, in which he was very successful;—of these a full-length of Viscount Sidmouth is in the National Portrait Gallery. He afterwards took to oil, in which medium he has painted the portraits of many notabilities of the day. Mr. Richmond has occasionally attempted pictures of higher aim than portraiture; but to this branch of his art it is that he owes his position. A painting of the 'Agony in the Garden,' exhibited at the Royal Academy in 1858, may be instanced as an example of his powers in Sacred Art, which, however, it would be mere affectation of politeness to characterize as worthy of its theme. In 1861, he wrought more within the sphere of his capabilities in 'A Scene in Hyde Park.' In 1846, Mr. Richmond succeeded Sir Augustus Callcott at the Council of the Government School of Design, and remained in office until August, 1849. In December, 1856, he was appointed one of the commissioners to determine the site of the National Gallery, and, in the following year, was elected an Associate of the Royal Academy. In 1858, he was appointed one of the examiners in the first Oxford Associate in Arts Examination.

RICHTER, Henry, was born in 1772, of German extraction, and died at London on the 9th of April, 1857. He was a member of the Old Society of Painters in Water Colours, but occasionally painted in oil. He exhibited at the Water-Colour Gallery, in 1813, a genre picture, entitled 'The Rod;' in 1820, 'The Tight Shoe,' a clever composition, well known by the engraving; in 1823, 'A Picture of Youth, or a School in an Uproar,' to which he added a companion picture, representing a similar scene in a girl's school, when the mistress has fallen asleep. He also occasionally took higher flights, attempting poetic subjects, and even scenes from Milton and Shakespeare. Amongst his latest works are, 'Devotion' (1852), 'Lavinia' (1853), and 'The Fool and Audrey,' from 'As You Like It' (1855).

RIEDEL, Anthony Henry, the son of John Anthony Riedel, was born at Dresden in 1763; was living in 1809, since which nothing is known of him. He painted history and portrait, and also engraved.

RIPPINGILLE, Edward Villiers, the son of a farmer, was born at King's Lynn, in Norfolk, in 1798. As an artist he was self-taught. He first established himself at Bristol, and was an exhibitor at the Royal Academy as early as 1819, when his picture of 'The Post Office' attracted the notice of the public. The next year he exhibited a portrait of Bird, the Academician, painted in 1817. Afterwards followed 'A Recruiting Party;' 'The Funeral Procession of W. Canynge,' from Chatterton; 'Going to the Fair;' 'The Spendthrift perplexed;' 'The Fortune Teller.' He also, about this time, produced a series of pictures, showing the tendency downward of an intemperate rustic, from his first glass to the misery and crime attendant upon the subsequent stages. These pictures were very effective, and the various scenes dramatically and characteristically treated. In 1837, he went to France and Italy, and subsequently to the East, painting subjects of these countries; amongst the best, 'A Capuchin Friar,' a study made at Calais, in the Vernon Collection, National Gallery; and 'Mendicants of the Campagna,' in the Sheepshanks' Collection (both engraved). He obtained one of the prizes in the Cartoon competition at Westminster, in 1843. Mr. Rippingille lectured on art, and claimed to be the first who advocated the formation of Schools of Design: he also edited the 'Artist and Amateur's Magazine.' He died suddenly at a railway station near Birmingham, April the 22nd, 1859.

RIQUIER, L., born at Antwerp in 1795, was a pupil of M. Van Brec. He visited Italy, and afterwards established himself at Paris. By his hand, in the Brussels Museum is a picture of 'A Family of Brigands;' and at Haarlem, 'Rubens presenting Adrian Brauwer to his Wife.'

RIVERA, John Anthony, a Spanish painter, and director of the academy at Madrid, where he died in June, 1860. In 1836, he painted 'The First Oath of the Prince of Austria.'

ROBBE, Lewis, born at Courtrai in 1807, an animal painter. In the Brussels Museum is a landscape with cattle, taken in the neighbourhood of his native town. He also engraves.

ROBERT, Lewis Leopold, was born at Chaux-de-Foud, in Switzerland, in 1794, and came to Paris in 1810, where he received instruction from David and Gerard, afterwards completing his studies in Italy, where he remained during great part of his life. He first applied himself to engraving, which he afterwards abandoned for painting, and there are but few specimens of his talent in the former line. As a painter, he devoted himself chiefly to characteristic subjects of Italian life; as, 'The Neapolitan Improvisatore,' 'Roman Pifferari,' 'Harvest Home in the Pontine Marshes,' 'Scenes of Banditti,' &c. He painted slowly and laboriously, and with scrupulous regard to the truth of representation. He committed suicide at Venice, in 1835.

ROBERTS, David, the son of parents in a humble position in life, was born at Stockbridge, near Edinburgh, October the 24th, 1796. When little more than ten years of age, he was apprenticed to a house-painter in Edinburgh, to whom he served seven years; and at twenty years of age, his talent for pictorial art showed its first development in the form of a stage-scene, painted for a company of travelling players at Carlisle. In 1819, he entered as student at the Trustees' Academy, Edinburgh, of which Mr. Andrew Wilson was then the head. Here he remained one week, and in this time made copies of two hands. This was the only tuition he received in art. From Edinburgh he went to the Theatre Royal, Glasgow, as scene-painter, returning in the course of the year 1820 to Edinburgh, in the same capacity. In the last named year, he sent his first oil picture (a 'General View of the exterior of New Abbey, Dumfriesshire') to the Edinburgh exhibition. This picture was rejected. He subsequently sold it, but never received the money. He sent three other pictures to the Edinburgh exhibition, two of which—'Old Houses in the Cowgate,' and 'The Nether Bow'—were sold for £2 10s. each, including the frames. In 1822, he entered into an engagement as scene-painter with Elliston, the manager of Drury Lane, where his first scenes were, 'Old St. Paul's,' and 'St. Paul's as it is. It is remarkable that the latter was the subject of the last picture he painted on. In 1823, he became one of the original members and vice-president of the Society of British Artists in Suf-

folk Street. This position he afterwards resigned, in order to become eligible for the Royal Academy, where he exhibited, in 1826, a 'View of a Roman Cathedral.' In 1824, he first exhibited in London, a 'View of Dryburgh Abbey,' at the British Institution; and two pictures of Melrose Abbey, at the Suffolk Street Exhibition. He visited France in the same year with John Wilson, the painter; and made studies in Dieppe, Rouen, and Havre. In 1826, he was engaged as scene-painter at Covent Garden Theatre. In 1828—9, he painted, with Stanfield, pictures for the British Diorama. At this time he made another excursion to France, in company with Alexander Fraser, Watson and Shields, visiting Paris for the first time. In the following year (1830), he visited the Rhine. In 1831, he amused himself by commencing a series of etchings, intended to illustrate the monastic antiquities of Scotland; these were never completed or published, but proofs were found in his collection at his decease. He went to Spain in 1832, remaining away a twelvemonth, in the course of which he crossed over to Morocco. The fruit of this journey was a series of drawings, which were published in lithography in 1837, under the title of 'Picturesque Sketches in Spain.' He now also, 1834—7, employed himself in painting and making finished drawings for 'The Landscape Annual;' and, in association with Mr. Maclise, contributed the illustrations to Bulwer's 'Pilgrims of the Rhine,' which were engraved by E. J. Roberts, Willmore, Goodall, and Radclyffe, and formed one of the most perfect volumes of the pictorial class. The most important of the artistic tours made by Mr. Roberts was undoubtedly that in Egypt and Syria, which occupied him about a twelvemonth, between August, 1838, and July, 1839. The subjects obtained in this tour were afterwards lithographed by his friend Louis Haghe, and published in the well-known work, entitled 'Roberts's Sketches in the Holy Land, Syria, and Egypt,' the publication of which commenced April, 1842, and was completed in 1849. During his absence in the East, he was elected (1839) an A.R.A.; and to this honour that of full membership of the Royal Academy was added in 1841. In 1847, he contributed drawings to a work entitled 'Scotland Illustrated.' Between the years 1849 and 1855, he made several visits to Belgium, France, and Italy, returning from the latter country, in 1851, by way of Vienna. In 1858, Mr. Roberts was presented with the freedom of the city of Edinburgh, "in testimony of the appreciation of his high artistic talents, and of the lustre which his works have shed on his native city." His name will justly occupy a foremost place in the British school of architectural and landscape painting. His mastery of effect and breadth of treatment in interiors was very great, though it must be admitted that they sometimes savoured of the trick of stage decoration, to which, during so many years, his hand had been applied. His paintings in oils were about two hundred and sixty in number; those in water colours, not including sketches innumerable, amounted to five times that number. A collection of seventy-three oil paintings and sketches, and eight hundred water-colour drawings and sketches, which were found in his studio after his decease, were exhibited during some months (1865) at the Architectural Gallery in Conduit Street, and afterwards sold at Christies and Mansons', producing collectively upwards of sixteen thousand pounds. In the Sheepshanks' Gallery are three examples of this artist—'The Entrance to the Crypt, Roslin Castle,' an upright on panel, painted in 1834; a view of some 'Old Buildings on the Darro, Granada,' exhibited at the British Institution—a picture of the same date; and one painted in 1843, 'The Gate of Cairo, called Bab El-Mutawelle.' The National Gallery (Vernon Collection) contains two of his paintings—an 'Interior of the Cathedral at Burgos,' painted in 1835, which has been engraved by E. Challis; and 'The Chancel of the Collegiate Church of St. Paul, at Antwerp,' painted in 1848, and also engraved by Challis. Mr. Roberts, throughout his life, kept copious journals, in which he included pen sketches of all his pictures as they left his studio, the date of their exhibition, names of their purchasers, and the prices which he received for them. He continued his industrious labours to the last. On the 25th of November, 1864, he painted in his studio as usual, the subject in hand being 'St. Paul's, from Ludgate Hill,' similar, though, perhaps, from a different point of view, to his first Drury Lane Scene, painted fifty-two years previously. He left his home, in Upper Charlotte Street, apparently in perfect health, was seized with apoplexy while walking in Berners Street, never spoke again, and died the same evening. Mr. Roberts was an Honorary Member of the Royal Scottish Academy, and of several European and one American Academies.

ROBERTS, EDWARD JOHN, engraver, well known in the profession for the elaborate fidelity of his etchings, died on the 22nd of March, 1865, at the age of sixty-eight. Mr. E. J. Roberts commenced his career under the late Mr. Charles Heath, by whom he was employed for many years in the production of his various pictorial annuals. In 1832, Mr. Roberts undertook the engraving and publication of the 'Continental Annual,' from drawings by S. Prout, and two years later, the celebrated work of the 'Pilgrims of the Rhine,' written by Sir Edward Bulwer Lytton, and illustrated by David Roberts and Daniel Maclise. His next graphic work was 'The Rhine,' from drawings by Birket Foster, published by the late Mr. Bogue, and subsequently by Messrs. Routledge. Mr. Roberts also etched, and finished many beautiful plates for various London publishers.

ROBERTS, THOMAS. This artist, born in 1820, was originally brought up as an engraver in the style commonly called 'chalk.' He deserted engraving, however, in 1845, and took to painting instead. His subjects are chiefly of domestic life and fancy groups, in which he generally includes children, which he delineates with great truth. In 1855 he became a member of the Society of British Artists, afterwards accepting the office of secretary. On the occasion of a reckless and ill-natured article (it could hardly be dignified with the name of 'criticism') appearing in a 'leading journal,' which proved for a season highly damaging to the interests of the exhibitors at the Suffolk Street Gallery, Mr. Roberts produced a picture entitled 'the Opinion of the ——' (naming the particular 'organ' of 'intelligence'), which attracted considerable notice. In this picture he represented a patron of art of the solid John Bull class, quitting a young artist's studio,

after having thrown back upon the latter's hands a picture, which had been condemned by the 'Sir Oracle' of the press, and a copy of whose article he holds in his hand. The grief and consternation thus occasioned in the artist's little household is cleverly depicted, but in a manner to excite humiliating feelings. In 1864 the artist produced a spirited canvas, in a healthier and nobler vein, entitled 'The Beaching of the Life Boat.'

ROBERTSON, ANDREW, worthily regarded as the father of the improved style of miniature painting in this country, was born at Aberdeen towards the close of the last century. His father was a cabinet-maker, a man highly respected in his sphere, and to him he was indebted for an early taste for art of a character beyond what he was accustomed to see around him. In the year 1800, he walked up to London, where his talent rapidly acquired for him consideration and patronage. He attracted the notice of West, then President of the Royal Academy, who was so convinced of the merit of the young miniature painter as to consider him capable of raising the reputation of that branch of the art, and resolved that upon his part no aid should be wanting, and accordingly engaged him to undertake that remarkable portrait of himself, which is so well remembered as the foundation of the improved style of miniature painting, which has now been carried to a degree of excellence far beyond the quality of the same department of art in any other country. West recommended Robertson to the notice of George III.; and in a short time he found himself enjoying an extraordinary accession of patronage. It must, however, be said that Robertson did not achieve that position in his art which he might have done had he devoted himself exclusively to his profession. He was a lover of music, which he studied so successfully as to be able to play second violin to the celebrated Salaman. And such, moreover, was his kindly and benevolent nature, that he was ever active in some public good. When this country was threatened with the French invasion, he served with enthusiasm in the volunteer corps of his district, in which he attained to a high rank. To him is due a great share of the merit of the establishment of the Scottish Asylum; and for the Artist's General Benevolent Institution, from the date of its foundation, Mr. Robertson continued to exert himself with unabated zeal during thirty years of his life. His acts of private and public benevolence were numberless. He died, universally esteemed and beloved, in 1846.

ROBINSON, JOHN HENRY, an engraver of considerable talent, of whom it will be sufficient to say that he has been elected an Associate Engraver of the Royal Academy.

ROBINSON, WILLIAM, a portrait-painter, was born at Leeds in 1799. His early years were passed at school, where he was found a most refractory pupil, to the annoyance of his tutor, always preferring his pencil to his books. These art tendencies being strongly resisted by his father, who was a stern man, he determined to throw aside all paternal authority, and stand upon his own responsibility; accordingly he set out to seek a master, and at length found a clock-dial enameller, to whom his father very reluctantly bound him apprentice. He now worked early and late to procure pocket-money to purchase materials for drawing. These he stealthily conveyed to his garret, and secreted in an old band-box. After the household had retired to rest, a thick tallow candle was produced from its hiding-place; and then, to use Etty's words, 'he lit his lamp at both ends of the day,' and laboured through the long midnight with untiring zeal. The term of his apprenticeship over, Mr. Robinson left his master, and received lessons in landscape-painting from Mr. Rhodes, of Leeds; but feeling this branch of art was not the one in which his peculiar excellence lay, he commenced portrait-painting, making use of every facility his native town afforded for improvement. By strict economy he was shortly in possession of a sufficient sum to take him to London, and he set out for the metropolis in 1820. Introductions had been furnished him to Sir T. Lawrence, who received him with great kindness, and took him as a pupil, generously declining any remuneration; and at various times employed Mr. Robinson to work upon his own pictures. Sir Thomas Lawrence gave him an introduction to Mr. Fuseli, who, esteeming his work sufficiently meritorious, admitted him as a student in the Royal Academy. The climax of his high aspirings and ambitious hopes was now realised, and with a zealous heart and willing hand he laboured with new energy in the mart of his high calling. In 1823—4, Mr. Robinson had returned to his native town, where his talents soon found him a lucrative practice, and distinguished patronage. His portrait of the late Mr. M. T. Sadler, M.P., first gained him celebrity, and to Mr. Sadler's efforts Mr. Robinson owed much of his early practice. Amongst others, Earl de Grey honoured him by sitting for two portraits; one in his peer's robes, and the other as Colonel of the Yorkshire Hussars. These pictures were afterwards engraved. At subsequent periods, he painted the whole of Lord de Grey's family, Lady de Grey excepted; as well as the portrait of the late Earl of Enniskillen, brother to Lady de Grey. He was also employed by the noble Earl to copy, from various masters, other distinguished members of his lordship's family. About this period a subscription was raised among the members of the United Service Club, for the purpose of procuring portraits of several distinguished individuals. The committee, through Earl de Grey's interest, deputed Mr. Robinson to paint four of these pictures, one a portrait of the late Duke of Wellington, for which his Grace kindly consented to sit. The other portraits painted by Mr. Robinson for the United Service Club were, one of Lord Nelson, after Hoppner's picture in Greenwich Hospital; George III., after Sir W. Beechy; and Sir John Moore, made into a full-length, from a half-length by Lawrence. About this period Mr. Robinson had the honour to paint the portrait of the late Princess Sophia. He died at Leeds, at the age of thirty-nine years, August, 1839.

ROCHARD, FRANÇOIS, was born in France about 1798, and studied for some years at Paris in the Academy. He at first painted genre subjects, but afterwards devoted himself exclusively to portrait painting, and excelled in miniatures and water-colour portraits. He resided for many years in London, exhibiting annually at the Royal Academy, from 1816 to 1845, and died in 1858.

ROCHARD, SIMON JACQUES, elder brother of the preceding, was born in Paris, Dec. 28th, 1788, and studied under Jean Merimée, a member of the French Academy. He, for several years, practised as a portrait and miniature painter in Paris, and,

while there, painted the Emperor Napoleon, the Empress Louise, the King of Rome, and other members of the Royal Family. Upon the return of the Emperor from Elba, he went to Brussels, and, on the eve of the battle of Waterloo, painted the Duke of Wellington (who, we are told, "was very troublesome in reading despatches") and several of the officers, some of whom came back without arms or legs to have their portraits finished, and others died on the field. The Duke of Richmond recommended Mr. Rochard to establish himself in London, and gave him letters of introduction to his sister, Lady Bathurst, Lady Jersey, and other members of the nobility; in consequence of which he obtained commissions, soon after his arrival, from the Duke of Cambridge, the Princess Charlotte, the Duchess of York, the Duke of Sussex, the Duke of Devonshire, and the Duke of Buccleuch, all of whose portraits he painted. In 1839, on the visit of the late Emperor Nicholas to England, he painted six miniatures of his son, the Grand Duke Alexander, the present Emperor. The Royal Academy catalogues from 1816 to 1854 bear testimony to his industry. He occasionally copied the chef d'œuvres of the Italian School, and also the pictures of Sir Joshua Reynolds; and a copy by him of Raphael's 'Saint Catherine of Alexandria' (the picture in our National Gallery) was sold at Lord Northwick's sale, in 1859, for forty-three guineas. He retired to Brussels in 1850, where he still occasionally paints pastel portraits, in which department he is among the most distinguished. He always did a little in picture-dealing, especially in Watteaus and other artists of the French School, and is said to possess a very good gallery.

ROGER, A., a French historical painter, who first obtained distinction about the year 1840. He has painted 'The Normans in Italy,' and 'The Battle of Civitella.'

ROGER, Eugene, a French painter of history and portraits, was born at Sens in 1807. He was a pupil of Husent. His painting of 'Charlemagne crossing the Alps,' is at Versailles.

ROLFE, H. L., a painter who devotes his attention almost exclusively to fish, in which department he is eminently skilful. He has exhibited at the Royal Academy during the last twenty years, usually Studies of Trout, Salmon, Pike, Carp, Tench, or Dace.

RONJON, Louis, historical painter, was born at Paris, in 1806. He was a pupil of Langlois. Amongst his works are 'The Assassination of the Duke de Guise,' and 'An Incident in the Life of Richelieu.'

ROOS, Cornelius F., a landscape painter, born at Amsterdam in 1802, was a pupil of Steffellaar, and appointed Director of the Academy 'Felix Meritis' in 1831.

ROOS, John, a painter of landscape and portrait, was born at Amsterdam, and flourished at the early part of the present century. He visited Dresden, where his talent in portrait painting was much esteemed, and afterwards went to Italy, and was known to be practising his art at Rome in 1820.

ROQUEPLAN, Camille, an artist of very considerable talent, born at Mallemont (Bouches du Rhone) in 1803 was a pupil of Gros. He produced several illustrations to the works of Sir Walter Scott, and numerous landscapes and seapieces. Among his genre paintings, the best are 'Le Lion Amoureux,' 'Vandyke à Londres,' and two passages in the life of Rousseau. He was an excellent colourist. He had been ill since 1846, and died in September, 1855. His best works are held in universal estimation.

ROSS, Sir William, a miniature painter of distinction, was born in London, in June, 1794. He was descended from a zealous Presbyterian family of Tain, in Rosshire. Of these, one Walter Ross was slain at the battle of Bothwell Bridge, and his son was brought to England by the Duke of Marlborough in the year of the Union, 1707, to fulfil the duties of chief gardener at Blenheim, in the laying out of the gardens of which palatial abode he had the management, as also of those of Longly Park, near Colnbrook, another seat of the Marlboroughs. From this gentleman descended the father of the subject of our memoir, who married Miss Maria Smith, sister of Arthur Smith, the engraver, and who herself studied portrait painting in oils with considerable success. Early in life young Ross displayed his imitative talent by making portraits of his father, mother, and sisters, and in sketching other common objects around him. Before the completion of his tenth year, his precocious success in attempts of this kind had settled his future career. Some of his first efforts were exhibited in the town of Maidstone, where his parents were staying for a short time. These secured for him one of his earliest and most lasting patrons, Mr. Baldwin, who, receiving him into his house, did much to assist both the health and the wealth of his *protégé*. It was at this early age that little Ross came in contact with the Duke of Portland, who, together with his young son, Lord J. Bentinck, then about ten years of age, honoured him by sitting for their portraits—precursors of the hosts of aristocracy who afterwards sought perpetuation of feature at his hand. When twelve years old, he executed an elaborate chalk copy from his uncle Smith's admired engraving of the 'Death of Wat Tyler,' after Northcote's picture in the Guildhall of London, for which, in 1807, he received the Society of Arts' lesser silver palette. In 1808 he was awarded a silver medal for an original drawing of the 'Judgment of Solomon;' in 1809, the large silver palette for an original miniature of 'Venus and Cupid;' in 1810, the silver medal and twenty guineas for an original drawing of 'Caractacus before Cæsar;' in 1811, the silver medal and twenty guineas for an original drawing of 'Samuel presented to Eli:' in 1816, the gold isis medal for an original miniature of the late President of the Society, the Duke of Norfolk, painted solely by the aid of sketches and memoranda taken on one of the occasions on which the Duke presided; and in the following year, 1817, the gold medal for a large water-colour drawing of the 'Judgment of Brutus.' But young Ross, though ambitious of distinction as an historical painter, and labouring hard to emulate his kind encourager, the President West, was pressed by pecuniary need to devote the chief part of his time to that branch of the art for which he found a constant demand upon his skill. Admitted at the early age of ten to the schools of the Royal Academy, his careful studies from the antique and living model, built him up in that accuracy of delineation which has always been a distinguished merit of his works. Five silver medals were awarded for his academical studies. At the age of twenty he became assistant

to Mr. Andrew Robertson, the eminent miniature painter. From this period he laboured with patience and growing success, always exhibiting his full number of eight works, and consoling his ambition by devoting all his spare moments to oil painting, and more especially to the preparation of a large picture of 'Our Lord casting out the Devils from the Maniacs of the Tombs,' which was exhibited at the Royal Academy, in 1825, with much credit to his powers for historical art. About this time Sir Thomas Lawrence pronounced Ross the first miniature painter of his day—a recommendation which may be said to have established his fame. In the year 1837, her present Majesty first sent for and employed Ross upon her own and other miniatures of the Royal Family and aristocracy. In 1838 he was elected an associate of the Royal Academy; in 1839, a royal academician, and received the honour of knighthood: and Tain, proud to reclaim its interest in the descendant of her ancient provost, took the occasion of Sir William's visit to the far North to confer upon him the freedom of the town. To these honours succeeded the requisition to transfer to ivory all the members of the Saxe-Gotha family, including the King and Queen of the Belgians, and their infant Princes. Visiting Paris, he painted Louis Philippe, his Queen, and many members of their family. The Queen and King of Portugal received him in Lisbon, and, with several members of their court, honoured him by sitting for their pictures, and conferring on him the order of 'Jesus Christ.' Subsequently, Louis Napoleon sat for a whole-length miniature. Ross's ruling ambition induced him, in 1843, to send to Westminster Hall, for competition, a cartoon of the 'Angel Raphael discoursing with Adam and Eve,' for which he was awarded an extra premium of £100; after which he took occasion to visit Italy and Rome for the first time. The friends of his numerous subjects are gratified at discovering in Ross's portraits, apart from critical artistic considerations, not only a faithful resemblance, but always a pleasing reflex. In the image of the object of their affections or regard, they contemplate a reminiscence upon which they can at all times dwell with the complacency of entire satisfaction. The asserted opinions of two great portrait artists, Chantry and Ross himself, were, that the ultimate aim of portraiture is, while fixing the individuality of the subject, to implant in the work the most pleasing aspect and natural expression of the sitter. And this excellence Ross rarely failed to exhibit. A portrait may sometimes be a fine picture, but a bad resemblance; it may be a striking resemblance, but a bad picture. Ross combined the two excellences in a very high degree. The artist and the lover of art, placing all their private considerations aside, discover no less satisfaction in contemplating Ross's miniatures as pure works of art—the accuracy of the drawing; the modelling of the flesh; the *mouvement* of the features and expression; the variety, arrangement, and admirable drawing and colouring of the hands and arms; the tender, pearly, and blooming complexions of his women and children; the picturesque and agreeable arrangement of his groups; the skilful management and handling of the accessories; the draperies rich and substantial; the lace and gauze light and transparent; the jewellery sparkling and rich, yet subordinate; the backgrounds and adjuncts judicious and pleasing; no effort to dispense with the conventionalities of dress, but by consummate skill in arrangement, and manipulation in execution, turning them to the best account; combine to satisfy the most fastidious taste of the artist and amateur. Sir Willliam Ross may be said to have been happy in the period as well as the field of his operations. Before photography had risen to contend with the junior professors of miniature painting, he had taken a standing beyond the danger of competition; still for others his regrets were freely expressed, and, with his latest breath, he bewailed that "it was all up with future miniature painting;" because he was of opinion that photography would draw to other works of art the undistinguished aspirants, from whose ranks the more distinguished must be selected. The last work upon which Sir William was engaged, was the group of the 'Duke and Duchess D'Aumale and their two Sons;' ere the entire completion of which he was overcome by gradual paralysis. From this he in some degree rallied, and struggled to re-apply the hitherto unfailing hand to its wonted vocation; but the effort was vain. Still he wonderfully preserved his faculties and cheerfulness; and thus, after two years of affliction, borne with exemplary resignation, he rested from earthly anxieties on the 20th of January, 1860, in the 66th year of his age, his remains being buried in the cemetery at Highgate. Two years after his death, an exhibition of his miniatures was made in the rooms of the Society of Arts, for the benefit of his family. Her Majesty and many of the nobility, and among them the Duchess of Sutherland, contributed largely. The few which belonged to the family of Sir William Ross, were evidently among the most finished of his performances, as though he chose to solace himself with perfect examples of his art. His large miniature of the three royal children, the Princesses Helena and Alice and Prince Arthur, was purchased by Mr. H. G. Bohn, and was thought by His late Royal Highness, Prince Albert, to be the best he had painted.

ROSSETTI, DANTE GABRIEL, was born in London in 1828, and was one of the founders of the Pre-Raphaelite Brotherhood, whose influence, be it for good, or be it for evil, has been so widely felt in this country as to have become the most potent art-influence in the English school of the nineteenth century. Some writers, and we think with justice, date the movement of Pre-Raphaelitism from the 'Isabella' of Millais; the 'Rienzi' of Holman Hunt; and the 'Girlhood of the Virgin,' of Rossetti; all of which were exhibited in 1849. In the exhibition of the Liverpool Academy in 1858, were three subjects in water colours, from the pencil of Mr. Rossetti, viz.: 'A Christmas Carol,' 'The Wedding of St. George,' and 'Dante's Dream on the Day of the Death of Beatrice, 9th of June, 1290;' all remarkable for a Gothic quaintness of design, great force of effect, singular brilliancy of colour, and—the 'Dante' especially—for elevated expression and purity of sentiment. Mr. Rossetti was, together with his fellow Pre-Raphaelites, Hunt and Millais, among the contributors of designs to an illustrated edition of Tennyson's Poems, published by Moxon.

ROSSITER, CHARLES, born in London, October 29, 1827, was apprenticed to a picture-cleaner and restorer, with whom he served his allotted time, and then entered the school of the

late Mr. J. M. Leigh, in Newman Street, still at intervals pursuing his original occupation of picture repairer. He is now well known as a painter of genre subjects, generally small and of a pleasing character, well drawn and carefully finished, and has exhibited annually at the Royal Academy since 1852. His picture for that year was 'Lavinia,' which was purchased for £30 by a ten-pound prize holder in the Art Union of London; in 1855 'The Return of Olivia' (from the Vicar of Wakefield); in 1859, an Illustration of a stanza from Hood's 'Song of the Shirt,' which attracted some attention; in 1861, 'Puritan Purifiers,' which was hung on the line, and highly praised in 'The Times,' but disparaged elsewhere in a religious spirit, for its assumed impertinence. It was however selected for the International Exhibition of 1862. In 1864 he exhibited 'the Martyrdom of St. Margaret,' explained by a quotation from Kingley's 'Alton Locke,' which was praised in 'The Times' and 'Art Journal.' In 1865 he exhibited only at the British Institution, his picture being 'The Protector,' eulogized in 'The Illustrated News.'

ROTERMUND, Julius William, historical painter, was born at Hanover in 1826, and died at the baths of Salzbrunn, in Silesia, in 1859. He was a pupil of Bendemann, who, after the artist's death, finished his last work, 'The Dead Christ.'

ROTHWELL, Richard, was born at Athlone about the year 1800, and commenced his studies at the Dublin Society's Drawing School in 1815. He came to London about the year 1830, just after the death of Sir Thomas Lawrence, and commenced portrait painting with considerable promise of success, particularly in female subjects, which he treated in a pleasing and attractive manner. His colouring is, perhaps, a little too refined, too pearly and pink in the flesh tints. He has also painted a few figure subjects, among which are 'The very Picture of Idleness,' 'Noviciate Mendicants' and the 'Little Roamer.'

RŒTING, Julius Robert, historical painter, was born at Dresden in 1821. He was a pupil of Bendemann. His picture of 'Christopher Columbus before the Court at Salamanca' is at Dresden.

ROTTMAN, Charles, a German landscape painter, was born at Handschuhsheim, near Heidelberg, in 1798; and died at Munich in 1850. Several of his works, including twenty-three views in Greece, and several in Italy, and other parts, are in the gallery of the latter city.

ROUSSEAU, Philippe, a painter of Landscape and Animals, pupil of Gros and Victor Bertin. He received a third class medal in 1845, a first class in 1848, and was created Chevalier of the Legion of Honour in 1852. Among his favourite subjects are Domestic Poultry.

ROWBOTHAM, T. L., an artist in Water-colours, of recognised merit. His subjects are usually Landscapes in the neighbourhood of Northumberland and the borders.

ROY, Peter Francis Le, the elder, was born at Namur in 1772, and died at Brussels in 1862. He was a son of the sculptor of the same name; and painted horses and battle pieces. He obtained several gold prizes at different exhibitions; amongst the rest, one at Ghent for his picture of the 'Battle of Waterloo,' which was purchased for 10,000 francs, and is now in England. He was an excellent draughtsman, and also etched.

ROY, Peter Francis Le, the younger, son and pupil of the preceding, was born at Brussels in 1803, and died in 1833. He painted genre subjects, from amongst which 'A Young Boy preparing Breakfast,' is in the Academy of Ghent, and 'The Schoolmaster,' at Haarlem. He painted several pictures in association with his friend Eugene Verboeckhoven. He also etched.

ROY, Joseph Anne Le, another son of the elder Peter Le Roy, was born at Brussels in 1812, and died in 1860. He studied under his brother and Eugene Verboeckhoven. He painted military pieces and interiors.

RUGENDAS, John Lawrence, great grandson of George Philip Rugendas, was born at Augsburg in 1775, and died in 1826. He painted battle pieces, and was Director of the Academy of his native city. He also etched and engraved in aquatint. His son, Maurice Rugendas, born at Augsburg in 1799, studied there under the direction of his father till 1817, when he went to Munich, then the great seat of the Arts. In 1821 he accompanied General Langsdorf on his travels through the Brazils, and diligently used his opportunities in sketching the rich landscape scenery of that country, with its manners, customs, &c. These sketches, to the extent of about one hundred, were lithographed by Engelmann, and published with German and French letter-press in a handsome folio volume, Paris, 1827—1835. After this, he travelled to Mexico, Peru, Chili, the Cordilleras, and other parts of South America, and made innumerable sketches, which are highly appreciated for their fidelity and spirit. He has hitherto executed but few pictures in oil.

RUNK, Ferdinand, a German landscape painter, was born at Fribourg, in Brisgau, in 1746, and died in 1834. At Vienna is a Tyrolese landscape from his hand. He is better known, however, by his 'Twenty-four Views in the Tyrol,' aquatinted by Piringer, and by his series of eight pictures, representing the System of Nature from the coasts of the sea to the summits of the most elevated mountains.

RYALL, H. T., an engraver on copper and steel, well known for his fine series of portraits, entitled 'Eminent Conservative Statesmen,' consisting of between sixty and seventy portraits with biographical letter press, and published in 2 vols., folio, 1836—38. He also engraved 'The Ages of Female Beauty,' after drawings by Corbaux; and various illustrations to the pictorial works of the day.

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SALTER, William, was born in 1804, at Honiton, in Devonshire; came to London in 1822, and studied under Northcote till 1827. He then went to Florence, where Lord Burghersh, the English ambassador, dispensed his hospitality to all who were distinguished in art, literature, or science. Whilst at Florence, Mr. Salter painted his picture of 'Socrates before the Judges of the Court of the Areopagos,' which he exhibited at the Belle Arte in 1831. This work, by its classical treatment and dramatic power, established his reputation in Italy, and obtained his election as a member of the Academy of Fine Arts at Florence, and a professor of the first class of history. After a sojourn of five years at Florence, he visited Rome, and subsequently resided at Parma, where he distinguished himself by the studies he made from Correggio, and was elected a member of the academy. On his return to England in 1833, he undertook a work commemorative of the battle of Waterloo, selecting a subject which included the individual portraiture of the distinguished leaders, viz.: 'The Annual Banquet given by the Duke of Wellington at Apsley House.' Other artists had illustrated the same subject, amongst whom were several Royal Academicians; but no work attained so extensive a popularity as the picture by Mr. Salter. This picture was engraved, and published by Alderman Moon, who made a large profit by it. It is now in the possession of G. Mackenzie, Esq., who also owns the artist's fine picture of 'Jephtha's Rash Vow.' Mr. Salter has painted several scenes from the dramas of Shakespeare, especially from 'The Merchant of Venice,' and 'Othello; and of late years has painted incidents of English history, particularly scenes and events from the lives of the Stuarts. He is a member and Vice-President of the Society of British Artists.

SAINT-JEAN, Simon, a flower painter (pupil of Auguste Thierrat), was born at Lyons in October, 1808, and died there in July, 1860. He exhibited frequently from 1834 till 1859; obtained third class medals in 1834, and second class in 1841 and 1855, and became a member of the Legion of Honour in 1843. His works may be seen in the Museums of the Luxembourg, of Lyons, and of Rouen. In 1856, on being elected a member of the academy of Lyons, he read a discourse, 'On the Influence of the Fine Arts upon the Industry of Lyons,' which was printed.

SANDYS, Ant. Fred. A. N., born in Norfolk, 1832, and educated at the Norwich Grammar School, applied himself, at an early age, with great earnestness to drawing and painting. In 1854 he commenced exhibiting at the Royal Academy with a 'Portrait of the Rev. Thomas Freeman' (of Norwich), since which he has continued to exhibit, almost annually, portraits or fancy subjects remarkable for their extreme finish. We may cite, as instances, 'Mrs. Clabburn' (1862), which the *Art Journal* commends as "a vigorous example of pencilling, with much life-like expression." In the same year he exhibited the portrait of Mrs. Rose (the mother of Alderman Rose) a picture of marvellous execution; and in 1864 the portrait of Mrs. Stephen Lewis, of Rochamptor (No. 546), of which the *Art Journal* says, "Of this manner of elaborated miniature (alluding to Vandyck) Mr. Sandys is our modern manipulator—a manner in which he has attained a perfection no one else can approach." Among his fancy subjects deserve to be noticed 'King Pelles' Daughter bearing the Vessel of the Sanegraal,' and 'La Belle Ysonde,' both subjects from the *Mort d' Arthur*, 'Vivian' (1863), 'Morgan le Fay' (1864), and 'Gentle Spring' (1865). In the Winter Exhibition of British Artists, (1865-66), carried on under the direction of Mr. Gambart, at the Gallery in Pall Mall, Mr. Sandys exhibits three small highly finished pictures, entitled the 'Ear Drop,' 'The Flower,' and 'Mary Magdalen,' which the *Times* of November 1st, describes as "of exquisite finish, and great purity of colour, especially in the flesh painting." Mr. Sandys occasionally draws on wood for the illustration of pictorial works.

SANT, James, A.R.A., was born in London in 1820, and at an early age was placed under John Varley, the water-colour painter. In 1840 he was admitted a student at the Royal Academy, and soon after commenced his professional career as a portrait painter, in which department he has met with continued and extensive patronage. In 1841 he exhibited the portrait of Lord Bexley; in 1842 a picture called 'Childhood,' with a quotation from Kirke White; in 1843 'The Rival Pets,' and a 'Domestic Interior;' since which he has continued to exhibit annually. One of his grandest works was a collection of twenty portraits painted in 1860 for the Countess of Waldegrave, to decorate her mansion at Strawberry Hill. Among this series were the Marchioness of Stafford, the Countess of Shaftesbury, Lady Constance Gower, Lady Selina Vernon, the Hon. Mrs. Stonor, the Bishop of Oxford, Earl Grey, Lord Clarendon, the Duc d'Aumale, and Mr. Van de Weyer; all of which were exhibited at the French Gallery in Pall Mall, and received general commendation. Sant's style of portrait painting is refined, poetical, and graceful, and he generally throws in accessories connecting the sitter with some interesting incident; his pictures of young children are especially pleasing, and in this particular branch of his art he is without a competitor. He has long occupied a high position among our portrait painters, and in the year 1860 the late Prince Consort (whose portrait he had previously painted) gave him a commission for portraits of the Princesses Helena and Louisa, who were represented in one picture, surrounded by a wreath of flowers. Among his fancy pictures which have been exhibited at the Royal Academy are: 'Samuel' (1853), illustrating the text, "Speak, Lord, for Thy servant heareth," a very effective and greatly admired picture, speedily engraved, as was also a companion picture entitled 'Timothy,'—'The Children in the Wood' (1854), 'The Fortune Teller' (1855), 'The Pet's Pet' (1856), 'Infancy' (1857), a 'Scene in Wales,' painted in conjunction with George Sant (1858); 'The Cornfield,' 'Scotch Firs,' and 'Little Red Riding Hood' (1860), and 'The Whisper' (1861). His fancy subjects are mostly interspersed with pleasing portraits, and among this class are especially 'Saxon Wo-

men watching a Battle-field,' 'Astronomy,' 'Music,' 'Harmony,' &c. He was elected an Associate in 1861, and has since contributed five or six pictures annually; and among them 'The First Source of Sorrow,' in 1862; 'Taking Notes,' in 1863; 'Turn again Whittington,' in 1864, and 'Lo where the Stripling, wrapt in wonder, roves,' in 1865.

SCHADOW, FREDERICK WILLIAM, historical and portrait painter, was born at Berlin in 1788 or 1789, and was the son of Godefroid Schadow, an eminent sculptor. He was for some time a pupil of Weitsch, and afterwards joined the school of Cornelius, and was amongst those who took a leading part in the artistic reaction which commenced to make itself felt in Germany in the early part of the present century. He was a member of the academy of Berlin, and for some time director of the Dusseldorf Academy. His works evince great taste in the treatment, great facility of design, and purity of style; but are considered deficient in those higher attributes of art, grandeur of conception, and living reality in the motive and expression. Amongst his more important works are, 'The Holy Family,' at Munich; 'Christ with his Disciples at Emmaus;' 'Christ on the Mount of Olives;' 'The Deposition from the Cross;' 'The Adoration of the Shepherds;' 'The Four Evangelists;' 'Mignon' (1828); and a portrait-group of 'The Princess William of Prussia, and her Children.' He died in 1862. Amongst his pupils were Hübner, Lessing, Rethel, Meyer and Schirmer.

SCHARF, GEORGE, a German artist, was principally known as one of the earliest promoters in England of the lithographic art, to which he devoted much attention during many years. He died in November, 1860, at the age of 72. His son George, also an artist, is best known as secretary to the National Portrait Gallery.

SCHEFFER, JOHN, historical painter, was born at Vienna in 1795, and died in 1822. Amongst his works may be mentioned, 'Saint Cecilia wept over by Angels,' which is at Vienna, and 'St. Andrew the Apostle.'

SCHEFFER, JOHN GABRIEL, a painter of history and portraits, was born at Geneva in 1797, and was a pupil of Regnault. Amongst his known works is one of 'The Good Samaritan.'

SCHEFFER, JOHN BAPTIST, was born at Manheim, date unknown, and died at Amsterdam in 1809. Possessed of a competent fortune, he studied painting under Tischbien, and practised it as a profession, painting portraits and interiors. He established himself at Dordrecht, where he married Cornelia Lamme, a lady of considerable talent and excellent taste, who practised miniature painting and engraving (she died in Paris in 1839). Under the reign of Louis Napoleon in Holland, John B. Scheffer was appointed painter to that prince. Amongst his works may be cited, 'Jacques Iguarez de Ryk in Prison,' at the Hague; 'An Interior with Three Figures,' and 'Portraits of the artist Thierry Landgendyk,' at Rotterdam.

SCHEFFER, ARY. This eminent painter, son of the preceding, was born at Dordrecht in 1795. He early displayed a taste for drawing, and acquired some instruction in handling the brush from his father. When only twelve years old, he exhibited at the Salon, at Amsterdam, a picture which was much admired. On the death of his father in 1809, the care of the education of Ary and his two brothers, Arnold and Henry, devolved upon Madame Scheffer, whose income was considerably reduced, being partially despoiled by the French Imperial Government. In 1811, Madame Scheffer removed with her young family to Paris, where Ary was placed as a pupil with Pierre Guerin. Before he was eighteen years of age, the necessities of his mother's position caused the young artist to commence producing small works on domestic subjects, somewhat in the style of Greuze, but always chaste in sentiment, and not unfrequently tinged with a hue of melancholy, the reflex of the author's mind. These comparatively weak productions were sometimes alternated by attempts at historical subjects; amongst others 'The Burgesses of Calais,' in 1819. He also painted portraits. He obtained the great prize for painting at Antwerp, in 1816, for a study on the subject of 'Abraham and the three Angels,' which is preserved in the Museum of that city. His reputation in high art was first established in 1822 by his picture of 'The Shades of Francesca de Rimini and her Lover appearing to Dante and Virgil,' which gained universal applause (sold in 1853 for 43,600 francs, and the drawing of it in 1861 for 1350 francs; both now in the possession of the Duke d'Aumale). This was followed in 1824, by his fine picture of 'Gaston de Foix found dead after his Victory at Ravenna,' now in the Imperial Gallery at Versailles; and in 1825 by a grand effort, 'Suliot Women vowing to precipitate themselves from the Rocks after the Defeat of their Husbands.' These works were an innovation upon the antique classic school, which had for nearly half a century held supreme sway under David and his followers. In still wider divergence was a new class of subjects which Scheffer adopted from the poetry of Goethe, Schiller, Byron and others. Of these the two little episodes in the history of 'Mignon,' produced in 1839, and 'Faust and Marguerite in the Garden,' produced in 1846, are examples well known by the engravings from them. In 1846, also appeared the celebrated picture of 'Dante and Beatrice,' a striking effort in the school of mystic romance. Meantime, he devoted himself occasionally with fervour to scriptural subjects, as for instance, in 1837, 'Christ the Comforter;' in 1841 'The Adoration of the Magi' (sold at the sale of William II. at the Hague in 1850 for 5975 florens); in 1845 'The Magdalen at the Foot of the Cross,' and 'Christ carrying the Cross;' and in 1846, 'Christ and the Holy Women.' One of his latest works in this walk of art was 'The Temptation of Christ by Satan,' which has been engraved. Scheffer was a republican at heart, yet the faithful servant and friend of the Orleans family during their reign, and even after their expulsion from the throne. On the other hand, he was implacable in his opposition to the Napoleon dynasty, and felt so bitterly on the subject that he refused to paint the portrait of a bishop who had been induced to give in his adhesion to the existing state of things. In short, feelings of melancholy and disappointment, mostly at circumstances having no relation to his art, were suffered to take possession of the artist's mind, and often embittered his career. He died at Argenteuil, near Paris, June 15, 1858.

SCHEFFER, HENRY, brother of Ary Scheffer,

was born at the Hague in September, 1798. He studied with his brother under Pierre Guerin, and exhibited in 1824 'A Christ on the Lap of the Virgin,' 'The Day after the Resurrection,' and two domestic subjects. In 1831, his 'Charlotte Corday protected against the Fury of the Populace by the Members of the Convention,' which was purchased by the government, and is now in the Gallery of the Luxembourg, established his reputation. Amongst other works of note by his hand may be mentioned 'The Battle of Cassel,' and 'Joan of Arc at Orleans,' both in the Museum of Versailles; and 'Christ bearing his Cross,' in the church of St. Roch. He obtained in 1824 the second class medal in genre historique; and medals of the first class in 1831 and 1855. He died March 15, 1862.

SCHELFHOUT, Andrew, a Dutch landscape painter of the first order, was born in 1787, at the Hague. He applied himself with great diligence in his early youth to a minute study of nature, and is unsurpassed in accurate and effective delineation of landscape and river scenery, and especially celebrated for his winter scenes. In 1819 he obtained by unanimous vote the gold medal of the Antwerp Academy, and soon after that of Ghent; and in 1841 he rejected the silver medal of the Hague because there was a gold one. Several of his pictures are in the Munich and other principal galleries of modern art.

SCHELVER, Auguste Francis, was born at Osnabruck in 1805, and was a pupil of Heelmeyer. He painted genre and horses. He died in 1844, at Munich; in the Gallery of which city is his picture of a 'Tyrolese Veterino.'

SCHENDEL, Peter van, *see* VAN SCHENDEL.

SCHILGEN, Philip, a painter of history, was born at Osnabruck in 1793, and became a pupil of Cornelius. He painted 'Albert IV. establishing the Secession of Bavaria,' frescoes on subjects from Æschylus, and of the 'Abduction of Helen,' from a cartoon by Cornelius, at Munich. He died in 1857.

SCHINDLER, John Nepomucene, a painter of landscape and genre, was born in 1775; and became painter to the Court of Vienna, where he died in 1836. At Vienna is his picture of 'John Nepomucene.'

SCHIRMER, John William, a painter of landscape and genre, was born at Juliers in 1807, and died in 1863. He was a pupil of Schadow, and became Director of the Academy at Carlsruhe. Amonst his works were some 'Scenes from the Odyssey.'

SCHLESINGER, Henry, a painter of genre subjects, practised for some years at Frankfurt-on-the-Mayne, and afterwards at Paris, where his works are much esteemed. In 1840 he received the third-class medal (genre), and in 1847 the second-class medal. His pictures are well drawn, vigorously coloured, and of a pleasing character. Several have been engraved, and among them, 'The Favorite of the Chateau,' 'The Favorite of the Seraglio,' and 'Blindman's Buff.' His pictures are occasionally exhibited in London, at the French Gallery, or the Crystal Palace. An amusing and well-executed picture of the middle size, entitled 'High Life Below Stairs,' was selected by the Crystal Palace Art Union in 1859, as a two hundred and fifty guinea prize.

SCHNORR VON CAROLSFELD, John Veit, called in Germany Veit-Hans, was born at Schneeberg, in Thuringia, in 1764; originally studied jurisprudence, but afterwards took to the arts under the tuition of Oeser, Director of the School of Painting at Leipzic. He painted historical subjects, portraits, and miniatures, drew in crayons, Indian ink, and water colours, modelled in clay and plaster, and also engraved, and displayed considerable merit in almost every branch of art. He died at Leipzig in 1841.

SCHNORR VON CAROLSFELD, Julius, a German historical painter of eminence, is third son of John Veit Schnorr, Director of the Academy of Arts at Leipsic. The native place of his ancestors is Schneeberg, in the Erzgebirge, where his grandfather, who was ennobled for having founded and supported the community of Carolsfeld, is still held in reverence. Julius Schnorr was born in Leipsic, March 26, 1794; and though destined by his father for a scientific career, early evinced talent for the arts. Scarcely seven or eight years old, he already drew upon slate representations of the battles which at that time filled the world. Having soon acquired the rudiments of art, and desiring ampler opportunities of cultivating his talent, he went in the year 1810 to the academy at Vienna, where two of his elder brothers were already students. But this was not the place where Schnorr's talent could find its proper development. Art exercised according to old fashioned rules, and a superficial manner of composing and executing, could not satisfy his ardent feelings, his original powers of conception and composition. He went to Rome in 1815, where he found already established that society of artists, who, excited by the important events of the time, and guided by their own powerful genius, opened a new era for German Art. Schnorr attached himself in particular to F. Overbeck and Peter Cornelius, as well as to Niebuhr, the great statesman and scholar, whose friendship was of important value to him and to a wide circle of friends. The artists of Rome made the first acquaintance with the talent of Schnorr on his painting 'The Wedding in Cana;' the severe antique style of which was compensated by surprising beauty of form, and by the sunny cheerfulness of the representation. But the artists of that modern school, and Peter Cornelius in particular, had pronounced the opinion, that it is only in connection with public life that art can reach its proper end, and be worth the enthusiasm and the efforts which it excites. Painting in fresco appeared to them the best means of thus exercising art, and Schnorr seized with pleasure the first opportunity that offered of making trial of his powers in that manner. A Roman grandee, the Cardinal Massimo, wished to have the villa he possessed in Rome, in the neighbourhood of the Lateran, adorned with fresco paintings, representing scenes taken from the works of the three greatest Italian epic poets, and he appropriated to Schnorr the room devoted to Ariosto. In a series of representations of different scenes and stories of the 'Orlando Furioso,' Schnorr developed not only his infinitely rich pliability of talent, but such an exuberance of beauty and grace that the astonishment was unanimous. The female figures in particular, which are painted in separate compartments between the historical scenes, are of exquisite beauty. The reign of King Louis of

Bavaria began a new era for art in Germany. Schnorr had almost completed his fresco-paintings in the Villa Massima, when he was summoned by the king to Munich. He was there destined to promote this newly-commenced period of art in a twofold manner; by his instruction at the academy, and by his own numerous and admirable paintings. His pictures from the 'Orlando Furioso' had excited and developed the best powers of his genius—the representation of the romantic. It was, therefore, a happy idea of King Louis to choose the 'Nibelungenlied' as the subject for Schnorr's pencil. Five saloons, of different dimensions, on the ground-floor of the new royal palace, were set apart for these representations, and the whole arrangement was entrusted to Schnorr, who manifested in this magnificent work, not only his great talent, but also profound general learning. In the paintings of the first saloon he gave a sort of preface, introducing the principal heroes of the poem, and pointing out its essential parts in some paintings of the ceiling. He also gave separate characteristic representations of the origin and tenor of the poem. The different passions which pervade it, furnished him with materials for the representations of four succeeding Halls: — the first was to be the 'Hall of the Wedding;' the second, the 'Hall of Treason;' the third, the 'Hall of Vengeance;' and the fourth, the 'Hall of Lamentation.' As in this distribution of the generalities, so also in the details, Schnorr illustrated to perfection the physiognomy of the sublime poem. The paintings of the ceiling were the connecting link of the great events, and even the legends which occasionally mingle with the realities of the poem, are gracefully represented; the architectural ornaments are full of poetry and fancy. In the midst of these occupations, the king imposed upon Schnorr another task. In that part of the royal palace called the 'Saalbau,' the king had chosen three halls in which should be represented, in a series of large paintings, the three principal epochs of German history. Schnorr, in the course of ten years, succeeded in making the designs of those magnificent paintings, superintending their execution in colours, and taking, himself, an essential part in that execution. The first saloon was devoted to the first emperor, 'Charlemagne,' his life and deeds, in peace and war; his patronage of art and science, delineated in six large and a number of small paintings. In the same manner Schnorr represented the history of 'Frederic Barbarossa,' the Hohenstaufen emperor, and that of 'Rudolf of Hapsburg.' He never lost sight of the truth of history, yet, at the same time, adhered to the laws of poetical conception and scientific execution; so that his work has become a rare and wonderful illustration of German history. These paintings are in the encaustic manner, while the 'Nibelungenlied' is painted in fresco. In these two works Schnorr not only bestowed upon the capital of Bavaria a valuable addition to its art-ornaments, but he also opened a wholly new career to the aspirations and enterprises of art; for neither in ancient times, nor in the happy period of Leo X., had profane art obtained ample scope. Schnorr has most impressibly blended art with poetry and history. He was, however, not wholly engrossed with historical composition, for, at the same time, he diligently occupied himself with a religious and with a mythological work. He had undertaken to make the designs for that hall in the new royal palace, the ceiling of which was to be ornamented with representations from the poems of Homer; and he also continued a task, begun at Rome, that of a series of subjects for the Bible, which he admirably executed with the pen. These have been published by 'the literary and artistic institution' at Munich. It would require too much time to name all the drawings and oil-paintings which Schnorr, with indefatigable industry, designed or executed amidst his other occupations. We must, however, mention two of his works; a series of drawings for a splendid edition of the 'Nibelungen' (published by Cotta), and another, of landscapes, which are of the most exquisite beauty; these last are drawn with the pen, a style in which Schnorr excels, and are reminiscences of his stay in Italy and Sicily. After the completion of the German historical paintings, he resumed with renewed zeal his representations from the 'Nibelungen.' His first act was to destroy two already completed large fresco paintings, the labour of a year, which did not satisfy him, and which he painted once more. The designs he afterwards made for this work, and in particular the 'Death of Chriemhilde,' belong to the finest creations of modern art, and are so perfect in conception and arrangement, that they excite universal admiration. Schnorr married in 1828 the step-daughter of an old friend, the painter Olivier. Distinctions and honours have been lavished upon Schnorr by different Academies and monarchs. The artists of Munich have been accustomed to give him in the spring of each year, a proof of their respect and esteem, by a *fête-champêtre*. Though decided in his opinions, he is able to sympathise with those who differ from him, and to respect all that was original in every individual. He is mild and indulgent to all, but inexorably severe against speciousness, superficiality, and meanness in life and art; against that barrenness which seeks to conceal poverty of ideas under a false glare.

SCHNORR VON CAROLSFIELD, LEWIS FERDINAND, brother of Julius, and scarcely of inferior merit, was born at Leipsic in 1789, and painted historical, religious, and poetical subjects, many of which have been engraved. At Vienna are two of his paintings, 'Mephistophiles appearing to Faust,' and 'Faust and Marguerite.'

SCHOPIN (OR CHOPIN), HENRY FREDERICK, was born of French parents at Lubeck, in June, 1804. He entered the Ecole des Beaux Arts as pupil of Gros in 1821, and carried off the great prize in painting, in 1831, for his picture of 'Achilles pursued by Xanthus.' On his return from Rome in 1835, he exhibited 'The Last Moments of the Cenci,' 'Charles IX. signing the Order for the Massacre of St. Bartholomew,' and two others.

SCHORN, CHARLES. This painter of the modern German School was born at Düsseldorf, in 1803. He first studied under Cornelius at Munich, and subsequently under Gros and Ingres, at Paris. Returning again to Munich, he once more entered the studio of Cornelius to assist in the execution of some of the great works upon which the latter was then engaged. At an after period Schorn was occupied in the atelier of Wach, in the same city. His works generally are not what may be strictly termed historical: they belong rather to the genre kind; as, for instance,

'Monks and Soldiers carousing at a Tavern;' 'A Group of Puritans,' exhibiting a Roundhead minister and a party of Cromwell's soldiers discussing religious matters in an open wood; 'Paul III. contemplating the Portrait of Luther,' painted for the Consul Wagener, at Berlin; a fine compositon, full of diginified character. The other, 'Salvator Rosa among the Brigands,' a wood scene, with the figures grouped in the most picturesque and abandon manner, the great Italian painter himself in the midst of them sketching the leader, who sits upon the boll of a huge tree with his arm thrown over the shoulders of the queen of the outlaws. From the Royal Glass and Porcelain Manufactory, at Munich, issued between the years 1828 and 1832, several painted windows for the cathedral at Ratisbon. For one of these, Schorn furnished the cartoon called 'The Conversion of Slaves by St. Beno.' He was also employed by the King of Bavaria in the formation of the Munich Gallery; to collect pictures for which he visited most of the Continental cities, and also our own country, where he purchased Wilkie's 'Reading the Will,' for the royal gallery. He died October 7th, 1850.

SCHOTEL, JOHN CHRISTIAN, a marine painter, was born at Dordrecht in 1787, and died in 1838. He was a pupil of Schouman, and established himself at Dusseldorff. Amongst his works are, 'A Sea Piece with Shipping,' at Amsterdam; 'A Large Sea Piece,' at Haarlem; 'A Stormy Sea,' at the Hague; and 'View of Moerdyk,' at Rotterdam. His daughter Christina, who was born 1818, and died 1854, painted flowers, fruit, and still life with much ability; and his son, Peter John, born 1808, who studied under him, painted marine subjects, of which there are examples at Haarlem, Rotterdam, and Munich.

SCHOUMAN, MARTIN, painter of marine subjects, was grand-nephew of Arthur Schouman, under whom he studied, as also under Versteeg. He was born at Dordrecht in 1770, and established himself in 1839 at Breda, where he died in 1848. At Haarlem are two specimens of his talent, being 'Views of Storms at Sea.' His son and pupil Isaac (born in 1801) paints genre and marine subjects.

SCOTT, DAVID, was born on the 10th of October, 1806, in the Parliament Square, Edinburgh. His father was eminent as a landscape engraver, and had in his charge, as pupils, John Burnet and others, who have since distinguished themselves. Young Scott was educated at the High School, Edinburgh; but, at a very early age, the tendency of his mind was developed, and the rudiments of his art were supplied by the prints, scraps, and sketches, with which the house of his father was completely littered. While yet a boy, he designed and engraved illustrations for various books; among the rest, the 'Casket,' a work which enjoyed considerable popularity, contains proofs of his inventive powers at that early period of life, while a series of prints, after Stothard's designs, which he engraved for Thomson's Scottish Melodies, attest his skill as an engraver. Shortly afterwards, he turned his attention to painting, and his first picture, 'The Hopes of Early Genius dispelled by Death,' indicated his future excellence in conception and execution. In 1832 he was enabled to visit Italy, where he visited every city remarkable for its collections. The works of the Venetians struck him as material: while the Bolognese impressed him with their intellectuality. At Rome he remained nearly a year, painting a number of small pictures, and one large one, 'Family Discord—the Household Gods destroyed.' This painting, one of 'Sappho,' and also a series called 'Morning, Noon, Evening, and Night,' were exhibited in the rooms of the Scottish Academy. Shortly afterwards he painted 'Taking Down from the Cross,' an altar-piece for St. Peter's Catholic Chapel, engravings from which were the first circulated among the subscribers to the Association for the promotion of the Fine Arts in Scotland. The following list of some of the works produced by him, will give some idea of the versatility of his genius:—'Nimrod the Mighty Hunter,' 'Sarpedon carried by Sleep and Death,' 'Wallace defending Scotland,' 'Mary, Queen of Scots, receiving her Death Warrant,' 'Jane Shore found dead in the Street,' 'Achilles mourning over the Body of Patroclus,' 'Orestes pursued by the Furies,' 'Christian entertained by Faith, Hope, and Charity,' 'Paracelsus, the Alchemist,' 'Merry Wives of Windsor, played before Queen Elizabeth,' 'Glo'ster conveyed to Prison at Calais,' 'Richard III. receiving the Children of Edward IV.' 'Christ in the Garden,' 'Peter the Hermit addressing the Crusaders.' These, together with a cartoon for the competition at Westminster, 'The Defeat of the Spanish Armada,' and a grand picture exhibited at the Scottish Academy in 1849, entitled 'Vasca de Gama passing the Cape,' were all upon a gigantic scale. Many of his smaller pictures were illustrations of equally interesting subjects, and in equal variety. Mr. Scott was one of the very few Scotch artists who have aspired to literary distinction. An able series of papers, on the characteristics of the great masters in connection with their schools, was published by him in 'Blackwood's Magazine,' in 1840. Scott looked forward with great interest to the competition for decorating our new Houses of Parliament in fresco; but was unsuccessful in the result—a disappointment which visibly affected him, and, along with other neglects, helped to sink a frame already too attenuated for the ardent spirit within. He died in the month of March, 1849.

SCOTT, WILLIAM BELL, brother of David Scott, was born in Edinburgh, and studied there under Sir W. Allan in the Academy. He subsequently settled in London, where he has exhibited at the Royal Academy for the last twenty years. Mr. Scott has been for many years director of the Newcastle Government School of Art: and, in this northern locality, has gradually risen into an important position. He produced a series of eight large pictures, original in design and vigorously painted, illustrating the history of Northumberland, for Sir W. C. Trevelyan, Bart., to decorate Wallington Hall, which were exhibited at the French Gallery in London, in 1861. In the Winter Exhibition of British Artists, held in the same Gallery in 1865, Mr. Scott exhibited 'The Eve of the Deluge,' a finely painted picture with a brilliant effect of sunset, which the *Times* of November 1st describes as "a thorough realization of the subject, without any conscious mediævalism, yet with a result which many would call mediævalism." Mr. Scott has occasionally devoted himself to literature with success, having published several volumes of poetry, the 'Biography of David Scott,' his brother, and various other works.

SEDDON, Thomas, was born in the parish of St. Botolph, Aldersgate, on the 28th of August, 1821. His father, an eminent cabinet maker, wished to bring him up to that business; but the son cultivated preferentially that department to which his taste led him, namely, the making of designs for furniture. In his capacity of designer he gained the silver medal of the Society of Arts in 1848. In 1851 he finally adopted painting as his profession. His first important picture, 'Penelope at her Web,' appeared in the Royal Academy exhibition of 1852; but he subsequently devoted himself exclusively to the department of landscape. In 1853 he accompanied Mr. Holman Hunt to the East, whence he returned, in 1854, with two finished pictures, the 'Pyramids of Ghizeh,' and 'Jerusalem and the Valley of Jehosaphat,' which were presented to the National Gallery by an association of gentlemen in 1857. Besides these he executed many careful sketches of Eastern life and localities, which were all exhibited together, after his death, in the large room of the Society of Arts, in the spring of 1857. He died at Cairo, November the 23rd, 1856, having set out on a second journey to the East in October of that year.

SELLETH, James, a native of Norwich, in the beginning of his career, was employed as a painter of heraldry, &c. He became a student at the Royal Academy, and afterwards practised as a miniature painter, in which his peculiar delicacy of handling afforded him great facility. Settling in his native city, he painted still life, fruit and flowers, in oil and water colours, and later in life, architectural and other subjects. He died at Norwich in May, 1840, aged 76.

SEQUIERA, A. De, an able historical painter, the place and date of whose birth are uncertain, but who became President of the Academy of Fine Arts at Lisbon, where he died in November, 1837, as stated, in his 70th year. In 1824 he exhibited at Paris a picture, 'The Death of Camoens,' which was highly spoken of at the time. His picture of 'St. Bruno' is at Lisbon.

SEVERDONCK, François Van, a painter of landscapes and cattle-pieces, residing at Brussels. His pictures are generally small and of an agreeable character, but are inferior to those of Verbœckhoven, of whom he is a manifest imitator.

SEYMOUR, Robert, a graphic humourist of the highest order was born in or near London, about the year 1800. He was apprenticed at the usual age to Mr. Thomas Vaughan, an eminent pattern-drawer in Spitalfields, and his practice in that department of art appears to have given him the facility and accuracy of pencil for which he was afterwards so distinguished. Within a very short period of fulfilling his term of apprenticeship, he commenced as a painter in oils, and must have been tolerably expert at that early age, as in the spring of 1822, we find him exhibiting a picture of some pretensions at the Royal Academy, which is thus described in the Catalogue.

"The Christians deterred by the terrors of enchantment from felling timber to construct their machines of annoyance." Tasso, v. xiii.

He executed various other oil-paintings about this period, including a large biblical subject of 100 figures, and an illustration of Don Quixote, besides portraits and miniatures; but the more pressing demand on his talents was for drawings on wood, a mode of book-illustration then in great vogue. The various illustrated books and periodicals published for the next ten or twelve years bespoke his popularity and industry in that department. Among them may be mentioned:

The History of Enfield, 1823, *topographical woodcuts.*——Richardson's New Minor Drama, 36 Plays, 1827 to 1830, *with woodcut frontispieces after Seymour.*——The Odd Volume (a Sequel to Cruikshank at Home), Lond. Kidd, 1830, *full of Seymour's designs.*——The Comic Magazine, conducted by Gilbert A'Beckett 1832 to 1834, *with 300 woodcuts after Seymour.*——Figaro in London, edited by Gilbert A'Beckett, from December 1831 to 1836, (continued by others to 1838.) *This series contains nearly 300 woodcuts after Seymour.*

Although Seymour's hands were full of commissions for drawing on wood, he was always desirous of practice in a more independent department of art, feeling that the engraver, however competent, failed to communicate the full force of his drawing. He therefore gladly hailed any opportunity of etching his own designs on copper or steel. In 1827 he etched six clever plates, to illustrate a volume entitled 'Vagaries in quest of the Wild and Wonderful,' which was a great success, and ran through three editions. In the same year he married his first cousin, Miss Jane Holmes, one of a numerous family living at Hoxton, by whom he had two children, a son and daughter. The art of Lithography having, about this period, attained great perfection in England, he turned his attention in that direction, and executed a considerable number of detached sketches. In 1830 he projected and conducted Mr. McLean's lithographic series of Caricatures, called 'The Looking Glass,' which was continued monthly till 1836. He also published with McLean, in 1834, a series of nine large lithographic plates, entitled 'The Schoolmaster abroad;' a hit at the educational movement then stimulated by Lord Brougham; and in the same year he commenced a small lithographic series, eventually extended to upwards of 300 plates, entitled 'New Readings of Old Authors,' in which he gave humourous illustrations of twenty-four of Shakespeare's plays. (10 plates to each). Byron's Giaour, Schiller's William Tell, &c. The Shakespeare series was a few years after his death republished in 4 vols. 18mo. by Tilt and Bogue, who, in an advertisement prefixed, lament the loss of Seymour as an artist of the highest promise. In 1835, he contributed all the etchings, 36 in number, to the 'Book of Christmas, descriptive of its Customs, Traditions, Superstitions,' &c. a small volume published by his friend Mr. Spooner, and to which the letter-press was furnished by the late Mr. T. K. Hervey. This well executed, and now rare, volume failed to meet with the success it deserved, in consequence of not being ready till the day after Christmas; instead of a full month before, as is usual with such publications. But of all Seymour's various works, his 'Humourous Sketches' were his prime favourites, and will best perpetuate his name. They were first published between the years 1834 and 1836, in detached prints at 3d. each, by Mr. Richard Carlisle, of Fleet Street, who, obtained them from the artist at the rate of 15s. per drawing on the stone. Carlisle fell into difficulties just previous to Seymour's death, and sold the copyright and lithographic stones to Mr. Henry Wallis, the well known engraver, who parting with the stones to Mr. Tregear of Cheapside, but retaining the copyright, transferred the drawings very skilfully to steel, and published them in 1838, with letterpress by Crowquill (Alfred Forrester). The next edition was issued by Mr. H. G. Bohn, in 1842, and has lately been re-published from

the same steels, with the addition of a Memoir, from which the present is abridged. We have now to record the most painful period of Mr. Seymour's life. In the autumn of 1835, he had conceived the idea of publishing, in shilling numbers, a series of humourous sketches of sporting-life, blended into a connected story by assuming the different individuals to be members of a cockney club. On mentioning his scheme to Messrs. Chapman and Hall, they, upon inspecting his sketches, immediately closed with him. The next object was to find a comic writer of adequate powers to furnish the letter-press, and Messrs. Chapman suggested and secured Mr. Dickens, who had already distinguished himself in humourous writing, under the pseudonyme of Boz. After this, the first number of the Pickwick Papers, containing four etchings by Seymour, appeared in due course. Its reception by the public, though not so unanimous as it became after the introduction of Sam Weller in the fourth number, was unequivocal; and author, artist, and publisher, could not but be elated. Before the second number appeared our artist became "extremely angry" at what he seems to have considered the unwarrantable introduction of a story—the Stroller's Tale—not contemplated in his arrangements, and which necessitated a different drawing (the Dying Clown); this difficulty, however, was got over, and all would have gone on well, had not vexations of a more trying character arisen in other quarters. The one which Mrs. Seymour assumes to have preyed most on his mind, and to have proved eventually fatal, was "the unhappy feud between him and the proprietor "and editor (Gilbert A'Beckett) of 'Figaro in "London.'" Seymour had contributed all the drawing and engraving to that popular predecessor of Punch from its commencement, and had been regularly paid till Mr. A'Beckett got into difficulties through theatrical speculations; when our artist refused to proceed further without cash payments. This must have occurred just before August 16th, 1834, as that number has no woodcut, which is an exception to all the others. Mr. Beckett thereupon, although he had constantly and lavishly praised Seymour in the previous numbers of Figaro, calling him "the justly celebrated comic artist," and "our illustrious artist," suddenly turned round upon him, and attacked his artistic reputation with intense virulence, telling his readers among other things that he "must procure first-rate talent, &c." implying that Seymour's talent was only second rate. The subsequent numbers of Figaro are full of unwarrantable attacks upon him to the end of the year. We quote one from No. 154, November 15th, 1834, published under the guise of 'Notes to Correspondents,' as a specimen:—"It is not "true that Seymour has gone out of his mind, be-"cause he never had any to go out of. That he "has lost his senses, as our correspondent states, "we can believe, though if he should have let them "fall anywhere, they have doubtless been removed "as a nuisance by the scavenger. Another corre-"spondent wants to know 'how it is that Seymour "can't write his own name?' We reply! Upon "the same principle that a donkey can't quote "*Metastasio*—Ignorance, *gross* and *beastly* igno-"rance! We are told that in the year 1815, a "subscription was raised among a few friends of "civilization, and enemies of idiotcy, to teach "Seymour to spell; but his hard and obstinate bit "of brain rebounded from the process in its "infancy, and the result was, he never got beyond "words of one syllable. Poor man, now that he "is deprived of our benevolent and condescending "patronage, we understand he is obliged to specu-"late on his own account in miserable caricatures, "which don't sell, and which of course are not "worth purchasing," &c. The public, however, saw through these flimsy pretences, and so much resented Mr. Beckett's disgraceful treatment of Seymour, that he found it advisable to retire from the editorship, and within a little more than a month of the attack we have quoted, Mr. H. Mayhew became sole editor, and immediately restored Mr. Seymour with all courtesy; printing his name in conspicuous letters on the title page, where it had never been placed before. Whatever was the cause of Mr. Seymour's melancholy end, whether the old vexations of Figaro, the new ones of Pickwick, a profitless law-suit, the constant pressure on his brain for fresh invention, losses in Spanish bonds in which he had invested, or anxieties which have not transpired, it would be fruitless to inquire, but we think it very likely that all these causes tended in one and in the same direction. Though full of humour and geniality, a lively and agreeable companion, fond of the drama, races, and sports of every kind, he was nervous and highly sensitive, and one moody moment to a man of such temperament may easily prove fatal; and so it was with Seymour. He died by his own hand on the 20th April, 1836. One of the papers of the day, in recording his death, adds:—"Poor "Seymour the Caricaturist, with all his relish for "fun and quick perception of the humourous, was "subject to dreadful fits of melancholy and de-"spondency, in one of which he committed suicide. "The contrast is strange but not inexplicable, nor "indeed so strange as it may appear, since literary "biography affords abundant proof of such con-"ditions. He was undoubtedly a man of con-"siderable talent, and his premature loss is greatly "to be deplored." To which may be appropriately added Mr. Dickens's feeling tribute to the memory of Mr. Seymour, which appeared with the second number of the Pickwick Papers. "Some time "must elapse before the void the deceased gentle-"man has left in his profession can be filled up; "the blank his death has occasioned in the society "which his amiable nature won, and his talents "adorned, we hardly hope to see supplied. We do "not allude to this distressing event in the vain "hope of adding by any eulogium of ours, to the "respect in which the late Mr. Seymour's memory "is held by all who ever knew him." In the preceding sketch we have been governed by information collected from several of Seymour's friends still living, and the cautious use of a very acrimonious but self-disproving brochure by Mrs. Seymour, entitled 'An Account of the Origin of the Pickwick Papers.' The pretence therein raised of Mr. Seymour having originated any of the incidents or even the title of the book, has been sufficiently disposed of by Mr. Dickens himself, in his letter to the Athenæum, March, 1866.

SHAW, Henry, a celebrated architectural and antiquarian draughtsman, was born July the 4th, 1800, in London. He evinced an early taste for architectural and ornamental drawing, and became, contemporaneously with Cattermole and Bartlett, an assistant to the late John Britton in carrying out his splendid work, the 'Cathedral Antiquities of Great Britain.' Nearly all the illustrations of Wells Cathedral, published in 1824, are from his

pencil, and some of the Gloucester in 1828. In 1829 he published his 'Antiquities of Luton Chapel,' a remarkably rich specimen of florid gothic, 20 plates, all drawn and engraved by himself; and in 1830 commenced that fine series of illuminated works for which he is now so universally known. His first work in this department was, 'Illuminated Ornaments of the Middle Ages,' the extra copies of which very nearly approach in high finish the originals from which they were copied. Immediately after this he was engaged in drawing for that splendid work 'Robinson's Vitruvius Britannicus,' of which Hatfield House, published in 1833, and Hardwick Hall, in 1835, each with ten engravings, are entirely executed by himself. These were followed by works on Elizabethan Architecture and Ancient Furniture; and in 1839 by that important and popular work, 'The Dresses and Decorations of the Middle Ages,' 2 vols. His other works, all of a decorative character, may conveniently be enumerated in chronological order.

ENCYCLOPÆDIA OF ORNAMENT, from the purest and best specimens of all ages, with 59 plates, 4to., 1842.——DECORATIVE ARTS, Ecclesiastical and Civil, of the Middle Ages, with 41 plates, 1851.——ALPHABETS, NUMERALS, AND DEVICES of the Middle Ages, with 41 plates, 1845, 4to.——HANDBOOK OF MEDIÆVAL ALPHABETS AND DEVICES, with 37 plates, 8vo.1853.——ARMS OF THE COLLEGES OF OXFORD, with 20 illuminated plates, 1855, 4to.——ORNAMENTAL TILE PAVEMENTS, with 47 plates, 1858, 4to.

Mr. Shaw has also contributed drawings or decorations to various other works, some privately printed, among which are: 'Palmer's History and Antiquities of a House in the Elizabethan style of Architecture,' 43 plates, drawn and engraved by Henry Shaw, 4to, 1838. 'Gibson's History and Antiquities of Tynemouth Abbey,' 2 vols. 4to. 1846, the illuminations added by Mr. Shaw. 'Beck's History and Antiquities of Furness Abbey,' 1844, 4to. But among his most successful undertakings, is what is known as 'Longman's New Testament,' which is extensively embellished with wood engravings by the best artists, after pictures by the old masters, with elaborate borders and vignettes selected or designed by Mr. Shaw. He is now engaged in preparing 'A Hand-book of the Art of Illumination, as practised during the Middle Ages, with a description of the pigments and processes employed,' containing 16 plates, finely engraved, (but not illuminated).

SHACKLETON, WILLIAM. All we know of this artist is that he is recorded by Walpole as having succeeded Kent as painter to the king. He died on the 16th of March, 1767.

SHAYER, W., Sen., born at Southampton in 1788, and still living, is a painter of landscape and cattle subjects, which are generally pleasing in composition and correct in drawing. He ranks among the best of the second-class painters of the English school, and is somewhat indebted to his co-operative study with that clever painter John (known as Jock) Wilson. He has exhibited for the last forty years at the British Institution.

SHAYER, W. J., Jun., son of the preceding, was born April 2nd, 1811, at Chichester, and studied for some time under his father. He then devoted himself to animal portrait painting, and sporting subjects, many of which have been engraved and published by the Messrs. Ackermann. He has exhibited at the British Institution, and occasionally at the Royal Academy.

SHEE, MARTIN ARCHER, was born in Dublin on the 23rd of December, 1770. His father, an accomplished gentleman and scholar, was engaged in mercantile pursuits at Dublin, till the son had reached his fourth year; he then retired, and took up his residence in the neighbourhood of Bray, in the county of Wicklow, where the early years of our artist were passed under the paternal roof. The taste for drawing evinced by young Martin was a source of perplexity to his father, who had some misgivings as to the chances of a successful professional career, which the neglected state of the arts in Ireland, at that period, rendered very precarious. By the advice of competent judges, however, and in compliance with his son's earnest entreaties, the young artist was allowed to pursue his studies, and was admitted as a pupil in the Dublin Society, then under the direction of Mr. F. R. West. In this establishment, before he was twelve years of age, he obtained the three chief medals for drawings of the figure, landscape, and flowers; and but a few years later, his talents as a portrait painter had attracted such attention, that the Dublin Society testified their sense of his merit, by presenting him with a silver palette, bearing a laudatory inscription. The death of his father, about this time, left young Shee almost entirely dependent upon his talents. These, however, were exercised with so much success, that, at sixteen years of age, he was in full occupation as a portrait painter in Dublin. Being, however, fully aware that there existed in Dublin but few opportunities for the study of art in its highest excellencies, he resolved on encountering the chances of a removal to London, where he arrived in the summer of 1788. Here, for two years, he steadily persevered, living with strict economy and devoting every hour of daylight to his professional labours, and his evenings to mental study. During this interval, he neither exhibited at the Royal Academy, nor took any step to avail himself of the course of study afforded to young artists by that institution. A personal introduction, however, to Sir Joshua Reynolds, through Edmund Burke, altered his views on this point, and probably exercised a material influence on his after career. By the advice, and under the immediate auspices of Sir Joshua, young Shee obtained admission to the Royal Academy, where he studied for many years, without competing for any of the prizes there given: but his gradually increasing reputation as an artist, and as an exhibitor at the academy, began at length to open to his view much higher objects of ambition. His first picture was exhibited at the Royal Academy in 1789, and in 1798 he was elected an associate. In the year following, he removed from Golden Square to No. 31, Cavendish Square (formerly the residence of Romney), where his business as a fashionable portrait painter soon became widely extended. In this branch of painting, to which he almost exclusively restricted himself, he was more particularly successful in the case of male sitters, to whom he always gave a gentlemanly air; Lawrence all the while maintaining his supremacy in female portraiture. In February, 1800, he was elected a Royal Academician; and, at the peace of Amiens, in 1802, he visited Paris, in company with several other members, for the purpose of examining the treasures of art which the conquests of Napoleon had collected there from the various countries of Europe. On the death of Sir Thomas Lawrence in 1830, Mr. Shee was elected President of the Academy, on which occasion he received

the customary honour of knighthood. It would be a mistake to attribute Sir Martin Shee's success in his profession, and above all the high official position to which he was elected, to his merit as an artist. The latter, at least, may be more truly assigned as a tribute to his literary attainments (so rare amongst artists in our day), and to his courteous manners, combined with certain gifts in diplomacy, which qualified him in an eminent degree to act as the champion of an academic monopoly, then threatened in the general march of reform notions, by Mr. Hume and others. If he did not achieve anything great as a painter, he was always ready, to use his own words, "to break a lance with the Vandalism of the day." In 1805 he published the first part of a didactic poem, entitled 'Rhymes on Art,' which, mixed up with many correct observations on the principles and practice of art, was a merciless and somewhat coarse attack upon all who, in his estimation, were guilty of heterodox opinions on art; and, in 1809, followed another similar effusion, entitled 'Elements of Art.' He was also the author of a tragedy, entitled 'Alasco,' the performance of which was prohibited on political grounds, and of a novel, entitled 'Old Court,' published in 1828. Sir Martin last exhibited in 1845; and in the same year, his health having long been declining, he resigned the presidential chair; but, in compliance with an unanimous address from the members and associates of the Academy, consented to withdraw his resignation, that he might continue, as President and guardian, to afford the institution the benefit of his advice and counsel. A short time before his death, which occurred at Brighton on the 19th of August, 1850, Sir Robert Peel, then Premier, in the handsomest manner conferred a pension of £200 a year upon him, with succession to his daughters. In the National Gallery are two works by his hand, 'The Infant Bacchus,' and a portrait of Mr. Morton the Dramatist.

SIBSON, Thomas, was born in March, 1817, in Cumberland, where his father farmed his own land. Reverses of fortune caused a removal of the family to Edinburgh, whilst our artist was yet a child; and he was forthwith destined for a mercantile life in the office of an uncle. But the love of art in him was irresistible, and in 1838 he removed to London, where he began to publish a work in etchings entitled 'Scenes of Life.' This venture, though evincing much knowledge of character and dramatic power, did not succeed. It was too serious an undertaking for a first effort, and was abandoned, though not without honour, nor without giving promise of better things to come. After some other productions of a similar nature he made a journey to Edinburgh, and on his return recommenced designing. Among the principal matters which occupied him at this time, we may mention the illustrations to a book called 'A Pinch of Snuff;' a series to 'Master Humphrey's Clock,' published independently of those in the work itself; some designs in Mr. S. C. Hall's 'Book of Ballads,' 'The Abbotsford Edition of the Waverley Novels,' &c. During all this time he was thirsting for a more complete and Hogarthian development of his ideas of life and character, and also for a pure school wherein to study the principle of art. This he began to find in the works of the Germans; and in September, 1842, having made a convenient arrangement with a friend, he set out for Munich; hoping that the journey would also assist in driving off that enemy of his family, the pulmonary disease, of which he eventually died. He there entered the studio of Kaulbach, who received him with the ready liberality of the truly great. In the opinion of Sibson, Kaulbach was worthy of occupying the first place in Bavarian art, and on more intimate knowledge he became not only his *magnus Apollo*, but his patron saint. Before they parted, this great master entertained a similar regard for his pupil, and went so far as to say of one of Sibson's designs, 'A School in the Time of Alfred,' that it was nearly perfect—that he could have wished it had been his own. The altitude of Munich is nearly the highest of European cities, the cold is therefore very intense, the winter long. Sibson felt this but too severely, and he returned to London with the presentiment that he had not long to live confirmed and deepened. Previous to this journey his buoyancy of nature was so great that he might have been called the happiest of men, although seeming to hold his own early death, as it were, a matter of faith. Soon after his return from Germany, it became but too apparent that his health was gradually declining, and the sea air in a warmer climate, to avoid the approach of an English winter, was considered the only hope for him. Under this conviction a good friend placed in his power, and prevailed on him to accept, a voyage to the Mediterranean. Fate, however, was against him. The vessel was wrecked in a fog near Scarborough, and the exposure and excitement involved in the accident visibly affected his frame, and when he again embarked, a fortnight after, there was no mistaking his doom. After a ten-days' passage he reached Gibraltar, whence he proceeded to Malta, where he died a few days after his arrival, November 28, 1844. He left behind him several works intended for publication.

SIGALON, Xavier, son of a poor schoolmaster, at Uzès, was born there in 1788. His father, having given him the rudiments of education, sent him to Nismes, where, at ten years old, he was admitted to the School of Design, and soon gave evidence of talent in drawing, but was for a long time too much taken up with reading poetry and romance in the public library, to perform much in the arts. But becoming accidentally acquainted with Monrose, an obscure pupil of David, he acquired a knowledge of oil-painting, which spurred his industry and led to the execution of many fine paintings. Among these may be mentioned 'The Young Courtesan,' 'The Vision of St. Jerome,' both in the Louvre. His most remarkable work is a copy of Michael Angelo's 'Last Judgment,' which M. Thiers, then Minister of the Interior, commissioned him to paint at Rome, at an agreed price of 58,000 francs, afterwards increased, in consequence of its admirable execution, to 78,000, and an annuity of 3000 francs. This is now in the Chapel of the École des Beaux Arts. Sigalon died of cholera on the 18th of August, 1837.

*SIERBRECHTS, John, son of a sculptor of the same name, was born at Antwerp in 1627; date of death uncertain. He painted landscapes after the manner of Berghem and Karl du Jardin sometimes with historical subjects introduced, as

in the 'Miracle of St. Francis d'Apisi,' date 1666, which is in the Antwerp Museum.

SIMSON, WILLIAM, was born at Dundee in 1800, and educated at the Trustees' Academy, in Edinburgh. For the first ten years of his professional career his works consisted principally of small coast scenes, sketched on the shores of Leith and Fife; but in 1829 he produced a large picture entitled 'The Twelfth of August,' and in the following year 'Highland Deer-Stalkers,' and 'Sportsmen Regaling.' For three or four years after this Mr. Simson was engaged in portrait-painting, which he practised so successfully as to realise sufficient to enable him in 1835 to visit Italy, where he passed three years. On his return, in 1838, he settled in London, and there exhibited, at the opening of the Royal Academy in Trafalgar Square 'A Camaldolese Monk showing the Relics of his Convent;' also 'Cimabue and Giotto,' which was bought by Sir R. Peel for 150 guineas. In the following year he exhibited in the British Institution 'A Dutch Family,' a work of great merit, which was purchased by the late Marquis of Lansdowne: and at the Royal Academy 'Columbus asking Bread and Water for his Child at the Door of the Convent of Santa Maria du Rabida,' sold to Sir Willoughby Gordon for 200 guineas. In 1840, amongst others, he produced 'Gil Blas introducing himself to Laura,' now in the Sheepshanks Collection. In 1841, Mr. Simson sent to the British Institution 'The Temptation of St. Anthony,' an old subject, cleverly treated; and to the Royal Academy, 'Mary Queen of Scots and her retinue returning from the Chase to the Castle of Stirling.' In 1842 he exhibited at the British Institution 'The Murder of the Two Princes in the Tower;' and at the Academy, 'Hagar and Ishmael,' and 'Alfred dividing his last Loaf with the Pilgrim,' the last a work of very considerable power. Among Mr. Simson's later works the principal were 'The Arrest of William Tell,' a composition containing numerous figures; and 'Highland Home,' a large picture. Wilkie formed a high estimate of Mr. Simson's powers, and prophesied great results from their full development. The distinguishing characteristic of his works are admirable colour and high fancy. Many of his portraits are amongst the best of their class. He was a member of the Royal Scottish Academy. He died in London, August 19, 1847. In the Vernon Collection, National Gallery, is, by his hand, a 'Head of a Negro,' life size (engraved by W. Hulland); and in the Pickersgill Collection are his 'Interior of a Cattle Shed.'

SIXDENIERS, ALEXANDER VINCENT, a distinguished French engraver, was born in Paris, the 23rd of December, 1795, and commenced his career as a line-engraver; he was pupil of Villeroy. In 1816 he gained the second prize for line engraving; in 1824, a gold medal at the Salon. Soon after, the taste for mezzotint being imported from England, under the patronage of M. Schrot, the publisher, he was one of the first to practise that style of engraving, and with Reynolds and Maile executed many of the best plates published at that time. The following is a list of some of his principal plates:—'Honours rendered to Raffaelle after his Death,' after Bergeret, 1822; Vignettes for various works, 1827; 'Endymion,' after Girodet; 'The Bath,' and 'The Surprise,' after Rioult, 1831; 'Don Juan,' 'The Invasion,' 1833; 'Edward in Scotland,' after Delaroche; 'Combat de Navarino,' after Langlois, 1834; 'Depart' and 'Return,' after Mlle. Pagés; 'Group of Louis XVI.,' after Bosio, 1835; 'Charles I. and his Children,' after Colin, 1836; 'The Broken Contract,' after Destouches, 1837; 'Portrait of Arago,' 1839; 'The Rural Virtuoso,' after Bouterwek; 'Boatmen attacked by Bears,' after Biard, 1840; 'Charlotte Corday,' after Scheffer; 'Mlle. Rachel,' after Charpentier, 1841; 'Napoleon and the King of Rome,' after Steuben, 1842; 'Funeral of General Marceau,' after Bouchot, 1843; 'Arab in Prayer,' and 'Posting in the Desert,' after Horace Vernet, 1844; 'The Village Bride,' after Greuze; 'Portrait of Brother Philip,' after H. Vernet, 1846. Two days before his unfortunate end he proved two finished plates, 'Education Morale' and 'Education Religieuse;' both of which are now very popular in this country. He leaves unfinished a large plate, pendant to the 'Funeral of Marceau,' "Man is born to trouble, as the sparks fly upwards." He was accidentally drowned whilst in a pleasure excursion on the Seine, on the 10th of May, 1846.

SLEAP, JOSEPH AXE, a painter in water-colours, was born in Wapping Street, London, May 30th, 1808; died in London 16th October, 1859, and was buried in Nunhead cemetery. His name does not occur in the Royal Academy catalogues. In the National Gallery is a 'View of St. Paul's Wharf, Thames,' with St. Paul's Cathedral in the back ground, circular, by his hand, presented by Mr. Richard Frankum.

SMITH, GEORGE, a pleasing and skilful painter of domestic life, including notably children, was born in London on the 18th of April, 1829. He commenced the study of art at Mr. Carey's (formerly Sass's) school, was admitted a student of the Royal Academy in 1845, and studied for some time in the studio of Mr. Cope. There are several of his works in the Pickersgill Collection. He has exhibited at the Royal Academy for eighteen years. In 1851, his 'Bird-Trap,' a small picture painted for H.R.H. the Duchess of Gloucester, is described by the Art Journal as "charming in colour, and remarkably minute and clean in execution." In 1853 his picture, called 'The Launch,' representing children navigating in a tub, "as admirably drawn, richly coloured, bright in its aspect, and full of nature in the impersonation," and something of this kind may be said of all his pictures to the present time.

SMITH, ORRIN, was born in 1799, and originally intended as an architect, but about 1824 began to devote himself to wood-engraving, under the instruction of Mr. Harvey. His first works of importance were a series of animals, for the illustration of 'Scott's Bible,' and some spirited heads after Kenny Meadows. He afterwards engraved the illustrations for a French edition of 'Paul and Virginia' (1855), and of Kenny Meadows' illustrations from the 'Illustrated Shakespeare,' commenced in 1859, and which occupied him until within a few months of his death, which occurred October 15, 1842.

SMITS, FRANCIS, a portrait painter of moderate ability and success, born at Antwerp in 1760, and died in 1833. In the Antwerp Museum is a portrait by him of William James Herreyns, the historical painter, half-length, with a palette in his hand.

SMYTH, EDWARD, of Newman Street, Lon-

don; born 1792, died 1846. He was self-taught as regards the arts, but attained considerable proficiency. He was an exhibitor at the Royal Academy from 1819 to 1844, chiefly of miniatures and water-colour drawings of flowers and fruit.

SMYTH, J. Talfourd, an engraver, was born at Edinburgh in 1819. He studied art under Sir Wm. Allan, and also at the Trustees' Academy of his native city, and in 1835 adopted engraving as a profession. He was, for the most part, his own teacher in that art, his only master dying during the first year of his pupilage. But the plates which he produced immediately subsequent to that period, 'A Child's Head,' after Sir John Watson Gordon, and 'The Stirrup Cup,' after Sir W. Allan and others, proved him already able to take the field alone. In 1837 he removed to Glasgow, where he remained seven years, producing much to fill his purse, but nothing to enhance his fame; and feeling this, he returned at the end of that period to Edinburgh, where up to the time of his decease he devoted himself assiduously to the higher branches of his profession, and produced many works of great promise, after Wilkie, Allan, and others, some of which have appeared in the 'Art Journal.' He died of softening of the brain on the 18th of June, 1851.

SNYERS, Peter, was born at Antwerp, in March, 1681, died 1752. He was a pupil of Alexander van Bredael, and painted flowers, landscapes, portraits, and scenes of rustic life. When in 1741 the Royal Academy of Antwerp was, for want of funds, on the point of ruin, Snyers and five other artists undertook to execute its direction gratuitously. He passed some months in London, painting portraits. Amongst his pupils were James Vermoclen, and Peter John Snyers, his nephew, and heir to his fortune, which was considerable. In the Antwerp Museum is a 'Mountainous Landscape,' with two children birds-nesting by this artist.

SOLOMON, Abraham, was born in London, in May, 1824. He commenced his studies at the early age of thirteen, in the well-known school of Mr. Sass, in Bloomsbury; and the same year obtained a medal from the Society of Arts. In 1839 he became a student at the Royal Academy, and in the two following years carried off silver medals in the antique and life schools respectively. He commenced exhibiting in 1843, and was afterwards a regular contributor to the Academy, and occasionally to the British Institution. His first picture was a scene from Crabbe's poems, 'The Courtship of Ditchen;' the next, a scene from Scott's Peveril of the Peak, 'The Breakfast Table' (1846), is a domestic scene of the ordinary kind, with a spice of intrigue, in the surreptitious introduction of a *billet doux* to the young lady of the house by a black footman. After several works, falling within the ordinary range of illustration, including a scene from the 'Vicar of Wakefield' (1847), 'Brunette and Phillis,' from a well-known paper in the 'Spectator' (1853), and various after Sterne, Moliere, &c., and some original subjects of manners, the artist hit upon a vein of imaginary studies from actual every day, hard-working and struggling life, which established his reputation with the general public, and, more important still, the print publishers. In 1854 appeared the two pictures, so well known by the engravings, representing railway interiors; the first entitled 'Third Class—the Parting,' showing a widowed mother escorting her young son to the seaport where he is to take ship on the great voyage of life as a sailor; the second entitled 'First Class—the Return,' in which the sailor boy is seen having risen to the rank of an officer, and enjoying the favourable notice of an old city gentleman and the marked attention of his pretty daughter. In 1857 appeared 'Waiting for the Verdict,' and in 1859 its companion picture, 'Not Guilty,' which did not succeed in enlisting the sympathies in the same agreeable manner as the former; and in the following year the artist reached the acme of "sensational" painting, in his painful picture entitled 'Drowned! Drowned!' representing the bringing to shore the body of an unfortunate girl who has just committed suicide in the Thames, the time being early morning, and the lookers on, including intoxicated revellers returning from a masquerade, industrious market people proceeding to their business, and a policeman, the sharp stream of light from whose 'bull's-eye' serves to intensify the horrors of the ghastly scene. The artist died at Biaritz, where he had gone for the benefit of his health, in December, 1862.

SOYER, Emma (whose maiden name was Jones), was born in London in 1813, and at the early age of five years, having shown a talent for drawing, was placed by her mother (who was a widow), with Mons. Simoneau, a Flemish artist, and pupil of Baron Gros, who had recently opened a school of drawing in London. When Emma had been with M. Simoneau about six months, her progress was so decided, that her mother proposed to that gentleman to indemnify him for all his other pupils, if he would devote his whole time to her daughter's instruction, an offer which was accepted; and every year the young artist's improvement was so great, that before the age of twelve, she had drawn more than a hundred portraits from life with great fidelity. Happening to be with her mother (who had married M. Simoneau, in 1820), at Ostend, Emma, one day looking out of window saw some children blowing bubbles, and immediately took a piece of charcoal and made an admirable sketch of the scene on the wall. A few years after, a picture from this sketch was sold at Liverpool for £60. In 1836, Miss Emma Jones was married to M. Soyer the *chef de cuisine* at the Reform Club; but this union was of short duration, Madame Soyer being prematurely cut off in child-birth, in 1842, in the twenty-ninth year of her age. Besides an immense variety of drawings, sketches and studies, she in her short career painted upwards of 400 pictures, many of them original compositions of great merit; and some of which, when exhibited at the Louvre, had obtained the highest meed of praise. Her portraits are remarkable for character, spirit, and vigour; her figure-subjects full of nature and truth; whilst in both classes of work she displayed remarkable powers as a colourist. Amongst her pictures which have been published, are, 'The Young Israelites,' depicting two boys selling lemons, painted in the style of Murillo, and engraved in mezzotinto by Gerard, of Paris; and 'The British Ceres,' a fine healthy, honest-looking girl, with a bundle of corn on her head, also engraved.

SPECTER, Erwin, a painter of history, portrait and landscape, was born in 1806, at Hamburgh, where he commenced his studies in art; afterwards becoming a pupil of Cornelius at Munich. He visited Italy in 1828; and died in 1835. Amongst his pictures are studies of an

Albanian Woman,' and a 'Roman Woman,' which are at Hamburgh, and 'Samson and Delilah.'

SPECKAERT, J., a painter of fruits and flowers, was born at Mechlin in 1748; dwelt in his native town the greater part of his life, and died at Brussels in 1838. At the age of 84 he carried off the prize in painting at Ghent.

* SPRUYT, PHILIP L. J., a Flemish painter of history, portrait, and genre, was born at Ghent in 1727. After receiving some lessons in painting from J. B. Milé, he went to Paris, where he became the pupil of Ch. Van Loo. In 1757 we find him at Rome attending the studio of Raphael Mengs. From Rome he went to Naples, whence he returned to his native country, residing some time at Brussels. Appointed head professor in the Academy of Ghent, he, in 1770, was commissioned to make a catalogue of all the pictures in the churches and convents of Belgium. He is described by Siret as an engraver also, but "d'assez peu de merité." He died in 1801.

SPRUYT, CHARLES, son and pupil of the preceding, was born at Brussels in 1769; and after visiting Italy, established himself in his native city. He painted historical subjects, church interiors, sea views, landscapes, &c., and also engraved. At Haarlem is his picture of 'Maria of Brabant saved by her Brother.' He died in 1851.

STAINES, ROBERT, engraver, was born in London, in 1805. He acquired the rudiments of his art under the tuition of Mr. J. C. Edwards, a distinguished line-engraver, but perfected himself in the studio of Messrs. Finden, in whose establishment he passed ten or twelve years. The few engravings published with his name, are to be found in the 'Literary Souvenir,' the 'Friendship's Offering,' and the 'Art Journal,' all of which are highly creditable to his talent. He died on the 3rd of October, 1849.

STANFIELD, CLARKSON, an eminent landscape and marine painter, was born at Sunderland about the year 1798. He was brought up to the sea, and was there thrown into companionship with Douglas Jerrold, who, from the circumstance of his father being manager of the theatre at Deptford, had early imbibed a predilection for the stage. On shipboard Jerrold got up stage plays, and Stanfield painted the scenes. Years afterwards, when both had given up the sea as a profession, they met at Drury-lane Theatre as professional painter and author, both then in high repute and popular favour. An artist by natural gift, Stanfield owed much to his brief nautical experience, which revealed to him, in the full force of truth, incidents and appearances, which to many are matters of speculation and poetical mystification. Hence the simple truthfulness of all his representations and the genuine feeling displayed in their treatment. There is no conventionality, no claptrap, no exaggeration of possible effects in his productions; he is content with what is ordinary and probable; and he acknowledges the full force of the poetry which surrounds it. Amongst Stanfield's performances at this period were the moving dioramas which formed so attractive a feature in the Christmas pantomimes. Only those who have seen these really stupendous works can form an idea of the inventive talent and artistic skill displayed, and the extent of travel developed in them, extending generally from our own shores, to every conceivable point of interest in the four quarters of the globe. And these really grand works, though intended to serve only a temporary purpose, were lasting in their effect. They opened the eyes of the mixed audience of a theatre to admire the beauties of landscape-painting; they taught even artists some of its mysteries; and, whilst they established the fame of the author, they led to a permanent advance and improvement in the scenic decoration of our theatres. When the Society of British Artists was founded in 1823, Stanfield became one of their principal exhibitors; but his first large picture, 'Wreckers off Fort Rouge,' was exhibited at the British Institution in 1827. In the same year he exhibited at the Royal Academy 'A Calm;' in 1829, a 'View near Chalons sur Saone;' in 1830, his 'Mount St. Michael.' In 1832 he was elected A.R.A., and in 1835 an R.A. He has since been a regular and liberal contributor of works ranking amongst the most attractive in the exhibition, of which it must suffice to cite a few:—'The Battle of Trafalgar,' in 1836, painted for the United Service Club; 'The Castle of Ischia' (1841); 'French Troops crossing the Magra' (1847), painted for the late Earl of Ellesmere; 'The Battle of Noveredo,' and 'Wind against Tide,' both painted for the late Robert Stephenson, Esq., M.P., (these two and 'The Castle of Ischia,' were the examples sent by Stanfield to the Paris Exhibition of 1855); 'The Victory towed into Gibraltar after the Battle of Trafalgar' (1853), and 'The Siege of St. Sebastian' (1855), both painted for Sir S. Morton Peto, M.P.; and lastly, 'The Abandoned' (1856). In addition to these publicly-exhibited works, Stanfield commenced in 1830, a series of large pictures of Venice, for the Marquis of Lansdowne's banqueting-room at Bowood; and, in 1834, a series of views in Venice, for the Duchess of Sutherland, at Trentham. Stanfield's visits to the Continent have been frequent, and his pencil in constant employment, sketching divers beauties of each passing scene. Few landscape-painters have exhibited more variety in their subjects and in the effects bestowed upon them—Italy, France, Holland; the silent streets of Venice; the lonely spots which stud the Adriatic, and the Bay of Naples; mountain scenery, river scenery, champagne scenery; all in turn have presented their materials and engaged his attention; but, in our humble opinion, successful, dazzling, often poetical, as he has shown himself in most of these, he is never so truly at home, never so persuasively creative, as when depicting British Coast Scenery and British Shipping, and the perils of the northern seas which surround us. His 'Abandoned,' representing the hull of a ship rolling in dark, desolate waste of sea and sky, and grand in sentiment, is a perfect idyl upon canvas. So also, but with additional historical interest attaching to it, was his 'Victory,' battered in rigging and spars, with flag half-mast high, being towed, over a cold, surging sea, into Gibraltar. A very pleasing series of such subjects has been engraved under the title of 'Stanfield's Coast Scenery,' being forty picturesque views in the British Channel and on the coast of France. This series is engraved in the line manner by Finden, Cousen, Miller, and W. B. Cooke. The National Gallery (the Vernon Collection) contains four specimens by this artist:—'Entrance to the Zuyder Zee, Texel Island,' ex-

hibited 1844, and engraved by Wallis; 'The Battle of Trafalgar,' being a sketch from the large picture printed for the United Service Club, exhibited in 1836; 'The Lake of Como,' exhibited in 1826; 'The Canal of the Guiducca, Venice,' painted in 1836; the last three having been engraved by J. Cousen. In the Pickersgill Collection, belonging to the nation, are three:—'Near Cologne,' painted in 1829; 'A Market Boat on the Scheldt,' exhibited, 1826; and 'Sands near Boulogne,' painted 1838. His pictures sell high: 'Beilstein, on the Moselle,' sold at Christies, 1863, for 1500 gs.; and the 'Castle of Ischia,' 30 by 48 in., 1865, for 1270 gs.

STANFIELD, George C., jun., eldest son of Clarkson Stanfield inherits much of his father's genius, and finds a ready sale for his pictures at the Royal Academy and the Winter Exhibition, where he exhibits regularly. His subjects are usually foreign, especially scenes in Italy and on the Rhine.

STANHOPE, R. Spencer. This artist has exhibited at the Royal Academy and the Winter Exhibition in Pall Mall, for the last seven years, with fair success. His subjects are generally of a scriptural or antiquarian character, and partake of the mediæval school, with its intensity and elaboration. In 1862 he exhibited 'The Flight into Egypt;' in 1863, 'Rispah, the Daughter of Ajah;' and in the Winter Exhibition of the present year (1865), 'The Mill,' which is harmonious in colour and effective.

STANLEY, Montague, was born at Dundee, in January, 1809. Whilst yet an infant, his parents emigrated with him to New York, where his father died three years after. His mother marrying a second time, the family removed to Halifax, where at the early age of eight years, the precocity of his understanding, coupled with the beauty of his person, pointed him out as an attraction for the stage, and, in accordance with the belief so induced, he made his appearance as Ariel in the 'Tempest.' Shortly afterwards, he adopted the stage as a profession, but on the death of his stepfather, his mother brought him back to England. His first indication of any predilection for Art was during the eleventh year of his age; this juvenile effort consisting in his copying the picture on a Dutch clock. From 1820 to 1838 he continued to pursue his theatrical career, the chief portion of which time was spent in Edinburgh, where he was a very popular favourite. In the spring of 1838, while yet in the height of his popularity, having previously studied landscape painting under Mr. Ewbank, and having pursued it as a profession with considerable success, conscientious scruples of a religious nature induced him to relinquish the histrionic profession. He accordingly retired from the stage, and sedulously cultivated the art of landscape and marine painting. His success in this new walk of life was great beyond any reasonable expectation, and his pictures often brought high prices. He was for many years an Associate of the Royal Scottish Academy, to the annual exhibitions of which he was a constant and extensive contributor. While his reputation was still increasing he was attacked by a rapid consumption, which terminated his brief artistical career May the 5th, 1844. An accident by fire on the Edinburgh and Glasgow railway, unfortunately caused the destruction of almost all his sketches and other artistic properties.

STARK, James. This pleasing and artistic landscape painter, was the son of an eminent dyer, at Norwich, where he was born in the year 1794. Evincing early a decided fondness for drawing, he was in 1811 placed by his father with that celebrated landscape painter the elder Crome, as an articled pupil for three years. Norwich may be said at this time to have possessed a school of Art. It had its Society of Artists, the first established out of London, with an annual exhibition, entirely the productions of the city and county; and the first provincial exhibition in England was upon their walls. Most of those whose works contributed so much to the interest of the exhibition are now no more: the Cromes (senior and junior), Vincent, J. S. Cotman (whose spirited etchings of ancient buildings and monumental brasses, have gained for him extended fame), Sharpe, Ladbrooke, Dixon, and others. Much is due to the zeal and earnestness of the small body of men composing this society, for we find in a circular issued on the opening of this new exhibition-room, "that they had taken upon themselves a responsibility equal to about £200 per annum for the charges incidental to their exhibition, in the conviction that the taste of the county and city would not be backward to assist their efforts for the promotion of Art." But the county of Norfolk was devoid of artistic patronage, and most of the fine pictures exhibited by old Crome, and his talented pupil Stark, failed to find purchasers at Norwich, although bought readily when brought to London. In about the year 1812, the younger Crome and Stark were elected members of the Norwich Society, and the monthly meeting of its members tended much to sustain the spirit which manifested itself on the annual display of their works. Shortly after the expiration of his time with Crome, Mr. Stark was sent to London, where he assiduously applied himself to draw the human figure, and in 1817 he was admitted a student of the Royal Academy. About this period he exhibited a picture of 'Boys Bathing,' at the British Institution, which was purchased by the Dean of Windsor; and in the following year he exhibited at the same Institution, 'Flounder Fishing' (purchased by Sir John Grey Egerton); 'Penning the Flock' (bought by the Marquis of Stafford); 'Lambeth, looking towards Westminster Bridge' (bought by the Countess de Grey); and this year also the directors awarded to him a premium of £50. In the following season a 'Grove Scene' was purchased by Sir Francis Chantrey from the Exhibition at Spring Gardens, and one from the same rooms by the late T. Phillips, R.A. Commissions nowflowed in upon him from Lord Northwick, Mr. Watson Taylor, Sir George Beaumont, Sir Francis Freeling, and other distinguished patrons of Art; but in the midst of this scene of hope and bright promise he was compelled to leave London and return to the care of his family at Norwich, from a severely painful affliction, which entirely prohibited the practice of his profession for three years. He remained in Norwich about twelve years, and in 1827, not being sufficiently well to venture on a residence in London, he circulated proposals for publishing a large and costly work on the 'Scenery of the Rivers Yare and Wavency, Norfolk,' the accomplishment of which, owing to the limited patronage it enlisted, was attended with some pecuniary loss. The work is beautifully engraved

in the line-manner by Goodall, George and Wm. Cooke, and other eminent artists. It was published in 4to. at prices varying from three to six guineas according to impressions, and though it met with but an unremunerative sale while in possession of the artist, it sold rapidly when transferred to Mr. Bohn. In 1830, Mr. Stark returned to London, where he remained ten years. In 1840, he took up his residence at Windsor, and painted many pictures of its beautiful locality; the willowed banks of the Thames, with the splendid oaks and beeches of the Forest and Park, furnishing many subjects for his pencil. For the advantage of his son's education in the Schools of Art in the metropolis, Mr. Stark at a later period returned to London, where he died, on the 24th of March, 1859. Stark's pictures, in subject and treatment, are purely national, hence they are sure to find favour with an English public; they have an impress of nature, and an unaffected truth and beauty, which constitute their own especial value.

STEINLE, John Edward, was born at Vienna in 1810, and first studied painting in the academy of that city. He followed early the style of Overbeck, based upon the primitive painters of the Italian school. These tendencies were not modified even by the instructions which he received from Cornelius at Rome, about the year 1838. They are fully manifest in the following, amongst others of his works:—'Jacob Struggling with the Angel' (painted in 1839); 'A Madonna;' 'Joan of Arc on Horseback;' the frescoes in the Castle of Reineck, executed by orders of Bethmann Hollveg, one in the Cathedral of Cologne (1843); and 'The Judgment of Solomon' (1844), in the Imperial Hall at Frankfort. In 1850 he was appointed professor of historical painting in the Staedel Institute in the last-named city; and he has since executed a great number of portraits, and other works, which have been reproduced in lithography.

STEPHANOFF, Francis Philip, was born at Brompton in 1788, and may be said to have inherited a taste for the arts from both his parents, his mother in particular having been an eminent flower painter, and much patronized by Sir Joseph Banks. At the age of sixteen he exhibited a subject from the 'Lay of the Last Minstrel,' which was much admired by Flaxman. He afterwards commenced a regular artistic career as a painter of history and scenes of domestic life. The pictures that stamped his reputation were:—'Poor Relations,' and 'The Reconciliation,' purchased by Lord Bexley; and 'The Trial of Algernon Sydney,' painted for Lord Nugent. He furnished most of the costume portraits in that gorgeous work 'The Coronation of George IV., commenced by Sir George Nayler and finished and published by Mr. Bohn. He also prepared a fine series of historical drawings in water-colours, entitled 'The Field of the Cloth of Gold, an Interview between Henry VIII. and Francis I.,' which failing to obtain a publisher, found its way into the late Mr. Hanrott's fine library, at the sale of which, in 1833, it was sold for £173 5s. to Sir John Tobin, and is now, we believe, in the British Museum. He contributed largely to the Annuals when in the heyday of their popularity. At the Cartoon competition in 1843, he gained one of the £100 premiums for his design of 'Comus.' This subject he afterwards painted for R. Currie, Esq., and it obtained for him the Heywood Medal, at Manchester. He died in the summer of 1860.

STEUBEN, Charles, was born in 1788, at Bauerbach in the grand duchy of Baden, and died in 1856. He was the son of a lieutenant-colonel in the Russian service, and studied first in the Academy of St. Petersburg, but afterwards came to Paris, where he became a pupil of Gerard and Robert Lefevre. He first attracted notice in 1812, by his picture of 'Peter the Great on the Lake of Ladoga during a Tempest;' and he afterwards produced 'St. Germain distributing his property to the Poor' (1817), which was purchased for the church of St. Germain des Pres; 'Mercury sending Argus Asleep' (1822); 'Peter the Great, when a Child, protected by his Mother from the Fury of the Strelitz' (1827); the last two are in the Gallery of the Luxembourg; 'The Death of Napoleon' (1830), 'The Return from Elba' (1831), 'Napoleon at Waterloo' (1835), and 'Napoleon dictating his Memoirs to General Gourguand.' He also painted the ceiling of the second saloon of the Ecole Française at the Louvre, the subject being the 'Battle of Troy.' Towards the close of his life Steuben returned to Russia, where he painted, amongst others, part of a series on the subject of the Life of Christ, for the Cathedral of St. Isaac at St. Petersburg. His style is dramatic, and vigorous, but generally somewhat overcharged and heavy. He was made a Baron, and a member of the Legion of Honour.

STEWART, James S., was born in Edinburgh about the beginning of November, 1791, and in 1804 was apprenticed to Mr. Robert Scott, then the first landscape painter in Scotland, and among his fellow apprentices were the late John Burnet and Mr. Horsburgh. He became one of the best engravers of his time, in evidence of which it is only necessary to cite his 'Death of Archbishop Sharp,' Wilkie's 'Penny Wedding,' and 'Roger piping to Jenny.' He died at the Cape of Good Hope, May, 1863.

STILKE, Hermann, a German historical painter, was born at Berlin in 1803. He commenced his studies in his native town, and pursued them afterwards at Dusseldorf, under the direction of Cornelius. The first work upon which he was engaged was a large picture of 'The Last Judgment,' for the assize court at Coblentz, which, however, remains unfinished. After this, he followed his master to Munich, where he painted in fresco, 'The Coronation of King Louis,' and 'The Sack of Godesberg by Ernest of Bavaria.' After a voyage to Italy, he established himself at Dusseldorf, and became a member of its academy. It was there that he painted a series of pictures on religious subjects, taken for the most part from the middle ages;—amongst others: 'Pilgrims in the Desert,' 'The Last Christians of Syria driven out by the Turks,' 'Christian Prisoners in the Harem,' 'Wounded Knight,' &c. Amongst other works by this artist are, 'Joan of Arc praying before a Madonna,' 'Joan of Arc victorious at the Battle of Patay,' 'St. George bearing the Standard of Victory,' 'The Aged and Blind King John of Bohemia causing himself to be led to Battle by two Knights.' During the later years of his life he was employed by the King of Prussia decorating in fresco the Hall of Knights in

the Castle of Stolzenfels, his subjects being allegories of Fidelity, Bravery, Love, Song, Gratitude and Equity. He was also very successful in landscape and portrait subjects. He died in 1860.

STOCKS, Lumb, born at Lightcliffe, in Yorkshire, November 30, 1812, ranks by common consent as one of our best English line-engravers, and has been an associate of the Royal Academy, since 1853. He has executed various fine large plates for Finden's Gallery, among which deserve especial mention:—'Moses going to the Fair,' after Maclise; 'The Christening,' after Williams, and 'Nell Gwynne,' after Charles Landseer. He has also engraved a number of plates from pictures in the Vernon Gallery and the Royal Collections; several for the Art Union of London; and three for the Fine Arts Association in Scotland, 'The Card Player,' after Webster; 'Evening Prayer,' after Frith; 'Claude Duval,' after the same; and numerous others.

STONE, Frank, was born at Manchester in 1800. His father was a cotton-spinner, and he followed that business till his twenty-fourth year. He then turned his attention to painting as a profession, but was entirely self-taught. Water-colour was the vehicle which he first adopted. He came to London in 1831, and in the following year was elected a member of the old Water-Colour Society, and remained so till 1847, when he determined to devote himself to oil painting. His earlier works consisted of scenes from Shakspeare, and others of a domestic turn, as 'The Stolen Sketch,' 'The Evening Walk,' &c. He first exhibited as the Royal Academy in 1837, but in that and the two following years in portrait only. In 1840, he produced his first subject picture in oils, being a scene from 'The Legend of Montrose.' In 1841 appeared 'The Stolen Interview between Prince Charles and the Infanta of Spain,' which was fortunate in being selected by the holder of an Art-Union prize of £200. 'The Last Appeal' (1843), and 'The Course of True Love never did run Smooth' (1844), both displayed the artist in a new vein, which he afterwards for some time pursued almost exclusively, and with considerable success, a line involving mixed passages of love, sentimentalism, and gallantry, treated with a keen regard to dramatic effect. Of this class are the two scenes of chess-table flirtation—'The Impending Mate,' and 'Mated,' pictures which have become familiar by the engravings of them. Amongst the efforts of a higher class with which Mr. Stone occasionally diversified his labours, may be mentioned his 'Ophelia,' produced in 1845; 'Miranda and Ferdinand,' in 1850; a scene from 'The Merchant of Venice,' in 1851; another from 'Cymbeline,' in 1852; and one or two scriptural subjects, as 'The Sisters of Bethany,' and 'The Master is Come,' produced respectively in 1848 and 1853. About the latter date the artist made a summer visit to Boulogne, and the impressions he experienced during even a short sojourn, were plainly visible in nearly all his subsequent productions; Boulogne fishwives, and stout-limbed boatmen, becoming his adopted types. Some of his seaside sketches produced at this time are admirable for the heartiness of treatment, the breadth of handling, and the fulness of colour bestowed upon them. Mr. Stone was elected an associate of the Royal Academy in 1851. He died rather suddenly of disease of the heart, November 18, 1859. Many of his works have been engraved. Mr. Marcus Stone, the son of the above has already given strong proof of a talent for painting, in a higher class of subject than that usually adopted by his father.

STOREY, George Adolphus, born in London January 7, 1834, went to Paris in 1848, where he remained two years chiefly cultivating mathematics, but he had, as a painting master, Jean Louis Dulong, with whom he studied in the Louvre. He then returned to London, and was articled to an architect, but after a few months' trial, finding the work comparatively dry, determined to devote himself to painting, and was placed at Mr. J. M. Leigh's school in Newman Street. Becoming after a time familiarly acquainted with the late Mr. Leslie, R.A., he imbibed much useful instruction from him, and acknowledges his indebtedness to this source. He first exhibited at the Royal Academy in 1852, 'A Family Portrait;' in 1853 a 'Madonna and Child;' and in 1854 he was admitted a student at the Academy. In 1858 his picture 'The Widowed Bride' was exhibited on the line, since which he has continued to exhibit annually. The picture which has commanded most public attention and commendation, was one exhibited in 1864, entitled 'The Meeting of William Seymour and Arabella Stuart at the Court of James I. in 1609,' which is praised in the 'Illustrated London News' for its characteristic treatment and fine qualities, and in the 'Saturday Review' as "A work full of good character painting, so genuine in its way that we hail it as a picture of true promise." In the spring of the present year (1865) Mr. Storey exhibited at the Royal Academy, 'The Royal Challenge,' which is mentioned favourably in the 'Times' of May, 1865; and at Mr. Gambart's Winter Exhibition in Pall Mall, he exhibits a panel called 'The Gardener's Daughter,' one of a series of eight, in which Mr. G. D. Leslie, son of the Royal Academician; Mr. W. F. Yeames, and others, paint a panel respectively.

STRANGE, Henry Le, a native of Norfolk, and a representative of one of the oldest English families, whose names are inseparably associated with the history of their country, was a faithful lover of art, though not a professional artist. He died in London, in August, 1862, at early age. For many years Mr. Le Strange had taken an active yet unostentatious part in the revival of the arts of the middle ages, when he voluntarily undertook the onerous task of painting with his own hand the ceiling of the nave of Ely Cathedral; a work to which he devoted several years of his life, and which a writer in the 'Art Journal' considers "may be regarded as one of the most suggestive and encouraging of the works that have hitherto been accomplished in Cathedral restoration in England."

SUAU, John, historical painter, born at Toulouse in 1758, was a pupil of J. P. Rivals. He obtained the great prize in painting, for his allegorical picture of 'Louis XVI. restoring Liberty to the United States of America,' now in the Academy of Toulouse. He was professor at the Central School of Painting of the Haute Garonne, when the other academies were suppressed in France, and rendered great service to it by his energetic exertions.

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*TAILLASSON, John Joseph, historical painter, born at Blaye, near Bordeaux, in 1746, died in 1809. This enthusiast wrote upon the walls of his father's house, "I will be a painter or die! I swear it, by Raphael." He went to Paris, and became a pupil of Vien, and afterwards went to Italy to complete his studies. His pictures are not wanting in expression, but weak in colouring. Amongst his principal works may be mentioned: 'The Death of Louis XIII.,' 'Ulysses taking from Philocteles the shafts of Hercules,' both produced before 1777, (which procured his admission as a member of the Royal Academy of Painting) 'Virgil reading to Augustus a passage from the Æneid,' 'Timoleon at Syracuse,' 'The Death of Senaca,' &c.

*TASSAERT, John Peter, born at Antwerp in 1651, and supposed to have died in 1724; a painter of interiors, and occasionally of history. The Corporation of Diamond Polishers (since suppressed) possessed eight pictures by him, four of which represented subjects from the history of St. Peter, and the other four subjects from the life of St. Paul. In the Antwerp Museum is a picture of his entitled 'The Philosophers,' representing a man reading, to whom an old man in a white beard, and other personages, are listening, dressed in fancy costume.

TASSAERT, Nicholas F. O., a French painter, born at Paris in July, 1800. He commenced his studies in art in 1817, under P. Girard and Guillon Le Thière, as well as in the Ecole des Beaux Arts, where he remained till 1825. He first exhibited in portraiture in 1831, and afterwards pursued historical painting, working for the Museum at Versailles, for which, amongst others he executed the 'Funeral of Dagobert at St. Denis.' He also painted genre subjects. Amongst his exhibited works are 'The Death of Correggio,' 'Diana at the Bath,' 'The Death of Heloise,' 'The Fallen Angel,' 'The Magdalen in the Desert,' 'Christ on the Mount of Olives,' 'Heaven and Earth,' 'The Slave Dealer,' 'The Two Mothers,' and 'The Old Musician.' At the Universal Exhibition, 1855, amongst several others by him, were, 'The Sleep of the Infant Jesus,' 'The Son of Louis XVI. in the Temple.' Many of this artist's works have been engraved, or lithographed. He has received two medals in historical painting; one of the second class in 1838, and one of the first class in 1849.

TAYLER, Frederick, water-colour painter, was born at Barham Wood, near Elstree, Herts, April 30, 1804. He received his Art-education under Mr. Sass, in the school of the Royal Academy. He afterwards visited Italy, and passed several years in Paris. Mr. Tayler returned to England in 1828, and soon after became an associate exhibitor of the Water Colour Society, being elected a member of it in the year 1835, and advanced to the office of president in the year 1857. Mr. Tayler is particularly skilled in the representation of canine and equine life, and of field sports in connection with them. His style is bold and free, but somewhat sketchy, and perhaps would be considered too slight when compared with the high elaboration, often in opaque colours, at present so much in vogue. Some of his earlier 'Scenes on the Moors,' and 'English Pastorals,' were painted conjointly with the late George Barrett. Occasionally he has exhibited compositions of importance illustrative of Sir Walter Scott and others, and has well illustrated Addison's 'SirRoger de Coverley.' Mr. Tayler obtained a medal of the second class in water-colour painting at the Paris Universal Exhibition of 1855, and also received the cross of the Legion of Honour, for his services as juror on that occasion.

TEERLING, Abraham, (sometimes called Alexander), a painter of landscape and animals, was born at Dordrecht, in 1777; and became a pupil of Versteeg and Adrian Lamme. In 1808 he visited France and England, and had the advantage of some counsel from David. He afterwards established himself at Rome, where he died in 1857. Of his works there are at the Gallery of Haarlem several Italian landscapes, and at Munich a view of Aricia, near Rome.

TENKATE, Herman Frederick Charles, a Dutch painter, was born at the Hague, Feb. 16, 1822. He studied during several years in the atelier of Cornelius Krusemann, where he acquired that power and habit of observation which so distinguish his numerous genre subjects. After passing a year in Paris, he established himself at Amsterdam, in 1849; occasionally afterwards, however, sending some of his pictures for exhibition in France. Amongst his performances may be instanced:—'Calvinistic Prisoners under Louis XIV.' 'The Paternal Benediction,' 'Fête Champetre,' (Paris, 1855); 'Fishermen of Marken,' (Museum of Bourdeaux, 1857); 'Gamblers in a Cabaret,' (1859). He obtained the large gold medal at the Exhibition at Rome in 1857.

TENNIEL, John, was born in London in 1820, and educated at Kensington, but as regards art was entirely self-taught. At a very early age he evinced a taste for drawing, and was still a boy when his first picture was exhibited at the Gallery of British Artists, in Suffolk Street. In 1845 he was a successful candidate in one of the cartoon competitions in Westminster Hall, and subsequently painted a fresco in the Palace at Westminster. In 1851 he became a member of 'Punch's staff,' and has ever since contributed to the illustration of that periodical. He has also illustrated many Christmas books and other works, among which may be named 'Æsop's Fables,' 'Lalla Rookh,' and 'The Ingoldsby Legends.'

THENOT, John Peter, a French painter, and writer on perspective and other branches of art, was born at Paris in April, 1803. He received his first education in Lorraine, and commenced his studies in the Ecole des Beaux Arts at the age of sixteen. In 1825 he commenced a course of lectures on perspective, which he afterwards repeated, and in 1836 a course on anatomy applied to painting. During the same time he exhibited several works on canvas, and also in pastil, water colours and lithography, the subjects being chiefly landscapes, hunting pieces, or groups of animals. Amongst his principal paintings, are a 'Boar Hunt,' (1838); 'A Strife on the Spanish Frontiers;' 'Souvenirs of the Rhone,' (1839); 'The Woodman's Return,' (1840); 'The Repose of Smugglers,' (1842); 'Switzerland in the Time of William Tell,' (1845); 'A Journey in Lorraine in 1720,' (1849), the last named being a commission from the Minister of the Interior. M. Thenot ob-

tained a third class medal in 1833, and in 1844 at the Exhibition of Industry, a silver medal for a series of lithographs of animals. He died at Paris in October, 1857.

THEVENIN, Charles, a French painter of history and portraits, who flourished in the early part of the present century. He was a pupil of Vincent, a member of the Academie des Beaux Arts, keeper of the prints in the Royal Collection, and a member of the Legion of Honour. He painted 'The Passage of the French Army over Mount St. Bernard,' 'General Augereau on the Bridge of Arcoli,' 'The Taking of Ulm,' and the 'Portrait of Louis XI.,' in the Gallery at Versailles.

THIERRAT, Augustin Alexander, a French painter of history and genre, was born at Lyons in 1789; studied under Révoil, and first exhibited in 1817. He was appointed professor in the School of Fine Arts of his native city, in 1823, and afterwards director and keeper of the Museum of Painting and Antiquities in the same place. Of his works (painted between 1817 and 1822) may be cited: 'Interior of the old Cloister in St. André Le Bas,' (in the old Orleans Gallery); 'A Bunch of Flowers,' (in the possession of Count Forbin); and painted between 1824 and 1835, 'Recreation,' 'Voltigeurs Retreating,' 'A Religious Fête,' and 'Burial of a Monk of Chartreux.' Of late years his other occupations have to a great extent prevented him from following his art. He published in 1825 a Collection of Flowers, Fruits, and Ornaments, executed after nature in lithography.

THOMAS, Alexander, historical painter, was born at Malmedy in Rhenish Prussia about 1820. During many years he has established himself at Brussels, where several of his important paintings have been commissioned or purchased by the Belgian government. Amongst these may be enumerated 'Judas Iscariot wandering about during the night of the condemnation of Christ,' a work of high character, which attracted much notice at the Paris Universal Exhibition of 1855, and obtained for the painter a medal of the third class.

THOMAS, William Cave, historical painter, was born in London, May the 8th, 1820, and completed his general education at University College. He abandoned the profession of civil engineering, for which he was at first intended, for the earnest study of the fine arts; and entered the Schools of the Royal Academy in 1838 as a student in sculpture. He studied two years in Munich, Design under Cornelius, and Fresco-painting under Hess. He there obtained an insight into the German careful method of study, which he shortly afterwards put in practice in some works he sent to the cartoon and fresco exhibitions at Westminster Hall. He contributed 'the Bark of the Prosperous,' and another cartoon of 'St. Augustin preaching to the Saxons,' to the first of those Exhibitions in 1843; obtaining a second prize for the latter of £100. To the second Exhibition Mr. Thomas contributed a cartoon of the 'Throne of Intellect,' an oil painting of the same subject (now in one of the Theatres of University College, London), and a fresco of the central figure. These obtained for him employment from the Royal Commissioners; for whom he executed the cartoon of 'The Spirit of Justice,' now at Hampton Court. At the last of the competitive exhibitions he sent an oil picture on the same subject. Mr. Thomas's other works comprise cartoons, oil paintings, water colour drawings, and bas reliefs. The following are the titles of some of his paintings, &c., 'Alfred visiting churches at early dawn,' 'Laura in Avignon,' 'Death of Marmion,' 'The Protestant Lady,' 'Rivalry,' 'The Heir cast out of the Vineyard,' 'Boccacio,' 'Savonarola,' 'The Reverie, &c,' Cartoons: 'The Bark of the Prosperous,' 'St. Augustin preaching to the Saxons,' 'The Throne of Intellect,' 'Justice', &c. Water-Colour Drawings, an 'Ecce Homo,' 'Christ in the Corn field,' 'The two Students,' &c. Of these the first named was exhibited at the International Exhibition 1862. Mr. Thomas has also published several literary essays on the subject of art, and art culture, and amongst them, 'Suggestion for the Appropriation of the surplus Funds of the International Exhibition of 1851 to found an Industrial College,' 'Pre-Raphaelitism tested by the Principles of Christianity,' 'The Holiness of Beauty as the Conformation of the Material of the Spiritual.' In these works, whilst recommending to the young artist an independent study of nature, instead of as heretofore eternally applying to the antique and the old masters, he holds that the accurate observation and imitation of nature are only to be insisted on as a means to attain general ideas; the end of art in his estimation being not individualisation, but a beau ideal.

THOMPSON, E. W., an English portrait painter of considerable practice, died at Lincoln on the 27th of December, 1847, aged 77 years. He resided many years in Paris, where he was well known and extensively employed; but he rarely exhibited in England. He superintended the work entitled 'Physiognomical Portraits,' published by the late Mr. Edward Walmseley, in 1824, and containing 100 portraits of miniature size, mostly engraved by English artists then resident in Paris. In the catalogue of the Royal Academy for 1832, we find Mr. Thompson's name appended to five portraits, one of which is of Sir William Newton.

THOMPSON, James, engraver, born about the year 1790, at Mitford, in Northumberland, was the fourth son of the Rev. James Thompson, M.A., of Nunriding Hall, afterwards rector of Ormesby, Yorkshire. Evincing at an early age considerable talent for drawing, he was articled to Mr. M'Kenzie, an engraver in London. He embarked for London at Shields, and, incredible as it may seem in these days, his passage occupied nine weeks; and, as nothing in the interval had been heard of the vessel, his family believed him to have been lost. When his seven years' apprenticeship were completed, not feeling satisfied with Mr. M'Kenzie's style of engraving, he placed himself under Mr. Carden, with whom he worked more than two years, after which he received commissions on his own account. He married Miss Lloyd, of Rhayader, Radnorshire, by whom he has left two daughters, one of whom, Anne, has become the wife of Mr. Frederick Goodall, the painter. He died of pulmonary consumption, at his residence, 97, Albany Street, in 1850. Of the numerous and admirable works of this artist, we may mention a few well known to the public; a plate after Sir Thomas Lawrence, the 'Three Nieces of the Duke of Wellington;' several engravings in 'Lodge's Portrait Gallery;' 'An Equestrian Portrait of her Majesty, attended by Lord Melbourne, the Marquis of Conyngham,' &c., after Grant; the 'Museum Townley Marbles;' the 'Bishop of London,' after Richmond; 'Prince Albert,' after Sir W. C. Ross, &c.

THORBURN, Robert, was born at Dumfries in 1818, and educated at the High School there. He manifested his natural taste very early in life, drawing, when only ten years of age, portraits of his brothers and sisters, as well as other of his friends. At fifteen he was sent to study at the Drawing Academy of the Royal Institution of Scotland, in Edinburgh, then under the mastership of Sir William Allan, and carried off the first prize twice consecutively. In 1836 young Thornburn arrived in London, and became a student of the Royal Academy. Miniature painting appearing to him the quickest mode of becoming known to the public, he adopted that branch of the profession, having, at that time, not only to support himself by his exertions as an artist, but others of his family dependent upon him. He first exhibited his portraits at the Royal Academy in 1837, and in the following year the full admissible number of eight, after which his success was rapid; his list of sitters soon numbering persons of the highest rank and position, including the Queen and Prince Consort, both of whom sat to him—the latter in 1845, and her Majesty, with two of her children, in 1848. In the same year Mr. Thorburn was elected an Associate of the Royal Academy, and in the year 1855 won a first-class gold medal at the Paris Universal Exhibition. Since that period, in consequence of the decline of miniature painting, owing in great measure to the introduction of photography, he has taken to executing large portraits in oil and chalk, with considerable success.

THUILLIER, Peter, a French landscape painter, was born at Amiens, in 1799. He was originally intended for the legal profession, but in 1823, followed his inclination for art, and entered the atelier of Watelet, and afterwards that of Gudin. He has travelled a great deal in the South of France, Italy, and Algeria, gathering as he went materials for pictures, which always show a great appreciation for nature. He first exhibited in 1831. His most esteemed landscapes are in the Museums of Amiens, St. Quentin, Boulogne, and Geneva; there are also several in the small town of Puy-en-Velay, where they are highly prized by the inhabitants. This artist has obtained, amongst other medals, one of the third class at the Salon in Paris in 1835, a second class in 1837, and a first class in 1839. He was decorated with the order of the Legion of Honour in 1845. He died in 1859. His daughter, Louisa, born at Amiens in 1829, has also painted several landscapes and figure subjects, chiefly taken from Algeria and Normandy; and obtained a third class medal in 1847.

THYS, John Francis, born at Brussels, in 1785, obtained the prize in 1821 for a picture representing the Jesuit father Zeghers, (who was also a distinguished painter,) receiving the presents which the Prince of Orange sent him by the painter Willeborts, in 1643; which is in the Brussels Museum.

TIDEMAND, Adolphus, a Norwegian painter, was born at Mandal in 1816. He received his education in art at the Academy of Copenhagen, and the school of Dusseldorff; retiring from the latter place to Norway, where he established himself, as a painter of landscape and genre. In the former line, revelling amongst his native Ffiords, he exhibits a sombre grandeur akin to that of Ruisdael; in the latter he is equally successful in depicting the character and customs of a primitive race. One of his pictures, combining landscape and life character in a remarkable degree, representing 'A Funeral in the country parts of Norway, with Costumes of the last century,' full of pathos, and picturesque effect, made a great sensation at the Paris Universal Exhibition of 1855; and obtained for the painter a medal of the first class. As painter to the Crown he has decorated the interior of the castle of Oscarshall, near Christiana. He is a knight of the Norwegian order of St. Olave; and a member of the Academies of Fine Arts of Berlin, Copenhagen, Stockholm, and Amsterdam.

TIDEY, Alfred, second son of John Tidey, school master, late of Worthing, Sussex, was born 20th April, 1808, at Worthing House. In early life he devoted himself to several kinds of art, but chiefly to miniature painting on ivory, which Constable said were the most unmannered works he had ever seen. He left for London while yet very young, and soon after fell under the notice of Henry, late Earl of Abergavenny, who with his accomplished sister, the Hon. Caroline Neville, took much interest in him, and introduced him to many families of distinction, among others, to Sir John Conroy, by whom he was presented to Her Majesty the Queen, then Princess Victoria. During many years he was a prolific exhibitor at the Royal Academy, sending every year portraits of the nobility and celebrities of the Court, to the full number of eight pictures, the Hon. Miss Anson among them, by command of Her Majesty. This was when miniature painting was in its glory. Ross was at his best, Carrick and Durham were *painters* then, and Thorburn was coming into notice. But matters have changed since. Fuseli said long ago that machinery would eventually annihilate art, and so we have photographs now, with their leaden literal phases, in the room of bright emanations from men of genius.

TIDEY, Henry, brother of the last named, was born the 7th January, 1815, at Worthing, Sussex, but spent the chief part of his early life in his father's Academy. In his boyhood he adopted art by a kind of natural instinct, being encouraged thereto by his father, who was himself a tolerably good artist; and while yet a very young man, painted three pictures for her late Royal Highness the Princess Augusta. Although painting a good deal in oil at this time, he appears to have come into notice first as a portrait painter in water colour, sending various specimens in this branch every year to the Royal Academy, the most noticeable being Maria, Countess of Roden, Lord and Lady Castlereagh, afterwards Marquis and Marchioness of Londonderry, Sir Henry Fletcher, a posthumous portrait of Col. Edward Pakenham mounting the battery of the Alma, where he was the first man, &c. In 1858, he was elected an associate, and in the same year, a full member of the New Society (now Institute) of Painters in Water Colour, and has since contributed there successively some of the largest water-colour pictures ever painted, as:—1858, 'A Field Day in the last Century;' 1859, 'The Feast of Roses,' (Lalla Rookh); 1860, 'Queen Mab,' (Shelley); 1861, 'Dar-thula,' (Ossian); 1862, 'The last of the Abencerrages,' (Chateaubriand); 1863, 'Christ blessing little Children;' 1864, 'The Night of the Betrayal.' 'The Feast of Roses' was pur-

chased by Her Majesty. 'Queen Mab' obtained two medals, one from the Society for the Encouragement of the Fine Arts, the other from the Cornwall Polytechnic Society. The twenty guinea prize from the Glasgow Institute was awarded to 'Dar-thula,' now the property of His Grace the Duke of Manchester. The Crystal Palace Art Committee awarded twenty guineas to 'The last of the Abencerrages.' 'Christ blessing little Children,' was painted for Francis Fuller, Esq., and contains portraits of three of his young children, and is intended we believe for publication.

TIELEMANS, Martin Franci, a Flemish painter of history and portrait, was born at Lierre, in 1784, and died in 1864. He was a pupil at the Academy of Antwerp, and afterwards of David. He visited England and Hanover; and became director of the School of Design in his native town; where is his picture of 'Christ and the Disciples at Emmaus.'

TISCHBEIN, John F. A., nephew of John Henry and John Anthony Tischbein, was born at Maestricht, in 1750. He was a pupil of his uncle John Henry, at Cassel; and afterwards studied during seven years in the schools of France and Italy, under the protection of the Prince van Waldeck, who appointed him on his return, painter to his court, with the title of Councillor. He afterwards visited Holland, and was elected one of the fraternity called *the Pictura*, at the Hague. We hear of him at Dessau in 1795; and in 1800 he was appointed Professor and Director of the School of Fine Arts at Leipsic. He died at Heidelberg in 1812. His portraits are much esteemed; particularly those of females; his colouring being extremely agreeable.

TISSIER, John B. A., historical and portrait painter, was born at Paris, in 1814, and from 1835 to 1837 studied under Ary Sheffer and Paul Delaroche, besides attending the courses at the Ecole des Beaux Arts. He first exhibited in 1838. Amongst his principal works are 'A Sleeping Nymph surprised by two Fauns,' 'Young Girl with Bird,' 'Head of the Virgin,' 'Mater Dolorosa' (1844), 'Christ Bearing the Cross.' He obtained a third class medal in history in 1845, a second class medal in portraits in 1847 and 1858, and a third class medal in 1855.

TOPHAM, Francis William, was born in Leeds, where he practised the art of engraving up to the age of 21, when removing to London, he pursued the same avocation for several years. Finding that pursuit, however, injurious to his health, he took to water-colour painting, and was elected a member of the New Water-Colour Society. Mr. Topham afterwards seceded from the New and joined the Old Society. As a painter of Figure subjects in water-colours, and as a draughtsman on wood for the illustration of pictorial publications, he is eminently popular. He manifests considerable power in expression, particularly in his Irish studies, and though rather sketchy in handling, is very successful as a colourist. We give a few of his subjects:—'Spanish Gipsies,' 'Reading the Bible,' 'Spanish Mendicants,' 'Barnaby Rudge and his Mother,' (from Dickens); 'Italian Peasants,' 'Irish Courtship,' 'The Holy Well,' 'Welsh Cabin, 'Ballinasloe Irish Peasants.' Among the various pictorial editions to which he has contributed, may be mentioned Moore's 'Melodies and Poems,' Mrs. S. C. Hall's 'Midsummer Eve,' 'Burns's Poems,' and the 'Angler's Souvenir' (1835), of which he was both illustrator and author.

TOWN, Charles, a painter of landscapes and cattle subjects of considerable talent, whose pictures are better known than any particulars of himself. He is said to have been brother of the principal partner in the firm of Town and Emanuel, the once eminent dealers in articles of vertu. He died, it should seem at an advanced age, about the year 1850. He appears to have occasionally exhibited at the Royal Academy between 1806 and 1812, at which time he resided at 27, New Bond Street. Subsequently we trace him up to 1848, as residing at his brother's establishment, 103, New Bond Street. The pictures of this artist are highly finished, and generally made subservient to the introduction of groups of cows or sheep, and sometimes, but very rarely, horses. His pictures were sometimes signed in full, sometimes merely with his initials. Among the examples we have seen, are: a Mountainous landscape with cattle, signed C. Town, pinxit 1822, and its companion, a Snowpiece with cattle, Chas. Town, pinxit 1822. Another, less highly finished, signed C. T., 1835. As a painter of the English school he may be said to rank with Loutherberg and Ibbetson.

TOWNSEND, Henry J., historical painter, was born at Taunton, 6th June, 1810. He was originally intended for the medical profession, which, however, he soon deserted in favour of the Arts. He obtained a prize at the Cartoon Exhibition in 1844, and in the same year exhibited at the Royal Academy 'Cromwell and Ireton reading the Intercepted Letter from Charles I,' the original sketch for which is in the South Kensington Museum, together with that for another picture, 'The Lions roaring after their prey, &c seek their meat from God.' Samples of his talent may also be seen in the Illustrations of the 'Book of Ballads,' edited by Mrs. S. C. Hall. He was for some years head master of the Government School of Design.

*TRACHEZ, John, a painter of landscape, views of towns, monuments, &c., was born at Antwerp, about the year 1750, and died in 1822. He was a pupil of H. J. Antonissen, and painted in the manner of H. de Cort, with much truth to nature, and a good deal of finish. He painted in distemper, and also engraved.

TRAYER, John Baptiste J., a French painter of landscape and genre, was born at Paris, about the year 1806, and first exhibited about 1831. Amongst his works may be mentioned 'Episode in the Career of Rob Roy;' 'Leonard da Vinci and his Pupils;' 'A Young Girl Sewing;' 'The Corn Market.' He received a medal of the third class in 1853, and one of the second class in 1855.

TROYON, Constantine, French landscape and animal painter, was born at Sèvres in 1813, and passed much of his youth in the porcelain manufactory of that town, intending to make porcelain painting his profession. Some years of study in the atelier of Riocreux, and the observations of nature which he made in the course of several journeys in the most picturesque parts of France, opened to him a more elevated career, and he has since become one of the first landscape and animal painters of France, and truly French in character. It is remarked that a journey which in later years he made in Holland, had less influence upon his style than that already established by the rural

aspect of his own country. In 1833, he exhibited his first pictures, 'La Maison Colas' (at Sèvres), 'The Fête at Sèvres,' and 'A Nook in the Park of St. Cloud;' and he long continued to produce a series of views in the neighbourhood of Paris, which have fallen into the possession of Messrs. Van Praët, Goldsmith, Moreau, the Comtesse Lehon, and other collectors. He has also produced many larger works of a noble character. Some of them have been engraved, amongst others, 'A Limosin Fair,' 1838; 'The Watering Place,' 1839; 'The Bathers,' 1842; 'The Cattle Market,' 1850; 'Oxen Ploughing' (purchased by Government), and 'The Valley of la Touque, in Normandy' (both exhibited with others, at the Paris Universal Exhibition in 1855); 'The Return to the Farm;' 'The Departure for Market, 1859. The happy fidelity with which M. Troyon depicts animals of various kinds, has obtained for him amongst his countrymen the pseudonyme of "the La Fontaine of Painting." He obtained a third class medal in 1838, a second class in 1840, and three first class in 1846, 1848, and 1855, respectively. He was elected a Member of the Academy of Amsterdam in 1847, and received the decoration of the Legion of Honour in 1849. He died in 1865.

TURNER, CHARLES, a mezzotinto engraver, was born at Woodstock, in 1773. He came up to London with his family when a youth, and was introduced into the establishment of Alderman Boydell, where he acquired a taste for the arts. He became a student in the Royal Academy in 1795, and was elected an Associate Engraver in 1794. Among the plates which he engraved are several of his namesake's 'Liber Studiorum,' and his 'Wreck;' many of Lawrence's portraits of distinguished persons; Sir M. A. Shee's portrait of the Duke of Clarence; 'The Beggars,' by Owen; 'The Marlborough Family,' after Reynolds; 'The Water Mill,' by Callcott, and many other of the best mezzotints of the time. In the Academy Exhibition of 1856, he exhibited some Academy figures, sketched by him in 1794. He died on the 1st August, 1857.

TURNER, JOSEPH MALLORD WILLIAM. This eminent English landscape painter, and great master of colour, was born on the 23rd of April, 1775, at No. 26, Maiden Lane, Covent Garden where his father carried on the business of a hair dresser. His genius for art appears to have been awakened at a very early age. Happening to accompany his father on a professional visit to one of his customers, Mr. Tomkinson, the eminent pianoforte maker, he was much struck with an emblazoned coat of arms which hung in the room, and while his father was engaged in his duties, made a sketch of it, including the lion rampant. Mr. Tomkinson, who was a patron of art, praised this drawing, and from that time Turner seems to have adopted art as a profession, and soon gave other proofs of his talent; going out into the fields to sketch, and copying drawings from Sandby and others, which copies were sold at the rate of a few shillings each. There is a drawing of Margate church made by him when nine years old, which is one of his earliest known works. He was always very fond of Margate, and it is supposed that many of his early sketches must be distributed in that neighbourhood. In 1785, when he was ten years old, he was sent to the free school at Brentford, as day scholar, at the same time boarding with an uncle, who was a butcher there. On his way to and fro, he used to amuse himself by drawing with a piece of chalk on the walls, the figures of cocks and hens. Having remained at Brentford a year or two, he was sent to the Soho Academy, where he drew flowers under the instruction of a Mr. Palice. It was probably about this time that he was sent to Mr. Thomas Malton, to learn perspective; but he does not appear to have been an apt scholar, inasmuch as he was twice sent away by his master as incapable. He afterwards had some instruction in this department from Davies, a landscape draughtsman. In face of this it seems strange that in after life Turner should have said, "My real master was Tom Malton, of Long Acre;" stranger still that he himself should afterwards have been appointed Professor of Perspective at the Royal Academy. In 1787, when only twelve years old, he exhibited at the Royal Academy two drawings: 'Dover Castle,' and 'Wanstead House.' In 1788, he was sent to a third school—that of Mr. Coleman—at Margate, where, however, he did not stay long, though long enough to form an attachment for the sister of one of his schoolfellows, which afterwards, through fortuitous circumstances not involving blame on either side, was broken off; a circumstance which had an effect on his spirits throughout his after life. In the same year (1788) we find him engaged in the office of Mr. Hardwick, an architect, who soon recognised his genius, and recommended him to enter as a student at the Royal Academy, where he was admitted in 1789. But he did not limit his studies to the course thus provided. Girtin, the great water-colour painter, was one of his earliest friends and most zealous advisers; and in company with him he commenced painting from nature along the banks of the Thames. In the course of the next few years he extended his sketching excursions to Wales, Yorkshire, the Lakes, and various parts of the coast; thus making himself thoroughly acquainted with native scenery, under different effects of sky and atmosphere. Meantime he began to earn a small income by painting in skies to architectural drawings. An old architect, still living, relates; "I knew him when a boy, and have often paid him a guinea for putting in backgrounds to my architectural drawings, calling upon him for this purpose at his father's shop." This is significant, as already indicating the young artist's successful attention to atmospheric phenomena, which afterwards contributed so essentially to his renown. He also about this time began to teach drawing, at first at five shillings, increased afterwards to ten shillings and a guinea a lesson. In 1790, he made his first appearance as an exhibitor at the Royal Academy, his work being a water-colour drawing of Lambeth Palace. For some years subsequently, he confined himself principally to water colours, in which his brilliancy of execution, marvellous delicacy and accuracy of detail, combined with a breadth never before attained with such materials, and within similar dimensions, at once, by general consent, elevated him far above the ordinary range of talent in this style. He was now engaged by various persons to make drawings, which were to be engraved as illustrations to topographical and other works. For the purpose of taking sketches for these drawings, he made journeys in the country. About 1793, he made a tour into Wales, sketching all the places of interest on his way.

The results of this tour were drawings engraved in Walker's Copper-plate Magazine, which have since been republished separately, from the old copperplates, under the title of 'Turner and Girtin's Picturesque Views sixty years since; with Memoirs by Thomas Miller,' 1854, 4to. He also made some illustrations for the Pocket Magazine and other periodicals. In 1795, Turner painted his first oil picture, the subject being, according to some, a view on the Thames above Battersea, according to others, a view of Rochester Castle. His first exhibited oil painting, however, was at the Academy, in 1797: 'Moonlight, a study at Millbank,' now included in the Turner Collection, in the National Gallery. Meantime, it should be stated that he left his father's house in 1796, and took rooms in the lane at the end of Hand Court. During about two years, from 1797, he was occupied in making tours in Yorkshire and Scotland. In 1799 appeared his second oil picture, 'The Battle of the Nile;' and in the following year, 'The Fifth Plague in Egypt.' His extraordinary talent now met recognition by his election as an Associate of the Royal Academy in 1800, and as a full member in 1802. In 1800 he removed from Hand Court to Harley Street, and in the following year, made another move to Norton Street, Portland Place. After his election as Royal Academician, Turner visited France, Switzerland, Italy, and the Rhine. The result was an ambition for a higher range of subjects than he had hitherto painted, classic story being occasionally treated by him; and his canvas was also frequently larger than he had used before. During some years, however, as will be seen by what follows, he was still very uncertain in his choice of subjects, as if he had not yet made up his mind as to the walk of art he would pursue. In 1802 he exhibited 'Jason,' and 'The Tenth Plague of Egypt,' together with four views in Scotland, and two marine subjects. In 1803 he tried his hand at a 'Holy Family,' and, in subsequent years, branched suddenly off into the humourous line, producing, in 1807, 'A Country Blacksmith disputing the Charge for shoeing a Pony;' in 1808 'The Unpaid Bill;' and in 1809 'The Garreteer's Petition.' About this period also, Turner produced some of his noblest pictures, representing the fury of the ocean with fearful truthfulness, and overwhelming power; as, in 'The Wreck of the Minotaur,' 'The Shipwreck,' 'The Gale,' &c.—noble specimens of truly English art, well known by the engravings from them. These, also, he diversified with landscapes of a poetic character, with mythological incidents introduced; as, 'Apollo slaying the Python' (1811), 'Narcissus and Echo' (1814), 'Dido and Eneas,' 'Apuleia,' &c. This was his transition period; of his latest efforts and what led to them we shall speak presently. In 1807, Turner was elected professor of perspective at the Royal Academy; but, owing to his want of skill in literary composition, as well as of oratorical power in the delivery of his discourses, he failed to secure the attention of the students, and, after a few disheartening attempts, gave up lecturing, many years before he resigned the professorship. In the year last named also, Turner commenced the publication of the *Liber Studiorum*, of which and of the motives which led to its production, Mr. Thornbury, in his 'Life of Turner,' hazards the following remarks:—"It was well known to men living in the early and middle portion of Turner's professional career that he did not often sell his oil pictures, the cause of which may be traced, to the influence and absorbing preference given by Sir George Beaumont (an amateur artist) to the works or pictures of Claude. To Sir George the fashionable patrons of art looked up as an oracle of taste. That there was anything personal in this advocacy of Claude, to the exclusion of Turner, is improbable; but it is certain that Turner was deeply sensible of its effect, as well as of the influence Sir George Beaumont had in society to direct all taste, and to concentrate it on Claude. This gave rise, no doubt, to Turner's bequeathing two of his best pictures to the nation, on condition that they should be placed side by side with two of Claude's best pictures, so that posterity might do him that justice which he thought was unjustly denied him while living. In the same spirit of artistic ambition, did Turner commence his beautiful and highly-artistic work of the *Liber Studiorum*, in rivalry of the *Liber Veritatis* of Claude. The first 'Liber' sketch was made by Turner at the house of his old friend Mr. Wells, the drawing master at Addiscombe. Turner had intended to publish one hundred plates in twenty numbers of this series; but no more than seventy plates in fourteen numbers ever appeared, for, during the time these were publishing, Turner's works came into great request, and he had no spare time to spend in speculation. This work was continued through a period of nine years, during which it underwent, the early numbers especially, frequent changes as the coppers began to give way. Turner often took out the shaded letters of the plates in the second or third state, and engraved open letters over the effaced line, introducing private marks to indicate to himself the various states. He often made considerable alterations to hide the wear and tear of the copper, sometimes taking out or putting in a tree, even changing a sun into a moon; so that the entire change of effect really made them new works. After the publication of the *Liber Studiorum*, a remarkable change came over the pencil of Turner, who, abandoning the broad, bold effects of ocean wrath, broken atmosphere, or local scenery, which he had rendered with such truly magical, because honest English truth, sought to emulate the glorious achievements of Claude under his native golden skies; and afterwards, not content with the full effulgence of nature in its sunniest moods, sought to eclipse Claude and nature too by the production of prismatic effects, which are by many thought to find their suggestion only in the imagination of the artist. Amongst the works of this period, painted in avowed emulation with Claude, was 'The Building of Carthage,' which, on his subsequent bequest of this and other of his works to the nation (to be spoken of presently), he stipulated should be hung in juxtaposition with Claude's. Turner's works are nominally divided into three periods; the first extending down to the years 1802, when he was twenty-seven years of age, and became a Royal Academician, during which time he was chiefly occupied with water-colour painting from nature, and studying the methods of his English predecessors; the second period extending from 1802 to 1830, and showing the effect of foreign travel, and the study of those great masters of landscape of the Italian School, Claude, Gaspar Poussin, and Salva-

tor Rosa; as well as of the English Wilson, who based his style upon Italian models; the third period dating from his second visit to Italy in 1829, when he determined to strike out an entirely original style, and in which he seemed to have resolved to sacrifice everything to brilliancy of colour, with certain startling effects of light and shade. Some of his finest works belong to the earlier half of this period, as his 'Childe Harold's Pilgrimage,' exhibited in 1832, and 'The Old Temeraire,' exhibited in 1837; so that the transition to the excesses which marked his latest efforts, was gradual. His later pictures are painted on a white ground.

Dr. Waagen bears testimony in the following terms to Turner's genius, which, however, seems to apply more particularly, to his first and second periods, and the few more matter of fact and modest performances of later date: "No landscape painter has yet appeared with such versatility of talent. His historical landscape exhibit the most exquisite feeling for beauty of hues and effect of lighting; at the same time that he has the power of making them express the most varied moods of nature,—a lofty grandeur, a deep and moody melancholy, a sunny cheerfulness and peace, in an uproar of all the elements. Buildings he also treats with peculiar facility, while the sea, in its most varied aspects, is equally subservient to his magic brush. His views of certain cities and localities inspire the spectator with poetic feelings such as no other painter ever excited in the same degree, and which is principally attributable to the exceeding picturesqueness of the point of view chosen, and the beauty of the lighting. Finally he treats the most common subjects, such as groups of trees, a meadow, a shaded stream, with such art as to impart to them the most picturesque charms. I should therefore not hesitate to recognise Turner as the greatest landscape painter of all times, but for his deficiency in an indispensible element in every work of art, viz: a sound technical basis." The writer in the concluding words refer to a habit to which Turner, unfortunately in common with many brother artists of his day, fell, of using colours and vehicles calculated to produce temporarily an effect desired, without regard to their permanency. In some instances the most incongruous mixtures were resorted to, even that of water colour in conjunction with oil colour; an early dissolution of partnership, resulting in a complete break up of the portion of the work in which this occurred, being inevitable. Many distressing instances of this are to be found in the numerous collection of his works bequeathed to the nation. Engraving will, however, transmit to posterity, the essential elements of his greatness:—effects, the merit of which is none the less conspicuous and undeniable for the happy appropriateness which they possess for display through this medium. Among the engraved works which cannot fail to perpetuate his name may be mentioned his 'Picturesque Views of the Southern Coast of England, engraved by W. B. and G. Cooke,' 16 parts, 4to. containing 80 plates, 1814-27; 'River Scenery of England and Wales' (by Turner and Girtin), 4to. 1827; 'Picturesque Views of England and Wales,' 24 parts, containing 96 plates by the chief engravers, forming 2 vols. 4to. or folio. 'Liber Fluviorum, or River Scenery of France' (comprising his three Annual Tours of 1833, 34, and 35), with a memoir by Alaric Watts (and Henry G. Bohn), royal 8vo. 1857. Also his Illustrations of 'Sir Walter Scott's Provincial Antiquities of Scotland,' 'Whittaker's Richmondshire,' and other works, of which full particulars will be found in Bohn's edition of Lowndes' Bibliographical Manual.

Turner was a man of peculiar temperament:—not given to social intercourse, a recluse by habit, and niggardly by nature. It is not surprising that in the course of a long life of increasing popularity he accumulated a large fortune, great part of which he employed in purchasing back, wherever he could meet with them, his own pictures, sold in early life. The bulk of these accumulations of pecuniary and artistic wealth he appropriated by his will in the interests of the arts and artists of his country. By this will, dated 10th of June, 1831, he left to the National Gallery the pictures 'Dido building Carthage,' and the picture formerly in the Tabley Collection, on condition that they should be hung between 'The Seaport' and 'The Mill,' by Claude, and be from time to time properly cleaned, &c.; the conditions to be accepted within twelve months, or the pictures to form part of the charitable fund, hereinafter to be mentioned. Then after certain bequests he bequeathed the rest of his property to form a charitable institution for the maintenance and support of poor decayed male artists, born in England, and of English parents only, a suitable building for the purpose to be provided in an eligible place, and the whole to be under the control of four trustees, two of them members of the Royal Academy, the institution to be called "Turner's Gift." By a codicil dated 20th of August, 1832, he provided that if the money should be found inadequate, and the charity could not be founded within five years of his death, then he annulled that part of his will, and left the residue of his estate in the following manner:—The pictures to be kept entire and unsold in 47, Queen Anne Street, and to be called the Turner Gallery, and Hannah Danby appointed custodian, &c. The residue to the Royal Academy, on condition of their giving, every year, on his birthday, the 23rd of April, a dinner, not to cost more than £50. He also left £60 a year to a Professor of Landscape at the Royal Academy, and a gold medal worth £20, for the best landscape every second year. In case the Royal Academy refused this residue, he left all the money to Georgiana Danby and her heirs, after erecting a monument over his body. In another codicil dated August 2nd, 1848, he revoked all the legacies to his uncles and nephews, and the Danbys, leaving his finished pictures to the National Gallery, provided additional rooms were built for their reception. The pictures not to be removed from Queen Anne-street till such rooms were built; but if all fell through, and the lease could not be renewed, then the pictures were to be sold. A further codicil dated 1st February, 1849, annuls the gifts to the National Gallery, if the "Turner Gallery" be not built within ten years after his decease; and in failure of this, a gratuitous exhibition and final sale at the house in Queen Anne Street. He also left £1000 for a monument to himself, in St. Paul's; Mrs. Danby and Mrs. Booth, each an annuity of £150; £1000 to the Pension Fund of the Academy, the gold medal for Landscape Art to be paid out of it; £500 to the Artists' General Benevolent Fund: £500 to the Foundling; £500 to the London Orphan Fund; and then to Mrs. Wheeler and her two sisters.

£100 each, free from legacy duty. The will being a most confused document, was disputed by the next of kin. After various law proceedings, into the details of which we need not enter, the following compromise was effected on the recommendation of the Lord Chancellor, on a hearing of the case "Trimmer *v.* Danby," March 19th, 1856:—1. The real estate to go to the heir-at-law. 2. The pictures, &c., to the National Gallery. 3. £1000 for the erection of a monument in St. Paul's Cathedral. 4. £20,000 to the Royal Academy, free of legacy duty. 5. Remainder to be divided amongst next of kin. The Academy decided to keep the fund thus placed at their disposal separate from their other property, and to call it the "Turner Fund," part of it to be employed in the relief of distressed artists, not being members of the Academy:—(Six artists have since annually received £50 each from this fund), and the balance to be appropriated to the support of the schools. There are added to the National Collection by this gift, 98 finished oil pictures by Turner, and 270 unfinished paintings, besides several hundreds of drawings and sketches, many of them on ragged scraps of paper, and backs of letters. Turner resided in Hand Court, Maiden Lane, until the year 1800, and for the next twelve years in Harley Street;—from 1812 till the time of his death he occupied No. 47, Queen Anne Street, West, which he rebuilt, renting also, from 1815 to 1826, Sandycombe Lodge, Twickenham. His father resided with him till his death in 1830. The eccentric painter, however, did not end his days in his own house, but in humble lodgings on the river side at Chelsea, a little east of Cremorne Gardens, which he had taken under the assumed name of Booth. He died there on the 19th December, 1851, and on the 30th of the same month was, with some ceremony and state, buried in the crypt of St. Paul's Cathedral, beside the remains of Reynolds, Opie, Fuseli, and Lawrence. Besides the large number of pictures in the National Gallery (of which we append a list), the chief collections of his pictures are those of Mr. F. H. Hawkes, of Farnley Hall, near Leeds; the late Mr. H. A. Munro, Hamilton Place, Piccadilly; the late Mr. E. Bicknell, Herne Hill, Camberwell; the Earl of Egremont, Petworth (oil paintings); and Mr. John Heugh, of Manchester (water-colour drawings). As an evidence of the estimation, commercially speaking, in which Turner's best works are now held, it may be sufficient to refer to the prices obtained for those at Mr. Bicknell's sale (April 25, 1863). 'Antwerp, Van Goyen looking out for a subject,' (exhibited in 1833, a marvellously luminous canvas, yet realized chiefly by skilful gradations of greys, and whites superimposed), 2510 guineas; 'Helvoetsluys, the city of Utrecht, a sixty-four going to Sea,' (exhibited in 1832), 1600 guineas; 'Ivy Bridge, Devon,' 800 guineas; 'Wreckers, Coast of Northumberland, Steam-boat assisting Ship off Shore,' (exhibited 1834), 1890 guineas; 'Venice—the Campo Santo,' (a gorgeous picture, exhibited in 1842), 2000 guineas; 'Venice—the Giudecca,' &c. (exhibited in 1841), 1650 guineas; 'Port Ruysdail,' (a work in his grandest and best style, exhibited in 1827), 1900 guineas; 'Palestrina,' (exhibited 1830), 1900 guineas. The prices realized by these works is a striking example of the enormous rise which has taken place in the course of the last thirty or forty years in the market value of works of the British School of the highest class. We believe that they were originally purchased from the artist at prices varying from £250 to £350 each. Of drawings by the artist, at the sale of the same collector, the following examples must suffice,—'Scarborough Castle, boys crab-fishing,' signed and dated 1809, 520 guineas; 'Mowbray Lodge, Ripon, Yorkshire,' 510 guineas; 'Grouse Shooting on the Moor,' with portrait of the artist, the dogs by Stubbs, signed J. M. W. Turner, R.A., P.P. 430 guineas; 'Woodcock Shooting,' scene on the Ghwer, with portraits of Sir Henry Pilkington, dated 1813, 510 guineas, 'The Castle of Ely, near Coblentz, on the Moselle,' an exquisitely beautiful miniature drawing, 160 guineas; 'Rouen,' another miniature drawing, equally fine, 200 guineas; and 'Chateau Gaillard, on the Seine,' a third miniature drawing, 170 guineas. The two last are beautifully engraved in Turner's 'Liber Fluviorum' or River Scenery of France.

The following is a list of this artist's paintings in the National Gallery. The figures between brackets indicate the dates when they were exhibited, which was always at the Royal Academy, unless otherwise stated. All these pictures, with the exception of four presented by Mr. Vernon, were comprised in the bequest from the artist.

Portrait of J. M. W. Turner, when young, evening dress Bust, life-size. (Painted about 1802.) Turner Collection. *Engraved by W. Holl, for the 'Turner Gallery.'*

Moonlight, a Study at Millbank. (Exhibited in 1797.)

Buttermere Lake, with part of Cromack Water, Cumberland,—a Shower. (1798.)

Morning on the Coniston Fells, Lancashire. (1798.)

Landscape, with Cattle in Water. (*Circa* 1799.)

Æneas with the Sibyl. Lake Avernus. (*Circa* 1800.)

Rizpah watching the Bodies of her Sons. *Engraved, with some alterations, in the 'Liber Studiorum.'*

Mountain Scene, with a Castle on a Hill. (*Circa* 1800.)

View in Wales. (*Circa* 1800.)

View on Clapham Common. (*Circa* 1802.)

Sandbank, with Gipsies, a Sketch. (1809.)

Sea piece, a vessel stranded near a jetty.

The Tenth Plague of Egypt. (1802.) Turner Collection. *Engraved in the 'Liber Studiorum.'*

Jason in Search of the Golden Fleece. (1802.) *Engraved in the 'Liber Studiorum.'*

Calais Pier, French Fishermen preparing for Sea. The English Packet arriving. (1803.) *Engraved by Thomas Lupton (unpublished); and by J. Cousen, for the 'Turner Gallery.'*

The Holy Family. (1803.)

The Destruction of Sodom. Lot and his family leaving the city. (Painted about 1805.)

View of a Town. A Sketch. (*Circa* 1805.)

The Shipwreck. Fishing Boats endeavouring to rescue the Crew. (Painted in 1805, but never exhibited.) *Engraved by Charles Turner, A.R.A.; by J. Burnet; by T. Fielding; and by W. Miller for the 'Turner Gallery.'*

The Goddess of Discord choosing the Apple of Contention in the Garden of the Hesperides. (British Institution, 1806.) *Engraved by T. A. Prior.*

The Blacksmith's Shop. (1807.) *Engraved by C. W. Sharpe.*

The Sun rising in a Mist. (1807.) One of the two pictures considered by Turner to be his best, and bequeathed to the National Gallery, on condition that they should be hung between the two celebrated Claudes. *Engraved by J. C. Armytage.*

The Death of Nelson, October the 21st, 1805, at the battle of Trafalgar, on board the 'Victory.' (British Institution, 1808.) *Engraved by J. B. Allen.*

Spithead: Boat's Crew recovering an Anchor. (1809.) *Engraved by W. Miller.*

The Garreteer's Petition. (1809.)

London from Greenwich. (Painted in 1809.) *Engraved in the 'Liber Studiorum.'*

St. Mawes, Falmouth Harbour, Cornwall. (Painted about 1809.) *Engraved by W. Kernot.*

Abingdon, Berkshire, with a view of the Thames; morning. (Painted about 1810.) *Engraved by C. Cousen.*

Windsor, a view of the Castle in the distance. (Painted about 1810.)

A Ruin. Cattle in Water, a sketch. Evening. (Painted about 1809.)

Apollo killing the Python. (1811.) *Engraved by Lumb Stocks, R.A.*

Cottage destroyed by an Avalanche. (Painted about 1812.)

Snowstorm, Hannibal and his Army crossing the Alps. (1812.) *Engraved by J. Cousen.*

Harvest Dinner, Kingston Bank. (Painted about 1809.)

A Frosty Morning; Sunrise. (1813.) *Engraved by R. Brandard.*

The Deluge. (1813.) *Engraved by J. B. Quilley.*

Dido and Æneas leaving Carthage on the Morning of the Chase. (1814.) *Engraved by W. R. Smith; and by J. T. Willmore, for the 'Turner Gallery.'*

Apuleia in search of Apuleius. (British Institution, 1814.)

Bligh Sand, near Sheerness, Fishing Boats trawling. (Painted in 1809; first exhibited in 1815.) *Engraved by R. Brandard.*

Crossing the Brook. (1815.) *Engraved by R. Brandard; and by W. Richardson, for the 'Turner Gallery.'*

DIDO BUILDING CARTHAGE; or the Rise of the Carthaginian empire. (1815.) The other of the two pictures bequeathed to the National Gallery on condition of being hung between the Claudes. *Engraved by T. A. Prior; and by E. Goodall for the 'Turner Gallery.'*

The Decline of the Carthaginian Empire. Hostages leaving Carthage for Rome; approaching sunset. (1817.) *Engraved by J. B. Allen.*

The Field of Waterloo. June 18th, 1815. (1818.) *Engraved by F. C. Lewis.*

The Meuse. Orange Merchantmen going to pieces on the Bar. (1819.) *Engraved by R. Wallis.*

England, Richmond Hill, on the Prince Regent's Birthday. (1819.)

Rome from the Vatican, Raphael and the Fornarina in the Corridor of the Loggie. (1820.) *Engraved by A. Willmore.*

Rome, the Arch of Titus and the Campo Vaccino, seen from the Colosseum. (Painted about 1820.) *Engraved by E. Challis.*

The Bay of Baiæ, Apollo and the Sibyl. (1823.) *Engraved by R. Brandard.*

Carthage, Dido directing the Equipment of the Fleet, or the morning of the Carthaginian empire. (1828.)

Scene from Boccaccio, commonly called the Bird-cage, and sometimes the Garden of Boccaccio. (1828.) *Engraved by J. B. Quilley; and by C. H. Jeens for the 'Turner Gallery.'*

Ulysses deriding Polyphemus. (1829.) *Engraved by E. Goodall.*

The Loretto Necklace. (1829.) *Engraved by C. Cousen.*

Pilate washing his hands. (1830.)

View of Orvieto. (Painted in Rome in 1829. Exhibited in 1830.)

Caligula's Palace and Bridge. Bay of Baiæ. (1831.) *Engraved by E. Goodall.*

The Vision of Medea. (Painted in Rome in 1829. Exhibited in 1831.)

Watteau Painting. Study by Du Fresnoy's Rules. (1831.)

Lord Percy under Attainder, 1606. (1831.)

Childe Harold's Pilgrimage. (1832.) *Engraved by J. T. Willmore.*

Shadrach, Meshach, and Abednego, coming forth from the Burning Fiery Furnace. (1832.)

The Prince of Orange, afterwards William III. landing at Torbay, November the 5th, 1688. (1832.) Vernon Collection. *Engraved by W. Miller.*

Venice, the Dogana, Campanile of San Marco, Ducal Palace, Bridge of Sighs, &c. Canaletti Painting. (1833.) Vernon Collection. *Engraved by J. T. Willmore; and by T. A. Prior.*

Lake Avernus. The Fates and the Golden Bough. (1834.) Vernon Collection. *Engraved by T. A. Prior; and by J. T. Willmore.*

Venice, the Canal of the Giudecca, San Giorgio Maggiore, the Dogana, &c. (1834.) Vernon Collection. *Engraved by J. T. Willmore.*

Heidelberg Castle in the Olden Time. (Painted about 1835.) Turner Collection. *Engraved by T. A. Prior.*

Regulus leaving Rome, in order to return to Carthage. (Painted at Rome in 1829. Exhibited at the British Institution in 1837.) *Engraved by D. Wilson; and by S. Bradshaw for the 'Turner Gallery.'*

Apollo and Daphne. The Vale of Tempe. (1837.) *Engraved by E. Brandard.*

The Parting of Hero and Leander. (1837.) *Engraved by S. Bradshaw.*

Phryne going to the Public Bath as Venus. (1838). *Engraved by J. B. Allen.*

Agrippina landing with the Ashes of Germanicus. (1839.) Turner Collection. *Engraved by A. Willmore.*

The Fighting Temeraire tugged to her last berth, to be broken up. (1839.) *Engraved by J. T. Willmore.*

Bacchus and Ariadne. (1840.) *Engraved by C. Cousen.*

The New Moon. Sunset, sands at low water. (1840.)

Venice, the Bridge of Sighs. (1840.) *Engraved by J. C. Armytage.*

Peace. Burial at Sea of the Body of Sir David Wilkie. (1842.) *Engraved by J. Cousen.*

War. The Exile and the Rock Limpet. (1842.)

Snow Storm; Steamboat off a Harbour's Mouth making Signals, in shallow water, and going by the lead. The painter was himself in this storm, in the 'Ariel' off Harwich. (1842.) *Engraved by R. Brandard.*

Shade and Darkness. The Evening of the Deluge. (1843.)

Light and Colour. The Morning after the Deluge. (1843.)

The Opening of the Walhalla. 1842. Honour to King Ludwig the First of Bavaria. (1843.) *Engraved by Charles Cousen.*

Approach to Venice, looking towards Fusina. (1843.) *Engraved by J. C. Armytage.*

The 'Sun of Venice' going to Sea. (1843.)

Fishing Boats bringing a Disabled Ship into Port Ruysdael. (1844.)

Van Tromp's Shallop, at the entrance of the Scheldt. (1832.)

Rain, Steam, and Speed, the Great Western Railway. (1844.) *Engraved by R. Brandard.*

Venice, the Canal of the Giudecca; the Dogana, and the church of Santa Maria della Salute. (1844.)

Venice Quay, the ducal palace, the Riva degli Schiavoni, and the church of San Zaccaria. (1844.)

Venice, Noon, from the Canal of St. Mark. (1845.)

Venice, Sunset, a fisher. (1845.)

Venice, Evening. Going to the Ball. (1846.)

Venice, Morning. Returning from the Ball. (1846.)

Whalers. (1845.)

Whalers. 'Hurrah for the whaler Erebus, another fish.' (1846.) *Engraved by R. Brandard.*

Whalers entangled in Ice, boiling Blubber. (1846.)

Queen Mab's Grotto. (British Institution, 1846.)

Undine giving the Ring to Massaniello, Fisherman of Naples. (1846.)

The Angel standing in the Sun. (1846.)

The Hero of a Hundred Fights, an idea suggested by the German invocation upon casting the bell, in England called Tapping the Furnace. (1847.)

Æneas relating his Story to Dido. (1850.)

Mercury sent to admonish Æneas. (1850.)

The Departure of the Trojan Fleet. (1850.)

The Visit to the Tomb. (1850.)

The Battle of Trafalgar, October the 21st, 1805. Sketch of the large picture at Greenwich. *Engraved by W. Miller.*

Richmond Bridge. Turner Collection.

Fire at Sea. Unfinished. *Engraved by J. Cousen.*

Petworth Park. Tillington Church in the distance. Unfinished. (Painted in 1829.)

Chichester Canal. Unfinished. (Painted in 1829.)

Mountain Glen. Unfinished. The story of Diana and Actæon is slightly sketched in, in the fore-ground.

Harvest Home. A Sketch. Unfinished.

TURNER, WM., draughtsman and painter in water colours, was born in Oxford circa 1770, and died there (according to Nagler) in 1840. He devoted his pencil chiefly to architectural subjects in connection with landscape, and was one of the earliest and most efficient members of the Society of Painters in Water Colours, established in 1805, and which at that time, and within the first few years of it, included Dewint, Glover, Varley, Nicholson, Copley, Fielding, Cattermole, Pugin, Durrell, David Cox, Harding and Prout, and among

these distinguished artists Wm. Turner took equal rank. Nagler, quoting the Art Union of 1841, praises our artist as the modern Claude, and attributes to him much of the merit which belongs to the progress of water-colour painting in England.

*TYSSENS, PETER. The catalogue of the Antwerp Museum states that this artist signed his name Thys, though it is written Tyssens by his biographers and in the Registers of St. Luke's. It also states that he was born in April, 1616, instead of 1625, as hitherto given by the historians of Art. Of the date of his death it is added, nothing is known, except that it must have occurred before June 4, 1683, since on that day the fraternity of St. Luke came to a decision to pay his heirs a sum of sixty-eight florins. There are six pictures by this artist in the Antwerp Museum.

TWEEDIE, WM. MENZIES, portrait painter, was born Feb. 28, 1828, in Edinburgh. In 1858, while resident in Liverpool, he exhibited at the Royal Academy a portrait of S. R. Graves, Esq., of that town, after which in successive years he exhibited portraits of Henry Layard, Esq., F. Faed, R.A., and in the present year the Right Hon. Frederick Peel, the Bishop of Oxford, Lord Taunton, Fred. Arkwright, &c.

V

VANDERBURGH, JACQUES HYPPOLYTE, a landscape painter, was born at Paris in 1786, and was the son of a painter of some merit, from whom he received his first instruction in his profession. Amongst his known works are several views in Normandy, Sicily, the South of France. Of these some were published in lithography between the years 1828 and 1845. He obtained a second class medal in 1840. He also wrote on art subjects, as 'Methode Nouvelle de Peinture à l'Aquarelle, (1835) 'Essai sur le Paysage à l'Huile,' &c. (1839).

VANDERLYN, JOHN, an eminent American painter, was born at Kingston, on the Hudson river, in the first year of the American independence, and received a liberal education at the academy in his native town. In 1792 he obtained employment in the store of Mr. Barrow, a large importer of engravings at New York, with whom he remained two years. He here first acquired a taste for the fine arts, which he afterwards cultivated during about nine months, in the studio of Mr. Stuart, the portrait painter. He visited France in 1796, and returned home in 1801, bringing with him some copies he had made after the first masters. In 1802 he painted two views of 'Falls of Niagara,' which were engraved, and in the spring of the following year again visited Europe, where he remained, residing principally in London, Paris, and Rome, till 1815. About the year 1807 whilst at Rome, he painted his celebrated picture of 'Marius amid the Ruins of Carthage,' for which he received the Napoleon gold medal at Paris; and which has since been engraved for the American Art Union. On his return to America he principally occupied himself with portrait-painting, Madison, Monroe, Calhoun, Jackson, and other eminent individuals being among his sitters. He also painted panoramic views of Paris, Athens, Versailles, &c., which were exhibited during several years in New York, and afterwards in the Southern States, and Havanna. In 1832 he was commissioned to paint a full-length portrait of Washington for the hall of the House of Representatives, for which, on its completion, that body unanimously voted the artist 1500 dollars beyond the stipulated price. In 1839 he again visited Paris, whence he returned in 1847, bringing with him his picture of the Landing of Columbus, which was exhibited at New York previous to its being hung in the Capitol. He died in his native town, in September, 1852, in his 76th year.

VAN SCHENDEL, PETER, one of the principal Dutch painters of the 19th century, was born at Breda in 1806. He studied first at the Amsterdam Academy, and then at Antwerp, under P. Van Bree. After visiting the principal cities in his native country, and exhibiting successfully at Amsterdam, Rotterdam, Ghent, and Paris, he established himself in Brussels, and has exhibited in that city and Paris 'A Market Scene by Moonlight, and other Lights' (1844); several market scenes at the Hague and other places in Holland, with peculiar effects of light, 'Interior of a Cottage,' 'View of Rotterdam,' 'St. Jerome,' &c. His pictures are distinguished for their rich impasta, and effective distribution of light and shade; indeed, for all the qualities which belong to the perfection of art. Several of his finest productions were purchased by the King of Bavaria, and are now at Munich. He obtained a gold medal at Brussels in 1855, having previously obtained at Paris a third class medal in 1844, and one of the second class in 1847.

VARLEY, JOHN, an eminent painter in water-colours, and one of the Water-colour Society, was born about the year 1779. He commenced practice in the early days of the water-colour art; and of all his colleagues of that period, none pursued it in its purity and simplicity more conscientiously or with more successful results. He surpassed in this respect even Turner and Girtin, and, amid all the temptations of modern practice, seems steadily to have eschewed the lavish use of body-colour, that rock upon which water-colour painting seems destined to split. The range of his imagination was not very large, and oftentimes his treatment verged on mannerism; yet a fine classical feeling and grandeur pervaded his compositions, at times reminding one of Gaspar Poussin. Unfortunately, his circumstances compelled him to work much for the dealers, and therefore down to the low level of a certain class of purchasers. Mr. Varley published some useful manuals of the art of drawing, among which may be named: 'A Practical Treatise on Drawing in Perspective;' 'Principles of Landscape Design for Young Artists,' with 16 mezzotinto plates printed in bistre, folio. He died in November, 1842. His younger brother and pupil, William Fleetwood Varley, who followed the profession chiefly in teaching, died Feb. 2nd, at the age of 71.

VAUCHELET, AUGUSTE THEOPHILE, was born at Passy, near Paris, in 1802, and in 1822 entered the Ecole des Beaux Arts, at the same time placing himself under the tuition of Abel de Pujol, and Hersent. He obtained the second prize in painting in 1827, and one of the great prizes of Rome in 1829, for a picture on the subject of 'Jacob refusing to part with Benjamin,' the latter award, however, was afterwards reversed; and the artist made his first appearance at the Salon in the following year with a portrait.

He has since exhibited 'The First Born,' (1831); 'The Assumption,' (1834); 'The Death of the Virgin,' (1837); 'The Death of Saints Donatien and Rogatien,' commissioned by the Minister of the Interior (1839); 'Christian Charity,' (1846); and numerous Portraits. 'The Death of the Virgin' was exhibited at the Universal Exhibition at Paris of 1855. He has also painted in the Gallery of Versailles 'The Capitulation of Magdebourg,' and 'The Battle of Ocana,' and several portraits in the Galerie des Marechaux. He obtained a second class medal in 1831, and a first class in 1846.

VAULOT, CLAUDE, born 1818, died 1842, a French painter of history, portrait, and genre; a pupil of L. Coignet. He painted, *inter alia*, a 'Death of St. Joseph,' 'Interior of a Coffee-house,' &c.

VEIT, PHILIP, a German painter of the purist or pre-Raphaelite school, was born at Berlin, in 1793, of Jewish parents. On the death of his father, who was a banker, his mother,- in 1803, turned Roman Catholic, at the same time as Frederick Schlegel, whom she married; and her two sons, Philip and John, were baptised in the same religion. From 1809 to 1811, he studied at Dresden under Professor Matthäi, and subsequently, after serving in the Prussian army, practised painting in Vienna, where his stepfather had an official appointment, and had become very popular by his lectures. In 1816 he went to Rome, and joined the pre-Raphaelite brotherhood of German artists, which then numbered amongst its members Cornelius, Overbeck, Schadow, Schnorr, Pforr, Vogel, and Wachter, all of whom affected a primitive kind of costume, with long hair flowing over their shoulders, whence they were nicknamed 'Nazarites.' During his stay at Rome, Veit painted frescoes in the Villa Bartholdi and the Villa Massimi. Among those in the former was his 'Dream of the seven years of Plenty,' which Count Raczynski has engraved in his work with great commendation. Among those in the latter were a series of designs illustrative of Dante's 'Divina Commedia.' The Art Journal of March, 1865, has engraved one of his pictures: 'Christianity introducing the Arts into Germany,' and speaks of it and of Veit generally with great commendation, adding: "It may be worth while to mention 'The Heavenly Stranger,' the supposed origin of Mr. Holman Hunt's 'Light of the World.' Veit, in taking for his text, "Behold I stand at the door and knock," adopts a literal reading, and gives the simple germ of that idea which our English painter subsequently wrought out in elaborate detail, and loaded with symbolic meaning." In 1830, Veit was appointed Director of the Fine Art Institute at Frankfort, which he held till 1843, when his numerous commissions from the King of Prussia and others compelled him to resign it. Many of his works are engraved, mostly in lithography, and published or sold at Frankfurt.

VEIT, JOHN, elder brother of the preceding, is also a painter of the pre-Raphaelite school, of acknowledged talent, and has been the companion of his brother in Vienna and Rome. He subsequently established himself at Dresden, where he is esteemed, but not of equal reputation with his brother.

VERBEECK, FRANCIS XAVIER HENRY, born at Antwerp in 1686, died 1755; was a pupil of Peter Casteels, and principally painted battle pieces, and subjects of that class. From 1741 to 1747, he filled the office of deacon to the Corporation of St. Luke, and was one of the directors of the Royal Academy of Antwerp. In the Antwerp Museum is a picture by him, representing a meeting of the fraternity of armourers, dated 1713.

VERBŒCKHOVEN, EUGENE, was born at Warneton, in Western Flanders, in 1799, and studied, we believe, under Ommegangk. He adopted as a *spécialité* animal painting, especially sheep, but paying almost equal attention to every description of quadrupeds and birds known in Europe; the peculiar characteristics of which he renders with remarkable fidelity. Indeed he stands in the first rank of cattle painters of the present day, and is so full of commissions that it is difficult to get anything from him without infinite patience. As long since as 1834 Baron Rothschild paid him 10,000 francs for a full-sized landscape, and he has not since painted anything of the size for less. Amongst his better known works are, 'Sheep surprised by a Storm,' 'Troop of Horses attacked by a Wolf,' 'Cattle in a Field,' 'Empsäal, an Arab Stallion,' exhibited at Brussels, in 1824, and at Paris in 1831. He sent to the Universal Exhibition of Paris, in 1855, 'Bergerie Campinoise,' 'Sheep and Lambs, or the Good Mother;' and to the Exhibition of 1857, two 'Souvenirs of Scotland.' He has also painted landscapes, of which 'The Campagna of Rome,' and 'A View of Mont-Donc,' are among the more noticeable; and portraits, including those of 'Horace Vernet' and 'Soliman Pasha' (in grisaille). He has even attempted sculpture; his plaster figure, 'Meditation,' showing considerable merit. He is a knight of the Order of Leopold, and of the Legion of Honour.

VERBŒCKHOVEN, CHARLES LOUIS, born in 1802, a brother of the preceding, from whom he received his first instructions in painting, and in the same line; but afterwards took to marine painting. He has resided a long time in Holland, and has taken his principal subjects from the coast scenery of that country. Amongst his works of this class, are 'Fishing Boats at Anchor, drying sails,' 'The Tide rising,' 'Fishing Boats in sight of the Fort at Lillo, near Amsterdam,' and 'View of the Port of Flushing;' the last two of which were seen at the Paris Universal Exhibition of 1855. He received medals at Brussels in 1833, and 1836.

VERELLEN, — an historical painter, a native of Antwerp, obtained the prize in 1816, for 'Jupiter and Mercury in the house of Philemon and Baucis,' which is now in the Brussels Museum.

VERHEYEN, JOHN HENRY, a painter of landscape and street views in the manner of Vander Heyden, was born at Utrecht in 1778, and died in 1846. His pictures are much esteemed in Holland. At Rotterdam are three of his views of Utrecht, viz.; 'The Place St. Marie,' 'The Church of St. Gertrude,' and 'The Bridge over the Canal.'

VERNET, JOHN EMILIUS HORACE, son of the celebrated Carle Vernet, was born in the Louvre, at Paris, in which palace his father occupied apartments, on the 30th June, 1789, the year of the death of his grandfather. Under the art-influences assembled around him, it is not to be wondered at that he should early make up his mind to become a painter. His first instructions in drawing he received from his father, and he

afterwards worked some time in the atelier of M Vincent, a painter of some celebrity under the Consulate. The first money received by Horace Vernet, in the exercise of his profession, was while he was yet in childhood. At the age of eleven years he made a drawing of a tulip for Madame de Perigord, for which she paid him twenty-four sous; and at the age of thirteen he had sufficient commissions to support himself. One of his earliest efforts was a vignette designed for a card of invitation to the imperial hunting parties, which was of such merit that an engraver of considerable reputation—Duplesis Bertaux—did not hesitate to pronounce it worthy of his own burin. Commissions began to flow in upon young Vernet, drawings at six francs, and pictures at twenty. He worked principally for the *Journal des Modes*, for which he became the acknowledged draughtsman. At the age of twenty he tried for the prize in classic painting, which entitled the winner to the travelling pension, but failed. Nor was he generally successful in the competition for academic honours, having little taste for the classic principles of the school then in vogue under David, whose authority, still all but supreme, was on the eve of its decline. Horace Vernet was among the first of the French artists who saw that the Greeks and Romans had already had their day, and to feel that he was competent to assist at a grand crisis in Art, and that the particular period would claim for itself those great men who should signalize themselves amid the turmoil of their times. Moved by a natural inclination for a military life, and having served some time in the ranks of the French army, he was an enthusiastic admirer of Napoleon, and early devoted himself to the celebration of the triumphs of his country's arms. In order to check a strong inclination for a military career, he was induced by his father to marry at an early age; thus, at twenty, he took upon himself the cares of a household, for which, as his family was rich only in reputation, his exertions were now taxed to provide: hence, to those habits of industry, seconded by his marvellous facility of execution, he is indebted for the reputation of being the most prolific artist that ever existed, having, up to the present time, made more than 1200 drawings, nearly 100 portraits, all of important persons, and at least 300 pictures, many of which are large and complex compositions. He exhibited for the first time in 1809, from which period he unremittingly laboured in the execution of a series of works so well known as to require no description, although, even for a perfect list of these, a more lengthened biography than this would be called for. Of a few of the most popular of these works the subjects are:—'The Entrance of the French Army into Breslau,' 'The Barrière de Clichy,' the 'Battle of Jemappes' 'The Dog of the Regiment,' 'The Wounded Trumpeter,' 'The Massacre of the Mamelukes,' 'Joseph Vernet lashed to the Mast of a Vessel, and sketching a Storm,' &c. In 1814 he was enrolled in the Legion of Honour, for the active part which he had taken in the defence of Paris; and in 1825, he was promoted to the grade of officer by Charles X., and in 1842 he was appointed commander of the order by the late King of the French, a distinction at which he, of all the French School of Art, has alone arrived, In 1826 he was elected a member of the Institute. In August, 1828, Horace Vernet was appointed Director of the French Academy at Rome, an office which he filled until the 1st of January, 1839; and at no other period has this school been so ably conducted, and never have the labours of the pensioned student been in every respect so profitable as under the direction of this distinguished painter, whose extraordinary diligence and singular power of execution exercised a most salutary influence even on the most indolent. When the revolution of 1830 broke out, the whole of the French legation at Rome retired to Naples, where the ambassador had already been for some time; and thus the Director of the Academy was left at Rome alone, the only French functionary that remained there, in which position of affairs M. Vernet was nominated the diplomatic representative of France at the Holy See—a signal distinction for an artist—with full powers to treat directly with the Papal Government, and amid circumstances of great difficulty. He acquitted himself, however, with such firmness and judgment, as to gain the entire and unqualified approbation of the French Government, the expression of which was conveyed to him in a letter written by M. Guizot, then Minister of the Interior. Vernet's study of the ancient masters during a residence of five years at Rome, led him to adopt a class of subjects differing from those to which he had hitherto chiefly devoted himself. To the Paris Exhibition, in 1831, he sent a 'Judith and Holofernes,' and two years afterwards, 'Raphael and Michael Angelo in the Vatican,' both of which are in the Luxembourg. Afterwards followed 'The arresting of the Prisoners in the Palais Royal, by order of Anne of Austria,' 'Confession of a dying Brigand,' 'Pope Leo XII. carried into St. Peter's,' &c. But in obedience to what seemed the behests of the popular taste, he again recurred to his original field of study. In 1836, he exhibited four pieces—'Friedland,' 'Wagram,' 'Jena,' and 'Fontenoy,' in which were apparent all his usual excellences. The occupation of the Algerine territories by the French troops afforded the artist an opportunity of exhibiting his powers in that department most suited to them. A whole gallery at Versailles was set apart for the battle-painter, called the *Constantine Gallery*, after the most important feat of arms yet performed by the French troops in Africa—the taking of the town of Constantine. Some of the solitary and extraordinary, we might say accidental, military exploits in Europe of Louis Philippe's reign, are also commemorated there. 'The Occupation of Ancona,' 'The Entry of the Army into Belgium,' 'The Attack of the Citadel of Antwerp,' 'The Fleet forcing the Tagus,' show that nothing is forgotten of the Continental doings. The African feats are almost too many to enumerate. There are also in the *Gallery of French History*, at Versailles, several others of his, such as the 'Battle of Bouvines,' 'Charles X. reviewing the National Guard,' the 'Marshal St. Cyr,' the 'Battle of Valmy,' and of 'Jemappes.' In them the qualities of the artist are manifested more fully, we think, than in any others of his works. They are full of that energy, vivacity, and daguerreotypic verity, which he so eminently displays. There is none of that pretension after high art which has injured the effect of some of his pictures. The rapidity of their execution too in general was such, that the public had hardly finished reading the last news

of the combats, when the artist, returned in many cases from witnessing the scenes, had placed them on the canvas, and offered them to the popular gaze. Yet the canvasses are in many cases of great extent, and, often, the figures life-size. But the artist rarely employed the model, painting mostly from memory—a faculty most astonishingly developed in him. Vernet several times attempted Biblical subjects, but they have never succeeded so well as to add anything to his fame of battle-painter. 'Judas and Thamar,' 'Agar dismissed by Abraham,' 'Rebecca at the Fountain,' 'Judith with the head of Holofernes,' 'The Good Samaritan,' have rather served to illustrate Arab costume and manners, which he makes out to be the same as, or very similar to, those of old Biblical times, than to illustrate his own power in the higher ranges of art. He died in Paris, on the 17th of January, 1863.

VERSTRAATEN, L. The catalogue of the Antwerp Museum makes mention of an artist of this name, as having painted the architectural portion of a picture by Baltham van Borch, representing a ceremonial of the Society of Cross-bowmen, in the Gallery of that institution. Verstraaten, it is stated, appears to have died about the year 1729.

VICKERS, Alfred, landscape painter, was, born Sept. 10th, 1786, at St. Mary, Newington, Surrey. At an early age he devoted himself to the study of Nature, without any special direction or instruction from teachers; but he took every opportunity of studying the works of those grand old masters of landscape, Ruysdael, Hobbema, and Wynants; and among the moderns, in preference to all others, Collins and Calcott. He has exhibited at the Royal Academy, and at almost every other exhibition in England and Scotland, with different degrees of praise and success; but his great facility of execution, and his industry, have so multiplied his pictures in the market, as to keep them low in price; indeed, he began too low, and has never sufficiently abstained from producing, to recover this mistake. His pictures of English scenery, however, which is his *forte*, are well conceived, and pleasing in effect, and when carefully finished, which they occasionally are, deserve a place in every general collection. In looking over the pages of the Art Journal for some criticism on his works, we find a picture he exhibited at the British Institution, in 1847, thus described:—"'A Road through a wood in Taff Vale, South Wales.' This is one of the best landscapes in the Gallery; it is of singular truth, but rendered with a fine poetic feeling. The centre of the picture, in which a bye-road runs between trees, is worthy of any landscape painter of the age."

VICKERS, Alfred Gomersal, marine and landscape painter, son of Alfred Vickers, was born at Lambeth, April 21st, 1810, and died at Pentonville, January 12th, 1837. Excepting what he may have learnt from his father, he was the student of Nature and an artist by instinct. He had been introduced by his friend, the late Mr. Samuel Woodburn, to Sir David Wilkie, who pronounced a high eulogium on his drawing; indeed, it was augured that, had he lived, he would have rivalled Stanfield. At the age of 24, he received a commission from Mr. Charles Heath, of £500, to go to Russia for subjects, and on publication of the work, he was congratulated by Mr. Heath upon its great success. Both his oil pictures and his water-colour drawings are scarce. One of his drawings, 'The Entrance to a Russian Harbour,' was sold in the late Mr. Bicknell's collection, for twenty guineas and a half.

VIEILLEVOYE, Peter Joseph Celestine. Born at Verviers in 1798, died 1855. In the Brussels Museum is the study of the Head of an Old Man, by him.

VINCENT, George, a painter of the Norwich school, pupil of Old Crome, and contemporary with James Stark. His pictures consist chiefly of landscape and shipping, and are well and richly painted. He exhibited at the Royal Academy in 1814, 'A Scene near Norwich;' in 1818 'Forest Scene, Evening;' in 1819 'Sheep crossing the Brook, Morning;' in 1821 'Landscape and Cattle;' in 1822 'View of Whitlingham near Norwich,' and two others; in 1823 'Yarmouth Quay,' and after that date at the British Institution up to 1830. Soon after which he died.

VLIEGER, Seraphin de, of Eecloo, a Flemish painter of portraits and genre subjects, who obtained the prize at Ghent in 1827 for a picture of 'An Artisan at Prayer,' which is in the Brussels Museum. According to Siret he died in 1848.

*VOORT, Michael Francis van der, son of a painter named Joseph Van der Voort, was born at Antwerp, in April, 1714. He became deacon of the Corporation of St Luke, in 1752, and in the same year was nominated one of the six directors of the Academy in the above named city; succeeding Peter Snyers in the latter capacity. He died in 1777. In the Antwerp Museum are two allegorical subjects, painted in grisaille, in bas-relief, containing the arms of the Abbé of St. Michael, with allegorical groups representing Justice, Power, Prudence, Hope, Charity, &c.

*VOS, Cornelius de, one of the many artists of this name was born at Hulst, as supposed, about the year 1585. He painted history and portrait with considerable success; although not deficient in originality, he exhibited in many of his works the effect of the influence of the great head of the modern Flemish School. He was a friend of Van Dyck, who painted his portrait. He died in 1651. The Antwerp Museum contains several of this artist's productions, including 'St. Norbert gathering up the Sacred Host, and the Holy Vessels which had been concealed during the reign of the heresy of Tankalen,' 'The Adoration of the Magi,' and some votive portrait groups. And in the church of Notre Dame in the same city is a triptych of the Descent of the Saviour, and portraits of the painter John de Wael and his wife, &c.

UWINS, Thomas, was born in London on the 25th of February, 1782. In his earliest years he gave indications of his love of art, and accordingly was placed with an engraver of the name of Smith, whose practice, however, was little congenial with this pupil's aspirations. But he remained sufficiently long with him to form an acquaintance with some men of talent, which paved the way for his future advancement; as they induced him, by their representations, to become a student of the Royal Academy, and also to enter himself in the anatomical class of Sir Charles Bell. To obtain means of subsistence he made drawings for illustrated books, and copies in water-colours of the works of the old masters, for the purpose of engraving. He also took up water-colour generally, and in 1811, we find him a member of, and acting as

secretary to, the 'Society of Painters in Water Colours,' to whose exhibitions he was a valuable contributor. In 1814 Mr. Uwins visited the South of France, and shortly afterwards Scotland, passing two years in Edinburgh, where he acquired considerable reputation as a portrait-painter. In the autumn of 1826, he went to Geneva, where, meeting with some brother artists, he accompanied them through the valley of Chamouni, and then proceeded direct to Florence and Rome, and afterwards to Naples and Venice, returning to England in 1831. In the following year he exhibited at the Royal Academy a picture which, from the novelty of the subject and the admirable style of its treatment, gained for the painter a deserved celebrity; it represented 'The Interior of a Saint Manufactory at Naples.' The merits of this work were too obvious to be overlooked by the members of the Academy, who, in 1833, elected Mr. Uwins one of their Associates. The 'Saint Manufactory' was succeeded by 'Taking the Veil,' and many other Italian, chiefly Neapolitan, subjects; and in 1839 Mr. Uwins was chosen Academician. All his pictures are characterised by graceful composition and delicate execution. He was the first painter whose diploma was signed by Queen Victoria. In 1842 he was appointed by the Queen, Surveyor of the Royal Pictures; and in 1847 he was made Keeper of the National Gallery, a post which he resigned in 1855. He was also one of the artists selected to execute some frescoes in the Pavilion at Buckingham Palace; and soon afterwards nominated by her Majesty to the office of Librarian in the Royal Academy, vacant by the resignation of Mr. Eastlake. He died at Staines on the 25th of August, 1857. In the National Gallery (Vernon Collection), are two pictures by him: 'The Vintage in the Claret Vineyards on the banks of the Gironde, South of France,' (exhibited in 1848, and engraved by Cousins and Lumb Stocks), and 'Le Chapeau de Brigand,' (exhibited in 1843, now in the National Collection, and also engraved by Lumb Stocks). His picture of 'St. John proclaiming the Messiah,' which has been engraved by Mr. Outrim, sold at Mr. Bicknell's sale for 50 guineas.

W

WACH, Charles William, a distinguished historical and portrait painter, and one of those reformers whose works have contributed to establish the modern German school, was born at Berlin in 1790, of highly respectable parentage, and commenced his studies in art under Kretschmar. Compared with the average productions of that period, even his earliest productions displayed superior talent; but his studies were interrupted by the events of 1813, which obliged him to serve as an officer in the Prussian militia. Even then, however, he did not entirely lay aside his pencil. After the general peace he remained some time at Paris, studying the works of art then collected in that capital, and next visited Italy, where he joined Cornelius, Overbeck, Begas, W. Schadow, and others who have since become celebrities in German art. On his return to Berlin, in 1819, he immediately rose into high credit and favour with the public, more especially as a portrait-painter, in which character he stood pre-eminent among his countrymen and contemporaries. Wach was speedily appointed professor of the Academy at Berlin, and then gave great attention to the chemical preparation of colours and varnishes; and his labours are said to have been attended by some important and valuable results. He died of nervous fever, terminating in inflammation of the brain, on the 24th November, 1845.

WACHTER, Eberhard, historical painter, was born at Stuttgard; or according to some authors at Bahlingen in 1762, and died in 1852. He studied some time in Italy, and afterwards practised at Vienna, where he enjoyed some reputation. His paintings, which are very numerous, are to be found in most of the principal churches, museums, and galleries in Germany; they consist chiefly of scriptural, mythological, or historical subjects. They display a pleasing fancy, but are weak in execution, particularly as regards colour.

WAHLBOM, John W. C., a Swedish draughtsman, born at Calmar in 1810, was admitted in 1824 into the Military Academy at Carlberg, and afterwards pursued his art studies at the Academy of Stockholm, under Ling and Bystroem. Assisted by a pension from the Academy, he visited the galleries of Germany, France, and Italy, returning to Stockholm in 1849, when he was appointed professor of drawing to the Academy. Ill health, however, obliged him again to leave his native country, and he has since resided chiefly at Rome and Paris. He has published amongst other works 'A Series of National Portraits from 1520 to 1632, with Historical Notices by K. A. Nicander,' (1830), 'l'Album Lithographique,' (1836), and is one of the contributors to the 'Musée Scientifique et Historique,' published by G. A. Mellin.

*WANS, John Baptist Martin, a marine and landscape painter, slightly mentioned in Stanley's Bryan, but without his christian name. Corneille de Bie, in his manuscript additions to his 'Gulden Cabinet,' and which the late Mr. J. B. Van der Straelen took occasion to transcribe in 1836, makes this brief announcement of him:—"Wans, painter of landscape, and captain of the Burgher Guard of Antwerp." A large picture by him of the 'Ascent of Elias into Heaven,' is preserved in the Carmelite Church at Antwerp, and there is a fine landscape, with an oak in the foreground, in the Antwerp Museum; the small figures in the latter were added by John Leemans, who died in 1855. (Born 1628; date of death unknown).

WAPPERS, Gustavus, a Belgian historical and portrait painter, was born at Antwerp in 1803, and received his first instructions in art in the Academy of his native town, under Van Heyrens and Matthew Van Bree. He afterwards went to Paris, where he became a votary of the new romantic school, the inspirations of which he afterwards attempted to reconcile with the national traditions of the Rubens school. On his return to Belgium in 1830, he exhibited 'The Self-Devotion of the Burgomasters of Leyden,' a fine work, which at once established him as the centre of a school. After the Revolution of September, in which he took an active part, he successively exhibited 'Christ at the Sepulchre,' 'A Scene in the Days of September,' 'Charles I. taking Leave of his Children,' 'Charles IX. during the Massacre of St Bartholomew,' 'The Temptation of St. Anthony,' 'Christopher Columbus,' 'Peter the Great amongst the Ship Carpenters at Saarburg,' 'The Execution of Anne Boleyn,' 'Boccaccio and Joan of Naples,' &c. He also painted, at the request of King Louis Philippe, 'The Defence of the Isle of Rhodes by the Knights of St. John,' for the Gallery at Versailles, and for Queen Victoria 'The Great Fishery of Antwerp.' Mr. Wappers was appointed Director of the Academy at Antwerp in 1846; a post which he resigned in 1853, being succeeded by M. N. de Keyser. He was also appointed first painter to the King of the Belgians in 1847, with the rank of Baron.

WARD, James, R.A., a skilful English engraver of landscape, but more eminent as a cattle painter, belonged to a family whose various members were closely allied to the profession of the arts. He was the brother of William Ward, the engraver, who married Maria Morland, the sister of the celebrated painter—a family connection which was strengthened by the marriage of the latter with the sister of James and William Ward. Further, James Ward was father-in-law of Jackson, the painter; father of G. R. Ward, the eminent engraver, whose daughter is married to E. M. Ward, R.A. (no relation of the family); and brother of William James Ward, the engraver, who died in 1826. This artist was born in Thames Street, London, on the 23rd of October, 1769. He commenced his career as an engraver, serving an eight years' apprenticeship to his brother William. He pursued this business till fully thirty-five years of age, occasionally amusing himself with painting, for which he had a strong predilection. He at length abandoned engraving for animal-painting (giving up £2000 worth of commissions), much against the advice of his friends. Opie, Hoppner, and others in the profession, tried hard to dissuade him, declaring that they should lose the best engraver of the day, and have a very bad painter in exchange. His early works in painting very much resembled those of Morland in manner; and some of them were engraved and published as by the latter. But his study of anatomy under

Brooks gave him the power of executing works of a much higher character than his eccentric brother-in-law ever attempted. His success in this line was such that, as we are told, in the zenith of his fame he frequently earned from £50 to £70 a day by painting portraits of horses and bulls. He had a fine taste for landscape also, which he displayed in ample variety in his numerous works of local, especially Thames-bank, scenery. The history of one of large dimensions, which he painted for the first Lord Ribblesdale (whose son was then a pupil of the artist), about the year 1814, is remarkable as illustrating the official neglect of native art in this country. The subject was Gordale Scar, a bold rock in Yorkshire, with a group of cattle introduced, under a Rembrandtish effect of light and shade. This picture was presented by his Lordship to the British Museum, who intended it for the National Gallery when one should be established. But so lightly was this effort of native talent prized by the authorities of that establishment that it was suffered to remain rolled up in the hall until the new buildings were commenced, when it was consigned to a cellar to rot unseen, in spite of the remonstrances of numerous friends of the artist and of art who were aware of its ignominious fate. At length, a few years ago, (1858) by dint of great exertion the Curator of the Museum was induced to write to the present Lord Ribblesdale, who consented to receive back the hapless foundling. Another remarkable work of our artist, who had a lurking ambition for higher subjects than those of the stable-yard and paddock, was the grand allegorical picture of 'The Triumph of the Duke of Wellington,' painted apropos of the Battle of Waterloo, about the year 1817. This picture was painted for the British Institution, who awarded to it the prize of 1000 guineas, and then presented it to Chelsea Hospital. There it was exhibited for some years amongst other art-treasures in the building, until, through some whim or caprice of a noble lord who afterwards happened to fill the office of Governor, it was removed from the walls and stowed away in a lumber-room, where, we believe, it has remained ever since. But the most important of the works of the artist was 'The Bull Family,' representing a noble bull, cow, and calf, in a rich and beautiful landscape, painted in the year 1821, in rivalry of Paul Potter's famous bull, which, however, Ward had never seen. It will be recollected as having been exhibited at the Manchester Art-Treasures Exhibition, (1857) and at the International Exhibition, (1862). All the animals in this picture were painted from originals in the grounds of Mr. Allnutt at Clapham. The fine, fiery expression of the bull, we are told, was seized at a peculiarly happy moment, when the 'sitter' was exasperated at an insult offered to him by a bovine rival. This fine picture has since been purchased for the National Gallery for £1500. In that portion of the national collection temporarily located at the South Kensington Museum are two other examples of this painter—'The Council of Horses,' and 'A Scene in Lord de Tabley's Park,' both being amongst the pictures bequeathed by Mr. Vernon. Mr. Ward was elected an associate of the Royal Academy in 1807, and a full member in 1811. He was an early riser, an indefatigable worker, and continued to exhibit his six or eight pictures every season at the Royal Academy, till his eighty-sixth year, when an attack of paralysis stayed his hand. During the last thirty years of his life he resided at Cheshunt, where he died on the 17th of November, 1859, in the 91st year of his age. Ward's works in engraving are justly and highly prized. A pair of them fetched forty guineas at a sale many years ago; being about ten times the price at which they were published. On his retirement from this line of business he presented to the British Museum a complete set of all the plates he had engraved in all their successive stages, amounting to three hundred impressions.

WARD, Edward Mathew, was born in Belgrave Place, Pimlico, in the year 1816, and manifested, at a very early period, that inclination to pursue the Arts as a profession, which has since led to the achievement of considerable distinction. At the age of fourteen, he obtained a silver pallette at the Society of Arts, for a drawing in pen and ink, and about the same time he made several original designs from the works of his uncles Horace and James Smith, authors of the Rejected Addresses, and from those of Washington Irving. His formal studies were begun at the age of sixteen; and among those to whom he was earliest indebted for encouragement, were Sir Francis Chantrey and Sir David Wilkie; from the latter of whom he obtained a letter of recommendation as a probationer, the result of which was his admission as a student of the Royal Academy in 1835. In the same year he exhibited at the Society of British Artists a portrait of Mr. O. Smith, the actor, as 'Don Quixotte.' In 1836 he visited Rome, where he remained three years. In 1838 Mr. Ward obtained a silver medal, in the class of historical composition, in the Academy of St. Luke. Subsequently, he visited and resided for some time at Munich, studying painting in fresco under Cornelius. Returning to England in 1839, he first exhibited a picture of 'Cimabue and Giotto,' by which he gathered "golden opinions." In 1840 he exhibited at the Royal Academy 'A Scene from King Lear,' and in 1843, at the British Institution, 'Buonaparte in the Prison at Nice,' which was purchased by the Duke of Wellington. In the same year he entered the cartoon competition in Westminster Hall, with 'Boadicea' for his subject, but it failed to gain a prize. He also exhibited at the Royal Academy a picture of 'Dr. Johnson reading the Manuscript of Goldsmith's Vicar of Wakefield' (since engraved), which attracted great attention, and opened a new field, which we may describe as that of 'anecdotal history,' for his pencil. 'A Scene from the Early Life of Oliver Goldsmith,' representing him as an itinerant minstrel in France, followed; and in 1845, a still more decided success was achieved in 'A Scene in Lord Chesterfield's Ante-room, in 1748,' showing Dr. Johnson waiting amidst a group of loungers in the Earl's ante-room—quite dramatic in material, and most skilfully treated. Afterwards came, in 1846, 'The Disgrace of Lord Clarendon' (purchased by Lord Northwick, and, at the sale of his lordship's pictures in 1859, sold for 805 guineas), and in 1847, 'The South Sea Bubble'—a marvellous glimpse of society in Change Alley in those mad speculative times—and perhaps the best picture yet produced by the artist. This, and the scene in Chesterfield's ante-room, are in the National Gallery (Vernon collection). In 1848 appeared 'London during the Great Fire, in 1666, as seen from Highgate Fields,'

and 'Charles II. and Nell Gwynn;' in 1849, 'West's First Effort in Art,' and 'Daniel Defoe with the Manuscript of Robinson Crusoe;' in 1850, 'Isaac Walton Angling,' and 'James II. receiving Tidings of the Landing of Prince William of Orange,' which was purchased by Mr. Jacob Bell, and presented by him to the nation. The artist now adopted an impressive class of subjects, drawn from the story of the French Revolution; producing in 1851, 'The Royal Family of France in the Prison of the Temple;' in 1852, 'Charlotte Corday going to Execution;' in 1853, 'Josephine signing the Act of her Divorce;' in 1856, 'Marie Antoinette parting with her Son:' and in 1859, 'Marie Antoinette listening to the Act of Accusation;' a series which have perhaps done more to establish his popularity than any other of his works. In the course of the same period, also, he produced, 1853, 'The Execution of Montrose;' and in 1854, 'The Last Sleep of Argyll.' In 1858, two portrait pictures, painted by command of Her Majesty, representing respectively, 'The Emperor of the French receiving the Order of the Garter from Her Majesty,' and 'The Queen visiting the Tomb of Napoleon I.,' also 'Alice Lisle concealing the Fugitive after the Battle of Sedgemore.' In 1861 he exhibited one of the most showy of all his efforts—'The Ante-chamber at Whitehall during the Dying Moments of Charles II.,' being an attempt to represent the effect produced upon a miscellaneous assemblage of worthless and uninteresting individuals, by a solemn event supposed to be taking place off the scene; in 1863, 'Charlotte Corday contemplating her portrait before her execution;' in 1865, 'The Night of Rizzio's Murder,' and at Gambart's Winter Exhibition of the same year, 'Dr. Johnson's First Interview with John Wilkes,' which the 'Athenæum' praises as "one of the best of Mr. Ward's pictures of that class." In 1853, Mr. Ward received instructions from the Fine Arts Commissioners to paint a series of eight pictures for the corridor of the House of Commons. Four of these have been completed; viz.; 'The Execution of Montrose,' 'The Last Sleep of Argyll,' 'Alice Lisle concealing the Fugitives,' and 'The Flight of Charles II. with Lady Jane after the Battle of Worcester.' They were originally painted in oil, but the commissioners afterwards determined not to have any more works in that style, being found unsuited to the lighting of the building, and they were consequently repeated in fresco, which material, we are sorry to learn, owing to some unfavourable condition in the material of the walls, or their site, or some defect in the preparation of the pigments employed, already exhibit signs of decay. The subjects adopted for the four remaining works, intended to complete the series, are—'Monk declaring for a free Parliament,' 'The Landing of Charles II. at Dover,' 'The Acquittal of the Seven Bishops,' and 'The Lords and Commons presenting the Crown to William and Mary.' Mr. Ward possesses considerable ability, a good notion of effect, and great painstaking in the marshalling and realization of details. Perhaps his grandest conception, and the nearest approach to the dignity of history, is the picture of the devoted Charlotte Corday; but his colouring is somewhat hard, and often too opaque and dark. Mr. Ward was elected an Associate of the Royal Academy in 1846, and R.A. in 1855. His wife, Henrietta, is the daughter of Mr. George Raphael Ward, the eminent engraver, and the granddaughter of the late James Ward, R.A., the cattle painter, and is herself an artist of ability in the higher departments, and especially in domestic subjects; many of the infantine scenes she depicts so pleasingly, being probably taken within her own family circle.

WARREN, Henry, water-colour painter, was born in London, Sept. 24, 1798. He evinced an early taste for Art, but for a while was almost equally divided between painting, sculpture, and music. He first entered the atelier of Nollekens, the sculptor, where he had John Gibson and Bonomi as his companions. In 1818 he entered the school of the Royal Academy, and took to painting. His first productions were in oils, of which he exhibited several at the Academy; but, in 1835, another modification took place in his purpose, being induced to join the New Society of Painters in Water Colours, of which, some years afterwards, he was elected President. In this branch of art, Mr. Warren has distinguished himself by a fertile fancy, and a rich and glowing style of treatment, his subjects comprising history, poetry, and landscape. Although never in the East, many of his most effective productions have been illustrative of oriental life. Mr. Warren has used his pen as well as his pencil: he has published an antiquarian work on the river Ravensbourne, in Kent, illustrated by lithographic views drawn by himself, and two little volumes of fun, entitled respectively 'Notes upon Notes,' 'Hints upon Tints,' besides some elementary essays on Art. He is an honorary member of the 'Société Belgique des Aquarellistes,' and of the Pennsylvanian Academy of Arts. Mr. Warren was one of the Royal Commissioners for the Fine Arts in the great Paris Exhibition. His drawings are held in great estimation, and have been sold, we are informed, as high as 500 guinees. A small one, sold April 29, 1863, in the late Mr. Bicknell's collection, for 150 guineas. It is thus described:—'H. Warren, P.N.W.C.S. Rebecca at the Well, *obtained from the artist.*' His son, Edmund George, follows in his father's footsteps, as a landscape painter in water colours, and many of his works have already, and deservedly, attracted much notice and admiration.

WATELET, Louis Stephen, a French landscape painter, was born at Paris in 1780; commenced early the study of the arts of design, and made his first appearance at the Salon of 1799. He afterwards travelled in Italy, the Tyrol, Belgium, and other countries, taking views of the most pic turesque sites. He exhibited largely during upwards of half a century; amongst his works may be cited 'The Mill at Essone;' 'The Arrival of Napoleon I. at Louisbourg;' 'A Dance of Shepherds;' 'Henry IV. and Captain Michaud,' (an historical landscape at Fontainbleau); 'St. Jerome in the Desert;' 'The Fall of the Leaf;' 'Views of Abbeville;' 'The Lake of Albano;' 'Innspruck;' 'The Tyrol,' (1841-50); 'Effects of a Storm,' (1857), &c. M. Watelet obtained a second class medal in 1810; a first class in 1819; and the decoration of the Legion of Honour in 1825.

WATSON, J. D., a painter of genre subjects, has exhibited annually at the Royal Academy since 1853, and occasionally at the Winter Exhibition in Pall Mall. He is an artist in fair estimation, as may be gathered from the following criticism, which appeared in the 'Times' of Nov. 1st, 1865, on

a picture exhibited by him in Pall Mall: "Last, but not least among the figure-pictures here, we should notice Mr. Watson's 'Retainer preparing a Cudgel' (112), a single figure, in red hood and tight hose, cutting a stick with an earnestness of purpose which bodes no good to the shoulders on which it is meant to be tried. We have no young painter who shows a more decided power of informing his figures with intention. His drawing and colouring are equally good, and from his various works in oil and water colour, and in book illustration, as well as in the exhibitions, we cannot but augur for him a high place in our younger school of historical painters. How far his powers as an inventor and painter can carry him beyond single figures, or illustrations of the ideas of other men, we have not yet the means of judging; but we can hardly believe that the accuracy of workmanship and truth of conception which he manifests in what he has done already, will be limited to the range within which he has hitherto wrought." In 1865 he exhibited at the Royal Academy a picture with this inscription, "No Lady but at some time loves her glass—*Ben Jonson*," which was commended.

WATT, James Henry, an English engraver, was born at London in 1799, and at the age of sixteen entered the work room of Charles Heath; whose facile and agreeable style he successfully followed. His works are very numerous, being principally reproductions of pictures of the modern English school, as, after Landseer, 'The Departure of the Cattle Dealer;' and 'A Courtyard in the Olden Time,' (both of which were sent to the Universal Exhibition of Paris, 1855); after Stothard, 'The Procession of the Flitch of Bacon;' after Leslie, 'The First of May in the Days of Queen Elizabeth;' and after Eastlake, 'Christ and the Little Children;' besides several portraits and vignettes for books.

WATTIER, Emil, a French painter of genre subjects, in the manner of Watteau and Boucher, was born in Paris, in 1803, and studied under Baron Gros. Nagler terms him the 'Modern Watteau,' and says that Prince Galitzin (renowned for his taste,) gave him a commission, in 1847, to paint the boudoir of his Princess with 'The Four Seasons,' 'The Four Elements,' and 'The Four Times of the Day,' upon which he has long been occupied. His water colour drawings are highly appreciated, and he has contributed many illustrations of books, among others, to Rousseau's 'Nouvelle Heloise,' and Piot's 'Cabinet de l'Amateur.' Among his pictures may be named, 'Ninon de l'Enclos et le Marquis de la Chartre,' which is in the Louvre.

WATTS, W., engraver, was the son of a master-silk-weaver in the neighbourhood of Moorfields, and was born in the year 1752, his baptismal register being dated February, 1753. He was taught engraving by Paul Sandby and Thomas Rooker, assisting, whilst with the latter, in some of Woollett's plates. During this time also Rooker commenced 'The Copper-plate Magazine,' which had a considerable sale, and which Watts continued after his death This publication contained views of noblemen's and gentlemen's mansions, and was followed up by Watts, in a work published by subscription entitled 'Views of Gentlemen's Seats,' commenced January, 1779, and concluded May, 1786. The original edition of this work, especially in the proof state, is now scarce;—Watts having sold the plates to Mr. Boydell, he had them retouched to give them more tone, or colour as he called it. Watts went to Naples, Sept. 1786, where he received much kindness from Sir Wm. Hamilton, then our resident Minister, and Lady Hamilton. He returned to London in 1787, and resided at Bath, where he published twelve views of that city (1793). At this time he became a partizan of the French Revolution, and went to Paris, but losing his fortune in the French funds, he returned to England, and between 1801 and 1805 engraved sixty 'Views in Palestine' for Sir Robert Ainslie's fine work. He died at Chobham, Surrey, December 7, 1851, aged 99.

WATTS, George Frederick, historical and portrait painter, was born in London in 1818, and first exhibited in 1837. In the Cartoon competition at Westminster Hall in 1843 he obtained one of the £300 prizes for his cartoon of 'Caractacus,' and followed up his success in the subsequent competition by securing a prize of the first class, £500, for his picture of 'Alfred inciting the Saxons to Maritime Enterprise,' (contributed by the Board of Works to the International Exhibition, 1862.) He has also painted a 'St. George and the Dragon' for the new Houses of Parliament. He has since contributed some historical subjects of considerable merit to the exhibitions; and more recently (sometimes under the name of F. W. George) has exhibited works in protraiture, evincing in their treatment much thought and originality. Those of 'Alfred Tennyson,' (engraved); and 'Sir John M. Lawrence' were included in the International Exhibition 1862. He also painted a large fresco, illustrative of the History of Justice, on one of the walls of the New Hall of Lincoln's Inn. In the Winter Exhibition of 1865-6, he exhibited a portrait of the Right Hon. W. E. Gladstone—a perfect likeness, and carefully finished, so far as regards the face, but sketchy in other respects. In the same Exhibition is his portrait of an ideal female, called 'A study with the peacock's feathers'—a luxurious picture, painted after the manner of the Italian masters. The 'Athenæum' (No. 1984), in criticising these and other works of Mr. Watts in the exhibition, says, "There can be no challenge for their extraordinary merit and beauty. We rarely see such true art."

WAUTERS, Charles Augustine, a Belgian painter, was born at Baom in the province of Antwerp in 1811; first pursued his studies at the Academy of Mechlin, afterwards removing to that of Antwerp, where he had Matthew Van Brec for a teacher. He has painted religious and historical subjects, as:—'Peter the Hermit preaching to the Crusaders;' 'The Passage of the Red Sea;' 'Martyrdom of St. Lawrence;' 'Giotto;' 'Albano and his Family;' 'Charles the Bold instituting the Grand Council, or Parliament, at Mechlin;' 'Death of Mary of Burgundy;' &c. He has also painted a large number of portraits, and some genre subjects such as 'The Prayer of the Unfortunate Family;' 'The Morning after the Ball;' the last of which with two others was sent to the Universal Exhibition of Paris 1855. M. Wauters has received two large medals at Brussels; and is a Knight of the Order of Leopold. He was during some years Director of the Academy at Mechlin; he afterwards took up his residence at Brussels, where he opened a school.

WEBSTER, Thomas, R.A., was born on the 20th of March, 1800, in Ranelagh Street, Pimlico: his

father, being attached to the household of George III. took his child in its infancy to Windsor, where he remained till the death of the venerable monarch. Young Webster was educated in the choir of the Chapel Royal, St. James's, his father being desirous of making a chorister of him; but like Hoppner, who was also in the choir of the Chapel Royal, and Callcott who was in that of Westminster Abbey, he preferred the art of painting to the practice of music. His wishes being acquiesced in, he entered the Royal Academy as a student in 1820, exhibited in 1823 a portrait group, and in 1825 obtained the first medal in the School of Painting. In the same year he exhibited, at the Gallery of the Society of British Artists in Suffolk Street, a little picture entitled 'Rebels shooting a Prisoner,' (a scene of boy mischief), which at once brought him into notice. In 1827 he sent to the Royal Academy a portrait picture, the 'Children of T. Drane, Esq;' the next year he contributed 'The Gunpowder Plot' to the Academy, and in 1829 'The Prisoner,' and 'A Foraging Party roused,' to the British Institution. In 1830 he sent to the British Institution 'The Sick Child;' in 1831 he exhibited nothing, but in 1832 there hung on the walls of the British Institution 'The Card Players,' a 'Sketch of a Cottage,' 'The Effects of Intemperance,' and 'The Love-Letter;' and on those of the Academy, 'The Smugglers.' In 1833 he had at the Academy 'The Lantern,' and 'A Village School.' The year 1834 was a blank; but in the next he exhibited 'Late at School,' and 'Reading the Scriptures,' at the British Institution; and 'Bird-catchers,' and 'The Intercepted Letter,' at the Academy, where also, in 1836, he sent a pair of subjects, 'Going into School,' and 'Coming out of School;' in 1837, 'Returning from the Fair;' and, in 1838, 'Breakfast.' In 1839 at the British Institution, 'The Rat-trap,' and 'Anticipation,' (a baker's boy bringing home a pie, which a hungry-looking boy at the door eyes with expectant satisfaction,) and at the Academy 'Football,' (considered one of the best pictures he had hitherto painted). In 1840, in which year he was elected an Associate of the Royal Academy, he produced 'Punch,' a picture full of grotesque incident and individual character; in 1841, two pictures which, perhaps, the artist has never surpassed, 'The Smile,' and 'The Frown,' (so well known by the engravings made for the Art Union of London), and 'The Boy with many Friends.' In 1842, at the British Institution, 'The Wanderer,' representing a young Italian boy with a box of white mice: and at the Royal Academy, 'The Grandmother,' 'Going to School.' and 'The Impenitent' (sold at Mr. Bicknell's sale for 350 guineas). Hitherto Mr. Webster had generally taken the bright side of juvenile existence, but in 1843 he diversified the scene by the production of a little episode full of touching pathos, entitled 'Sickness and Health.' In 1844, at the British Institution, 'Contrary Winds,' (boy sailing a boat in a washing tub,) and at the Royal Academy, 'The Pedlar.' In 1845 'The Dame's School,' in 1846 'Please to Remember the Grotto,' and 'Only once a Year,' upon which (in 1846) he was elected a full member of the Academy. He has since continued to exhibit annually often several pictures: of which it must be sufficient here to mention a few. In 1847 'Good Night;' 1848 'Do-the-Boys Hall;' in 1852 'A School Play-ground;' in 1855, 'The Race;' in 1860 'Autumn and Winter;' in 1862 'Roast Pig;' in 1863 'A Tea Party;' in 1864 'The Battle of Waterloo,' and 'A Game at Draughts;' in 1865 'Village Gossips,' and 'My Back Kitchen.' His pictures now sell for large prices. 'Good Night,' at Bicknell's sale, in 1863, produced 1150 guineas; the pair of pictures called 'The Smile and the Frown,' 1600 guineas.

WEHNERT, E. H., the son of German parents, but born in London, in 1815, paints in various styles, historical, sacred, and popular, and has made many drawings on wood for books. Among others, 'Grimm's Fairy Tales;' Bohn's edition of 'Longfellow's Poems;' 'Andersen's Tales.' He has been a Member of the New Society of Painters in Water Colours since its formation in 1831. His brother, F. Wehnert, is an architect, and occasionally exhibits his designs at the Royal Academy; he has lately designed the houses of the new town Llandudno.

WELLS, Johanna Mary (whose maiden name was Boyce), a painter of great promise during a too short career, in miniature and genre, was born in 1831. At the age of eighteen, she entered the school of Mr. Carey, in Bloomsbury, and went subsequently to that of Mr. Leigh, where she acquired a thorough command of the technical essentials of her art. Her early impressions would seem to have been in favour of 'Pre-Raphaelitism,' but this tendency she afterwards in great measure overcame. In 1855, she painted a study of a head, under the title of 'Elgiva,' which was exhibited at the Royal Academy, and, in the autumn of the same year, went to Paris, where she joined the ladies' class in the atelier of Couture, but was compelled by ill-health to abandon study after a few weeks. The influence of this brief tuition was, nevertheless, very apparent in her subsequent performances. In 1856, her picture, 'Rowena offering the Wassail Bowl to Vortigern,' was rejected by the Academy, and in the following year she went to Italy, where, at Rome, she met with Mr. H. T. Wells, the miniature painter, whom she married in the winter of the same year. In this great metropolis of art, she painted a picture entitled 'The Boy's Crusade,' which was exhibited at the Royal Academy in 1860. On her return to England (1861), she exhibited at the Royal Academy three pleasing genre productions, 'Peep Bo,' 'The Heather Gatherer,' and 'La Veneziana.' Next followed 'The Outcast,' and 'Do I like Butter?' a study of a little girl making to herself the well-known childish interrogation with a buttercup; and then, full of hope and promise, this daughter of genius was suddenly cut off, dying in childbed, on the 15th of July, 1861. Mr. H. T. Wells, her husband, who has exhibited at the Royal Academy for the last twenty years, is said in the Art Journal of 1861, to be "now the most eminent of our miniature painters."

WEST, William, landscape painter, was born in Bristol, in 1801. Many of his earlier works consisted of views in Norway, in which he generally introduced waterfalls, whilst his later ones comprised the scenery of the Welsh hills, and the coast of Devonshire, in which he displayed a scrupulous study of geological formations. He was a member of the Society of British Artists, and died January, 1861, in his 60th year.

WESTALL, William, an English painter, more particularly of Indian, Chinese, and other

oriental scenes, was born at Hertford, October the 12th, 1781. His parents were of Norwich families; but, after residing in that city for several years, they removed for some time to Hertford, and finally came to London and its vicinity, Sydenham and Hampstead, where his earlier years were passed. Like most of those who have attained to professional honours, he displayed a great passion for drawing when very young, having frequently related that he used to run away from school for the purpose of making sketches from nature. His early studies were pursued under the care of his elder brother, the late Richard Westall, R.A., then at the height of his fame. Mr. W. Westall's professional engagements commenced early in life, and under the following circumstances:—The late William Daniel, R.A., who had previously been in India, received the appointment of landscape draughtsman on a voyage of discovery then about to proceed to Australia in 1801, under Captain Flinders, in H.M.S. Investigator. From this appointment Mr. Daniel eventually withdrew, in consequence of an engagement to Mr. Westall's eldest sister, whom he afterwards married. On receiving an intimation of his withdrawal, the Government applied to the president of the Royal Academy to recommend one of their students. Westall had entered as a probationer in the schools of the Royal Academy, but had not become a qualified student. He was, however, proposed to the Government by the president (West), who had noticed his remarkable talent and aptitude for the appointment, which he at once received, though not nineteen years of age. After the expedition had been arduously employed for nearly two years, the Investigator was condemned as not sea-worthy, and was left at Port Jackson, while Mr. Westall and most of his fellow-voyagers were shipped on board H.M.S. Porpoise, under the command of their late first lieutenant, Fowler, for the purpose of returning to England. While making their way towards Torres' Straits, accompanied by two Indiamen, they had the misfortune to be shipwrecked on a coral reef; whence, after a residence of eight weeks, having been deserted and left to their fate without any offer of assistance by the commander of the accompanying vessel, the Bridgwater, they were taken off by some vessels sent from Port Jackson, Captain Flinders having courageously returned to the colony in an open boat, a distance of two hundred and fifty leagues. One of the vessels which thus opportunely came to the relief of the shipwrecked crew, was the Rolla, bound to China, in which Mr. Westall took ship, the result being many interesting sketches of that country and its inhabitants. Amongst other works produced by him under these circumstances was one representing a pleasure party of Chinese, on the river above Canton, in which he became unexpectedly a participator, and which was exhibited at the Royal Academy in 1814, and, within the last few years, was hung in the Exhibition Rooms of the Pantheon. A smaller duplicate picture was in the possession of the late Mr. Loddige, of Hackney. After a residence of some months in Canton, Mr. Westall secured a passage to India in one of the China fleet, and witnessed the renowned action in the Straits of Malacca, where Admiral Linois and the whole of his force was beaten off by a fleet of British merchantmen, commanded by Sir Nathaniel Dance. Mr. Westall's love of variety determined him, on his arrival at Bombay, to undertake a journey into the neighbouring mountains of the Mahratta country, for which purpose he obtained a passport from Sir Arthur Wellesley (afterwards the Duke of Wellington), Commander of the Indian forces at that time. While among the magnificent mountains of the Boa Ghaut, he met the Indian army, soon after the battle of Assaye, and received a kind invitation from Sir Arthur to accompany the army to Seringapatam, which advantageous offer he declined, to his deep regret in after life. After visiting and making elaborate drawings of the wonderful excavated temples of Kurlee and Elephanta, and of other interesting objects, he returned to England, having been absent from his native land about four years. Soon after his return, finding that his services were not immediately required in the publication of the late voyage, he revisited Madeira, at which island the Investigator had made a stay of three days on the outward voyage. On the latter occasion the scientific gentlemen made an expedition into the interior, and young Westall, by the most indefatigable exertions, produced a number of sketches of its enchanting scenery; but on their leaving the island, the native boat they had hired to take them to the vessel was upset in the surf (as they always suspected, purposely,) by the boatmen, and, in consequence, their collections and sketches were all lost, and Westall was nearly drowned. The fatigue and exposure of the journey, combined with the effects of the accident and his distress and anxiety at losing the fruits of so much toil, brought on a *coup de soleil*, which nearly terminated his existence. But the picturesque beauty of the island had so enchanted him, that he resolved his first days of independence should be spent there; and in accordance with this determination, he obtained a passage to Madeira in the summer of 1805, and carried his early resolution into effect. He was treated with great kindness by the residents, particularly Mr. Pringle, the Consul, Mr. and Mrs. Lynch, Lady Georgiana and Mr. Eliot, afterwards Earl St. Germain, and their families. While making those selections of the scenery which he especially loved, he executed, in the way of business and profit, drawings and paintings of the *quintas* (villas) of the planters and merchants; and with the money so obtained, he went, after a year's sojourn, to the West India Islands. He always spoke of his residence in Madeira as one of the most delightful periods of his life. During a stay of a few months in Jamaica, Mr. Westall added innumerable drawings of this interesting island to his large collection of sketches of foreign scenery. After his return to England, he painted various pictures of foreign scenery; and in 1808, having accumulated a considerable number of water-colour drawings of views in China, India, and Madeira, he opened an exhibition in Brook Street; but it did not realise his expectations. In 1810, Captain Flinders arrived in England, having been released from his long and cruel confinement in the Isle of Mauritius, where he was detained, on his putting into Port Louis in his little vessel, on his way home from Wreck Reef. The publication of his voyage, necessarily delayed until this period, was now proceeded with, and Mr. Westall was for a considerable time engaged in preparing his sketches and drawings for engravings, and also in painting pictures, by command of the Lords Commissioners of the Admiralty, of the most important disco-

veries and incidents connected with the voyage. Of these, the views of Port Bowen and Seaforth's Isles, in the Gulf of Carpentaria, were exhibited in 1812 at the Royal Academy, and attracted great attention from their novelty. On his final settlement in England, he was employed by many publishers in illustrating various works, amongst the rest by Mr. Ackerman, in 1813, who was getting up an embellished edition of the 'History of the Public Schools.' In this commission he was united with Messrs. Uwins, F. Mackenzie, F. Nash, and Augustus Welby Pugin. In 1811 Mr. Westall paid his first visit to the Lake country, where he first became acquainted with Southey and Wordsworth, which ended in an enduring friendship. In 1812 he was elected an Associate of the Royal Academy, having long previously been a member of the Water-Colour Society. In 1816, he engraved, in aquatint, a work of the noted Caves in Chapel le Dale, near Ingleborough; Yordas Cave, and Gordale Scar, near Malham, in Yorkshire. The following year, in company with Mr. Mackenzie, he made a series of views of Rivaulx, Byland, and other Abbeys and celebrated edifices in the north of England, some of which were introduced by Dr. Whittaker in his 'History of Richmondshire.' About this time, he put a long-formed project into effect, of engraving in aquatint a series of panoramic and other views of the Lake country, which he continued to increase in number for many years. In 1832, when on a visit to the Isle of Wight, he commenced his work on that island. The number of views and works he had undertaken occupied so much time, that from this period he had little leisure for contributing to the exhibition of the Royal Academy. During several years the only picture he exhibited was a view of Norwich, painted in 1840. His publications were afterwards increased by the addition of several works: 'Ragland Castle, in Monmouthshire;' 'Kirkstall Abbey, near Leeds;' 'Fountains Abbey,' 'Studley Park,' &c. Mr. Westall visited Paris in the spring of 1847. In the autumn of the same year, he met with a very severe accident, not only breaking his left arm, but receiving serious internal injuries. From the effects of this he never recovered; and a succession of colds terminated in a bronchial attack, accompanied by dropsy, which carried him off, after a few weeks of suffering, on the 22nd of January, 1850.

WICKENBERG, Peter, an artist of promise, was born in Sweden, in 1812. He came to Paris in 1837, where he met with considerable success. His pictures consist principally of marine and winter scenes, which he depicted with great truth. One of his best paintings is in the Luxembourg Gallery. He exhibited in 1838 a study of 'Cows, a Winter Scene;' and contributed annually to the exhibitions until the year 1846, when he was carried off by consumption, on the 19th of December.

WIERTZ, Anthony Joseph, a Belgian painter of extraordinary originality and purpose. He was born at Dinant, in February, 1806, and received his instruction in art under Van Bree, at the Academy of Antwerp, where he carried away the grand prize in painting in 1832. He then proceeded to Rome, whence he sent home a 'Patroclus,' which not only aimed at Homeric grandeur in the style of treatment, but was of dimensions which, it is said, quite disconcerted the municipal authorities. The enthusiastic artist soon after set himself forward, as an innovator upon the prejudices of the day, in copying Rubens as the best national model. Oppressed with the conviction that commercial considerations were mortal to true art, he adopted the resolution not to sell any of his pictures, resorting to portrait painting as a means of obtaining his daily bread, and seeking for an atelier of commensurate dimensions to hold his vast canvases. Some idea of the proportions to which several of these reached may be formed from the fact that to paint his 'Revolt of the Angels,' he was obliged to unrol his canvas to receive the design piece by piece. Three other pictures of about the same date, but of more moderate dimensions, are 'Esmeralda,' 'Quasimodo,' and 'The Education of the Virgin.' The lofty pretensions thus openly put forward by M. Wiertz, exposed him to the attacks of a host of enemies, who denied or envied his talent; and a sort of paper war, flavoured by caricature, was for a long time the result. In 1847 he established himself in a spacious workshop in the outskirts of Brussels, where he produced his 'Triumph of Christ,' which even his enemies were forced to applaud. He next reverted to his great theme the 'Revolt of the Angels.' The government about this time came to his aid, and thanks to the generous interposition of M. Rogier, the Minister of the Interior caused to be erected expressly for his use, and after his own plans, an enormous atelier, the conditions being that it should always, with the works it contained, be open to the inspection of the public. Pursuing now his investigations and conceptions under more favourable auspices, he is said to have invented a process combining fresco with oil painting. He now, also, occasionally gave way to extravagances both in the selection of subjects, and in their treatment, which excited sometimes the irreverent wonder of the visitors to his gallery. Thus, besides a second version of 'Patroclus,' 'Christ in the Sepulchre,' 'Satan and Eve,' 'The Flight into Egypt,' 'Venus and Vulcan,' exhibiting a wonderful inventive faculty, with great power of execution, were seen such subjects as 'The Burned Child,' 'The Suicide,' 'Trois Visions d'une Tête Coupée,' (being actual studies of an execution by the guillotine,) 'One Second after Death,' 'The Devil's Mirror,' &c. As a writer on Art he produced two 'Discourses,' nervous and original like his paintings, one being 'Eloge de Rubens,' which obtained for him the prize proposed by the Academy of Antwerp in 1840, and the other 'une Etude de Matthieu van Bree.' He was created a knight of the order of Leopold in 1840. He died in June, 1865, and was followed to the grave by a large number of the principal artists of Brussels and Antwerp. His collection, it is understood, becomes the property of the nation.

WILD, Charles, an architectural draughtsman and painter in water colours of distinguished merit, was born in London in 1781. He at first devoted himself almost exclusively to architectural drawing according to strict geometrical laws, but at a later period made architectural subjects subservient to picturesque effects, without departing from faithful representation. Among the many fine works for which the public are indebted to his pencil, may be mentioned: 'Twelve Select Examples from the Cathedrals of England, illustrating the architecture of the Middle Ages in

England, comprising views of Westminster Abbey, York, Peterborough, Ely, Salisbury, Wells, and other Cathedrals, 12 coloured plates, royal folio, 1831. A similar series of 'Foreign Cathedrals,' in 12 coloured plates; 'Architectural Grandeur in Belgium, Germany, and France,' a series of 24 highly-finished etchings, with descriptive letterpress, 4to. 1833; 'Lincoln Cathedral, its Architecture, Ornaments, and Sculpture,' with 16 engravings by Le Keux, 1819. Also 'Accounts of Canterbury and York Cathedrals,' 1819; and 'Worcester Cathedral,' 1823. Three of his drawings in water-colour are in the South Kensington Fine Art Collection, namely: 'The Cathedral of Chartres,' 'The Market-place at Liege,' and 'Westminster Bridge, Abbey, and Hall.' Mr. Wild was one of the original members of the old Water-Colour Society; for many years treasurer; and afterwards secretary. The latter years of his life were embittered by loss of sight. He died in 1835 at the age of 54. His daughter is married to Mr. Owen Jones, architect, of Alhambra fame.

WILLIAMS, Edward, the son of an engraver, was himself a landscape painter, the progenitor of a large family of artists, who have followed, and still continue to follow the same line, contributing extensively to the various annual exhibitions. Edward Williams was born at Lambeth, in 1782, and at an early age became a pupil of his maternal uncle James Ward, R.A., the landscape and animal painter. He was afterwards apprenticed to Mr. Hillier, a carver and gilder in Silver Street, Golden Square. Meeting with some success as a miniature and landscape painter, he eventually gave up carving and gilding, and became an artist; his favourite subjects for many years being moonlight scenes. In after life he resided at Barnes, painting, in its various phases, the scenery of the upper Thames. He died there in June, 1855, leaving six sons to follow the profession, of whom three have adopted other names in lieu of the patronymic, viz.: H. J. Boddington (deceased April 11th, 1865), Sidney Percy, and A. Gilbert; while Mr. E. C. Williams, Mr. G. A. Williams, and Mr. A. W. Williams, retain the surname of their father. They all paint landscapes extremely well, but commercially the pictures of A. Gilbert, H. Boddington, and Sidney Percy take the lead. Mr. G. A. Williams has a son, named Walter Williams, and H. J. Boddington has a son, bearing his own name, both treading in the footsteps of their parents. In the National Gallery is a 'Landscape, with figures, by Moonlight,' by Edward Williams, being a bequest from Lieut. Col. Ollney.

WILLIAMS, Penry, born at Merthyr Tydvil, in Wales, about 1798, first exhibited at the Royal Academy in 1824, and a few years later went to Rome, where he has since resided, frequently sending over to our exhibitions clever pictures of Italian manners and scenery.

WILLIAMS, Samuel, wood engraver, was born at Colchester, in 1798, of poor but respectable parents. At a very early age he evinced a strong desire to become a painter, so much so that when only ten years old, he would rise at four in the morning, even by candle light, to sketch and copy whatever he could obtain; so highly appreciated in his native place were these juvenile efforts, that they were sought after by persons of taste and condition; his father, however, considering the arts but at the best an uncertain means of gaining a livelihood, apprenticed his son to a printer in Colchester. During the period of his servitude, he taught himself to etch on copper; and a few proofs of woodcuts from a work entitled 'Charlton Nesbit' falling into his hands, induced him to try his skill in drawing on wood and engraving his designs. When his term of apprenticeship expired, and he left Colchester for London, Mr. Crosby, the predecessor of the eminent publishing firm of Simpkin and Marshall, who had met with some of Williams's ''prentice works,' engaged him to draw and engrave a series of cuts, to the number of three hundred, for a work on Natural History: Messrs. Harvey and Darton were also among the earliest of those who appreciated and found employment for Mr. Williams's talents. In 1822 he finally settled in London, and among the principal works with which his name is associated, we may mention the illustrations to 'Robinson Crusoe,' Hone's 'Every-day book,' 'The Olio,' and 'The Parterre,' all of which were both drawn and engraved by him; the illustrations to Wiffen's 'Tasso,' engraved from drawings by the late H. Corbould; and those to an edition of Thomson's 'Seasons,' engraved from his own designs, and which exhibit some "exquisite little bits of English sylvan life." In his earlier life, Mr Williams made some successful attempts at miniature painting, as well as in oil pictures; the latter he was especially desirous of practising, and it is evident he had great taste for landscape painting; but the demand upon his time for woodcuts was so constant that he found but few opportunities of indulging in anything beyond these. He died on the 19th September, 1853; leaving sons, who worthily follow the same profession.

WILLIS, Henry Brittan, was born in Bristol, and learned the principles of art from his father, a landscape and figure painter of some local reputation. After pursuing his profession in Bristol for several years, with but little encouragement, he was induced by a friend to visit the United States. Ill health obliged him to return to this country after a year's absence; and in 1843, Mr. Willis removed to London; since when he has gradually worked up to a high position in his profession, by painting pictures in which animals have formed the principal feature.

WILLMORE, James Tibbetts, A.R.A., one of the best line engravers of any time, was born in September, 1800, at Bristnall's End, Handsworth, near Birmingham. At the age of 14, he was apprenticed to Mr. Wm. Radcliffe, of Birmingham, an engraver of considerable talent, as we have already said, under his name. At the age of 22 he married, and came up to London, to work upon a three years' engagement in the atelier of Mr. Charles Heath, who at that time was extensively employed by the publishers in engraving for the numerous pictorial works then proceeding. Here he rapidly advanced in his art, and was sufficiently perfect at the completion of his engagement to be employed on those finely executed works, 'Brockedon's Passes of the Alps,' and 'Turner's England and Wales.' These were followed at intervals by engravings of Sir Charles Eastlake's large plate, 'Byron's Dream,' Turner's 'Alnwick Castle by Moonlight,' 'The Old Temeraire,' 'Mercury and Argus,' and numerous plates in Turner's Rivers of France, which Nagler considers of exquisite execution. After this perioa

he was always fully employed upon anything he was willing to undertake, as his numerous and well-known engravings after Turner, Landseer, Creswick, Ansdell, and others testify. He was elected an Associate Engraver of the Royal Academy in 1843. In private life his society was much cultivated, and his kindness of heart and charitable disposition are familiar to all who knew him. He was one of the founders of the 'Artist's Annuity and Benevolent Fund,' and to the end of his life its most constant supporter. He died March 12th, 1863. His younger brother, Mr. A. WILLMORE, is also an engraver of talent, and has finished several plates, which Mr. J. T. Willmore had left incomplete.

WILSON, ANDREW, a distinguished painter, connoisseur, and collector, was born in Edinburgh in the year 1780. He was of a respectable family, whose strong prelatical opinions and adherence to the Stuart cause had not mended their fortunes, and he inherited little from his relations beyond a few trifling memorials of the prince whom they had endeavoured to serve. At an early age he showed a predilection for painting, and was placed in the school of Mr. Nasmyth, the eminent landscape painter. At seventeen he became a student in the Royal Academy of London, and towards the close of the last century, undeterred by the danger of the attempt, he embarked for Italy; and after running the gauntlet and escaping from the fire of Spanish gun boats at Gibraltar, he landed at Leghorn, and proceeded to Rome, and subsequently Naples, where he laid the foundation for that judgment in ancient Art, for which he afterwards became eminent. Mr. Wilson returned to London, and was induced to visit Italy again in 1803, for the purchase of pictures by the old masters. During his residence in Genoa, he purchased fifty-four pictures, amongst which was that of 'Moses and the Brazen Serpent,' by Rubens, now in the National Gallery, for which he paid to Signor Lorenzo Marana the sum of 17,500 livres. Mr. Wilson was elected, during his stay of three years in Genoa, a member of the Ligurian Academy of Arts, and was, upon one occasion, called upon as a member, to wait upon Napoleon Buonaparte. When the French leader paused to examine his picture, an artist who bore him no good will, said that it was the work of an Englishman. Napoleon, divining his motive and purpose, and turning sternly to the malicious academician, exclaimed—"*Le talent n'a pas de pays,*" and resumed his examination of the pictures. In 1806, Mr. Wilson made his way home through Germany. He exhibited in the Royal Academy at intervals, and became a leader in that powerful style of water-colour painting, for which the English School is so deservedly celebrated. In 1808, Mr. Wilson married, and subsequently accepted one of the Professorships in the Royal Military College, at Sandhurst. He resigned his appointment after a time, and returned to Scotland, and became Master of the Trustees' Academy, a post he held for some years. As Manager of the Royal Institution, he was employed to purchase the collection of engravings now preserved in their galleries. During this portion of his active and useful career, he exhibited annually in Edinburgh, his admirable pictures finding a ready sale. His thoughts, however, turned constantly towards Italy, and a small accession of fortune placed him in a position to carry out his views. In 1826, he again returned to Italy, accompanied by his wife and children, and lived alternately at Rome, Florence, and Genoa. During his residence in these places, he painted many admirable pictures; few of these, however, found their way to our exhibitions, as they were readily purchased in Italy by every class of buyers, from the sovereign downwards. He was also much consulted by collectors of old pictures and other works of Art, and the galleries of the late Sir Robert Peel, the Earl of Pembroke, the Earl of Hopeton, Sir Joseph Hawley, Sir John Sebright, Sir Archibald Campbell, and others, were enriched by his purchases, chiefly made in Genoa, from which city he exported to Great Britain no less than twenty-seven fine specimens of Vandyke. He also formed, for a singularly moderate sum of money, the interesting collection in Edinburgh, which is in future to occupy the National Gallery of Scotland. Desirous of seeing England once more, Mr. Wilson left Genoa for London in 1847, and, after a residence of some months in the metropolis, he proceeded to Edinburgh. Whilst preparing for his return to his family, he was struck with paralysis, and died upon the 27th of November, 1848. Mr. Wilson's pictures were remarkable for their correct and elegant drawing, for their classic forms and arrangement, for the success with which he rendered the pearly tints of daylight, and the golden splendours of sunset, so as to obtain for him in Italy the epithet of the Scottish Claude. The manliness of his handling may also be alluded to; there was no shrinking from difficult forms, but every object introduced into his pictures was evidently thoroughly understood, and he evinced in all his works his thorough comprehension of the resources of his art. His name holds a first place in the annals of Scottish Art as a promoter of its progress, and as an artist of high powers.

WILSON, JOHN (familiarly known as Jock Wilson, or 'Old Jock'), landscape and marine painter, was born August 13th, 1774, in the town of Ayr, and apprenticed at the age of 14, to Mr. John Norie, house decorator, Edinburgh. Soon after the completion of his apprenticeship he took a few lessons in oil-painting from Alexander Nasmyth (father of the celebrated P. Nasmyth), which constituted the only instruction he ever received in the profession of which he afterwards became so distinguished an ornament. About 1796 he took up his abode at Montrose, where he continued, teaching drawing and painting for nearly two years, after which he came to London, and practised as scene painter at the different metropolitan theatres. While he was employed at Astley's, he sent two pictures to the exhibition of the Royal Academy, both of which were favourably hung, and speedily found a purchaser in Mr. John Farley, who afterwards spoke with pride of having been "the first to discover the merit of John Wilson." About the same date Mr. Wilson was one of the successful competitors for premiums offered by the British Institution for "the best painting of 'The Battle of Trafalgar;'" and he had also the good fortune to dispose of his picture to Lord Northwick, who became, for many years, one of the artist's staunchest friends and most liberal patrons. (At Lord Northwick's sale in 1859, a pair of small pictures, 'A Sea Shore — Morning,' and 'Scene off Calais—Evening,' sold for 107 guineas.) Mr.

Wilson was honorary member of the Royal Scottish Academy, as well as one of the founders of the Society of British Artists, Suffolk Street, and although many, with much less claim to the honours of the Royal Academy, were elected to that distinction, he was contented to abide by the fluctuating fortunes of the society he had assisted in establishing, and continued, until his death, one of the most important contributors to its annual exhibitions. The works of John Wilson will never want admirers. As a marine painter, in his palmy days, he had no rival, for none so thoroughly understood the various moods of the ever-changing element, or could render its rolling restlessness so truthfully; whilst the raciness of his execution, and his exquisite eye for colour, added a peculiar charm to the creations of his pencil, He died at the residence of his son, at Folkstone. on the 29th April, 1855.

WILSON, JOHN, junior, son of the preceding, and distinguished as 'Young Jock,' is a landscape and marine painter of considerable talent, and worthily follows in his father's steps. Although the majority of his pictures, especially those of recent date, are marine subjects, he is a master in landscape scenery, and in delineating the English homestead is unsurpassed. His colouring is firm, rich, and transparent, and his drawing unexceptionable. He exhibits regularly at the Royal Academy, and some of his pictures are equal to Nasmyth or Müller.

WINTERHALTER, FRANCIS XAVIER, a painter of portrait and genre, was born at Baden in 1806. He studied his art chiefly at Munich and Rome, remaining many years at the last-named city. About 1834, he took up his residence in Paris, where, with the exception of frequent excursions into Germany, Belgium, England and Spain, he has remained ever since. M. Winterhalter has been fortunate above his fellows, in the enjoyment of court patronage, not only in his native and adopted countries, but in others also, including England. Of his numerous effigies of royal and official personages, produced from the year 1835, downwards, it would be almost impossible to give a list; we will mention, however, a few: 'King Louis Philippe' (1839 and 1846), 'Queen Amalie' (1842), besides all the Junior Members of the Orleans Family; 'Queen Victoria,' 'The Prince Consort,' and Junior Members of the Royal Family of England singly; and, in a well-known group, a picture representing the terrace at Windsor Castle (exhibited 1848, by special command in Buckingham Palace, and since engraved by Cousins); 'The Emperor Napoleon III.' 'The Empress Eugenie' (three different portraits, 1855), 'The Empress and the Prince Imperial,' 'Princess Woronzoff,' 'Princess Gargarine' (1859). Most of these portraits have been engraved. The genre pictures of this artist are less numerous, and in every sense less important than his portraits; they include, 'Maternal Love' (1836), 'The Decameron,' 'A Young Girl of Arriccia' (1838), and 'Roderick the Goth seeing Florinda for the first time' (1853), purchased for the Royal collection. He obtained a second class medal in 1836, two first class medals in 1837 and 1855, respectively, and is a grand officer of the Legion of Honour.

WITHERINGTON, WILLIAM FREDERICK, R.A., a painter of landscape and figure subjects, was born in an old Elizabethan house, Goswell Street, London, on the 26th of May, 1785. In his school days he evinced a decided taste for drawing and painting, but his father thought it preferable to place him in business, in which he continued until, by studying at every opportunity, he had made sufficient progress to warrant his abandoning it for his favourite pursuit. In 1811 he began to exhibit at the British Institution, his first pictures being 'A View of Tintern Abbey,' 'Boys catching Crayfish,' and 'Feeding young Birds; and he continued to exhibit there till 1816, after which we miss him from the catalogues. In 1812 two of his pictures had been accepted at the Royal Academy, namely, 'Partridges,' and 'Going out in the Morning;' from which time till within a year of his death, he continued to send several pictures annually. He was elected an Associate in 1830, and a Royal Academician in 1840. Though occasionally indulging in figure subjects, such as 'Lavinia,' 'Sancho Panza and Don Quixotte,' 'The Soldier's Wife,' 'John Gilpin,' 'The Lucky Escape,' &c., his predominant feeling was for English rural scenery, among which we may point out 'The Hop Garden,' 'The Stepping Stone' (1843), both in the Vernon Collection of the National Gallery, and 'The Hop Garden' in the Sheepshanks Collection. Though not conventionally ranked in the higher class of English landscape painting, he is a true pourtrayer of English ground, and a pleasant illustrator of its features. Mr. Witherington died on the 10th of April, 1865.

WIVELL, ABRAHAM, portrait painter, was born on the 9th July, 1786, in the parish of Marylebone, London; his father, who had been unsuccessful as a tradesman at Launceston, in Cornwall, dying soon afterwards, leaving his wife and five children in penury. At six years of age, young Wivell was hired as a farmer's labourer, and continued so for two years. His taste for Art was first excited on seeing some prints on the walls of a house of a family whom his mother served as a housekeeper. In 1799, he apprenticed himself for seven years to a hair dresser, and at the end of that time set up in the same business, to which he added that of a miniature painter in water-colours, exhibiting specimens in his window, interspersed with blocks and wigs. These attempts gained for him the friendship of Nollekins and Northcote, who wished him to devote all his attention to the Arts; "for," said Northcote, "success is sure." Being married, and with a family dependent on him, he had to bide his time for such a move. At the time of the Cato Street conspiracy, an acquaintance with one of the keepers of Clerkenwell prison obtained him an interview with Thistlewood and the other State prisoners, so notorious at that period. They all sat to him, and their portraits were much in request. Mr. (afterwards Alderman) Kelly, the publisher, engaged him to take them again when on their trial at the Old Bailey. Whilst thus employed, he had the good fortune to meet Mr. John Cordy, who, admiring the spirited likenesses of the conspirators, engaged him to paint a portrait of Miss Stephens, the vocalist, and advanced him for that purpose the sum of £40; but after several negociations, the lady refused to finish the sittings. In 1820, Mr. Wivell sketched a portrait of Queen Caroline at the balcony, where she appeared to receive the congratulations of the public. This sketch was so admired, that it was shown to the

Queen by a gentleman of her household, when she expressed her wish to have her portrait completed, and sat for it accordingly. The Queen's trial coming on immediately afterwards in the House of Lords, Mr. Kelly engaged our now rising artist to draw portraits of the principal personages on the trial, for a work then publishing. The difficulty which presented itself at the outset, was how to obtain admission into the place, which was crowded with the élite of rank and fashion; this, however, was removed through the agency of a friend, who was a barrister's clerk, and permitted him to go in his place, invested with a huge blue bag full of papers. His sketches, rapidly thrown off, excited the astonishment and admiration of the bar, the bench, the peers, and other notabilities assembled, many of the principal of whom were so gratified with the manner in which they had been treated, that they consented to give him a sitting or two, to finish their portraits. Amongst these and others were, the Queen, Mr. (now Lord) Brougham; Mr. (afterwards Lord) Denman; Mr. Copley (afterwards Lord Lyndhurst;) his lady, and their daughter; Mr. Alderman Wood, and His Majesty's Counsel and Ministers. He also took the notorious Theodore Majocchi, and all the other witnesses against the Queen at the trial. The artist now advanced rapidly to the zenith of his professional fame. Amongst the distinguished individuals whose portraits he took immediately after the Queen's trial, were—H.R.H. the Duke of York, H.R.H. the Duke of Gloucester, William IV. when Duke of Clarence, Prince George of Cambridge and the Princess Augusta, when children, George IV., Lord Suffield, Lord Holland, Sir John Cam Hobhouse, Joseph Hume, Sir Francis Burdett, the Right Hon. George Canning, the Right Hon. William Huskisson, Sir Astley Cooper, and other public men of the day, most of which were engraved. He likewise painted portraits of nearly two hundred members of the House of Commons, for a view of the interior of the House, published by Messrs. Bowyer and Parkes. In 1825, his friend, Mr. Cordy, prevailed on him to go to Stratford-on-Avon, to take a drawing of the marble bust of Shakespeare, placed in the chancel of the church. This Mr. Wivell executed admirably: — it was engraved by J. S. Agar. The success attending this engraving led him to engage on his work, 'An Inquiry into the History, Authenticity, and Characteristics of the Shakspeare Portraits,' which was first published in 1827; but although the work showed great research and contained twenty-six engravings of all the genuine and spurious portraits and prints of the immortal bard, it failed commercially. Mr. Wivell's fearless exposures of the various tricks used by picture-dealers and others in manufacturing fraudulent pictures drew upon him the attack of a whole nest of hornets about to be deprived of their lawful prey; and the unenvied possessors of the spurious portraits of the poet, for which some had paid a very high price, swelled the torrent of disaffection raised against the work, so that an undertaking which cost him 700 guineas, besides two years of the best period of his life, realised only £250. Cart loads of copies, together with the copper plates were sold off at a great sacrifice to pay the publishers. Time, however, has avenged him for the wrong done to his assiduity; for he lived to see his book sell for considerably more than the original price; but time has not made up the pecuniary loss, which reduced him from affluence to comparative poverty. After the failure of the Shakspeare portraits, his uncle, Abram Wivell, of Camden Town, died, and left him the house in which he lived, his household furniture, and an annuity of £100 per annum for the remainder of his life. Amongst the plates sold to pay the publishers for the Shakspeare loss, were portraits of the leading actors of the day, including Charles Young, Elliston and Kemble, Miss Sheriff, James Wallack and Munden, Miss Ellen Tree, Mr. Sinclair and Miss Somerville, Cooper, Harley, Miss Stephens, Master Betty, the Young Roscius; and Helen Faucit, Mr. Macready, Mr. Farren, and the elder Mathews, all considered first-rate likenesses; to which may be added, Cramer, Mori, Moschelles, and Hertz, the composers. In 1828, Mr. Wivell's attention was first directed to fire-escapes, and he invented the Rope Fire Escape, which in course of time was superseded by his patent one now in use. For the establishment of the 'Royal Society for the Protection of Life from Fire,' in 1836, Mr. Wivell was made superintendent at a salary of £100 per annum and continued in that capacity until 1841, when, having a dispute with a newly-elected committee, he resigned, and went to reside at Birmingham. Here he resumed his artistical career with Thomas Atwood, Esq., M.P., and the principal gentlemen of the town and neighbourhood. In 1847, he was engaged to take the portraits of the railway celebrities for the *Monthly Railway Record*. He died of chronic bronchitis, at Birmingham, on the 29th of March, 1849, in the 63rd year of his age.

WOODFORDE, SAMUEL, was born at Castle Cary in Somersetshire, in 1763. At the age of fifteen he was patronised by Sir Richard Colt Hoare, of Stourhead, Wiltshire, whose villa contained the first efforts of his talent. He became a student of the Royal Academy in 1782, and in 1786 proceeded to Italy, being granted an annuity for the purpose by his generous patron. He returned to England in 1791, and was employed by Alderman Boydell to paint the 'Forest Scene' in Titus Andronicus. He soon obtained a favourable position as historical and portrait painter. Among his principal works are 'Calypso lamenting the Departure of Ulysses,' 'Diana and her Nymphs,' a Scene from 'The Lay of the Last Minstrel,' 'Charles I. taking leave of his Children,' a 'Spanish Shepherd with his Dog,' a portrait of the Earl of Winchelsea, and some of the Hoare family at Stourhead. He was elected an Associate of the Royal Academy in 1800, and an Academician in 1807. In 1815 he married, and shortly afterwards proceeded to Italy, where he died of fever at Bologna, July 27th, 1817.

WOODWARD, S., the well-known animal painter, was born at Pershore, Worcestershire, in 1806, and died of consumption early in November, 1852. At an early age he was placed in the studio of Mr. Abraham Cooper, R.A., under whom he made such progress, that in his fifteenth year he exhibited a picture at the British Institution. From that time to the time of his death, he was a constant exhibitor, both there and at the Royal Academy. His two most important pictures are the 'Battle of Worcester,' and the 'Struggle for the Standard;' but he likewise painted several

other large works of a similar character, and his landscapes especially of Scotch scenery, which are generally associated with cattle, are well worthy of a place in any collection.

WOOLMER, A. J., a painter in oils of genre subjects, chiefly illustrative of Shakespeare, Spenser, and other poets, his predilections being especially groves, fountains, and forest recesses. He paints with a rich impasto, and his drawing of the female figure is correct and elegant. He has frequently exhibited at the Royal Academy since 1827; and exhibited, with marked approbation, 'A Young Lady Reading,' at the Great French Exhibition of 1837.

WRIGHT, J. M., a painter of genre subjects, chiefly in water colours, and illustrative of the poets and dramatists of Great Britain, especially Shakespeare, Burns, and Sir Walter Scott, several editions of which are embellished with engravings after his designs. We may mention Dove's and the Union Illustrations of Shakespeare, and Virtue's edition of Burns. Mr. Wright has occasionally exhibited at the Royal Academy, but for nearly half a century has been a member of the Society of Painters in Water Colours, exhibiting there with little intermission. He is a devoted admirer of Stoddart, and has kept his manner so constantly in his eye, as to be all but an imitator; indeed some of his early works in oil might be mistaken by an unpractised eye for those of his favourite master. Two of his water-colour drawings are in the South Kensington Collection. Mr. Wright began his career unfortunately when art was barely remunerative, and his works having become common before the scale of prices advanced, they have never yet reached the commercial estimation they deserve. He is now, we believe, upwards of eighty years of age, and is, by the kindness of the Royal Academy, a recipient of Turner's Bounty.

WRIGHT, John William, painter in water-colours, was born in London in 1802. His father was a miniature painter of great ability, and his mother, who died whilst he was still young, painted very beautifully in the same line. Young Wright displayed an early talent for art, and was placed under the late T. Phillipps, R.A., whose instruction he continued to enjoy until the year 1820, the period of his father's death. Finding himself deprived of some patrimony which he had reason to expect, he set himself to teaching and the practice of painting in water-colours, with much ardour. His most successful pictures were historical compositions and interiors, chiefly selected with a view to the introduction of details and effects of costume, mostly of old English times. Amongst those sold by auction after his death, were 'Instruction,' a large and highly finished work, 'A Venetian Family Interior,' and 'Interior with a Girl reading to an Old Woman and a Child.' He was also a frequent contributor to the fashionable illustrated publications of the day. Some of the best heads in 'Heath's Book of Beauty,' and 'The Female Characters of Shakspeare,' were from his pencil. On the death of Mr. Hill, secretary of the Old Water Colour Society, he was elected to fill his place. He died in January, 1847.

WRIGHT, Thomas, an English engraver, more particularly of portraits, in which he was excelled by none of his contemporaries; in proof of which we may refer to those which he executed for that fine work, 'The Beauties of the Court of Charles II.,' edited by Mrs. Jameson. He also practised portraiture with success, in the various modes of pencil drawing, water-colour painting, and miniature. That his name should not have been more familiar to the English public is accounted for by his long residence—upwards of fifteen years—in Russia; whither he went in the first instance to arrange the testamentary affairs of his brother-in-law, the late Mr. George Dawe, the Academician. At St. Petersburg he was patronised by the Imperial family, many of whom sat to him for their likenesses, as did also many of the notabilities of that capital. Several of these portraits he also engraved. Soon after his return to this country, Mr. Wright issued proposals for an engraving of Sir Joshua Reynolds's great picture of 'The Infant Hercules;' of which he had made a charming copy, from the original in 'The Hermitage.' Unfortunately, he left the plate in a very unfinished state at his death, which occurred in the summer of 1849.

WYATT, Henry, was born at Thickbroom, near Lichfield, on the 17th of September, 1794. He lost his father when a child, and in 1811 was sent by his guardian to London, where, in the following year, he became a student of the Royal Academy; and in 1815 the private pupil and assistant of Sir Thomas Lawrence. At the end of the year 1817, Wyatt established himself as a portrait painter, first at Birmingham, then successively at Liverpool and Manchester, until 1825, when he settled in London; but he did not confine himself entirely to portraiture. In 1834, however, on account of ill health he removed to Leamington, whence he returned in 1837 to Manchester, and died there, February the 27th, 1840, and was buried in the village of Prestwich in its neighbourhood. In the Vernon Collection of the National Gallery are two specimens of his talent viz:—'Vigilance,' representing a young lady asleep, her lap-dog watching, engraved by G. A. Periam, exhibited at the Royal Academy in 1836; and 'The Philosopher,' called also Galileo and Archimedes, a fancy portrait, half length, life size, exhibited at the Royal Academy in 1832, and since engraved by R. Bell.

WYATT, Thomas, brother of Henry, was a portrait painter of considerable eminence in the Midland Counties. He had been a student at the Royal Academy, and when Henry Wyatt left the service of Sir Thomas Lawrence, the two brothers went to Birmingham, and thence to Liverpool and finally to Manchester, where Henry died. While at Birmingham the portraits of Thomas were much admired, and he gained so much respect from the artists of the place that they elected him secretary of the Birmingham Society of Artists, which position he occupied some time after the society became united with the Birmingham Institute. Shortly after the death of his brother, the subject of this notice was induced by the novelty of Mr. Talbot's process of photography to purchase from that gentleman the sole right of practising the art in Manchester, and the surrounding country. This proved to him a most unfortunate speculation, as it led him to neglect his profession, and involved him in expenses for which he received no adequate return. He died at Lichfield, after a painful illness of four or five years duration, on the 7th July, 1859.

WYBURD, Frank, a painter of genre subjects, generally well drawn and minutely and highly finished. The 'Art Union' speaking of his

picture called 'Honora,' exhibited at the Royal Academy in 1857, says "It is impossible to excel the imitative surfaces (alluding to Eastern drapery) shewn in the composition." He has exhibited annually at the Royal Academy since 1846, and his pictures command high prices.

WYNFIELD, Wilkie D., a painter of genre and historical subjects, has exhibited at the Royal Academy since 1862, and occasionally at the British Institution. In describing his picture entitled 'The Rival Queens,' exhibited at the Royal Academy in 1863, the Illustrated News says, "the expressions and attitudes of the figures are excellent, and the story is perfectly told;" and the Art Journal praises it as "marked by richness of colour and elaboration in execution." In 1865 he exhibited at the Royal Academy 'The Last Days of Elizabeth, when the Queen groweth sad, mopish and melancholy,' of which the Art Journal says, "the picture has very considerable merit." In Mr. Gambart's Winter Exhibition at the Pall Mall Gallery, he has a genre picture called 'A little Fatherly Advice,' priced at 75 guineas. In common with the other young painters of the same coterie (if we may use the expression), Mr. Wynfield is to be praised for thorough realization of the incidents he paints, and for avoidance of grimace and staginess.

Y

YEAMES, W. F., a painter of genre subjects of recognized talent, who has exhibited at the Royal Academy with fair success since 1859, and during the latter years of the same period at Mr. Gambart's Winter Exhibition in Pall Mall. His picture of 'Arming the Young Knight,' exhibited at the Royal Academy, in 1865, and hung on the line, attracted considerable attention, and is thus described in the Art Journal, "clever, as all pictures by Mr. Yeames are." In the Winter Exhibition of the same year, he exhibited 'The Stepping Stones,' a pre-Raphaelite looking picture (in the manner of Leys), priced at 200 guineas. The 'Athenæum' says, "It exhibits all that can make a picture of its class valuable."

YVON, Adolphus, French historical and battle painter, was born at Eschwiller, on the Moselle, in 1817. He came to Paris, and entered the atelier of Paul Delaroche, contrary to the wishes of his family, who intended him for the government service. He first exhibited in 1842, a portrait of Madame Ancelot. In 1843, during a journey, he made a series of designs, which were exhibited at the Salon in Paris in 1847 and 1848. Amongst other works which he exhibited, are, 'Portrait of General Neumayer,' (1844), 'The Remorse of Judas,' (1846), 'The Battle of Koulikowo,' (1850), 'A Fallen Angel,' (1852), 'The First Consul descending the Alps,' which is in the Palais of Compiegne. In 1855, M. Yvon sent to the Universal Exposition 'Marshal Ney supporting the rear guard in the Russian Campaign,' a large and effective work; and 'The Seven Capital Sins,' in illustration of Dante. M. Yvon having been sent by the Emperor Napoleon III. to the Crimea, at the time of the siege of Sebastopol, exhibited in 1857 his great battle picture, 'The Taking of the Malakoff,' (intended for the Gallery of Versailles); and in 1859 'The Gorge of the Malakoff,' and 'The Curtain of the Malakoff.' This artist, who displays a perfect knowledge of his art, and a free and forcible pencil, received a medal of the first class in 1848, and one of the second class in 1855; and the great medal of Honour in 1857.

Z

ZEITTER, J. C., a foreign artist long resident in this country, and well known for his clever pictures of Hungarian and Polish scenery and manners, died June, 1862. He was a member of the Society of British Artists, and exhibited at their gallery from the year 1825; but for the first five years appears to have exhibited little else than etchings of animals after Paul Potter and others. In 1828 he engraved a picture after Landseer, entitled 'The Italian Boy and the Monkeys.' Nagler thinks there may have been two of the same name, father and son.

ZIEGLER, Claude Jules, a French painter, was born at Langres in 1804. He was one of the most distinguished pupils of Ingres, and after travelling in Italy and Germany for improvement, studied under the celebrated Cornelius at Munich, where he acquired a complete knowledge of the technicalities of fresco-painting. He began to exhibit in the winter of 1830, and four years later produced a remarkable portrait of Marshal de Saucerre, in full armour on horseback, now in the Versailles Gallery. This having been highly approved by the king, Ziegler was appointed to decorate the cupola of the church of La Madeleine, in place of Paul Delaroche, to whom the commission had been promised by the ministry. Between 1835 and 1838 he executed a grand epic composition, illustrative of the growth and influence of Christianity, and covering the whole extent of the hemicycle, upon the completion of which the king (Louis Philippe) presented him personally with the order of the Legion of Honour. This great work having familiarised him with the requirements of every branch of painting, he afterwards modelled and decorated, for commercial purposes, a number of porcelain vases, which are much esteemed. Amongst his paintings may be mentioned: 'Venice at Night' (1831), 'Giotto and Cimabue' (now in the Luxembourg Gallery), 'The Death of Foscari' (1833), the portrait of Kellerman, for Versailles, (1835); 'The Prophet Daniel' (1838), 'The Dew on the Roses' (1844), 'Jacob's Dream' (1847), 'Charles V. giving Directions for his Funeral' (1848), 'The Peace of Amiens' for the hall in which the congress was held in that town (1853), 'Notre Dame de Bourgogne,' exhibited posthumously at the Louvre in 1857, and purchased by the state. Between 1833 and 1848 he obtained two second-class medals, and one first class, and in 1832 was appointed Director of the Museum at Dijon. He was author of an esteemed work entitled, 'Recherches des Principes du Beau dans l'Art Ceramique, l'Architecture, et la Forme en général," 8vo. with plates (1850). He died December 29th, 1856.

ZIEM, Felix, born at Beaune, Côte-d'Or, a painter of landscapes and marine subjects of considerable merit. He received the third class medal

(*landscape*) in 1851, the first class medal (*marine*) in 1852, the third class medal at the Universal Exhibition 1855, and was made Chevalier of the Legion of Honour in 1857. He has exhibited in Paris for the last twenty years, and frequently at the French Gallery in London. His pictures sell high. In 1859 his picture of 'The Grand Canal at Venice' (a favourite subject with him), was priced £400.

*ZUCCHI, Antony, Venetian artist, long resident in this country, whither he was brought by the brothers Adam, the architects, who employed him to paint decorations for some of the edifices erected by them. He painted also ceilings for the Queen's House in St. James's Park, (old Buckingham House,) and Osterley Park; chiefly subjects of a mythological character. He was an exhibitor at the Royal Academy from the foundation, contributing views of ancient temples, and similar works; and became an Associate in 1770. In 1781 he married Angelica Kauffman. But the union did not prove a happy one. In the same year he went with her to Rome, where he settled and died in December, 1795.

THE END.

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