

THE OXFORD DICTIONARY OF ART

IAN CHILVERS

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DENNIS FARR

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FOREWORD

THE success of *The Oxford Companion to Art*, edited by the late Harold Osborne and first published in 1970, with many subsequent reprintings, and of *The Oxford Companion to Twentieth-Century Art*, first published in 1981, also edited by Mr Osborne, has proved the demand for handy reference books on the fine arts. Another volume, *The Oxford Companion to the Decorative Arts*, which first appeared under Mr Osborne's editorship in 1975, has also fulfilled a need. Excellent as these books are, it was felt that an *Oxford Dictionary of Art* would serve a useful purpose in providing a thoroughly up-to-date work in a single volume, with the added advantage of drawing on the expertise of the many specialist contributors to the three *Companions*.

The aim has been to provide an overview of Western art forms and of individual artists from antiquity to our own day. Architecture and architects have been excluded unless they have some relevance to painting, sculpture, the graphic arts, or design. Thus, a tympanum is defined since it is often a field for sculptural decoration; but the architectural work of Michelangelo, for example, is treated in much more cursory fashion than his activities as a painter and sculptor. Oriental art has been included only in so far as it has had an influence on Western art. Ian Chilvers, the compiler and editor of this volume, has drawn on the entries in *The Oxford Companion to Art* and its twentieth-century counterpart, and to a lesser extent on the decorative arts volume; but the result is no mere conflation of selected entries from the three works. Virtually all the major entries and many lesser ones have been completely rewritten, and all have been carefully revised (and corrected) so as to take account of recent published research where appropriate. The *Oxford Dictionary of Art* also includes many artists and art terms omitted from *OCA* and *OC20CA* but which one would now expect to find in a dictionary of art. Similarly, the number of entries for noteworthy collectors, patrons, dealers, and art historians has been much expanded to include Henry Clay Frick, Paul Durand-Ruel, Kenneth Clark, Ernst Gombrich, J. Paul Getty, and Nikolaus Pevsner, among others; and the scope of entries for museums and galleries has also been enlarged.

A dictionary of this kind is not intended to be encyclopaedic, but we have aimed at comprehensiveness within the limits defined above. Like the *Companion* volumes, the *ODA* is meant for the layman who needs reliable information in an easily accessible form; it is also designed to be a handy reference book for art students and teachers. Inevitably, there are omissions, and, as with all works of this nature, some new biographical facts about particular artists will emerge after its publication. The compiler has had to weigh the evidence available where facts, or their interpretation, are still in dispute, and we have had to make decisions in the light of that evidence. We have not included a bibliography of the type found in the *Companions*, but in certain instances leading authorities have been quoted and sources given in the text of the entry concerned.

As consultant editor of *The Oxford Dictionary of Art*, I should like to pay tribute to the professionalism and skill of Ian Chilvers, collaboration with whom has been a most agreeable experience. Harold Osborne, who died 13 March 1987 at the

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age of 82, was a civil servant for most of his life, but in 1950 joined with Sir Herbert Read in founding the British Society of Aesthetics, whose journal he edited for many years. In retirement, he began a second career as editor of the *Companion* volumes, and he brought to this enterprise a passionate and well-informed interest in the arts. We salute his memory.

DENNIS FARR

31 October 1987

INTRODUCTION

The Oxford Dictionary of Art is a descendant of the three *Oxford Companions** edited by Harold Osborne, but is in effect a new book. A few of the shorter entries have been taken over more or less unchanged from the *Companions*, but most of the text has been completely rewritten, and there are also over 300 new entries (out of a total of about 3,000) on personalities and topics not covered by the *Companions*. Harold Osborne, who died in 1987, was not directly involved in the production of this *Dictionary*, but it is firmly based on the foundations laid by his books, so his name rightly appears on the title-page.

To keep the *Dictionary* within manageable bounds, certain classes of entry in the *Companions* have been omitted, particularly the long articles on the art of individual countries. Architecture also is omitted, although there are entries on individuals who were active chiefly as architects but who made significant contributions to other fields of the visual arts (Aalto, Bramante, and Brunelleschi, for example). Oriental art, too, has been almost entirely excluded, although the entry on Ukiyo-e has been retained, as the subject of Japanese prints occurs so frequently in the discussion of late 19th-century French art.

The field covered by this book is, then, Western and Western-inspired painting, sculpture, and graphic art from ancient times to the present day. The exact boundaries, however, have deliberately been kept flexible, so that usefulness to the general reader rather than adherence to a fixed scheme has been the criterion determining whether a topic or artist should be included. Thus, although an arbitrary cut-off point has been adopted for contemporary art (no artist born after 1945 is included), the starting-point at the other end of the time-scale is intentionally more vague. Detailed coverage begins with the art of ancient Greece, but entries on Altamira and Lascaux have been retained because these names are so well-known, and there are also a few entries on ancient Egyptian topics of non-specialist interest, such as Book of the Dead. Similarly, although the great majority of the artists included are painters, sculptors, draughtsmen, or engravers, there are some entries on personalities who are thought of primarily as craftsmen or designers. They have been included not only for their inherent interest, but also because they help to elucidate other entries; an example is C. R. Ashbee, included principally because of his role in the Arts and Crafts Movement.

The length of individual entries is roughly correlated to the importance of the subject, but with many qualifications, some artists' lives being much more easily summarized than others. Those who travelled a great deal, or had fingers in many pies, or who for one reason or another led especially interesting lives are likely to have longer entries than equally accomplished artists who stayed at home and devoted themselves to one speciality. It is of course tempting to write more about one's own favourites, but I hope this kind of personal bias (for or against) has intruded only rarely.

In line with the practice of the catalogues of the National Gallery in London and of the Witt Library at the Courtauld Institute of Art, artists from the Low

* *The Oxford Companion to Art* (1970); *The Oxford Companion to the Decorative Arts* (1975); *The Oxford Companion to Twentieth-Century Art* (1981).

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Countries are called Netherlandish up to about 1600; they are then distinguished as either Dutch or Flemish; and after about 1830 'Flemish' becomes 'Belgian'.

There is no system of alphabetizing artists' names that will satisfy logic but not offend against usage. Thus, one says 'van Dyck' or 'van Gogh', rather than 'Dyck' or 'Gogh', but they are almost invariably indexed under D and G (as they are here) rather than under V. Cross-references are given when there is likely to be doubt about where an artist will be found, but the following general rules may be taken as guidelines. Prefixes such as 'de', 'van', and 'von' are generally ignored, but an exception is 'La' or 'Le' (thus La Tour, Georges de). There are certain names where usage goes against this principle—thus Willem de Kooning and Peter De Wint are found under D. Italian Old Masters whose names include 'da', 'del', or 'di' are usually found under their first name (Leonardo da Vinci, rather than Vinci, Leonardo da), but again usage occasionally dictates otherwise; thus Andrea del Verrocchio is found under Verrocchio, not Andrea. For purposes of alphabetization 'Mc' is treated as 'Mac' and 'St' as 'Saint'. Artists from the same family are usually covered in one composite entry, except where it seemed more reasonable to treat major and distinct personalities separately.

Artists' names are given in the form most commonly used; so various elements of full names have sometimes been dropped, and nicknames or pseudonyms are used as the heading where these are better known than the artist's real name. Thus Delacroix's Christian name is given as Eugène rather than Ferdinand-Victor-Eugène, Velázquez is called Diego Velázquez rather than Diego Rodriguez de Silva y Velázquez, and Giovanni Francesco Barbieri appears under Guercino.

Names of galleries are also sometimes given in slightly shortened form; thus the Museum Boymans-van Beuningen in Rotterdam is generally referred to as 'Boymans Museum'. When a gallery is mentioned more than once within the same entry, the town in which it is located is generally omitted after the first mention. Every attempt has been made to be fully up to date with locations of works of art, but this is sometimes no easy matter. During the course of work on this book, for example, Matisse's *Luxe, calme et volupté* moved from a private collection to the Musée National d'Art Moderne in Paris and then to the Musée d'Orsay in Paris, and Joseph Wright's *An Experiment on a Bird in the Air Pump* moved from the Tate Gallery to the National Gallery at galley proof stage. Locations are not given for prints unless they are known to be exceptionally rare (see, for example, Bramante).

Cross-references from one article to another are indicated by an asterisk (*) within the main part of the text or by the use of small capitals when the formula 'see so-and-so' is used. Names of all people who have their own entries are automatically asterisked on their first mention in another entry, but cross-references are used selectively for art media, styles, terms, etc.; and given only when further elucidation under that heading might be helpful to the reader.

Dr Johnson defined a lexicographer as 'a writer of dictionaries, a harmless drudge'. I can vouch for the drudgery, but there is also much satisfaction involved in compiling a dictionary such as this, and I should like to thank the various people who have helped to make the task often such an enjoyable one. I am most deeply indebted to Dr Dennis Farr, who read every word of the text (apart from a few late additions) and, with learning, tact, and not a little wit, made numerous

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corrections and a great many suggestions for improvements to both content and style. He also discussed various problems with me and picked up several points that needed attention when he looked over the galleys.

At the Oxford University Press, I am grateful to everyone who worked on the book—for their enthusiasm and encouragement no less than for their skills; most notably to Nicholas Wilson, who commissioned the book, Betty Palmer, who guided it through its early stages, and Pam Coote, who handled with aplomb all the problems involved in seeing a book such as this through the press, unruffled by errant computer typesetting equipment on one side or my innumerable requests for last-minute changes on the other.

In a more general sense, I should like to say what a comfort it is to anyone involved in the field of reference books to be able to draw on the resources and tradition of the OUP. I have been able to use the various members of the family of Oxford English Dictionaries to help with definitions, and I have taken much information from *The Dictionary of National Biography* and the various *Oxford Companions* outside the field of art. Margaret Drabble's new edition of *The Oxford Companion to English Literature*, for example, contains many excellent entries (by Helen Langdon) on artists and their relationship to literature, and I have also made frequent use of the *Oxford Companions to French Literature* and *German Literature*, and of *The Oxford Classical Dictionary* and *The Oxford Dictionary of the Christian Church*. The *Oxford Companions to Film*, *Music*, and the *Theatre* have also proved helpful when their fields overlapped with mine, and, less obviously, I have also benefitted from the *Oxford Companion to Ships and the Sea* (in relation to Clarkson Stanfield) and from the *Oxford Companion to Chess* (for some information concerning a Lucas van Leyden painting and for the delightful anecdote in the Duchamp entry).

On a more personal note, I should like to thank my sister, Doreen Chilvers, for undertaking the tedious task of pasting up the slips from the three *Oxford Companions* that formed the raw material for this book, and my nephew, Gavin Chilvers, for similar help. Many friends and former colleagues have given me advice, information, or encouragement, and several have read and commented on entries in fields in which they have specialist knowledge. Among them, I should like to thank, first, Claudia Brigg, and then in alphabetical order: Tim Ayers, Georgina Barker, Alison Bolus, Caroline Bugler, Vanessa Cawley, Caroline Christian, Sue Churchill, Alison Cole, Celia de la Hey, Vanessa Fletcher, Janet Furze, John Gaisford, John Graves-Smith, Bina Goldman, Clive Gregory, Flavia Howard, Miranda Innes, Dr Michael Jacobs, Stuart John, Jessica Johnson, Jon Kirkwood, Anne Lyons, Margaret Mauger, Jenny Mohammadi, Sir Felix Moore, Anna Morter, Nigel O'Gorman, Alice Peebles, Maggie Ramsay, Benedict Read, John Roberts, Carolyn Rogers, Antonia Spowers, Kate Sprawson, Julie Staniland, Ruth Taylor, Jack Tresidder, Dr Malcolm Warner, Jude Welton, and Iain Zaczek. I am also grateful to the staff of the Tate Gallery Archive who allowed me access to their press cuttings files to try to ensure that the book was as up to date as reasonably possible in recording the deaths of recently deceased artists. Branches of the OUP in Australia, Canada, and the USA similarly provided up-to-date information on artists in those countries. Finally, for inspiration from afar, thanks to Deborah Lambert, Victoria Kirkham, and G.G.

ABBREVIATIONS

Bib.	Bibliothèque or Biblioteca
Bib. Nat.	Bibliothèque Nationale
BL	British Library
BM	British Museum
Coll.	Collection
Gal.	Gallery
Inst.	Institute
Met. Mus.	Metropolitan Museum
MOMA	Museum of Modern Art
Mus.	Museum or Museo
NG	National Gallery
NPG	National Portrait Gallery
OED	<i>The Oxford English Dictionary</i>
V&A	Victoria and Albert Museum

A

Aa, Dirck van der (1731–1809). The best-known member of a family of Dutch painters from The Hague. His speciality was *grisaille decorative panels for interiors (examples in V&A, London). There was another **van der Aa** family of artists active in the 18th cent. in Leyden; most of the members were illustrators or engravers.

Aachen, Hans von (1552–1615). German painter, active in the Netherlands, Italy (1574–88), and most notably Prague, where in 1597 he became court painter to the emperor Rudolf II (1552–1612). On Rudolf's death he worked for the emperor Matthias (1557–1619). His paintings, featuring elegant, elongated figures, are leading examples of the sophisticated *Mannerist art then in vogue at the courts of Northern Europe, and he was particularly good with playfully erotic nudes (*The Triumph of Truth*, Alte Pinakothek, Munich, 1598). Engravings after his work gave his style wide influence. He was married to Regina de Lassus, daughter of the composer Orlando de Lassus (1532–94), who erected his tomb in St Guy's Cathedral in Prague.

Aalto, Alvar (1898–1976). Finnish architect, designer, sculptor, and painter. One of the most illustrious architects of the 20th cent., Aalto was also a talented abstract painter and sculptor and an important furniture designer. In 1925 he married Aino Marsio, who was his chief collaborator until her death in 1949, particularly with the *Artek* furniture (first designed for the Paimio Sanatorium in 1928), whose new methods of bending and jointing and revolutionary flowing lines became internationally popular and had a lasting influence on furniture design. During the period 1927 to 1954, but particularly during the 1930s, Aalto engaged in what have been described as artistic laboratory experiments, making both abstract reliefs and free abstract sculptures in laminated wood. These sculptural experiments, many of which were fine works of art in their own right, had the dual purpose of solving technical problems concerning the pliancy of wood in the manufacture of furniture and of developing spatial ideas which served as an inspiration for his architectural work, as in the Institute of International Education at New York (1965), where walls are conceived as abstract sculptural reliefs in wood. In the 1960s Aalto came to the fore as a monumental sculptor, working in bronze,

marble, and mixed media. Outstanding among his monumental works is his memorial for the Battle of Suomussalmi, a leaning bronze pillar raised 9 m. on a stone pedestal set up in the arctic wastes of the battlefield (1960). Aalto was also influential in introducing modern art—particularly the works of Alexander *Calder and Fernand *Léger, his close friends—to the Finnish public.

Aaltonen, Wäinö (1894–1966). Finnish sculptor who came to be regarded as the personification of the patriotic spirit of his country in the years following the declaration of independence from Russia (1917). The bronze monument to the runner Paavo Nurmi (1925, the best-known cast is outside the athletics stadium in Helsinki) and the bust of the composer Sibelius (1928, various casts exist) are probably his most famous portrayals of national heroes.

Abakanowicz, Magdalena (1930–). Polish sculptor. She is the pioneer and leading exponent of sculpture made from woven fabrics and has been widely imitated in Europe and the USA.

Abbate, Niccolò dell' (c.1512–71). Italian painter. He was trained in the tradition of his birthplace, Modena, but he developed his mature style in Bologna (1548–52) under the influence of *Correggio and *Parmigianino. There he decorated palaces, combining painted stucco with figure compositions and landscapes (Palazzo Pozzi, now Palazzo dell' Università), and painted some portraits of the *Pontormo type. He was invited to France in 1552, probably at the suggestion of *Primaticcio, under whom he worked at *Fontainebleau, and he remained in France for the rest of his life. Most of his work in the palace itself has been lost, and he is now considered most important for his landscapes with figures from mythological stories (*Landscape with the Death of Eurydice*, NG, London). In these he was the direct precursor of *Claude and *Poussin and one of the sources of the long-lived tradition of French classical landscape.

Abbey, Edwin Austin (1852–1911). American painter, etcher, and book illustrator, active and highly successful in England as well as his own country. He specialized in historical scenes and had several large and prestigious commissions, most notably a set of murals representing *The Quest of the Holy Grail* (1902) in Boston

Public Library and the official painting commemorating Edward VII's coronation in 1902 (Buckingham Palace, London). Such paintings now seem rather overblown and ponderous, and he is most highly esteemed for his lively book illustrations. He was particularly prolific for *Harper's Weekly*, his association with the magazine lasting from 1870 until his death.

Abbott, Lemuel Francis (c.1760–1802). English portrait painter. His clientele included many naval officers and he is best known for his portrayals of Lord Nelson. He did several portraits of him with slight variations (1797–8), an example being in the National Portrait Gallery, London. In 1798 or earlier he was certified insane, but he continued to exhibit.

Abildgaard, Nicolai Abraham (1743–1809). Danish *Neoclassical painter. From 1772 to 1777 he studied in Rome, where his friendship with *Fuseli helped to form his *eclectic early style. On his return to Denmark his work became more purely Classical, as is best seen in his cycles of paintings illustrating Apuleius and Terence (Statens Mus. for Kunst, Copenhagen). He became one of the leading figures in Danish art and had great influence because of his post as Director of the Copenhagen Academy (1789–91 and 1801–09), where his pupils included *Runge and *Thorvaldsen. Abildgaard occasionally worked as an architect, sculptor, and designer (most notably of some Grecian furniture for himself), and he also wrote on art. His most ambitious work, a huge decorative scheme at Christianborg Palace, was destroyed by fire in 1794.

abstract art. Term that can in its broadest sense be applied to any art that does not represent recognizable objects (much decorative art, for example), but which is most commonly applied to those forms of 20th-cent. art in which the traditional European conception of art as the imitation of nature is abandoned. Although modern abstract art has developed into many different movements and 'isms', two basic tendencies are recognizable within it: (i) the reduction of natural appearances to radically simplified forms, exemplified in the work of *Brancusi; and (ii) the construction of art objects from non-representational basic forms, as in Ben *Nicholson's *reliefs.

*Kandinsky is usually credited with having made the first entirely non-representational picture around 1910. The Czech painter *Kupka and others passed from *Cubism to non-representational abstraction in Paris about 1913, and at about the same time *Malevich developed *Suprematism. The De *Stijl group was formed in the Netherlands in 1917, its most prominent member being *Mondrian. During the 1930s and after the Second World War abstraction in one form or another became the most general

and the most characteristic feature of 20th-cent. art styles.

Abstract Expressionism. A term which came into common use from c.1950 to describe a movement in *abstract art that developed in New York in the 1940s. The term had originally been applied to some of *Kandinsky's early abstract paintings, but first came into vogue when applied to the work of Arshile *Gorky and Jackson *Pollock. It was soon extended to the work of other New York painters, even when it was neither abstract (*de Kooning, *Gottlieb) nor *Expressionist (*Rothko, *Kline). The painters embraced by the term shared a similarity of outlook rather than of style—an outlook characterized by a spirit of revolt against affiliations with traditional styles or prescribed technical procedures, renunciation of the ideal of a finished art product subject to traditional aesthetic canons, an aggressive spirit of self-determination, and a strong demand for spontaneous freedom of expression. This spontaneity is seen most clearly in the *Action painting made famous by Pollock. The movement has affinities with *Tachisme and made a strong impact in several European countries during the late 1950s and 1960s—the first American movement to do so.

Abstraction-Création. The name taken by a group of abstract painters and sculptors formed in Paris in February 1931, following the first international exhibition of abstract art held there in 1930. It was successor to the group *Cercle et Carré, founded in 1930. The group was open to artists of all nationalities and the organization was loose, so that at one time its numbers rose to as many as 400. As indicated by its title, the association was intended to encourage so-called 'creative' abstraction, by which was meant abstract works constructed from non-figurative, usually geometrical, elements (rather than abstraction derived from natural appearances, of the kind being developed by Roger *Bissière among others in France). The association operated by arranging group exhibitions and by publishing an illustrated annual with the title *Abstraction-Création: Art non-figuratif*, which appeared from 1932 to 1936 with different editors for each issue. Within this general principle the association was extremely catholic in its outlook and embraced many kinds of non-figurative art, from the *Constructivism of *Gabo, *Pevsner, and *Lissitzky, and the *Neo-Plasticism of *Mondrian, to the expressive abstraction of *Kandinsky, and even the *biomorphic abstraction of *Arp and some forms of abstract *Surrealism. Owing, however, to the strength of the Constructivist element and the supporters of De *Stijl, the emphasis fell increasingly upon geometrical rather than expressive or *lyrical abstraction. After c.1936 the activities of the

association dwindled as some of the leading Constructivists moved from France to England. An exhibition 'Abstraction-Création', reviving the works of this group, was staged in 1978 at Münster and then at the Musée d'Art Moderne de la Ville de Paris.

academy. Association of artists, scholars, etc., arranged in a professional institution. The original Academy was an olive grove outside Athens where Plato and his successors taught philosophy, and his school of philosophy was therefore known as 'The Academy'. In the Italian Renaissance the word began to be applied to almost any philosophical or literary circle and was sometimes employed of groups of artists who discussed theoretical as well as practical problems—in this sense it was used somewhat ironically of Botticelli's studio c.1500. Similarly the famous Accademia of Leonardo da Vinci—the reference has come down to us in engravings of the first years of the 16th cent.—almost certainly implied no more than a group of men who discussed scientific and artistic problems with Leonardo. Another premature 'academy' is the one attributed by Vasari to Lorenzo de' Medici under the direction of the sculptor Bertoldo, a suitable ancestor for the one that Vasari himself promoted in 1563; all the evidence suggests that while Lorenzo allowed artists and others easy access to his collections, there was no organized body of any kind concerned with the arts in the Florence of his day. Finally, there is an engraving of 1531 by Agostino Veneziano (1490–1540) which shows the *Accademia di Baccio Bandini in Roma in luogo detto Belvedere*. Although this portrays sculptors drawing a small statue in Bandinelli's studio, it probably represents no more than a group of friends discussing the theory and practice of art.

The first art academy proper was set up some 30 years later when Duke Cosimo de' Medici founded the Accademia del Disegno in Florence in 1563. The prime mover was Giorgio Vasari, whose aim was to emancipate artists from control by the guilds, and to confirm the rise in social standing they had achieved during the previous hundred years. Michelangelo, who more than any other embodied this change of status in his own person, was made one of the two heads and Duke Cosimo himself was the other. Thirty-six artist members were elected, and amateurs and theoreticians were also eligible for membership. Lectures in geometry and anatomy were planned, but there was no scheme of compulsory training to replace regular workshop practice. The Academy quickly won great international authority, but in Florence itself it soon degenerated into a sort of glorified artists' guild.

The next important step was taken in Rome, where in 1593 was founded the Accademia di

S. Luca, of which Federico Zuccaro was elected president. Though more stress was laid on practical instruction than at Florence, theoretical lectures were also prominent in the Academy's plans. However, the Academy was not at all successful in its war against the guilds until the powerful support it received from Pope Urban VIII (Maffeo Barberini) in 1627 and 1633. Thereafter it grew in wealth and prestige. All the leading Italian and many foreign artists in Rome were members; debates on artistic policy were held; some influence over important commissions was wielded; and everything was done to make the lives of those who were not members (such as many of the Flemish freelance artists working in Rome—see FLAMMINGO) as unpleasant as possible.

The only other similar organization in Italy was the Academy established in Milan by Cardinal Federico Borromeo in 1620. But meanwhile the word was very frequently used of private institutions where artists met either in a studio or in some patron's palace to draw from life. The most famous example of this kind was organized by the Carracci in Bologna.

In France a group of painters, moved by the same reasons of prestige as had earlier inspired the Italians, persuaded Louis XIV (1638–1715) to found the Académie Royale de Peinture et de Sculpture in 1648. Here too the guilds put up a powerful opposition, and its supremacy was not assured until Colbert was elected Vice-Protector in 1661 and found in the Académie an instrument for imposing the official standards and principles of taste. Colbert and Lebrun, the Director, envisaged dictatorship of the arts, and for the first time in history the expression 'academic art' acquired a precise significance. The Académie arrogated to itself a virtual monopoly of teaching and of exhibition, and by applying rigidly its own standards of membership came to wield an important economic influence on the profession of artist. For the first time an orthodoxy of artistic and aesthetic doctrine obtained official sanction. Implicit in the academic theory and teaching was the assumption that everything to do with the practice and appreciation of art, or the cultivation of taste, can be brought within the scope of rational understanding and reduced to logical precepts that can be taught and studied.

Other art academies were founded in Germany, Spain, and elsewhere between the middle and end of the 17th cent., and it has been calculated that in 1720 there were nineteen of them active in Europe. An upsurge of activity occurred in the middle of the 18th cent., and by 1790 well over a hundred art academies were flourishing throughout Europe. Among these was the Royal Academy in London, which was founded in 1768 (previously in England there had been only private teaching

academies, one of which was run by *Thornhill and then by *Hogarth). For the most part these academies were the product of a new awareness on the part of the State of the place that art might be expected to play in the life of society. The Church and the court were no longer the chief patrons of art. But with the growth of industry and commerce the economic importance attributed to good design led to official support for teaching academies. Inseparably linked to this motive was the promotion of *Neoclassicism in opposition to the surviving styles of *Baroque and *Rococo. Everywhere the academies made themselves the champions of the new return to the *antique. As far as instruction went, the copying of casts and life drawing were paramount, and Classical subjects were particularly encouraged.

There was some opposition to these bodies from the start. Towards the end of the 18th cent. French Revolutionary sentiment was especially bitter about the exclusive privileges enjoyed by members of the Académie, and many artists, with *David in the lead, demanded its dissolution. This step was taken in 1793, but after various experiments had been tried and substitute bodies set up, the Académie was reinstated in 1816 as the Académie des Beaux-Arts.

In fact the real threat to academies came rather from the *Romantic notion of the artist as a genius who produces his masterpieces by the light of inspiration which cannot be taught or subjected to rule. Opposition was accentuated by the widening breach between creative artists and the bourgeois public after aristocratic patronage declined. Virtually all the finest and most creative artists of the 19th cent. stood outside the academies and sought alternative channels for exhibiting their works, although *Manet for example, always craved traditional academic success. When the revaluation of 19th-cent. art took place with the final recognition of the *Impressionists this contrast was too blatant to be ignored. Academies were condemned out of hand by the adventurous, though they still retained prestige among those who were too confused by the prevailing breakdown of taste to risk supporting what they did not understand. Gradually compromises were made on both sides, facilitated by the liberalization of the academies and the increasing number of art schools which have finally broken academic monopolies. Academies now generally hold the view that they should at least insist on certain standards of sheer craftsmanship which any artist, however personal his vision, is expected to display. During the 20th cent. the pace has quickened. Most of the aesthetic movements, however revolutionary they seemed at the time, have rapidly produced their own 'academicism' as

minor artists of no more than moderate endowment have aped the mannerisms of the few geniuses who have shaped each movement. Thus, the word 'academic' now almost always carries a pejorative meaning, and is associated with mediocrity and lack of originality.

academy board. A pasteboard used for painting, especially in oils, since the early 19th cent. It is made of sheets of paper sized and pressed together, and treated with a *ground consisting usually of white lead, oil, and chalk. Sometimes it is embossed with indentations—a sort of mechanical 'grain'—in imitation of canvas weave. Because it is fairly inexpensive, academy board is a popular *support with amateur painters, and it is also used by professional artists for sketches and studies.

academy figure. A careful painting or drawing (usually about half life-size) from the nude made as an exercise. The figure is usually depicted in a heroic pose, and there is a tradition of suitable postures which goes back to the *Carracci. An academy figure ascribed to *Géricault is in the National Gallery, London.

Accademia di Belli Arti, Venice. The municipal picture gallery of Venice and one of the most important collections in Italy. It was founded by decree of Napoleon in 1807 and combined the collection of the old Academy, the Galleria dei Gessi founded in 1767, with works of art from suppressed churches and monasteries. The collection has continually been enriched by additions, in particular Venetian paintings returned after the fall of Napoleon in 1815 and those ceded by Austria in 1918.

Acconci, Vito. See BODY ART.

Achilles Painter. Greek vase painter, active in Athens in the mid 5th cent. BC. He was a contemporary of *Phidias and his paintings have some of the nobility associated with the great sculptor's work. His compositions are simple (usually limited to one or two figures) and his figures are serene and graceful (*A Muse*, Staatliche Antikensammlungen, Munich).

acroterion (pl. acroteria). An ornamental block on the apex and at the lower angles of a pediment, bearing a statue or a carved finial.

acrylic paint. A synthetic paint combining some of the properties of *oils and *water-colour. It is soluble in water, quick-drying, apparently permanent, and can be used on a wide variety of surfaces to create effects ranging from thin washes to rich *impasto. First used by artists in the 1940s, it is now a serious rival to oil paint and has been much favoured by, for example, David *Hockney.

Action painting. Term describing a technique and style of painting—made famous by Jackson

*Pollock—in which paint is dribbled, splashed, and poured over the canvas. The term, which was first used in 1952 by the art critic Harold Rosenberg, emphasized the view—popular at that time—that a picture should be not merely a finished product but a record of the process of its creation, i.e. the actions of the artist in painting it. It is sometimes used as an alternative name for *Abstract Expressionism, but such usage is inexact, as Action painting represents only one form of Abstract Expressionism. See also GESTURAL PAINTING.

Adam, François-Gérard (1710–61); **Lambert-Sigisbert** (1700–59); **Nicolas-Sébastien** (1705–78). French sculptors from Nancy, brothers. All three brothers went to Rome after training with their father **Jacob-Sigisbert** (1670–1747), and on their return adapted the Roman *Baroque style to French *Rococo taste. Lambert-Sigisbert was the most distinguished member of the family. His masterpiece is the *Neptune Fountain* (1740) at Versailles, a work showing the influence of *Bernini in its exuberant movement. Nicolas-Sébastien is remembered mainly for the monument of Queen Catharina Opalinska (1749) in the church of Notre Dame de Bon Secours in Nancy. François-Gérard's best works are probably his garden statues for Frederick the Great of Prussia at Sanssouci, Potsdam. Better known than any of the three brothers is their nephew *Clodion.

Adam, Henri-Georges (1904–67), French sculptor, graphic artist, and tapestry designer. His figure sculptures were conceived in large expressive planes somewhat in the manner of *Brancusi; but he also did geometrical abstracts, influenced by *Arp, which he sometimes decorated with engraved patterns. Among his best-known works is the *Beacon of the Dead* monument at Auschwitz (1957–8). He designed tapestries for *Aubusson, as well as ones for the United Nations and the French Embassy in Washington.

Adam, Robert (1728–92). Scottish architect and designer, the outstanding member of a family of Scottish architects. Highly prolific and successful in both Scotland and England, he supervised the furnishing of his buildings down to the last detail, creating a distinctively elegant and highly influential style of interior decoration. In 1812 the architect Sir John Soane (1753–1837) wrote: 'the light and elegant ornaments, the varied compartments in the ceilings of Mr Adam, imitated from Ancient Works in the Baths and Villas of the Romans, were soon applied in designs for chairs, tables, carpets, and in every other species of furniture.' Adam gave work to a number of outstanding craftsmen, and Angelica *Kauffmann and her husband Antonio Zucchi (1726–95) were among the artists who painted decorative panels for his

interiors (examples by Zucchi are at 20 Portman Square, London, now the *Courtauld Institute of Art). About 9,000 of Adams's drawings are in the Soane Museum in London.

Adami, Valerio (1935–). One of the leading Italian *Pop artists. He uses pure, unmodulated colours and depicts his subjects against a background of advertisements and posters, framing his pictures with drawings in the manner of comic-strip cartoons.

Ada School (or **Ada Group**). Term applied to a group of stylistically related Carolingian manuscripts from the Middle Rhine region, the first of which is the *Ada Gospels* (Stadtbibl. iothek, Trier), so called because it was made for Ada, reputedly a sister of Charlemagne (742?–814). The manuscripts are written in gold, sometimes on purple vellum, and are sumptuously *illuminated, combining *Early Christian and *Byzantine models in style and *iconography. Some *ivory carvings similar in style to the manuscripts have also been included within the group. It has been argued, however, that the name 'Ada School' is inappropriate and too restricted; that there was a more general movement in illumination which cannot be confined to one group of manuscripts. Consequently, the name is now often used within inverted commas.

Addison, Joseph (1672–1719). English essayist, poet, statesman, and critic. His papers 'On the Pleasures of the Imagination' published in *The Spectator* in 1712 were regarded by 18th-century writers on *aesthetics as striking out new ground and formulating problems which became the basis of aesthetic discussion well into the 19th century. By 'Pleasures of the Imagination' Addison meant 'such as arise from visible Objects, either when we have them actually in our View, or when we call up their Ideas into our Minds by Paintings, Statues, Descriptions, or any the like Occasion'. He laid the basis for the notion of 'sensitivity' and for that of an 'inner sense' of beauty which was taken up by *Hutcheson and the philosopher David Hume (1711–76). As a member of the *Kit-Kat Club Addison was painted by *Kneller.

Adler, Jankel (1895–1949). Polish painter, active in Germany (1922–33), France (1933–9), and Britain (1939–49). His work is eclectic and varied, usually with strong expressionist overtones; his best-known paintings feature Jewish life in Poland.

Aelst, Willem van (1625–c.1683). Dutch painter of lavish flower pieces and still lifes, a pupil of his uncle **Evert van Aelst** (1602–57). He worked in Paris, Florence, and Rome (he was court painter to Ferdinando de' *Medici,

Grand Duke of Tuscany), before settling in Amsterdam in 1657. His pupils included Rachel Ruysch.

aerial perspective. Term describing the means of producing a sense of depth in a painting by imitating the effect of atmosphere whereby objects look paler and bluer the further away they are from the viewer. Scientific analysis shows that the presence in the atmosphere of dust and large moisture particles causes some scattering of light as it passes through it. The amount of scattering depends on the wavelength (hence colour) of the light. Short wavelength (blue) light is scattered most and long wavelength (red) is scattered least. This is the reason why the sky is blue and why distant dark objects appear to lie behind a veil of blue. Distant bright objects tend to appear redder than they would be if near because some blue is lost from the light by which we see them.

The term 'aerial perspective' was invented by Leonardo, but the device was used by Roman painters, for example at Pompeii. In the work of Italian painters of Leonardo's time, backgrounds sometimes look artificially blue, and in general aerial perspective has been more subtly exploited in Northern Europe, where the atmosphere tends to be hazier. No one used it more beautifully than Turner, in some of whose late works it is virtually the subject of the painting.

Aertsen, Pieter (1508/9-75). Netherlandish painter, active in his native Amsterdam and in Antwerp. A pioneer of still life and genre painting, he is best known for scenes that at first glance look like pure examples of these types, but which in fact have a religious scene incorporated in them (*Butcher's Shop with the Flight into Egypt*, Univ. of Uppsala, 1551). Aertsen was the head of a long dynasty of painters, of whom the most talented was his nephew and pupil Joachim Bueckelaer.

Aestheticism. A term applied to various exaggerations of the doctrine that art is self-sufficient and need serve no ulterior purpose, whether moral, political, or religious. Both the doctrine and its exaggerations have found expression in the phrase 'art for art's sake' (*l'art pour l'art*), which was apparently first used by the French philosopher Victor Cousin (1792-1867) in his lectures on *Le Vrai, le Beau et le Bien* (1818, first published in 1836) at the Sorbonne. In England 'art for art's sake' became the catchword of an exaggerated Aestheticism which was satirized as early as 1827 by Thomas de Quincey in his essay *On Murder considered as one of the Fine Arts*. The affected dandyism and extravagant cult of the beautiful that characterized the 'Aesthetic Movement' in late 19th-cent. England was brilliantly parodied by Gilbert and Sullivan in *Patience* (1881). In the

1870s and 1880s the hyper-sensibility cultivated by certain followers of the Pre-Raphaelites obtained a sanction that was almost official in Walter Pater, who in the conclusion to *The Renaissance* (1873) advocated a sensibility which finds the most precious moments of life in the pursuit of sensations raised to a pitch of 'poetic passion, the desire of beauty, the love of art for art's sake'. Oscar Wilde's *The Picture of Dorian Gray* (1891) expressed the same primacy for the aesthetic experience. Reaction from the tendency to regard the artist and connoisseur as specially endowed individuals whose role was to withdraw from everyday life and remain shut off in what the critic Sainte-Beuve (1804-69) first (in 1829) called the 'Ivory Tower' came from the Arts and Crafts Movement of William Morris and Lethaby. Ruskin, despite his enthusiastic worship of beauty, threw in his weight against an art which was out of touch with common life, and his controversy with Whistler on the 'art for art's sake' doctrine has become famous. The would-be emancipation of fine art from moral standards and the common man was challenged by Tolstoy in *What is Art?* (1898).

The exaggerated one-sidedness of the doctrine that art may have no ulterior motive, religious, political, social, or moral, hardly survived the turn of the century, though an echo of the implied emphasis may be seen in the extreme version of the 'Formalist' doctrine advocated by Clive Bell, who maintained that the values of visual art reside solely in its formal qualities to the exclusion of subject or representation. But the more moderate form of the doctrine, in which it is held that aesthetic standards are autonomous, and that the creation and appreciation of beautiful art are 'self-rewarding' activities, has become an integral part of 20th-cent. aesthetic outlook.

aesthetics. Term defined in the *Oxford English Dictionary* as 'the philosophy or theory of taste, or of the perception of the beautiful in nature and art'. It was first used about the middle of the 18th cent. by the German philosopher Alexander Gottlieb Baumgarten (1714-62), who applied it to the theory of the liberal arts or the science of perceptible beauty. The scope and usefulness of the term have been much discussed, and in Gwilt's *Encyclopaedia of Architecture* (1842), it was still described as a 'silly pedantic term' and one of 'the useless additions to nomenclature in the arts' which had been introduced by the Germans. In the 20th cent. there is no general agreement about the scope of philosophical aesthetics, but it is understood to be wider than the theory of 'fine art' and to include the theory of natural beauty and non-perceptible (e.g. moral or intellectual) beauty in so far as these are thought to be susceptible of philosophical or scientific study.

Affichiste. Name (literally 'poster designer') taken by the French artists and photographers Raymond Hains (1926–) and Jacques de la Villeglé (1926–), who met in 1949 and during the early 1950s devised a technique of making *collages from fragments of torn-down posters. While Villeglé tried to organize his *affiches lacérées* (torn posters) into aesthetic structures, Hains used them to demonstrate the aesthetic bankruptcy of the advertising world.

Afro (Afro Basaldella) * (1912–76). Italian painter. After passing through a *Cubist phase he evolved a personal idiom of *Lyrical Abstraction and became one of the best-known Italian painters in this style. During the 1950s he painted murals for public buildings in his home town of Udine. In 1958 he executed a mural for the Unesco Building, Paris. Afro was the brother of the sculptors Dino (1909–) and Mirko Basaldella (1910–69).

Agam, Yaacov (Jacob Gipstein) (1928–). Israeli sculptor and experimental artist, based in Paris from 1951. In 1955 Agam participated, with *Bury, *Tinguely, *Calder, and other artists, in the exhibition 'Le Mouvement' at the Denise René Gallery, considered the definitive exhibition for the *Kinetic movement, and from this time he was recognized as a pioneer in those branches of non-figurative art which lay stress on movement and spectator participation. Agam often uses light and sound effects in conjunction with his sculptures, and sometimes the components of his works can be rearranged by the spectator.

Agasse, Jacques-Laurent (1767–1849). Swiss-born animal painter who settled permanently in England in 1800 and became one of the principal successors to *Stubbs. He studied veterinary science in Paris as well as painting (with J.-L. *David) and his work is distinguished by anatomical accuracy as well as grace of line. Although Agasse was initially successful in England (George IV (1762–1830) was among his patrons), he died poor and virtually forgotten. The Musée d'Art et d'Histoire in his native Geneva has the best collection of his work.

Agatharcus of Samos. Greek painter of the mid or later 5th cent. BC. According to *Vitruvius he was noted for stage scenery and was a pioneer of *perspective.

Agoracritus. Greek sculptor from Paros of the second half of the 5th cent. BC, a pupil of *Phidias. His most celebrated work was a colossal marble statue of Nemesis at Rhamnus; a fragment of the head is in the British Museum, London.

Agostino di Duccio (1418–81). Florentine sculptor and architect. He was the most original if not the greatest sculptor of his time, and the

only 15th-cent. sculptor born at Florence who owed little or nothing either to *Donatello or to *Ghiberti. His fresh and lively style was linear and graceful, with distinctive swirling draperies. Reliefs at Modena Cathedral executed by 1442 are accepted as his earliest work. Some have seen in them indications of a debt to Jacopo della *Quercia, and others of possible training by Luca della *Robbia. In 1446 he was banished from Florence for theft and from c.1450 to 1457 he worked on the sculptural *reliefs for the Tempio Malatestiano at Rimini (see MALATESTA), which include personifications of the Trivium and Quadrivium (see LIBERAL ARTS). His other memorable large work is the series of reliefs, partly in *terracotta, on the façade of the Oratory of S. Bernardino at Perugia, on which he worked c.1457–61, as architect as well as sculptor. Agostino also executed several delightful reliefs of the Virgin and Child (examples in the Louvre, Paris, and V&A, London).

Agostino Veneziano. See ACADEMY.

air brush. An instrument for spraying paint or varnish by means of compressed air. It looks rather like an outside fountain pen and is operated in a similar fashion, the pressure of the forefinger on a lever regulating the air supply. It can be controlled so as to give large areas of flat colour, delicate gradations of colour, or a fairly fine line. Although it is most often associated with commercial artists, it is also used by painters such as *Hard Edge Abstractionists and *Superrealists, who require a very smooth finish.

Aken, Joseph van (c.1699–1749). Flemish-born painter who settled in London around 1720, and in the 1730s and 1740s became the leading specialist drapery painter of his day, working for numerous portraitists, notably *Hudson and *Ramsay, who were his executors. He also painted some *genre scenes and *conversation pieces. His brother **Alexander** (c.1701–57) was his assistant and also made *mezzotints. **Arnold van Aken** (d. 1735/6) is presumed to have been another brother. Almost nothing is known of him. The family name was also spelled 'Hacken'.

alabaster. Soft, semi-transparent stone (a form of gypsum) extensively used in sculpture in the later Middle Ages. Its most notable use was in small *retables, which were made in great numbers in England, many of them for export—they were sent even as far as Italy, Spain, and Russia. The best collection of such retables is in the Hildesburgh bequest at the Victoria and Albert Museum, London, and other fine examples are in the Castle Museum at Nottingham, a town that was famed for its

'alabastermen'. The production of religious images was cut off abruptly by the Reformation, but some tombs continued to be carved in alabaster until the 18th cent. The latest example in England is believed to be the tomb of Rachel, Lady Pole, in Baxted, Suffolk (1725).

Albani, Cardinal Alessandro (1692–1779). Italian churchman, the leading collector and art patron in Rome in his day. He came from a distinguished family that included several cardinals and also Pope Clement XI (1649–1721), but he led a worldly life and was notorious for his lucrative dealings in the art market, not hesitating to have works heavily restored if it made them sell better. With the help of his librarian *Winckelmann, he made a fine collection of *antique sculpture, much of which is now in the Glyptothek at Munich. It was housed in the villa he had built (1755–63) by Carlo Marchionni, where *Mengs painted his famous ceiling painting *Parnassus* (1761), one of the key works of *Neoclassicism.

Albani (or Albano), Francesco (1578–1660). Bolognese painter. After a period in the studio of Denis *Calvaert and subsequently in the *Carracci academy under Lodovico Carracci, he moved to Rome (c.1600), where he collaborated with Annibale Carracci and *Domenichino on various decorative schemes, including work in the Palazzo Farnese. In 1616 he returned to Bologna and produced, besides altarpieces, many allegorical paintings and idyllic landscapes in a charmingly light-hearted style which proved very popular in England in the late 18th cent.

Albers, Josef (1888–1976). German-American painter and designer. After studying at the Royal School of Art, Berlin, 1913–15, he did lithographs and woodcuts in the *Expressionist manner while teaching at the School of Arts and Crafts, Essen. He then studied painting at the Munich Academy under Franz von Stuck (1863–1928), who had been a teacher of *Kandinsky and *Klee, from 1919 to 1920, when he entered the *Bauhaus and occupied himself particularly with glass pictures. He studied and taught at the Bauhaus, where his activities embraced stained glass, typography, and designing furniture and utility objects. When the Bauhaus closed in 1933 he made his first visit to the newly founded experimental Black Mountain College in North Carolina. Albers was one of the first of the Bauhaus teachers to emigrate to the USA (he became an American citizen in 1939) and one of the most active in propagating Bauhaus ideas there. He taught at Harvard and Yale as well as Black Mountain College and received many academic awards. As a painter Albers was best known for his long series, begun in 1950, entitled *Homage to the Square*. The paintings in this series consisted of

squares within squares of closely calculated sizes and subtly varied hues, within a narrow range of colour. The research into colour which they embodied was published in *Interaction of Colours* (1963), and his disciplined ideas and techniques were influential on *Op art.

Albert, Prince (Francis Charles Augustus Albert Emmanuel of Saxe-Coburg-Gotha) (1819–61). German-born Consort of Queen Victoria, whom he married in 1840, an influential figure in many fields of art. Albert was an amateur painter, designer, and architect (Osborne House, the royal residence on the Isle of Wight, is largely his creation), but his importance lies more in his roles of patron, collector, and administrator. He was a tireless committee worker on behalf of the arts; in 1841 he was appointed chairman of the Royal Commission set up 'to take into consideration the Promotion of the Fine Arts of the Country, in connection with the Rebuilding of the Houses of Parliament', and ten years later he was the inspiration behind the Great *Exhibition, held at the Crystal Palace. The profits from the Exhibition were used to endow the South Kensington (later renamed *Victoria and Albert) Museum. As a collector he was ahead of his time in his appreciation of *'primitive' artists (the *Duccio Crucifixion in the royal collection was one of his purchases). He greatly improved the administration of the art treasures at Hampton Court and Windsor Castle, and was a pioneer in the use of photography in art history. After his death, Victoria had him commemorated in numerous monuments, of which the Albert Memorial (1863–72) in Kensington Gardens, designed by Sir George Gilbert Scott (1811–78), is the most famous.

Alberti, Leon Battista (1404–72). Italian architect, sculptor, painter, and writer, the most important art theorist of the *Renaissance. Born in Genoa, the illegitimate son of an exiled Florentine merchant he was educated at Padua and Bologna, and proved himself a precocious scholar; at the age of 20 he wrote a Latin comedy, *Philodoxeos*, which passed as an original Latin work. In about 1428 he went to Florence and became a friend of the most advanced artists—*Brunelleschi, *Donatello, *Ghiberti, Luca della *Robbia, and *Masaccio. To all these, jointly, he dedicated his first theoretical work on the arts, *Della Pittura* (1436), which contains the first description of *perspective construction. (This was first written in Latin as *De Pictura*, but Alberti translated it into Italian for Brunelleschi's benefit.) Alberti wrote on a wide variety of other topics, complementing *Della Pittura* with treatises on architecture (*De Re Aedificatoria*) and sculpture (*De Statua*). He worked on *De Re Aedificatoria* until his death and it became the first printed book on archi-