

deported from Egypt in 1916 and, now completely deaf, was run over by a train outside Barcelona while awaiting a ship's passage to Sweden the following year.

Aguéli was the first Swedish painter to be influenced by Synthetism in his landscapes, figure paintings and portraits. He was aware, well before his Swedish contemporaries, of the art of Paul Cézanne and van Gogh. The concise simplification at which he aimed was further emphasized after his confrontation with Cubism. The constructive, cerebral features of his exactly proportioned paintings are balanced by his exceptional sensitivity to colour. His paintings often attain greater intensity through their small format. The best collections of Aguéli's works are in the Aguéli Museum at Sala, the Moderna Museum and Prins Eugens Waldemarsudde, Stockholm, and the Göteborg Konstmuseum.

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HANS-OLOF BOSTRÖM

Aguesca. Spanish family of printmakers. Jerónimo Aguesca (*f* Huesca, 1638-44), an etcher, was commissioned to illustrate the *Conclusiones* (scholarly theses) produced by the Universidad Sertoriana in Huesca with numerous handsomely decorated coats of arms. He executed various religious engravings and made the plates of archaeological remains for Juan Francisco Andrés's *Monumento de los Santos Mártires Justo y Pastor* (Huesca, 1644). He signed his works *Jerónimo Aguesca Oscae*, *Aguesca F.* or simply *Oscae*. His brother, Lorenzo Aguesca, engraved the vignettes for Vicencio Juan de Lastanosa's *Museo de las medallas desconocidas de España* (Huesca, 1645). Jerónimo's daughter, the engraver Teresa Aguesca (*b* Huesca, 1654) became famous for producing, at the age of nine, an engraving of *St Anthony and the Christ Child* (1663). She also collaborated with her father on a large number of coats of arms and armorial bearings.

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BLANCA GARCÍA VEGA

Aguiar, João José de (*b* Belas, 1769; *d* Lisbon, 1841). Portuguese sculptor. He was probably trained by his father, a stone mason employed at the Palácio Nacional de Queluz, near Lisbon. In 1784 João Aguiar went to the drawing school of the Casa Pia do Castelo, Lisbon, and in 1785 to Rome on a scholarship from the Intendência with the support of D. I. de Pina Manique (1735-1805). There he studied drawing with Tomaso Labruzzi, modelling with Giuseppe Angellini (1735-1811) and then moved to the workshop of Antonio Canova. Aguiar's first recorded works made in Rome were *Cippus*, *Aeneas* and *Creusa* (1792-3; Lisbon, Pal. Belém Gdns) and a portrait medalion of *Giovanni Antinori* (1792; untraced), Professor of Architecture at the Academia de Portugal in Rome, which is known from an engraving (1792) by João Caetano Rivara (studying in Rome, 1788-99).

In 1794 Pina Manique was engaged on a project to erect a monument to Queen Mary I that would also celebrate the achievements of Portuguese artists who had received scholarships to study in Rome. After finding that Canova and the Genoese Nicolò Stefano Traverso would be too expensive, he turned to Aguiar for the statues and bas-reliefs and to G. G. de Rossi, Director of the Academia de Portugal in Rome, to design the pedestal. A preliminary maquette in bronze and marble inscribed *Dominicus Pieri fecit* (Queluz, Pal. N.) has thrown doubts on the authorship of the monument, and after its completion in 1802 there were rumours that the hand of Canova was detectable. The marble memorial to *Queen Mary I* (installed 1942, Queluz, Pal. N.) represents the first important work of Neo-classicism in Portugal (see BRAGANZA, (9)). The Queen, a dignified and hieratic royal image, dressed in Classical robes, is represented as Minerva; she points to the statues of four Greco-Roman female figures symbolizing the four continents in which Portugal possessed dominions. The sides of the severe rectilinear base are decorated with reliefs depicting the principal events of the reign. The four allegorical figures can be compared with the statuettes of the Wellington Silver (1813-16; London, Apsley House), designed by Domingos António Sequeira.

Aguiar returned to Lisbon in 1798 and worked at the foundry of the Arsenal do Exército, where he executed some fine altar plate for the basilica at Mafra as well as reliefs of the *Last Supper*; the *Holy Family* and a *St Anthony (in situ)*, which are eloquent expressions of Neo-classicism. One of his finest works is the full-length marble statue of *John VI* (c. 1801-23), made after the lost original, that was installed in the Hospital da Marinha, Lisbon, in 1823. The principal exponent of Neo-classicism in Portugal, Aguiar here shows an elegant and harmonious treatment of his subject. Aguiar's ability at academic modelling of the nude is apparent in the face, with its noble features, and the body clad in Classical costume, all highly idealized.

Aguiar succeeded Joaquim Machado de Castro in 1801 as director of sculpture at the royal palace of Ajuda, and from 1805 he executed 10 allegorical statues for niches in the circular vestibule of the palace, including *Loyalty*, *Justice*, *Prudence* and *Providence (in situ)*, as well as the sculptural group on the pediment, but these are merely decorative and of a cold and banal classicism. He was unable for health reasons to teach at the Academia de Belas Artes, founded in Lisbon in 1836, and died in poverty.

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