

The Dictionary of Art

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GROVE



Antonio Abate), painted after a visit to Loreto in 1609, he created deeply moving works of true expressive power, which are among the finest Emilian paintings of that period. His style softened in his later years, as in the *Healing of the Blind Man* (Rome, Gal. Pallavicini). His bright clear light is reminiscent of Giovanni Lanfranco and Sisto Badalocchio's reinterpretation of Correggio's style, as, for example, in the *Adoration of the Shepherds* (Imola, S Stefano), and in the scenes from the *Life of the Virgin* (1613-14; Modena, S Bartolomeo). But later, in the scenes from the *Life of St Felicity* (1613-26; Mantua, S Maurizio) and in the *Circe* (Bologna, Pin. N.), his tense, rhetorical style brings new dramatic power to the stylistic inheritance of Ludovico Carracci.

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UGO RUGGERI

Garbisch. American collectors. Edgar William Garbisch (*b* La Porte, IN, 7 April 1899; *d* Cambridge, MD, 13 Dec 1979), president of Grocery Store Products, and his wife, Bernice Chrysler Garbisch (*b* Oelwein, IO, 1908; *d* Cambridge, MD, 14 Dec 1979), daughter of the motor-car magnate Walter P. Chrysler, amassed one of the largest and most comprehensive collections of 18th- and 19th-century American naive painting to decorate their country home, 'Pokety', on Maryland's eastern shore. Because the Garbishes were among the first to show interest in such art, they were able to assemble rapidly a collection of over 1000 naive paintings of extraordinary quality, including the *Cornell Farm* (1848) by Edward Hicks, the colonial portraits of *Capt Samuel Candler* and *Mrs Samuel Candler* (c. 1780; all Washington, DC, N.G.A.) by Winthrop Candler and several portraits and Egyptian scenes by Erastus Salisbury Field. Other important artists represented in the collection were Ammi Phillips, William Matthew Prior, Joshua Johnson and Thomas Chambers (1808-after 1866). They also collected outstanding American watercolours, pastels, theorem paintings, examples of *Fraktur*, needlework and furniture, Impressionist, Post-Impressionist and modern paintings, French furniture and European porcelain.

Wishing to foster appreciation of naive art, the Garbishes frequently exhibited their collection. In addition, between their first gifts to the National Gallery, Washington, DC, in 1953, and their bequest in 1979, they donated numerous paintings to museums throughout America. While the National Gallery was the largest recipient of works from the bequest, 31 other museums benefited from their generosity, notably the Chrysler Museum,

Norfolk, VA, the Metropolitan Museum of Art, New York, the Museum of Fine Arts, Boston, and the Philadelphia Museum of Art. The remainder of their collection was auctioned in 1980.

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LAURIE WEITZENKORN

Garbo. Family of builders and masons of Italian origin, active in Portugal. Giovanni Battista Garbo (*b* ?Milan, *fl* 1670; *d* ?Lisbon) went to work in Lisbon c. 1670 for the Jesuits at São Antão (now the chapel of the hospital of São José) and perhaps also for the church of Nossa Senhora de Loreto. His son Carlos Baptista Garbo (*d* Mafra, 1725) was trained in the same skills of masonry at São Antão, and he also became a designer of altarpieces. The high altar with marble mosaic for the old Jesuit church, now the seminary, Santarém, was designed by Carlos Baptista along 17th-century lines and made in 1713 in the workshops of São Antão. It was here that his son António Baptista Garbo (*b* Lisbon, 1692; *d* ?Lisbon) was trained and also worked in the service of the Jesuits.

The ability of the Garbo family is most visible at Mafra, where Carlos Baptista superintended the construction of the vast palace, church and convent, following the plans of João Frederico Ludovice, from 1718 until his own death in 1725; by that time the foundations had been laid and the church had reached the height of the nave. His work was continued until 1750 by António Baptista, who directed the vast army of 30,000 craftsmen and trained the teams of masons and stone-cutters, and whose experience was to be of considerable value during the rebuilding of Lisbon after the earthquake of 1755.

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ANTÓNIO FILIPE PIMENTEL

Garbo, Raffaellino del. See RAFFAELLINO DEL GARBO.

García. Spanish sculptors. Jerónimo Francisco García and Miguel Jerónimo García (both *b* ?Granada, c. 1580; *fl* to 1640) were twin brothers who worked in wood, wax and especially in terracotta and painted their own work. They are thought to have made a series of images of Christ at different moments of the Passion. The finest of these are the various versions of *Ecce homo*, mainly in polychromed terracotta. These are full-length figures with the bust section elongated, either in the round or in relief. An example is in the Cartuja at Granada, and replicas of this version are in the convent of the Angel and the church of SS Justo y Pastor, both also in Granada. Another example is the *Ecce homo* in polychromed wood, noted for the skilled carving, in S Jorge, Hospital de la Caridad, in Seville. The dates of all of these works are unknown.



Ercole Ferrata: *St Agnes on the Pyre*, marble, over life-size, begun 1660 (Rome, S Agnese in Agone)

In the last 15 years or so of his life Ferrata's work became extremely planar. The over life-size figure of Eternity on the tomb of *Cardinal Bonelli* (before 1674; Rome, S Maria sopra Minerva) is designed so that the head, shoulders and hips are twisted into the same plane. This flatness is more exaggerated in the under life-size marble figure of Time on the tomb of *Monsignor Giulio del Cornu* (before 1686; Rome, Gesù e Maria) and in the marble relief of *St Romano on his Bier* (1685-6), placed beneath the high altar of Nepi Cathedral. Also in this late period Ferrata produced the marble statue of *St Elizabeth* (1679-83) for the altar of Cardinal Friedrich von Hessen's mortuary chapel in Breslau (now Wrocław) Cathedral. This was a reworking of his design for *St Agnes on the Pyre* and one of his most important independent commissions.

Ferrata ran an important studio, where he trained a number of sculptors, including Melchiorre Caffa, Giovanni Battista Foggini, Carlo Andrea Marcellini and Camillo Rusconi. In addition, from 1667 he and Ciro Ferri instructed young Florentine artists studying in Rome at the Accademia Fiorentina under the sponsorship of Cosimo III, Grand Duke of Tuscany. Though financially successful, Ferrata was not a first-rate designer: he either imitated Algardi or used designs provided by his leading pupil, Caffa. At Caffa's death in 1667, Ferrata completed his pupil's most important commissions, the relief of the *Martyrdom of St Eustace* (1660-72; Rome, S Agnese in

Agone) and the *Charity of St Thomas of Villanova* (1662-71; Rome, A Agostino, Pamphili Chapel).

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MARK S. WEIL

Ferrazzi, Ferruccio (b Rome, 15 March 1891; d Rome, 8 Dec 1978). Italian painter and sculptor. He began as an assistant to his sculptor father, Stanislao Ferrazzi (d 1943), and attended the Scuola Libera del Nudo (1905-8) and from 1908 studied under Max Roeder (1866-1947) at the Istituto di Belle Arti in Rome. Success came early when *The Hearth* (1910; Rome, G.N.A. Mod.), influenced by Giovanni Segantini, was bought by the state at the Esposizione Universale, Rome (1911). He assimilated French influences in Paris in 1913, adopting freer brushwork and shaped canvases and roughening his sculptures' surfaces (e.g. *The Lovers*, clay, 1915; destr.; see Raghianti, pl. 30). In 1916 he visited Montreux, where he discovered the work of Cézanne. Ferrazzi subsequently destroyed many early works and embarked on a rich period of classicism, with such Ingresque nudes as *Merry Life No. 2* (1922; Rome, Pal. Braschi). Mannerist fantasy infused the portrayal of his wife as a Madonna in *Nocturnal Festival* (1921-3; priv. col., see Raghianti, pl. 107), which established Ferrazzi's maturity within the Scuola Romana. A series of psychologically piercing portraits followed, introducing a crystalline symbolism, while he won international recognition when *Tragic Voyage* (1925; Pittsburgh, PA, Carnegie Mus. A.) was exhibited in New York in 1926. In the later 1920s Ferrazzi painted increasingly frenzied and disturbing symbolic animal subjects at Casalaccio di Tivoli. Official commissions followed his appointment as Professor of Decoration at the Accademia di San Luca in Rome in 1929. These included the lengthy *Apocalypse* mosaic project (1933-54; Acqui, Ottolenghi Mausoleum). The horrors of World War II and his father's death sparked a psychological crisis that resulted in nightmarish images (e.g. *Years of Horror—The Room*, 1943-6; priv. col., see Raghianti, pl. 200), but he subsequently resumed mural painting, producing, for example, encaustics for S Benedetto, Rome (*Life of St Benedict*; 1949).

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MATTHEW GALE

Ferreira, Gaspar (fl Coimbra, 1718-61). Portuguese architect, builder and designer. His name is first recorded in 1718 at Coimbra as master of works for the university

and responsible for planning its buildings over the large area under its control. He directed the construction of the magnificent University Library (1718–25), including the great bookcases, a work of superb quality (designer unknown). He was self-taught, and in carrying out the plans and designs sent from Lisbon he acquired the knowledge that is reflected in his later work. He was renowned in the provincial region of Beira, where he encouraged the use of architectural forms closer to those employed in the centres of Coimbra and Lisbon. He advised on the restoration of Viseu Cathedral, where he designed the organ case (1720), the twin retables of *S^t John* and *S^t Peter* and the pulpits (all 1721), inspired by the bookcases of the Coimbra University Library. His designs for the scheme at the Misericórdia, Mangualde (c. 1722), although harmonious, still retain provincial elements. His plans for the university tower at Coimbra (1728) were rejected, although he was responsible for supervising the project after designs sent from Lisbon.

The high technical quality of Ferreira's work led in 1731 to commissions from the wealthy canons of Santa Cruz, Coimbra. In 1732 he returned to Viseu, where he supervised the remodelling of the high altar of the cathedral after the designs (1729) by Santos Pacheco de Lima. He also designed furnishings for the cathedral at Viseu, including the choir-stalls, in exotic wood and partly gilded (1733–4), which are similar to the design (1726) of those in Oporto Cathedral by Luis Pereira da Costa and Miguel Marques and which are a fine example of Joanine wood-carving; their attribution is facilitated by their similarity to the episcopal throne of Guarda Cathedral. Ferreira also worked for the Sta Maria Cistercian nunnery at Arouca, carrying out improvements to the dormitories and designing a new repository (c. 1735); and it is possible that he supervised the building of the convent church (1704–18), after the design by Carlos Gimac, in which the hard local granite is softened by the use of delicate mouldings. In 1737, perhaps through his work for the same hospital of charity at Mangualde, he was commissioned to build the Misericórdia at Sta Comba, Dão.

From 1737 he executed the plans by Carlos Mardel for the great cloister of Sta Clara-a-Nova, Coimbra, an extensive work that probably occupied him for several years. He collaborated on the remodelling of the convent at Lorvão (1742–61). Between 1752 and 1754 he was working on the reconstruction of the façade of the hospital at Montemor-o-Velho, where he combined existing elements with details, such as the more evolved and elegant design for the portal-window, that are given particular delicacy by the use of the local white limestone. For Sta Clara-a-Nova, Coimbra, he supervised the building of the elegant Baroque portal (1761) to a design of Central European origin by Carlos Mardel. The skill of this provincial master of works is evident in his ability to interpret plans for architectural projects that had been commissioned by the state in Lisbon.

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ANTÓNIO FILIPE PIMENTEL

Ferreira, Jesús Reyes. See REYES FERREIRA, JESÚS.

Ferreira, Simão (b Coimbra; fl 1588–1607). Portuguese silver- and goldsmith. A *carta de privilégio* dated 21 March 1588 and signed by the rector of Coimbra University granted him the privileges enjoyed by professors and students of the university. Another document (Coimbra, Registo Câmara Mun.) of the Municipality of Coimbra appointed 'Simão Ferreira, silversmith and resident in the city of Coimbra' to make 'all things necessary' for its chapel and for the churches in that diocese and in those of Oporto and Lamego. Two magnificent pieces by him survive in the chapel of Coimbra University (with relevant documents in the University archive recording the commissions and the expenses involved): an imposing lamp, completed in October 1597, and a fine jewelled chalice in silver gilt, which he undertook to execute in a letter of 28 August 1601. Other pieces commissioned from him by the University—two jewelled crowns, a monstrance, two thuribles, an incense boat, another lamp and a holy-water stoup, all executed between 1593 and 1606—have not survived. From later inventories it is known that many of these works were melted down in the second half of the 18th century. On the basis of the technical and stylistic quality of his surviving work, however, Ferreira can be identified as one of the most important Portuguese master silver- and goldsmiths of the late 16th century and early 17th.

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MARIA LEONOR D'OREY

Ferrer (Garcia), Rafael (Pablo Ramón) (b Santurce, Puerto Rico, 1933). Puerto Rican painter and sculptor. In 1952 he entered Syracuse University, NY, to study for a liberal arts degree and there began to paint, influenced by the Cubist works of Picasso and Braque. After only 18 months he went to the Universidad de Puerto Rico, where he studied painting under the French Surrealist painter Eugenio Granell (b 1912). Through Granell, Ferrer became acquainted with Dada and Surrealism and in 1953 was introduced by him to André Breton and Wilfredo Lam, and to the writer Benjamin Peret in Paris. After three months in Paris he went to New York, where he worked as a drummer while continuing to paint. He returned to Puerto Rico in 1960 and the following year had a controversial two-man show with the Puerto Rican painter Rafael 'Chafu' Villamil at the museum of the Universidad de

(antiphonaries B14-16 and A14-16 in Padua, Bib. Capitolare) for Padua Cathedral, some of which are very close copies of Giotto's Arena frescoes. This *terminus ad quem* confirms as very probable the dating arrived at on the basis of the records of the events of 1304-5. The painting surely required at least two years, i.e. 1304-5, and was possibly under way in 1303. It is often suggested that Giotto was also the architect of the chapel, but the blocking of a door and a window required by his design argues against this view, which is supported only on general stylistic grounds.

In the lower part of the *Last Judgement* in Giotto's cycle is an image of the kneeling Scrovegni offering the chapel to the Virgin and two other saints (variously identified; probably *SS John the Evangelist* and *Mary Magdalene*, to whom the two secondary altars of the chapel were dedicated according to 15th century records). Scrovegni is assisted by a priest who also holds up the building. A full-time priest was on duty by 1309, and a staff of 12 was endowed in 1317. In his endowment and elsewhere Scrovegni cites the following as the purpose of his building: honour to the Virgin and to his city and help and salvation for his forefathers' souls and his own. He thus regarded the soul of his usurious father as in Purgatory, as did other Paduans. If, as Dante wrote (*Inferno* xx, 64-75), it had been in Hell, he would have been beyond possible help; the idea that the chapel was mainly meant to expiate the usury of the father in Hell is modern. Such expiation was obtained not by building but by returning money, as Scrovegni did in his will and earlier.

The chronicler Michele Savonarola (1384-1468) wrote that he was omitting descriptions of the city's fine private houses because his readers would never believe how splendid they were, but that he would make an exception for the Scrovegni house, evidently the finest of all. The house passed through many changes of ownership until it was destroyed in the early 19th century; the chapel, preserved by a conservation campaign, was bought by the city in 1880.

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CREIGHTON E. GILBERT

Pádua, João António Bellini de [Giovanni Antonio da Padova] (fl 1725-48). Italian sculptor and architect, active in Portugal. He is first recorded in Portugal in 1725. His work there, though important, was not highly esteemed by contemporary critics. It was distinguished by its erudition, and it belongs to the artistic revival that took place under John V of Portugal.

De Pádua assisted João Frederico Ludovice in various undertakings, including the programme of sculpture devised by Ludovice for the apse of Évora Cathedral, which included the marble busts of *St Peter* and *St Paul* (c. 1725-6; *in situ*). De Pádua carved a marble statue of *John V*

(c. 1730; destr. 1755), which once stood beside the Arsenal in Lisbon, the installation of which he described in a pamphlet published in 1737. He specialized in making stone altarpieces and contracted with the Jesuits in 1739 to execute a marble altar for the chapel of the Quinta de S Bárbara (Constância), similar in design to the retable of Nossa Senhora da Boa Morte that he made for the Seminary at Santarém (c. 1730-40), a brilliant Baroque design, in which the ornament is deliberately asymmetrical. A work attributed to him, in collaboration with Ludovice, is the retable (1739) for the church of Grilos (near Marvila). De Pádua carved the pulpits for the church of S Antão, Lisbon, and the seraphim of the oratory at Moeda (both untraced). The statues of *SS Anthony, Bruno, Norbert* and *Dominic de Guzmán* (all c. 1720-25) on the façade of S Vicente de Fora, Lisbon, are attributed to him and may be connected with Ludovice's direction of work at this church from 1720. His stone statue of *St John of Nepomuk* (1743; Lisbon, Mus. Arqueol.), made for the Alcântara bridge, Lisbon, which was destroyed in the earthquake (1755), is in poor condition. His most refined and delicate work, however, was that done c. 1748 for the chancel of S Domingos, Lisbon (destr.), which was reconstructed in 1748 by Ludovice. In his late years de Pádua worked in Mafra, probably in collaboration with Alessandro Giusti.

WRITINGS

Discrição da enginbo sa machina em que para memoria dos seculos se collocan a marmorea estatua do sempre magnifico rei e senhor nosso, D. João V. Inventada e delineada por João Antonio Belline de Padua (Lisbon, 1737)

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ANTÓNIO FILIPE PIMENTEL

Paduano [Padovini], **Alexander** [Alexo; Scalzi, Alessandro] (fl 1570; d?Munich, before Dec 1596). Italian painter, active in Germany. In 1570 he travelled from Rome to Augsburg to assist his brother-in-law Friedrich Sustris on the decoration of the Fugger town house (see *Sustris*, (2)). Sustris was later commissioned by William V, Duke of Bavaria, to decorate the interior of Burg Trausnitz, near Landshut. Much of the fresco decoration (1578-9) was destroyed in 1961. The Narrentreppe ('Fool's Staircase'), however, in the south wing remains and its Mannerist, life-size figures from the *commedia dell'arte* have been attributed to Paduano. He remained in court service and his name has been associated with numerous altarpieces painted throughout the 1580s.

Thieme-Becker

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Păduraru, Neculai (b Sagna, 19 June 1946). Romanian sculptor and painter. He studied at the Institute of Fine Art 'N. Grigorescu' in Bucharest under Paul Vasilescu, graduating in 1975. He belonged to a generation of sculptors that reacted to Brancusi's work with a figurative vision inspired by ancient Mediterranean sculpture. Păduraru drew upon mythological literature and folklore for

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Gross, Anthony (*b* London, 19 March 1905; *d* Boulvé, Lot, France, 8 Sept 1984). English painter and printmaker. He trained in London, Paris and Madrid from 1923 to 1925, specializing in etching. In 1926 he settled in France, where he created a number of animated films between 1931 and 1939; in 1936 the first of many books illustrated by him was published, an edition of Jean Cocteau's *Les Enfants terribles*. His oil paintings of this period are largely affectionate depictions of French and English life and leisure, as in *Place du Théâtre, Brive-la-Gaillarde* (1929; London, Tate). Gross returned to England in 1939 and from 1941 to 1946 served as an Official War Artist, covering campaigns in El Alamein, India, Burma, Iran and Normandy; among the works produced in this connection are three watercolours depicting episodes in the *Liberation and Battle of France* (1944; London, Tate). After World War II he divided his time between France and England, where in 1965 he became the first President of the Print Makers Council. From the 1950s he adopted an increasingly emphatic line and densely packed compositions, particularly in his etchings, for which he remained best known, and devoted much of his attention to landscape, as in *Wheatfield* (etching, 1966; London, Tate).

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Anthony Gross: Paintings, Drawings, Prints (exh. cat. by J. Lee, Oxford, Ashmolean, 1989)

MONICA BOHM-DUCHEN

Gross, Chaim (*b* Wolow, Austria-Hungary [now Poland], 17 March 1904; *d* 1991). American sculptor, draughtsman, painter and printmaker of Austro-Hungarian birth. After studying art in Budapest and Vienna, he settled in the USA in 1921, continuing his studies in New York at the Educational Alliance Art School and the Art Students League. He produced a large number of works in different media, including stone and bronze sculptures, pen-and-ink drawings and watercolours, but he was noted above all for sculptures in wood such as *Two Sisters* (1956; New York, Mr and Mrs Lewis Garlick priv. col., see 1977 exh. cat., p. 4). He never treated or disguised the surface of wood but respected its basic texture and grain; until the early 1960s he favoured the solid masses of direct carvings in which he exploited the qualities of rare tropical woods and colourful stones. Much of his subject-matter was derived from popular art forms, including the circus, Jewish traditions and holidays, which he recalled from his early years in the Austrian countryside. In later works such as *Happy Children No. 1* (1968; New York, Forum Gal.), sand-cast in bronze from maquettes modelled in plaster, he adopted light, airy forms.

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Gross, Michael (*b* Tiberias, Palestine [now Israel], 1920). Israeli painter and sculptor. After studying at the Teachers' Seminary in Jerusalem from 1936 to 1940, he studied architecture at the Technion Institute of Technology in Haifa (1943-5) and art at the Académie des Beaux-Arts in Paris (1951-4). In 1954 he returned to Israel and began working as a painter and sculptor in the artists' village of Ein Hod. In early paintings such as *A Roof and a Window* (1966-7; Jerusalem, Israel Mus.) Gross simplified form in order to concentrate on proportion, on boldly juxtaposed broad areas of colour and on the size and placement of each element; a similar reductive process was applied also to his early sculptures and to later pieces, whether in painted iron or in other materials such as white concrete (e.g. the monumental sculpture at Simon Bolivar Park in Jerusalem, 1974). In later paintings such as *Light of Jerusalem* (triptych, 1974; Jerusalem, Israel Mus.) he often juxtaposed large panels into polyptych formats to build bold shapes of empty off-white fields and broad tonal patches; occasionally these were supplemented by the textures of objects such as wooden beams, burlap and rope physically attached to the picture, as in *Female Nude and a Log of Wood II* (1981-2; Jerusalem, Israel Mus.). In spite of the extreme economy of his work, Gross's rough and freely-brushed surfaces and his consistent use of soft pastel colouring suggest a direct link with the Israeli landscape.

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SUSAN T. GOODMAN

Grossberg, Yitzroch Loiza. See RIVERS, LARRY.

Grossheim, Karl von. See under KAYSER & VON GROSSHEIM.

Grossi, João [Giovanni] (*b* Milan, 1719; *d* Lisbon, 1781). Italian sculptor and stuccoist, active in Portugal. Sometime between 1740 and 1750 he served Ferdinand VI of Spain as a military designer but fled to Portugal after being involved in a murder. His first commission was for the plaster decoration (before 1755; destr. 1755) of the ceiling of the church of the Mártires (Martyrs), Lisbon, which involved using moulds for the Rococo motifs. He was skilled in modelling stucco, wax and clay, and his lively use of Rococo ornament includes shell forms, flowers and asymmetrical motifs.

Grossi benefited from the patronage of Sebastian Carvalho e Mello, 1st Marquês de Pombal, and among

projects commissioned by the Marquês were the stucco ceilings of his palace at Oeiras (c. 1770), now the property of the Gulbenkian Foundation. In 1755 Grossi carried out decorative work in the houses of the Machadinho family in Lisbon, with the assistance of Pedro Chantoforo and of his cousin Agostinho de Guardi, who had learnt in central Europe to work stucco using a fresco technique that involved mixing sufficient glue to give the surfaces a high gloss. The earthquake in 1755 brought him many commissions including the ceilings of the Jesuit church of São Antão, Lisbon. An outstanding example of his work, carried out with his cousin Toscanelli, is the plaster ceiling of the 17th-century church of Sta Catarina or dos Paulistas (c. 1760), Lisbon. With its asymmetrical targes, foliage and flowers, and allegorical figures tinted to resemble marble, it is one of the finest schemes of Rococo decoration in Portugal.

Machado

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Grossman, Nancy (b New York, 28 April 1940). American sculptor. She studied art at the Pratt Institute, New York (1958-62), and was subsequently awarded a Haskell Scholarship for Foreign Travel in 1962. Her early influences included the American painter Richard Lindner and sculptor David Smith. Grossman's work addresses both philosophical and physical aspects of sculpture. Her first assemblages in the early 1960s incorporated numerous items from an extensive gathering of used materials and found objects. Her works are identified particularly with feminist subjects and sexual themes; they frequently contain an element of repressed sensuality. During the 1970s she became known for her meticulously crafted, life-size male heads, swathed in leather. After an absence from exhibiting between 1977 and 1980, Grossman presented new sculptures that moved away from the obsessive object-totemic works formed from disparate elements bound together with cane and wire. Masks of studded brass and leatherwork nevertheless continued to suggest an undercurrent of sexual tension.

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Grosso, Giacomo (b Cambiano, nr Turin, 25 May 1860; d Turin, 15 Jan 1938). Italian painter. At the age of 14 he moved to Turin where he attended the Accademia Albertina and studied under the history painter Andrea Gastaldi (1826-89). He had his first exhibition in 1881 in Turin. In 1883, already an accomplished and sought-after portrait painter, he moved to Rome. Grosso became famous when in 1884 he took part in the Promotrice delle Belle Arti in Turin where he exhibited the *Madwomen's Cell* (1884; Turin, Gal. Civ. A. Mod.), which was inspired by Giovanni Verga's novel *Storia di una capinera*, and which provoked much debate because of its emphatically anti-academic realism. From this time and throughout his long career Grosso continued to paint in a naturalistic

idiom that owed much to contemporary French painting. In 1889 he was appointed professor of drawing at the Accademia Albertina, a post that he held for 45 years. A fashionable portrait painter, he tended towards naturalistic effects and theatrical compositions. He was famous for his idealized, voluptuous female nudes, set in turn-of-the-century interiors draped with silks and velvets. He came to be considered the chief exponent of a bourgeois and reactionary conservatism and as such acquired considerable notoriety. He lived for brief periods in Florence, Venice and Paris and maintained numerous contacts with South America. Grosso was a prolific artist. In addition to his activity as a portrait painter, he also executed landscapes, still-lives, genre scenes, engravings and frescoes (e.g. for S. Gioacchino, Turin, *Holy Women at the Sepulchre*, 1896; destr., see 1991 exh. cat., p. 146). His numerous exhibitions included participation at the Venice Biennale of 1895 where he showed the *Last Meeting* (1895; destr.), a painting that provoked much violent debate because of its expressive audacity, and for which he won the Premio del Pubblico.

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Giacomo Grosso (exh. cat., Turin, Promot. B.A., 1991)

SILVIA LUCCHESI

Grosvalds, Jāzepe (b Riga, 24 April 1891; d Paris, 1 Feb 1920). Latvian painter, printmaker and diplomat. Raised in a family of patriots, he was naturally suited to become the founder and chief proponent of a modern national style in Latvian painting. His awareness of uniquely Latvian cultural traits grew apace with his dissatisfaction with the training he received from 1909 to 1914 in the studios of Simon Hollósy in Munich and Hermen-Anglada Camarasa, Charles Guérin and Kees van Dongen in Paris; concomitantly, Latvia's struggle for independence during World War I galvanized his devotion to nationalist art, and he was a member of both the Ekspresionisti and the RIGA ARTISTS' GROUP. For younger colleagues working in Riga before the War, Grosvalds was a conduit of information about French and German modernism, though much of it was cautionary. His period of military service inspired him to produce *Refugee* and *Riflemen*, an influential series of paintings and prints that demonstrated his preference for classical monumentality and communicated the epic forbearance of the Latvian peasantry and infantry in exile and in battle. As he had intended, the painting the *Old Refugee* (1917; Riga, Latv. Mus. F.A.) became a national icon. Its solemnity, integrity of form, absence of decoration and earthen palette is typical of his work, and such characteristics would later endear him to the Purists, particularly Amédée Ozenfant. Despite the sobriety of his pictorial means, Grosvalds was a deeply romantic painter, favouring vignettes filled with great pathos and treasuring even the most sombre colours as extractions from the Latvian landscape. His empathy for cultural singularities and mood resulted in his lyrical watercolour series *Persijas ainas* (Persian tableaux; from 1918; e.g. Stockholm, Nmus.; Karlstad, Värmlands Mus.), conceived while serving with a British Army expedition in Iraq and acclaimed

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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Labná, view of the Palace, c. AD 800–1000

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JEREMY A. SABLOFF

Labò, Mario (b Genoa, 17 Sept 1884; d Genoa, 15 Feb 1961). Italian architect, architectural critic and historian. He graduated in architecture from the Polytechnic of Turin (1910) and he studied under Annibale Rigotti. Labò was one of the few figures who, like Eduardo Persico (though less well known), devoted himself to theoretical activity and popularizing analysis of modern architecture as well as practising as a designer. In 1926, though regarded as an expert on the 19th century, he was one of the first to support Gruppo 7 and, later, MIAR, showing great enthusiasm for all that was new. After World War II he wrote articles and monographs on several of the architects active between the World Wars, including Giuseppe Terragni and Gio Ponti. In his writings he aimed to outline the cultural continuity of architecture, which he felt distinguished the period interrupted by war. He was also important as a translator and produced the first Italian translations of Lewis Mumford's *The Culture of Cities* and Siegfried Giedion's *Time, Space and Architecture*. He made many contributions to the architectural and urbanistic history of Genoa, with articles published in such reviews as *Casabella*. As a practising architect, he is remembered mainly for the Monument to the Fallen Italians at Mauthausen (1949); a ramped wall of roughly squared, coursed stone directs the eye to a podium, in which stands a sculpture in the form of a cross set in a jagged frame.

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ANNALISA AVON

Laborão, Joaquim José de Barros (b 1762; d ?Lisbon, 30 March 1820). Portuguese sculptor. He was one of the principal sculptors working in the new Neo-classical style in the early 19th century. This more severe approach received little encouragement from Portuguese ecclesiastical patrons, and Laborão worked mainly for the Court. He entered the workshop of João Grossi at the age of ten. His training continued with the wood-carver João Paulo da Silva (1751–1821), with whom he learnt from Baroque models, before he set up on his own, modelling figures of saints.

In 1795 Laborão received recognition for a memorial erected at the country house of the Marquês de Belas to celebrate the visit of the Prince Regent John and his wife Charlotte, in which the figure of *Fame* reproduces a work by Gianlorenzo Bernini. As a result of the patronage of the Marquês de Belas he received the Order of Santiago, and he succeeded Alessandro Giusti as director of the school of sculpture and architecture at Mafra, enjoying the same emoluments as his predecessor. Under Laborão's direction, work on the royal monastery at Mafra acquired fresh impetus; this was, however, halted by the French invasion in 1807. Laborão worked in the royal chapel at Bemposta in 1813, carving figures for the pediment and completing the cycle of statues begun in 1735 by José de Almeida. He executed allegorical figures, including *Honesty*, *Diligence* and *Decorum*, for the circular vestibule of the new Ajuda Palace, making his first rather tentative

attempts in the Neo-classical style. These figures show his correct anatomical modelling of the nude. At the same time he continued working in the tradition of the 17th-century *barristas* (sculptors in terracotta) and completed the *presépio*, or Christmas crib of the Marquês de Belas (now Lisbon, Mus. N.A. Ant.), which had been begun by Faustino José Rodrigues (1760–1829).

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ANTÓNIO FILIPE PIMENTEL

Laborde, de. French family of patrons.

(1) **Jean-Joseph, Marquis de Laborde** (*b* Jacca, Aragon, 1724; *d* Paris, 18 April 1794). He was ennobled and made a banker due to the support of Louis XV's foreign minister, Etienne-François, Duc de Choiseul. Even after the Duke's fall from power in 1770, Laborde continued to operate an enormous international business empire. His fabulous wealth allowed him to acquire immense estates around Paris, where he built such châteaux as those at Saint-Ouen, Saint-Leu, La Ferté Vidame and MÉRÉVILLE. The last, which Laborde bought in 1784, possessed a beautiful picturesque garden laid out (between 1784 and 1786) by François-Joseph Bélanger who was replaced by Hubert Robert (until 1794). Within Paris, Laborde developed the area around the Chaussée d'Antin and was also responsible for much charitable building. Between 1764 and 1766, for example, he advanced 300,000 livres interest-free in order to build an orphanage and in 1788 he provided 400,000 livres for the construction of four new hospitals in Paris. Laborde's involvement with the *ancien régime* led to his execution during the French Revolution.

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(2) **François(-Louis-Joseph) de Laborde-Méréville** (*b* Paris, 6 June 1761; *d* Holme Pierpont, 2 Oct 1802). Son of (1) Jean-Joseph de Laborde. He served in the French navy (1779–85) and was appointed Conseiller du Roi and Garde du Trésor Royal in 1786. A freemason, influenced by reforming ideals from North America, he welcomed the French Revolution with enthusiasm, served as a deputy of the Third Estate (non-privilegiés) and took the oath at the Salle de Jeu de Paume, Paris, on 20 June 1789. In 1791 he bought Italian and French paintings from the collection of Louis-Philippe, Duc d'Orléans, to prevent their export from France. Ironically, with the proclamation of the French Republic in 1792, he was obliged to emigrate to England with most of his pictures and, being short of money, was forced to sell them to the banker Jeremiah Harman (?1764–1844) in 1793. The remainder of Laborde-Méréville's collection was sold by Jean-Baptiste-Pierre Le Brun in Paris on 10 August 1803. Among the 41 paintings in that sale were such works as Luca Penni's *Justice of Otto* (?1547–56; Paris, Louvre), Guercino's *Erminia and the Shepherd* (c. 1619–20; Birmingham, Mus. & A.G.) and *Lot*

and his Daughters' (1651; Paris, Louvre) and Laurent de La Hyre's *Death of the Children of Bethel* (1653; Arras, Mus. B.-A.), the last three acquired from the 1787 sale of works from the collection of the exiled courtier and patron Joseph-Hyacinthe-François de Paule de Rigaud, Comte de Vaudreuil.

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STÉPHANE LOIRE

(3) **Alexandre(-Louis-Joseph), Comte de Laborde** (*b* Paris, 15 Sept 1773; *d* Paris, 20 Oct 1842). Son of (1) Jean-Joseph de Laborde. He served in the Austrian army from 1789 and in 1800 was attached to Lucien Bonaparte's embassy in Spain. During the next four years he gathered the documentation that resulted in the publication of the four volumes of his *Voyage pittoresque et historique de l'Espagne*. In the introduction to these enormous and luxurious folio volumes, Laborde asserted that 'Spain is one of the least known countries in Europe', and, by means of an informative text and carefully executed plates, some after his own drawings but most after those of Constant Bourgeois (1767–1841), he single-handedly brought about the rediscovery of the Iberian Peninsula. He apparently bankrupted himself in the process. His unique knowledge was placed at the service of Napoleon, who appointed him his official guide on his journey to Spain in 1808. In the same year appeared the first volume of Laborde's *Description des nouveaux jardins de la France*, the plates of which were again drawn by Bourgeois. Among the gardens described was that of Laborde's family seat at Méréville. In 1810 he was attached to the embassy at Vienna, and composed his *Voyage pittoresque en Autriche*, which did not, however, appear until 1821. Between 1810 and 1816 he served as head of the Service des Ponts et Chaussées for the Département de la Seine, and produced radical plans—ignored by the authorities—for the modernization of the roads, water supply and sewers of Paris. In 1816 he published the first volume of *Les Monuments de la France*, a precursor of Isidore-Justin-Séverin Taylor's *Voyages pittoresques dans l'ancienne France*, but with more accurate illustrations of France's principal monuments, and a scholarly rather than evocative text. Alexandre's son Léon, Comte de Laborde (1807–69), was an archaeologist, traveller, writer, draughtsman and illustrator.

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Description des nouveaux jardins de la France et de ses anciens châteaux (Paris, 1808–25)
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DBF; Michaud BIBLIOGRAPHY

Labours of the Months. See under CALENDAR.

in bone; and small surviving fragments of wall paintings in Tomb 11 also suggest higher standards (bone and ceramic examples, Oaxaca, Mus. Reg.).

After only a century or two of Period IV in Lambityeco, the community moved 5 km to the hill of YAGUL, where radical social and artistic changes occurred in Monte Albán v (c. 1000–1521).

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JOHN PADDOCK

Lambousa Treasure. See under CYPRUS, §III, 4.

Lambrou Myloi. See under LESBOS.

Lame, Biagio dalle. See PUPINI, BIAGIO.

Lamego. Portuguese town in Trás-os-Montes. The episcopal city of Lamego was an important town in the Visigothic period, passing into Christian hands in 1057, when it became a bishopric for the second time. With the foundation of the Portuguese kingdom during the 12th century, its population grew and it developed into a city through the agency of Egas Moniz (d 1146), tutor to Duke (later King) Alfonso I (reg 1128/39–85). Under King Diniz (reg 1279–1325) commerce and industry was stimulated by the institution of a *feira franca* (free fair). The town and surrounding countryside preserve Roman and medieval traces, such as in the chapel of S Pedro, Balsemão; the church of S Maria de Almacave; the 13th-century castle with its remarkable vaulted cistern; and the Romanesque belfry of the cathedral. The cathedral is a fine example of rural Gothic of the 13th–14th centuries; its west front (1508–15) and cloister with a belvedere (completed 1557) exemplify the transition from Late Gothic to Renaissance at the beginning of the 16th century.

Renovation of the city was carried out under the patronage of bishops such as the humanist Dom Manuel de Noronha (reg 1551–64). The transition from Renaissance to Mannerism is exemplified in such buildings as the 16th-century theological Colégio de S Nicolau (destr.), founded by Bishop de Noronha; the chapel of Senhora dos Meninos; the parish church of Almendra; and the convent of Chagas for the Clarissas (Poor Clares). Baroque architecture in Lamego is represented by Santa Cruz and the richly decorated Capela do Desterro (1640). The main

distinction of the city, however, is in the houses of the nobility, such as the 18th-century Casa das Brolhas, belonging to the Castro e Osório family, and in the impressive episcopal palace (late 18th century), now (since 1918) the regional museum with a fine collection of tapestries, paintings and church furnishings. The church of Nossa Senhora dos Remédios (1750–60) was begun under Bishop Dom Frei Feliciano de Nossa Senhora (reg 1743–71), and the architect NICOLAU NASONI was among those involved in the initial stages of the construction of the complex (completed 1905). It stands in a dominating position above the city, dramatically set at the top of a double-flight pilgrimage staircase flanked with statues and fountains.

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ANTÓNIO FILIPE PIMENTEL

Lamentation group. Subject of Christian art, popular from the 11th century to the 19th, in which a group of mourners is shown grieving over the death of Christ. The canonical gospels do not mention the lamenting over the dead Christ; it was the apocryphal *Gospel of Nicodemus* that described the Lamentation, in which the Virgin, Mary Magdalene and Joseph of Arimathea expressed their grief. The *Meditationes vitae Christi*, attributed to St Bonaventure (1221–74) and widely known in the 14th century, also contains a vivid narration of the event. The subject was frequently treated in narrative paintings of the Passion, or as a separate devotional subject; the earliest examples occurred in Byzantine art, for example the 11th-century ivory carving (Konstanz, Rosgtnmus.) showing Christ embraced by the Virgin in the presence of St John, two mourning women and two mourning men, with grieving angels above. The theme was then adopted first by Italian and then by other western European painters and sculptors in the 13th century, continuing in use up to the 19th century. The iconography of the Lamentation overlaps with that of the Pietà and also with other topics of Christ's Passion—the Descent from the Cross (Deposition) and the Entombment—and individual works of art have tended to be titled without any consistent iconographic definition.

A Lamentation always involves a group of mourners around the central figures of Christ and his mother, whereas a Pietà usually features just the two main figures; a Lamentation is nevertheless sometimes entitled Pietà. An influential painted example from early 14th-century Italy is the *Lamentation* by Giotto (c. 1303–6; Padua, Arena Chapel; see GIOTTO, fig. 4). This displays a feature that is typical of Lamentation groups: the inclusion of Joseph of Arimathea (here holding the winding cloth for the burial) and Nicodemus (standing in sorrowful contemplation). These two elderly Pharisees were secret followers of Christ, and it was in Joseph's tomb that Christ's body was laid, as depicted, for example, in the *Lamentation* after Hugo van der Goes (c. 1510; Hartford, CT, Wadsworth Atheneum).

When a Lamentation is depicted in front of a cross it is very similar to a Deposition scene, as exemplified in the pulpit relief *Lamentation* by Donatello and assistants

Rome with António Campelo on a bursary and in his studies there was strongly influenced by Parmigianino. He returned to Lisbon c. 1560; that year he was Examiner of Painters with Diogo de Contreiras, a post he occupied again in 1566. Having also been a page of the royal household, in 1574 he was appointed Painter to the Trading House and House of Mina and India.

Around 1584 Dias was commissioned to paint the altarpiece for the chapel of S Roque in the church of the same name in Lisbon. He produced a large panel of the *Angel Appearing to St Roch* and *St Roch in Prison* on the predella. His finest work, it recalls Parmigianino in the serpentine poses of the saint and the angel, in the agitation and tension of the composition and in his sensitivity in rendering the background with finely drawn architectural settings containing figures. A bistre wash drawing of *SS Peter and Paul* (Lisbon, Mus. N.A. Ant.), in strong chiaroscuro, also shows his knowledge of Parmigianino's work. Many of Dias's paintings that were praised by 19th-century authors are untraced (e.g. *Circumcision*, Celorico da Beira; *Descent from the Cross*, Castanheira, Convento de S António). He spent his late years painting the altarpiece for the church of S Catarina do Monte Sinai (untraced) with scenes from the *Life of St Catherine* (1590); he did not complete it, as he refused to make changes to the figures demanded by the Brotherhood. The commission was transferred to António da Costa.

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VITOR SERRÃO

Dias, Manuel (b ?Lisbon; d 1754). Portuguese sculptor. He was a pupil of Manuel Gomes de Andrade. His nickname, 'Pai dos Cristos' (Father of Christs), refers to the many Crucifixes carved in his workshop in the Calçada de Santo André, Lisbon. He became a member of the Irmandade de S Lucas (Fraternity of St Luke) in 1713. He was a capable modeller, but his work tends to lack personality. He produced terracotta *presépio* (Christmas crèche) figures, but he is better known for his carvings in wood. He made two monumental *Crucifixions*, one in the Palace of Mafra and another in Évora Cathedral (both 1736) after the design by Francisco Vieira Lusitano. A third (untraced) was presented by John V to the Tertiaries at the Convent of Mafra, for which Dias also made 14 pedestal figures (now in poor condition), a type in which he specialized. At Mafra he is recorded as having carved two *Praying Angels* (untraced) and *St Francis* and *St Louis of France* (*in situ*).

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ANTÓNIO FILIPE PIMENTEL

Díaz, Diego Valentín (b Valladolid, 1586; d Valladolid, Dec 1660). Spanish painter and collector. He was the son and pupil of the painter Pedro Díaz Minaya (c. 1555-1624), who worked in Valladolid, the location of Philip III's court from 1600 to 1606. For more than 50 years, Diego Valentín Díaz was Valladolid's most important painter, producing a great number of religious works and portraits containing colourful imagery; many of these are widely dispersed in collections and churches throughout Spain. Although his early works were executed in a style of late Mannerism, he gradually introduced more naturalistic elements, resulting in paintings with precise drawing, a varied but rather dull colouring, an emphasis on decorative details and a sweet expression on the faces of his religious figures. His earliest surviving works are the altarpiece (1608) of the convent of S Catalina, Valladolid, and the *Martyrdom of St Sebastian* and the *Penitent St Peter* (both 1610; Zamora, Hosp. Encarnación). In 1612, with his father and his brothers Francisco Díaz and Marcelo Martínez Díaz, he formed a family workshop. The *Holy Family* (c. 1621; Valladolid, Mus. Pasión) is reminiscent of the work of Rubens, while the paintings (e.g. of *Martino de San Lorenzo*) for the altarpiece of S María de la Corte, Oviedo, use strong chiaroscuro and a naturalistic style. In 1647, by then a well-established artist in Valladolid, he acquired the patronage of Niñas Huerfanas (d 1653) and helped in the promotion of the fraternity of S Lucas, obtaining commissions to paint their altarpieces. As a portrait painter, he worked for the nobility of Valladolid and painted some of the bishops of the city (e.g. *Don Juan Vigil de Quiñones*, c. 1632; Valladolid Cathedral). He also kept himself well informed about events in Seville and Madrid through his correspondence with Velázquez and Francisco Pacheco and was involved in other preoccupations such as collecting; his collection included engravings by Raphael. His last painting (the *Immaculate Conception*, c. 1660) was the altarpiece of the Palacio de Campos, Palencia. It was executed mostly by his pupil Bartolomé Santos (fl 1661), as Díaz died in 1660, the year the contract was drawn up.

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ISMAEL GUTIÉRREZ PASTOR

Díaz, Luis (b Guatemala City, 5 Dec 1939). Guatemalan painter, sculptor, printmaker and architect. Although he studied architecture at the Universidad de San Carlos in Guatemala (1959-61), as an artist he was essentially self-taught. One of the most important abstract artists in Guatemala, he worked in a variety of media, favouring new materials and bold geometric forms. As an architect he co-designed two important public buildings in Guatemala City: a library at the Universidad de San Carlos known as the Edificio de Recursos Educativos (1969; with Augusto de León Fajardo), and the Instituto de Fomento Municipal (1973). He produced a number of murals in Guatemala City: *Genesis* (clay, 5 sq. m) in the residence of

introduced the practice of painting out of doors to Portugal. As a naturalistic painter following Barbizon lines he moved away from academic conventions, and his landscapes sometimes show pre-Impressionist tendencies reminiscent of Boudin. His rendering of the Portuguese countryside had no parallel in Portugal, except in the work of António Carneiro at the beginning of the 20th century.

Marques de Oliveira travelled in Belgium, the Netherlands and England, and in 1877-8 he concluded his studies with a visit to Italy. On his return to Portugal in 1879 he settled in Oporto where in 1881 he became Professor of Drawing in the Academia de Belas-Artes, and in 1895 he succeeded J. A. Correia in the chair of History Painting. With António Soares dos Reis he co-founded the Centro Artístico Portuense (Oporto Artistic Centre) in 1881. He exhibited his landscapes in the Salons of the Sociedad Promotora de Belas-Artes, Lisbon, in 1880 and 1884 with scenes such as *Beach at Póvoa do Varzim* (1884; Lisbon, Mus. N. A. Contemp.), a view of a transparently luminous beach, bathed in a rosy light, that dissolves in impressions of colour. These land- and seascapes convey an understanding of light and of atmospheric values that is rare in contemporary Portuguese painting. His later landscapes acquired a new precision in their structure and use of colour: his visions came to life, and the little figures or silhouettes which dotted his beaches, as in *Póvoa do Varzim: Impression* (undated; Caldas da Rainha, Mus. Malhoa) were replaced by holiday scenes or genre pictures, such as *Waiting for the Boats* (1892; Lisbon, Mus. N. A. Contemp.), in which the drawing is more defined, standing out against a clearer light. He became Director of the Escola de Belas-Artes, Oporto, where he was an outstanding teacher and where he trained a new generation of artists.

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LUCÍLIA VERDELHO DA COSTA

Marques dos Santos, Joaquim (fl Aveiro, 1782). Portuguese sculptor. His activity, and that of his son Manuel Marques de Figueiredo, is associated with the popular taste in the second half of the 18th century for large religious groups of figures in the form of nativity cribs executed in glazed and painted terracotta for churches and convents. This vogue can be compared with the popularity of such cribs in Naples, and the involvement of leading contemporary sculptors ensured that a high artistic level was often attained in these elaborate compositions that appealed to late-Baroque taste. Most of these groups have been dismantled, but the elegance of Marques dos Santos's figures is seen in the crib (Aveiro, Mus. Reg.) modelled in partnership with Bartolomeu Gaspar for the convent of Sá, Aveiro. Another of Marques dos Santos's most attractive works is a terracotta relief, representing the Virgin surrounded by angels appearing as advocates of the souls of penitents in purgatory, a small-scale treatment of the popular cult of the *alminhas*, or souls in purgatory, signed and dated July 1782 (Aveiro, Mus. Reg.).

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ANTÓNIO FILIPE PIMENTEL

Marquet, Albert (b Bordeaux, 26 March 1875; d Paris, 14 June 1947). French painter and draughtsman. In 1890 he was taken by his family to live in Paris so that he could study drawing at the Ecole Nationale Supérieure des Arts Décoratifs. There he met Henri Matisse, with whom he formed a lasting friendship and with whom he studied from 1894 to 1898 at the Ecole des Beaux-Arts under Gustave Moreau. In the Louvre, Marquet made copies after Poussin, Velázquez, Claude Lorrain and particularly Chardin, of whose *House of Cards* he produced copies in 1894 and 1904 (Montmédy, Mus. Bastien-Lepage, holds what is considered the later of the two).

Tentative early works by Marquet such as *Portrait of the Artist's Mother* (1894; San Francisco, priv. col., see 1988 exh. cat., no. 1), suggesting the influence of Fantin-Latour, were soon succeeded by landscape paintings such as *Parisian Suburb* (1897; Besançon, Mus. B.-A. & Archéol.), in which he began to simplify the subject into broad areas of colour. *Nude*, sometimes known as *Fauve Nude* (1898; Bordeaux, Mus. B.-A.), painted in Matisse's company shortly before they left Moreau's studio, was one of the earliest works in which he used separate brushstrokes of vivid colour, prefiguring the style that was later to be called FAUVISM.

Marquet found it difficult at first to sell his works, but in 1900 he was hired with Matisse to paint the Art Nouveau ornaments of the Grand Palais for the Exposition Universelle. In 1901 he participated in the Salon des Indépendants and produced his first painting of the *Apse of Notre-Dame de Paris* (Besançon, Mus. B.-A. & Archéol.), announcing his habit of using the banks of the Seine as subject-matter. To this he soon added a preference for broader and more colourful brushwork.

Marquet exhibited at Berthe Weill and the Galerie Druet, Paris, from 1902, and from 1903 at the Salon d'Automne. At the Salon of 1904 he made his first sale to the state, the *Trees at Billancourt* (c. 1898; Bordeaux, Mus. B.-A.), and in the Salon of 1905, which marked the emergence of Fauvism, his own relation to the movement began to be defined. Although his technique and use of colour were less violent than those of such artists as Vlaminck or Derain, in 1906 he produced some of his best and most characteristic Fauve paintings, for example *14th of July at Le Havre* (Bagnols-sur-Cèze, Mus. Bagnols-sur-Cèze), *Posters at Trouville* (Mr & Mrs J. H. Whitney priv. col., see 1975 exh. cat., p. 39) and the *Beach at Fécamp* (Paris, Mus. d'Orsay). It was during this period also that, under the influence of Japanese brush paintings, he devised a remarkably animated and spontaneous form of India ink drawing, for example in *Dancing Couple* (1904), one of the group of figure drawings now in the Musée des Beaux-Arts, Bordeaux.

Subsequently, Marquet worked in more tonally quiet colours, but with the yellows, greens and greys expressing the nuances of light on water, his favourite subject, as in *Pont Saint-Michel and the Quai des Grands-Augustins* (1910-11; Paris, Pompidou; see fig.). In Paris he almost always

Among Tiarini's later paintings, which are generally characterized by a gradual decline in expressive force and originality, is the occasional masterpiece, such as the *Presentation of the Virgin in the Temple* (Bologna, S Maria dei Servi) and the *Agony in the Garden* (Padua, Mus. Civ.). He went on painting into the 1650s, but his last works seem tired and repetitive. His sons Antonio Tiarini (1625–1703) and Francesco Tiarini (*fl.* 1654) were also painters.

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NICHOLAS TURNER

Tibães Abbey. Benedictine abbey near Braga (province of Minho), Portugal. In the 16th century, under Abbot Frei Pedro de Chaves (*reg.* 1569–79), the abbey of S Martinho, set in remote countryside at Tibães, became the mother house of the Benedictine Order in Portugal and in Brazil. The original monastery, destroyed by the Moors, had been rebuilt in the 11th century. The systematic rebuilding and replacement of medieval buildings began in the 16th century and continued until the 18th. On the suppression of the religious orders in Portugal in 1834 the contents of Tibães were looted, and the buildings gradually deteriorated, although some restoration was carried out in the last decades of the 20th century.

The church (1628–61) was built under Frei Leão de Tomás by the architect Manuel Alvares, with a heavy masonry barrel-vaulted ceiling. Also from this first phase are the fine upper choir-stalls (1666–8). The beautiful sacristy (1680–83) was decorated with carving and sculpture by Frei CIPRIANO DA CRUZ, and in the following years the other monastic quarters were rebuilt, including the four cloisters, the largest of which, with Tuscan columns, was ornamented with narrative glazed tiles (*azulejos*; destr.) and a Baroque fountain. During the second stage of decoration, begun under Frei Bento da Ascensão (1692–5), Baroque chapels with carved and gilded decoration (*talha*) and some expressive statues, also by Frei Cipriano, were added to the church. The most important third phase of decoration came after 1755 under the direction of Frei António de Santa Clara and Frei Francisco de São José, when the church interior was transformed into a magnificent display of *talha*. The gilded carving by ANDRÉ RIBEIRO SOARES DA SILVA (including the important high altar;

1756–8) and by his gifted pupil and brother of the Order, Frei JOSÉ DE SANTO ANTÓNIO FERREIRA VILAÇA (chancel, choir and furnishings; 1760–64), interpreted Southern German Augsburg Rococo engravings, examples of which are known to have been in the extensive library at Tibães, to provide one of the most impressive and dramatic expressions of the art of *talha* in Portugal. The discovery of the *Livro de rezam* (Braga, Bib. Pub.) compiled by Frei José (Smith, 1972) makes this an unusually well-documented scheme of *talha* and church decoration. It also gives a vivid picture of Tibães in the 18th century and of the immense artistic activity of members of the Benedictine Order both here and throughout their monasteries in northern Portugal. In the woods surrounding Tibães the chapel of S Bento is grouped with water tanks and a granite stairway (1731–43) to give attractive scenographic effects.

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ANTÓNIO FILIPE PIMENTEL

Tibaldi [Pellegrini]. Italian family of artists. Tebaldo Tibaldí (1490–1563) was a builder from Puria di Valsolda, Lombardy, who may have worked in Bologna before settling there *c.* 1530. He was involved, together with Giovanni Antonio di Milano, in the construction of S Gregorio, Bologna (1523–35), as well as of the dormitory of S Michele in Bosco outside the city (1533). Among his children were (1) Pellegrino Tibaldi and (2) Domenico Tibaldi, of whom the more notable was Pellegrino, a leading Mannerist artist successful both as a painter and as an architect. Pellegrino's frescoes reveal the strong influence of Michelangelo, while as an architect he fulfilled the requirements of the Counter-Reformation. Domenico was primarily an engraver but also worked as an architect and painter.

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(1) **Pellegrino Tibaldi** (*b.* Puria di Valsolda, 1527; *d.* Milan, 27 April 1596). Painter and architect.

1. Painting, to 1564. 2. Architecture. 3. Painting, 1565–96.

1. **PAINTING, TO 1564.** Pellegrino Tibaldi's early paintings show the influence of Bagnacavallo and of other Bolognese followers of Raphael, but his actual teacher is unknown. Vasari's claim that his own works in S Michele in Bosco, Bologna, formed Tibaldi's artistic education is hardly borne out by the latter's first efforts. The *Mystic Marriage of St Catherine* (*c.* 1545; Bologna, Pin. N.) is, in its classical, hierarchical simplicity, clearly inspired by Raphael's manner as interpreted by his Bolognese imitators; although it also bears delicate marks of Parmigianino's grace, the power of its expressive dignity and the architectural background hint at Tibaldi's future development. Tibaldi's *Adoration of the Shepherds* (*c.* 1546; Cento, Pin. Civ.) shows an attempt at more elaborate composition,