he were not so drawn to painting by delight of color, he could be eminent as a sculptor. That he would be the most original and inventive of our school, the dramatic force of expression and power of modeling shown in his recent bas-reliefs of the "Ambi Slave" and "Endymion" sufficiently attests." — Javan, Art Jot, 1882.

"Vedder is one of the most original of the American painters in Rome, distinguished especially for his quietness, alike in his subjects and in their treatment." — Miss Terr- lain's Modern Painters.


Veit, Philip. (Ger.) Born at Berlin (1793 – 1878). This painter belonged to the school of Cornelius and Overbeck. His mother was the daughter of Mendelssohn, and the wife of Friedrich Schlegel. Veit was a devout Roman Catholic. At the National Gallery, Berlin, is his picture of the "Three Marys." His allegorical picture of "Germany," represented as a young matron, and his portraits of the Emperors of the Middle Ages made him much reputation.

Vola, Vincento. (Ital.) Born at Lugarnetto, in the Swiss canton of Tessin, 1822. Officer of the Legion of Honor. Son of poor peasants, he worked as a boy in quarries, and when fourteen went to Milan, where he was employed in the restoration of the Cathedral. His brother, who had become a sculptor, placed him in the studio of Cacciatore. He was often forced to work by night upon jeweler's models, in order to save himself from starvation. In 1848 he had the honor of being awarded the prize for his "Christ raising the Daughter of Jairus." In 1847 he went to Rome, but was called suddenly away to serve in the army. He was also a volunteer in the Italian army in 1848. His earlier works are, "Prayer," "Spartacus," for which he received a medal at Paris in 1855 (bought by the Duke Antonio Litta), and some busts. He was elected member of the Academy of Milan, but declined the honor. In 1855 he executed "Harmony in Tears," for the tomb of Donizetti. In 1863 he exhibited a group, "France and Italy," given by the ladies of Milan to the French Empress. His "Lost Days of Napoleon," much remarked at the Exposition of 1867, was purchased by Napoleon III. in the name of the French people. A replica was sold at the Johnston sale, New York, for $8,100, and is now at the Corcoran Gallery, Washington. His "Christopher Columbus," "America," and "Springtime" are much admired. In 1873 he was commissioned by the Town Council of Geneva to execute the monument to the Duke of Brunswick, after the model of the Tomb of the Scullagers at Verona.

Vely, Anatole. (Fr.) Born at Ronsoy. Medal in 1874. Pupil of Signor. At the Paris Salon of 1876 he exhibited the "First Step" and a portrait; in 1875, "Meditation"; in 1876, "Lucia di Lammermourn." At the Corcoran Art Gallery, Washington, is his "Talking Well." The catalogue says: —

"This charming picture is by one of the leading figure-painters of France. The maiden is a model of rustic grace, and the coloring throughout is harmonious. Its sentiment is delicately expressed. The 'talk' may come from the well, but it is evident, from the arch glance and smile of the maiden, that she suspects the whisper to be somewhat human." [Died in 1882.]

Vera, Alojzio. (Spanish.) Medal at Philadelphia, where he exhibited "The Burial of San Lorenzo at Rome." Vera is one of the artists who have made the art of Spain known with favor in present times, and in the report upon the Fine Arts of the Philadelphia Exposition this picture is especially commended.

Verbeecckhoven, Eugène Joseph. (Belgian.) Born at Waret­ton (1799). Chevalier of the Legion of Honor, of the Orders of Léopold of Belgium and Michael of Bavaria and Christ of Portugal, and decorated with the Iron Cross. Member of the Academies of Belgium, Antwerp, and St. Petersburg. This artist devoted himself to the painting of animals, and his works are so well known in America as well as Europe that they need no description or praise. They are in many private galleries. At the Johnston sale, New York, 1876, "Flemish Landscape and Cattle" (23 by 28) sold for $575. At the Latham sale, New York, 1878, "A Frightened Bull" was purchased by J. J. Astor for $1,500, and "Sheep and Twin Lambs, Scotch Highlands" (44 by 34) for $3,400. This artist has made some portraits worthy of mention, and has also essayed sculpture. His statue of "Meditation" was far above most first attempts, and possessed a good degree of merit. A fine picture of "Sheep,—Interior" is in the collection of Mrs. H. E. Maynart of Boston. To the Paris Exhibition in 1878 he contributed seven characteristic works. [Died, 1880.]

Verbeecckhoven, Charles-Louis. (Belgian.) Born at Waret­ton, 1802. Medals at Brussels. Brother and pupil of Eugène. This painter at first essayed animal subjects, but soon gave them up for marine subjects, in which he has a reputable name. [Died, 1884.]

Verhees, Jan. (Belgian.) Born at Termere. Medal at Philadel­phia, where he exhibited a "Seashore at Blankenberghe." In Paris, in 1877, were "The Imagination" and "The Studio"; in 1878, "The Master Painter" and "The Bouquet of Marguerites." Verheyden, Isidore. (Belgian.) Of Brussels. Medal at Philadel­phia, where he exhibited "A Landscape." Verlat, Charles. (Belgian.) Born at Antwerp, 1824. Professor at the Antwerp Academy. Chevalier of the Legion of Honor. Pupil of the Antwerp Academy and of Nicolle de Keyser. He has painted a great variety of subjects, but his animal pictures are the best. His "Storming of Jerusalem" is in the Museum at Brussels. Some of his pictures have a comic vein, such as "Might is Right," in which a big monkey takes a nut from the jaws of a little monkey. Some of his portraits are good; among them, those of Frederick Preller and the Grand Duchess of Saxe-Weimar. At Paris, in 1889, he exhibited "A Dog at Bay"; in 1888, "A Holy Family" and "A Day of Mourn­ing"; in 1866, "A Rabbit-Hunt." Among his works are, "The