

the University of Utrecht. In 1785 appeared his *Vaderlandsche Gezangen*, which at once gained him the highest reputation as a poet. Three years previously a small volume of his, *Gezangen mijner Jeugd*, published under the pseudonym *Zelandus*, had attracted considerable attention. His longest and, in the opinion of many, his best work is the poetic romance *Roosje*, 1784. Bellamy was one of the first to create a new and original literature in Holland; his songs have had wide circulation and great popularity.

BELLARMINE (Ital. BELLARMINO), ROBERT FRANCIS ROMULUS, Cardinal, Catholic theologian and polemic, was born, October 4, 1542, at Montepulciano, in Tuscany. He was destined by his father for state service, but his inclinations were too strong to be restrained, and at the age of eighteen he entered the Society of Jesus. After studying in various colleges for some years, he was appointed by the order to lecture on theology at the famous university of Louvain. His seven years' residence in the Low Countries brought him into close relations with modes of thought differing essentially from his own, and so compelled him to define his theological principles more clearly and sharply than before. On his return to Italy he received from Gregory XIII. an appointment in the newly-founded *Collegium Romanum*, and began to deliver lectures on the principal points of difference between the Roman Catholic and other forms of faith. Out of these lectures grew his famous work, *Disputationes de Controversiis Christianae Fidei adversus hujus temporis Hæreticos* (3 vols., 1581, 1582, 1593), for long the finest polemical writing on the Catholic side, and still worthy of consideration. It was replied to at the time by Chemnitz, Gerhard, and Chamier, and continued for many years to furnish occasions of attack to Protestant theologians. So highly were Bellarmine's abilities rated, that he was selected to accompany, in the capacity of divine or theologian, the legation sent into France in 1590 by Sixtus V. In 1599 he was, much against his will, raised to the dignity of cardinal, and two years later was made archbishop of Capua. He resigned the archbishopric in 1605, being detained in Rome by the desire of the newly-elected Pope Paul V. About the same time he had a controversy with James I. of England, who, after the discovery of the Gunpowder Plot, had passed severe laws against Roman Catholics. In 1610 he published his work *De Potestate summi Pontificis in rebus Temporalibus*, directed against William Barclay, in which he asserted boldly and undisguisedly the doctrine of the Pope's temporal sovereignty. For some years before his death, which occurred at Rome, 17th September 1621, he held the bishopric of his native town. Bellarmine, whose life was a model of Christian asceticism, is one of the greatest theologians, particularly in the department of polemics, that the Romish Church has ever produced. His works, which are very numerous, are written in an easy perspicuous style. The most important are the *Disputatio de Controversiis*, the *De Potestate summi Pontificis*, *Institutiones Hebraice Linguae*, *De Scriptoribus Ecclesiasticis*, *De Ascensione Mentis in Deum*. A life of Bellarmine, founded on an autobiography, was written by Fulligato, 1624.

BELLAY, JOACHIM DU, an eminent French poet and member of the Pleiad, was born late in 1524, at Lyré, on the left bank of the Loire, not far from Angers. In the absence of documents we are thrown upon the autobiographical passages in his poems for information about the events of his life, and these, fortunately, are copious. From these, and especially from the beautiful Latin elegy addressed to his friend Jean Morel, we learn that, deprived early of both his parents, he was left to the mercy of an elder brother, who allowed him to be brought up without other education than what his own ardent spirit supplied.

Before he reached manhood this brother also died, and Joachim found himself at the head of the family, a vigorous, manly, but half-cultured youth. Suddenly he was struck down by illness; and, confined for many months to his bed, he softened the long hours of suffering by fervent study; he now read the Latin and Greek poets for the first time, and felt a passionate desire to imitate them in French. In 1548, having to a great measure recovered his health, he happened to meet Ronsard in an inn in Poitiers, and a friendship instantly sprang up between them that ceased only with Du Bellay's death. He joined the six poets, who, under Dorat, were forming a society, the Pleiad, for the creation of a French school of Renaissance poetry; and his first contribution to it was a prose volume, the famous *Deffence et Illustration de la Langue françoise*, which remains one of the earliest and most perfect pieces of literary criticism in existence, and overweighs in positive value much of his actual poetry. This appeared in 1549, and was followed within a twelvemonth by two volumes in verse, the *Recueil de Poésie*, and the collection of love-sonnets called *L'Olive*. The latter celebrate, in the manner of Petrarch, the loveliness of a semi-mythical mistress, understood to be a Parisienne, and by name *Viole*, of which *Olive* is an anagram. The *Recueil* caused a quarrel with Ronsard, about which much speculation has been wasted, and which still remains obscure. It seems that Ronsard had invented a new form of the ode, which he allowed Du Bellay to see in manuscript. Ronsard's book was delayed in publication, and Du Bellay's odes, written after his metrical pattern, appeared first. Ronsard's natural and passing vexation has been exaggerated into a law-suit; but the friends were soon on the old affectionate footing. In *L'Olive* Du Bellay was the first French writer to use the sonnet with fluency. After he had translated two books of the *Æneid*, which appeared in 1552, the yearning he had always felt to visit Italy was appeased by his being sent to Rome in 1550 as secretary to his influential relative, Cardinal du Bellay, and he remained in that city four years and a half. At first, however, he was miserable enough. Everything around him was displeasing to him and jarred on his refined and sometimes sickly nerves. At last he fell violently in love with a lady, whose real name was Faustine, but whom he celebrates under the poetical title of *Columba* and *Columbelle*. In his Latin poems this sincere and absorbing passion burns like a clear flame, more veiled though no less burning in his French *Regrets*. Before he won her she was shut up from his sight by her old and jealous husband. Frenzied with grief and desire, burning with fever, exhausted with watching and physical suffering,—for his health was still very delicate,—Du Bellay walked day and night to and fro before the house. At last, mysteriously enough, she is given to him; and the Latin poems end in rapturous delight. At this point, however, and possibly for this reason, he was hurried back to Paris, where he became canon of *Nôtre Dame* in June 1555. He returned by Venice, the Grisons, and Geneva, and was received by his friends in France with transport. He set himself to literary labour of various kinds, publishing his Latin poems and his French sonnets called *Les Antiquitez de Rome*, in 1558, and his greatest lyrical work, the *Regrets*, in 1559. In the latter year, however, a calumny deprived him of the protection of the cardinal, and threw him into the deepest distress and embarrassment. The nature of this charge is not known, but it must have quickly passed away, for later on in that year we find him preparing a new volume of poems, *Les Jeux Rustiques*, for the press, and nominated archbishop of Bordeaux. He did not live to enjoy this distinction, for on the 1st of January 1560, he died of apoplexy, and was buried in *Nôtre-Dame de Paris*. Like Ronsard he was very deaf.

His collected works did not appear until 1568. The early death of the French Ovid, as he has been called, was a serious loss to European literature, for Joachim du Bellay was at the height of his power, and still rapidly advancing. His poems have a force, an occasional sublimity, and a direct pathos for which we look in vain among his contemporaries; and none but Ronsard excelled him in facility and grace. His most famous poem, *Un Vanneur de Blé aux Vents*, one of the loveliest lyrics of the age, was written shortly before his death, and appeared in the *Jeux Rustiques* in 1560; it is nominally a paraphrase from the Latin of Naugerius. The standard edition of the French works of Joachim du Bellay is that published in 2 vols. by Lemerre in 1866, and edited by Ch. Marty-Laveaux. Spenser translated sixty of Du Bellay's Roman sonnets into English, and published them in 1591. A very delicate essay on the poet will be found in Mr W. H. Pater's *Studies in the History of the Renaissance*, 1873.

BELLE-ISLE-EN-MER, an island on the W. coast of France, belonging to the department of Morbihan. It is about 10 miles in length by 4 or 5 in breadth, and is divided into the four communes of Palais, Bangor, Porte Philippe, and Locmaria. The inhabitants are principally engaged in agriculture and the fisheries, and in the preservation of sardines, anchovies, &c. The breed of draught horses in the island is highly prized. The chief town, Palais, is a military town of the first class, and possesses a port which is accessible to vessels of 300 tons. It is evident that Belle-isle must have been inhabited from a very early period, as it possesses several rude stone monuments of the class usually called Druidic. The Roman name of the island seems to have been *Vindilis*, which in the Middle Ages became corrupted to *Guedel*. In 1572 the monks of the abbey of *St Croix* at *Quimperlé* sold the island to the *Retz* family, in whose favour it was raised to a marquisate in the following year. From 1761 to 1763 it was held by English troops. Under Napoleon I. the reformation of the island was undertaken, but it was never completed. In the state prison of *Nouvelle Force* at Palais political prisoners have been at various times confined. The population of Palais in 1870 was 3375, of the island rather under 10,000. The lighthouse is situated in 47° 18' 43" N. lat. and 3° 4' 43" W. long.

BELLEAU, REMY, French poet of the Renaissance, and member of the Pleiad, was born at *Nogent-le-Rotrou* in 1528. He became attached to the *Elbœufs*, and accompanied the head of the family in the expedition against *Naples* in 1557, where he did good military service. On his return he was made tutor to the young Charles, *marquis d'Elbœuf*, who, under Belleau's training, became a great patron of the muses. Belleau was extremely learned in the newly-discovered literature of Greece and Rome, and joined the young group of poets with ardour. In 1556 he published the first translation of *Anacreon* which appeared in French, but this work had no great success. He first became famous through his commentaries to Ronsard's *Amours* in 1560, notes which evinced delicate taste and prodigious learning. Like Ronsard and Du Bellay, he was extremely deaf. His days passed peacefully in the midst of his books and friends, and terminated on the 6th of March 1577. His body was buried in the nave of the *Grands Augustins de Paris*, and was borne to the tomb on the pious shoulders of four illustrious poets, Ronsard, J. A. de Baif, *Philippe Desportes*, and *Amadis Jamyn*. His greatest work is *La Bergerie*, a pastoral in prose and verse, written in a faded rococo style, in imitation of *Sannazaro*, but containing, as *Sainte-Beuve* says, some adorable things. Belleau was the French *Herrick*, full of picturesqueness, warmth, and colour, but of doubtful taste and wanting in

passion. His skies drop flowers and all his air is perfumed, but one becomes weary at last of this excess of sweetness. Extremely popular in his own age, he became undeservedly forgotten in the next. *Regnier* said, "Belleau ne parle pas comme on parle à la ville;" and his lyrical beauty was lost on the trim 17th century. His complete works were collected in 1578, and contain, besides the *Anacreon*, *La Bergerie*, and miscellaneous odes and sonnets, a comedy entitled *La Reconnuë*, in short rhymed lines, which is not without humour and life. This was one of the earliest productions of the French stage. The best edition of Remy Belleau is that published by *Jannet* in 1867, in 3 vols., and edited by A. Gouverneur.

BELLENDEN, JOHN, a Scotch poet, and the translator of *Boeetius's History*, was born about the beginning of the 16th century, probably in *East Lothian*. He appears to have been educated, first at the University of *St Andrews* and then at that of *Paris*, where he took the degree of doctor. From his own statement we learn that he had been in the service of *James V.* from the king's earliest years, and that the post he held was clerk of accounts. It was at the request of *James* that he undertook his translations of *Boeetius* and of *Livy*. As a reward for his labours he was appointed to the archdeaconry of *Moray*, and was also made a canon of *Ross*. *Bellenden*, who was a strenuous opponent of the Reformation, is said to have died at *Rome* in 1550. His translation of *Boeetius*, which is a remarkable specimen of Scottish prose, distinguished by its freedom and vigour of expression, appears to have been first published in 1536. The best edition is that superintended by *Mr Maitland*, 2 vols. 4to, *Edin.*, 1821. The same gentleman edited for the first time (*Edin.*, 1822) *Bellenden's* translation of *Livy*, which extends only to the first five books. The few poetical remains exhibit considerable taste and skill in versification.

BELLENDEN, WILLIAM, a distinguished classical scholar, who flourished during the early part of the 17th century, is said to have been a professor at the University of *Paris*. Nothing is known with certainty of his life, except that he held the office, probably a sinecure, of *Master of Requests*. The first of the works by which he is known was published in 1608, with the title *Ciceronis Princeps, Rationes et Consilia bene gerendi firmandique Imperii, ex iis repetita quæ ex Ciceronis defluere fontibus in libros xvi. de Statu Rerum Romanarum, qui nondum lucem acceperunt*. It is a laborious compilation of all *Cicero's* remarks on the origin and principles of regal government, digested and systematically arranged. In 1612 there appeared a similar work, devoted to the consideration of consular authority and the Roman senate, *Ciceronis Consul, Senator, Senatusque Romanus*. His third work, *De Statu Prisci Orbis*, 1615, is a good outline of general history. All three works were combined in a single large volume, entitled *De Statu Libri Tres*, 1615, which was first brought into due notice by *Dr Parr*, who, in 1787, published an edition with a preface, famous for the elegance of its Latinity and the vehemence of its politics. The greatest of *Bellenden's* works is the extensive treatise published posthumously in 1633, *Gulielmi Bellendeni Scoti, Magistri supplicum Libellorum Augusti Regis Magnæ Britannæ, de tribus Luminibus Romanorum libri sexdecim*. The book is unfinished, and treats only of the first luminary, *Cicero*; the others intended were apparently *Seneca* and *Pliny*, probably the younger. It contains a most elaborate history of *Rome* and its institutions, drawn from *Cicero*, and thus forms a well-arranged storehouse of all the historical notices contained in that voluminous author. It has been suspected that *Middleton* was indebted for much of the information contained in his *Life of Cicero* to *Bellenden's* little known work.

BELLEROPHON (Βελλεροφών or Βελλεροφόντης), in *Greek Legend*, a local hero of Corinth, but partly also connected with, and partly similar to, Perseus, the local hero of the neighbouring Argos, the points of likeness being such as to suggest that they had originally been one and the same hero, while the difference in their exploits might result from the rivalry of the two towns. Both are connected with the sun-god Helios and with the sea-god Poseidon, the symbol of the union being the winged horse Pegasus. Bellerophon was a son of Glaucus of Corinth, who is spoken of as a son of Poseidon, and in some way himself a marine deity. To account for the name, *i. e.*, "slayer of Belleros," an otherwise unknown hero of this name was invented. But it is by no means certain that "Belleros" is a personal name; it may mean nothing more than "monster."

The first act of Bellerophon was to capture the horse Pegasus, when it alighted on the Acrocorinth to drink at the fountain of Peirene, with a bridle which he found by his side on awaking from sleep beside the altar of Athene, where he had laid himself down on the advice of a seer Polyidus. The goddess had appeared to him in a dream, reached him a golden bridle, and told him to sacrifice a white bull to his father Poseidon. The next incident occurs in Tiryns, at the court of Proetus, whose wife, Sthenobea (or Anteia, as Homer calls her), failing to seduce Bellerophon, charges him with an attempt on her virtue (*Iliad*, vi. 150-211). Proetus now sends him to Iobates, his wife's father, the king of Lycia, with a letter or sealed tablet, in which were instructions, apparently by means of signs, to take the life of the bearer. Arriving in Lycia, he was received as a guest and entertained for nine days. On the tenth, being asked the object of his visit, he handed the letter to the king, whose first plan for complying with it was to send him to slay the Chimæra, a monster which was devastating the country. Its forepart was that of a lion, its hindpart that of a serpent; a goat's head sprang from its back, and fire was vomited from its mouth. Bellerophon, mounted on Pegasus, kept up in the air out of the way of the Chimæra, but yet near enough to kill it with his spear, or as he is at other times represented, with his sword or with a bow. He was next ordered out against the Solymi, a hostile tribe, and afterwards against the Amazons, from both of which expeditions he not only returned victorious, but also on his way back slew an ambush of chosen warriors whom Iobates had placed to intercept him. His divine origin was now proved; the king gave him his daughter in marriage; and the Lycians presented him with a large and fertile estate on which he lived, and reached the pinnacle of happiness, surrounded by two sons, Isander and Hippolochus, and one daughter, Laodamia. But, as in the case of Hercules, the gods now punished him with frenzy. His son Isander fell in battle; his daughter was slain by Artemis; and he himself wandered in the "plain of madness" (πεδον Ἀλητον). The cause of his misfortune, Pindar (*Isthm.*, vii. 44; *Olymp.*, xiii. 91) says, was his ambitious attempt to mount to the heavens on Pegasus.

The early relations between Lycia and Argolis are attested by the tradition that the walls of Mycenæ had been built by Cyclopes from Lycia. In both districts the worship of the sun-god had exercised great influence in very early times. The two most frequent representations of Bellerophon in ancient art are (1) when he slays the Chimæra, and (2) when he departs from Argos with the letter. Among the first is to be noted a terra-cotta relief from Melos in the British Museum, where also, on a vase of black ware, is what seems to be a representation of his escape from Sthenobea.

BELLEVILLE, a city of the United States of America, capital of the county of St Clair in Illinois, situated about 14 miles S.E. of St Louis on a rising ground, in the midst of a fertile district. It is a thriving commercial and manufacturing city, well supplied with water, and in the immediate neighbourhood of coal deposits. Its industrial establishments comprise breweries, flour-mills, distilleries, foundries, and a woollen factory, and it possesses a court-house, banks, a high school, a convent for the education of young ladies, and various other institutions. There is a sufficient number of German inhabitants to maintain one daily and two weekly papers in their native language. Population in 1870, 8146.

BELLEY, the capital of an arrondissement in the department of Ain, France, is situated near the Rhone, 39 miles east of Lyons. It is the seat of a bishopric founded in 412, and contains an episcopal palace, a cathedral, an ecclesiastical school, a museum, and a public library. The principal industries are the weaving of cotton goods and the culture of the silk-worm. Important fairs are held for the sale of cattle and horses. In the vicinity are found the best lithographic stones in France. Belley is a place of considerable antiquity, and preserves the remains of a Roman temple. It was the capital of the district of Bugey, which maintained its separate constitution down to the Revolution. The neighbourhood is remarkable for its objects of interest both natural and historical, such as the cascades of Glandieux, the intermitting fountain of Grouin, and the Carthusian abbeys at Arvières and Portes. Population in 1872, 3902.

BELLINI, the name of an honourable Venetian family. Three members of this family fill a great place in the history of the Venetian school of painting in the 15th century and at the beginning of the 16th. In their hands the art of Venice was developed from a condition more primitive and archaic than that of any other school in Italy, and advanced to the final perfection of Giorgione and of Titian. The first distinguished member of the family was—

1. **JACOPO BELLINI**. When Gentile da Fabriano, one of the most refined and accomplished of the religious painters of the Umbrian Apennines, came to practise at Venice, where art was backward, several young men of the city took service under him as pupils. Among these were Giovanni and Antonio of Murano, and Jacopo Bellini. The Umbrian master left Venice for Florence in 1422, and the two brothers of Murano stayed behind and presently founded a school of their own. (See **VIVARINI**.) But Jacopo Bellini followed his teacher to Florence in the capacity of *famulus*. It was the time when a new spirit had just broken out in Florentine art, and when the leaders of that school—Ghiberti and Donatello, Andrea del Castagno, Paolo Uccello, Masaccio—had made immense progress in many ways at once,—in the sciences of anatomy and perspective, in classical grace and style, in the truth and sincerity of nature,—so that from them the young Venetian found much more to learn than even from his Umbrian teacher as to the possible perfections of the art. The little evidence left us proves that he made good use of his opportunities. But his works are as rare as the events of his life, after his service in Florence with Gentile da Fabriano, are uncertain. That service presently got him into trouble. The Umbrian, as a stranger coming to paint in Florence, was jealously looked on. One day a group of young Florentines took to throwing stones into his shop, and the Venetian pupil ran out and put them to flight with his fists. Thinking this might be turned against him, he went and took service on board the galleys of the Florentine state; but, returning after a year, he found he had in his absence been tried for assault and condemned in a heavy fine. He was arrested and put in prison, but the matter was afterwards compromised upon a public act of penance to which Jacopo submitted. Whether he accompanied his master to Rome in 1426 we cannot tell, but there is evidence to show that he was practising on his own account in Venice in 1430, and probably as soon as 1427. Neither can we fix the date of his marriage; but it was probably about the time of his return to his native state, for we know that he had grandchildren before 1458. The remainder of his life was spent between Venice, Verona, and Padua. At Venice, besides other work, he painted a great series from the lives of Christ and the Virgin in the church of St John the Evangelist. This has entirely

perished. In the cathedral of Verona there was, until it was destroyed by the barbarism of the 18th century, an important Crucifixion from his hand. In the archbishop's palace of the same city another Crucifixion still remains, but greatly injured. At Padua Jacopo appears to have lived several years, and to have founded there a school which became the rival of the school of Squarcione. There his sons, Gentile and Giovanni, grew up; there his daughter Niccolosia found a husband in Andrea Mantegna, the most famous of the scholars of Squarcione. (See **MANTEGNA**.) In Jacopo Bellini the Venetian school had not yet found its special and characteristic manner. But he holds a position of great importance, as having been the first to fertilize Venetian soil with the science and genius of Florence. From no extant pictures of his can his manner be judged so well as from the book of his sketches, which has become the property of the British Museum. This, in spite of fading and decay, is a unique and invaluable possession, containing a vast number of original studies tinted or drawn with pen or ink, and including compositions from Scripture and the lives of the saints, from classical fable, and from natural history in surprising variety.

2. **GENTILE BELLINI** was the elder of the two sons of Jacopo. To the precise date of his birth we have no clue. Both he and his brother Giovanni served together under their father Jacopo as his pupils as long as he lived. After his death each of them practised his art independently in their native city; but a warm and unbroken affection is recorded to have always subsisted between the brothers. In 1464 Gentile was commissioned to paint the doors of the great organ in St Mark's with figures of the four saints—Mark, Jerome, Theodore, and Francis. The next year he painted for the church of Sta Maria dell'Orto a picture of the apotheosis of Lorenzo Giustiniani, patriarch of Venice. From 1465 until 1474 we cannot trace his occupations with precision, though there are several extant works that can be assigned to the interval. On the 21st of September 1474, he was appointed to restore and renew the existing painted decorations in the hall of the Great Council in the Ducal Palace. These were in part frescoes, the work of his father's master, Gentile da Fabriano. Some of them Gentile Bellini restored, and some were so ruined that he had to destroy them and put in their place new work of his own. The practice of painting in oil upon canvas had lately been brought to Venice by Antonello of Messina. The new medium, besides yielding richer effects, resisted damp and salt better than the old; and all the painters of Venice were eagerly learning its use. Gentile adopted it in the hall of the Great Council. In 1479 the Sultan Mahomet sent word to the Signoria of Venice that he desired the services at Constantinople of a good painter of their state, at the same time inviting the doge to the wedding of his son. The doge declined to go, but the Signoria chose Gentile Bellini to be sent with two assistants at the expense of the state and to paint for the Turk, first electing his younger brother Giovanni to fill his place in the works at the Ducal Palace until he should return. He was admirably received, and painted the portraits of the sultan and many of his officers, besides that picture of the reception of a Venetian embassy by the grand vizier which is now at the Louvre (No. 68). It is a well-known and doubtful story how the sultan alleged that a picture of Gentile's showed an imperfect knowledge of the appearance of the muscles of the neck after decapitation, and to convince the painter had a slave decapitated in his presence, and how this made Gentile uncomfortable and anxious to get away. He returned at the end of 1480, bringing gifts and honours and from that time he and Giovanni were engaged

together for the state on the decoration of the great hall. Gentile painted there four great subjects from the story of Barbarossa, which unhappily perished in the fire of 1577. It is recorded that in 1486 the young Titian entered his workshop as a pupil. Three of the most important of his works date from the last five or six years of the century, and were done for the school of St John the Evangelist at Venice. They represent the cure of a sick Venetian by a relic of the cross, the procession in honour of the same relic in the piazza of St Mark, and the miracle of the recovery of the relic from the Grand Canal (Academy of Venice, Nos. 543, 555, 529). In 1506 Gentile was so busy as to write that he could not accept a commission proposed by Francesco, marquis of Mantua. The next winter he fell sick, and made his will, bequeathing his father's sketch-book above described to his brother John, on condition that the brother should finish the picture of the Sermon of St Mark which the sick man had then on hand. He died on the 23d of February 1507. It is by his science and spirit in the treatment of animated and dignified processional groups, with many figures and architecture of masterly perspective, that we chiefly know Gentile Bellini. He is a workman of infinite precision, and a fine colourist, though his manner has some of the hardness of the earlier times. To conduct the school of Venice to its final liberty and splendour was the work of his younger brother, the great

3. **GIOVANNI BELLINI**. His birth it is no less impossible to fix with accuracy than that of his brother. His earliest work, done at Padua, shows strongly the stern influence of his brother-in-law Andrea Mantegna. The National Gallery has a Christ on the Mount, painted by Giovanni, probably about 1455, and apparently in direct competition with a picture of the same subject by Mantegna himself, similarly conceived, which belongs to the Baring Gallery. The characteristics of the style formed at Padua by Mantegna and Giovanni Bellini, and maintained by the former all his life, are a great intensity and vehemence of expression, an iron severity and unmatched firmness and strength of draughtsmanship; a tendency, in draperies, to imitate the qualities of sculpture; a love of the difficulties of perspective; a leaning towards the antique, which these masters learned to transform and reanimate with a more passionate energy and an austerer strength of their own. Of the two, Bellini is always the more reserved and simple, the more inclined to work from nature and the less from the antique, and he has the richer choice in colour; but there are works in which they are indistinguishable. The period when Bellini painted in this first manner and in *tempera* may be roughly fixed (though there is often great uncertainty as to the dates of his pieces, and though at all times he seems occasionally to have recurred to his early practice) between 1455 and 1472. It is probable that the famous picture of the Circumcision now at Castle Howard, which was repeated more than once by the master himself, and many times over by his pupils and assistants, was painted before this date. The altar pieces on a great scale, which are the noblest monument of his middle period, were certainly painted after it. Of these the chief were the Virgin and Saints, in a chapel of the church of Saints Giovanni and Paolo at Venice, which perished along with Titian's Peter Martyr in the fatal fire of 1867; a great Coronation of the Virgin, in the church of St Dominic at Pesaro; a Transfiguration, now in the museum of Naples; a Virgin and Saints, painted for the church of S. Giobbe, now in the Academy at Venice (No. 36). These, and the multitude of Madonnas and other devotional pictures painted by Giovanni Bellini during the thirty years following his change of manner and adoption of the oil medium, are among the noblest products of the religious art of the world. They stand alone in their union of

splendour with solemnity; they have the manful energy of Mantegna without his harshness, and the richness of Giorgione without his luxury. Succeeding pictures show an increase of this richness, and a character more nearly tender. An altar piece, painted for the church of San Zaccaria, seems to indicate a transition, and that the venerable master is acquiring all the softer splendour and keeping pace with Giorgione and Titian, the young pupils of the school. Nay, at the very close of his career, Bellini left the old devotional cycle in which he had produced works so moving and august, and painted for Alphonso of Ferrara a mythology in the most gorgeous manner of the ripe Venetian school. This is the Feast of the Gods, now at Alnwick Castle, a picture to which Titian set the finishing touches, and to which the companion, by Titian himself, is now at Madrid. Bellini died on the 29th of November 1516, full of years and honours. We have seen that he was associated with his brother in the decoration of the Great Hall of the Council in 1479. In 1483 he was appointed *Pittore del Dominio*, and exempted from the charges of his guild. All the painters of the state at one time or another were associated with him or passed through his school. Among the most distinguished of his scholars and assistants who will not need separate mention, we may name Marco Basaiti and Vincenzo Catena, many of whose works pass for their master's. He was the honoured associate of statesmen and men of letters. In 1506, when Albert Dürer visited Venice, where he was subject to some annoyances, he found the noble old man not only the most courteous of the Venetian artists in his reception of a stranger, but the best in his profession ("der best im gemell").

Many pictures in various galleries pass as portraits of one or other of the Bellini. But of those that are styled likenesses of Giovanni, none can be proved authentic, while the only certain portrait of Gentile is a medal by Camelio. (Vasari, ed. Lemonnier, vol. v. pp. 1-28; Sansovino, *Ven. descr.*, 125, seq.; Ridolfi, i. 90-99; Crowe and Cavalcaselle, *History of Painting in North Italy*, vol. i. pp. 100-193.) (s. c.)

BELLINI, LORENZO, physician and anatomist, was born at Florence in 1643. After completing his studies in general literature he went to Pisa, where, assisted by the generosity of the grand duke Ferdinand II., he studied under two of the most learned men of that age, Oliva and Borelli, the former of whom instructed him in natural philosophy and the latter in mechanics. He likewise studied medicine under Redi, and mathematics under Marchetti. At the early age of twenty he was chosen professor of philosophy at Pisa, but did not long continue in this office; for he had acquired such a reputation for skill in anatomy, that the grand duke procured him a professorship in that science, and was himself a frequent auditor at his lectures. After a long residence in Pisa, he was invited to Florence and appointed physician to the grand duke Cosmo. He was also made senior consulting physician to Pope Clement XI. Bellini died in 1703, in the sixtieth year of his age. His works were published in a collected form in 1708 (2 vols. 4to), and reprinted in 1732.

BELLINI, VINCENZO, one of the most celebrated operatic composers of the modern Italian school, was born at Catania in Sicily, November 3, 1802. He was descended from a family of musicians, both his father and grandfather having been composers of some reputation. After having received his preparatory musical education at home, he entered the conservatoire of Naples, where he studied singing and composition under Tritto and Zingarelli. He soon began to write pieces for various instruments, as well as a cantata and several masses and other sacred compositions. His first opera, *Adelson e Savina*, was performed in 1824

at a small theatre of Naples; his second dramatic work, *Bianca e Fernando*, saw the light two years later at the San Carlo theatre of the same city, and made his name known in Italy. His next work, *Il Pirata*, was written for the celebrated Scala theatre in Milan, to words by Felice Romano, with whom Bellini formed a union of friendship to be severed only by his death. The splendid rendering of the music by Tamburini, Rubini, and other great Italian singers, contributed greatly to the success of the work, which at once established the European reputation of its composer. Almost every year of the short remainder of his life witnessed the production of a new operatic work, each of which was received with rapture by the audiences of France, Italy, Germany, and England, and some of which retain their place on the stage up to the present day. We mention the names and dates of four of Bellini's operas familiar to most lovers of modern Italian music, viz.:—*I Montecchi e Capuleti* (1829), in which the part of Romeo has been a favourite with all the great contraltos of the last seventy years; *La Sonnambula* (1831); *Norma*, Bellini's best and most popular creation (1832), and *I Puritani* (1834), written for the Italian opera in Paris, and to some extent under the influence of French music. In 1833 Bellini had left his country to accompany to England the great singer Pasta, who had created the part of his *Sonnambula*. In 1834 he accepted an invitation to write an opera for the national Grand Opera in Paris. While he was carefully studying the French language and the cadences of French verse for the purpose, he was seized with a sudden illness and died at his villa in Puteaux near Paris, September 21, 1835. This unexpected interruption of a career so brilliant sheds, as it were, a gloom of sadness over the whole of Bellini's life, a sadness which, moreover, was foreshadowed by the character of his works. His operatic creations are throughout replete with a spirit of gentle melancholy, frequently monotonous and almost always undramatic, but at the same time irresistibly sweet, and almost disarming the stern demands of higher criticism which otherwise would be compelled to reprove the absence of both dramatic vigour and musical depth. To the feature just mentioned, combined with a rich flow of cantilena, Bellini's operas owe their popularity, and will owe it as long as the audiences of our large theatres are willing to tolerate outrages on rhyme and reason if sung by a beautiful voice to a pleasing tune. In so far, however, as the defects of Bellini's style are characteristic of the school to which he belongs, they fall to be considered in a general treatment of the whole subject. See Music.

BELLINZONA, or BELLENZ, one of the three towns which are the capital in turn of the Swiss canton of Tessin or Ticino. It is built on two hills, one on each side of the Ticino at the entrance of the Riviera valley, and is so situated as completely to bar the passage by that route between Italy and Germany. Its fortifications, which were of great strength during the Middle Ages, have been partially restored. There are three castles, the Castello Grande, Corbario, and Di Mezzo, which belonged to the three cantons of Uri, Unterwalden, and Schwyz respectively; the first of these is now used as an armoury and prison. The abbey church is a fine building of the 16th century, and contains some paintings of value. The Augustinian convent is now used as a Government house. The inundations of the river are prevented from injuring the town by a large dyke, built by the French in the reign of Francis I. A considerable transit trade is carried on with Italy, and there is a famous manufacture of *acqua di cedro* from the blossom and rind of the orange. Bellinzona was in existence at least as early as 1242, when it was conquered by Otto Visconti. It was long an object of contest between the Swiss and the

Milanese; in the 15th century it was the scene of a famous battle, in which the Swiss were defeated; and it finally passed into the hands of the three cantons of Uri, Unterwalden, and Schwyz after the battle of Marignano in 1515. Population in 1870, 2051.

BELLMAN, KARL MIKAEL, the greatest lyrical poet of Sweden, was born at Stockholm on the 4th of February 1740. His father, who held a responsible official position, was descended from a family that had already distinguished itself in the fine arts; his mother, a gifted and beautiful woman, early instructed him in the elements of poetry and music. When quite a child he suddenly developed his extraordinary gift of improvising verse, during the delirium of a severe illness, weaving wild thoughts together lyrically, and singing airs of his own composition. From this time he gave himself up to the poetic art, and received great encouragement from the various eminent men who met round his father's table, among whom was Dalin, the favourite poet of the day. As early as 1757 he published a book of verse, a translation of Schweidnitz's *Evangelical Thoughts of Death*, and for the next few years wrote a great quantity of poems, imitative for the most part of Dalin. In 1760 appeared his first characteristic work, *The Moon*, a satirical poem, which was revised and edited by Dalin. But the great work of his life occupied him from 1765 to 1780, and consists of the collections of dithyrambic odes known as *Fredman's Epistles* and *Fredman's Songs*. These were not printed until 1790. The mode of their composition was extraordinary. No poetry can possibly smell less of the lamp than Bellman's. He was accustomed, when in the presence of none but confidential friends, to announce that the god was about to visit him. He would shut his eyes, take his zither, and begin to improvise a long Bacchic ode in praise of love or wine, and sing it to a melody of his own invention. The genuineness of these extremely singular fits of inspiration could not be doubted. The poems which Bellman wrote in the usual way were tame, poor, and without character. The *Fredman's Epistles* glow with colour, ring with fierce and mysterious melody, and bear the clear impress of individual genius. These torrents of rhymes are not without their method; wild as they seem, they all conform to the rules of style, and among those that have been preserved there are few that are not perfect in form. The odes of Bellman breathe a passionate love of life; he is amorous of existence, and keen after pleasure, but under all the frenzy there is a pathos, a yearning that is sadder than tears. The most dissimilar elements are united in his poems; in a bacchanal hymn the music will often fade away into a sad elegiac vein, and the rare picturesqueness of his idyllic pictures is warmed into rich colour by the geniality of his humour. He is sometimes frantic, sometimes gross, but always ready, at his wildest moment, to melt into reverie. A great Swedish critic has remarked that the voluptuous joviality of Bellman is, after all, only "sorrow clad in rose-colour," and this underlying pathos gives his poems their undying charm. His later works, *The Temple of Bacchus*, a journal called *What you Will*, a religious anthology entitled *Zion's Holiday*, and a translation of Gellert's *Fables*, are comparatively unimportant. He died on the 11th of February 1795. Several statues exist of Bellman. One represents him naked, crowned with ivy, and striking the guitar; the best is the splendid colossal bust by Byström, which adorns the public gardens of Stockholm, which was erected by the Swedish Academy in 1829. Bellman had a grand manner, a fine voice, and great gifts of mimicry, and was a favourite companion of King Gustavus III. The best edition of his works is one lately published at Stockholm, edited by J. G. Carlén.

BELLONA, in *Roman Mythology*, the goddess of war, corresponding to the Greek Enyo, and called now the sister or daughter of Mars, now his charioteer or his nurse. Her worship appears to have been promoted in Rome chiefly by the family of the Claudii, whose Sabine origin, together with their use of the name of "Nero," has suggested an identification of Bellona with the Sabine war goddess Nerio. Her temple at Rome, founded by Appius Claudius Cæcus, 296 B.C., stood in the Campus Martius, near the Flaminian Circus, and outside the gates of the city. It was there that the senate met to discuss the claims of a general to a triumph, and to receive ambassadors from foreign states. In front of it was the *columna bellica* where the ceremony of declaring war was performed. From this native Italian goddess is to be distinguished the Asiatic Bellona, whose worship was introduced into Rome from Comana, in Cappadocia, apparently by Sulla, to whom she had appeared, urging him to march to Rome and bathe in the blood of his enemies. For her a new temple was built, and a college of priests (Bellonarii) instituted to conduct her fanatical rites, the prominent feature of which was to lacerate themselves and sprinkle the blood on the spectators. To make the scene more grim they wore black dresses from head to foot.

BELLOT, JOSEPH RENÉ, one of the heroes and victims of Arctic exploration, was born at Paris, March 18, 1826. At the age of fifteen he entered the Naval School, in which he studied two years, and earned a high reputation. He distinguished himself in the French expedition of 1845 against Tamatave in Madagascar; and although he was not yet twenty he received the cross of the Legion of Honour at the close of that year. He was afterwards attached to the staff of the station, was promoted to the rank of *Enseigne de Vaisseau* in November 1847, and in 1851 obtained permission to join the English expedition then preparing to go out, under the command of Captain Kennedy, in search of Sir John Franklin. On this occasion he displayed great courage, presence of mind, and self-devotion, rendered important services, and made the discovery of the strait, which bears his name, between Boothia Felix and Somerset Land. Early in 1852 he was promoted lieutenant. In the same year he accompanied, as a volunteer, the expedition sent out by the English Government under Captain Inglefield on the same quest. His intelligence, his devotion to duty, and his courage won him the esteem and admiration of all with whom he was associated. While making a perilous journey with two comrades across the ice, for the purpose of communicating with Captain Inglefield, he was overtaken by a storm, August 21, and being blown into an opening between the broken masses of ice was seen no more. A pension was granted to his family by the Emperor Napoleon III., and an obelisk was erected to his memory in front of Greenwich Hospital.

BELLOWS AND BLOWING-MACHINES are machines for producing a current of air, chiefly in order to assist the combustion of a fire.

The common bellows now in use probably represents one of the oldest contrivances for this purpose. It consists of two flat boards, of oval or triangular shape, connected round their edges by a piece of leather so as to form an air chamber. The leather is kept from collapsing, on separation of the boards, by two or more hoops, which act like the ribs in animals. The lower board has a hole in its centre covered inside by a leather flap or valve opening inwards; it has also fastened to it a metal pipe or nozzle, of smaller aperture than the valve. On raising the upper board, the air from without lifts the valve and enters the cavity; then on pressing down the top board, this air is compressed, shuts the valve, and is driven through the pipe with a velocity corresponding to the pressure.