

BOTANY BAY, an inlet on the eastern coast of Australia, to the S. of the city of Sydney, in the Cumberland district of New South Wales, in 34° S. lat. and 151° 15' E. long. In was first visited by Captain Cook in 1770, and received its name from Joseph Banks, the botanist of the expedition, on account of the variety of its flora. When, on the revolt of the New England colonies, the convict establishments in America were no longer available, the attention of the British Government, then under the leadership of Pitt, was turned to Botany Bay; and in 1787 Commodore Phillip was commissioned to form a penal settlement there. Finding, on his arrival, however, that the locality was ill-suited for such a purpose, he removed northwards to the site of the present city of Sydney. The name of Botany Bay seems to have struck the popular fancy, and continued to be used in a general way for any convict establishment in Australia. The transportation of criminals to New South Wales was discontinued in 1840.

BOTHNIA, an ancient province of Sweden, which was divided into East and West by the gulf of the same name. The eastern division, which was bounded on the N. by Lapland, E. by Archangel and Olonetz, and S. by Finland, is now incorporated with the last-mentioned district, having been ceded to Russia in 1809. The western division now forms part of the Swedish province of Norrland, two departments of which are still known, the one as Vesterbotten or West Bothnia, and the other as Norrbotten or North Bothnia. The name is probably derived from the Scandinavian *bothn*, a lake.

BOTHNIA, GULF OF, the northern part of the Baltic, so called from the above province. See **BALTIC SEA**.

BOTHWELL, a village of Scotland, in Lanarkshire, situated near the River Clyde, about 8½ miles S.E. of Glasgow, and a favourite resort of the inhabitants of that city. It contains a Gothic church of some antiquity; and about a mile from the village are the ruins of Bothwell Castle and the modern mansion of Lord Douglas. In the neighbourhood is the scene of the famous battle of Bothwell Bridge, which was fought between the Covenanters and the forces of the duke of Monmouth, June 22, 1679. Bothwell is one of the most ancient baronies in Scotland, and gives a title to a series of families distinguished in the history of Scotland. Joanna Baillie was born in the village manse. The population of the parish in 1871 was 9193.

BOTHWELL, JAMES HEPBURN, EARL OF, in the peerage of Scotland, only son of Patrick, third earl of Bothwell, was born about 1526. Nothing is known of his life up to the date of his father's death, 1556, when he was served heir to his vast estates. For the next few years notices of his doings are few and obscure; he undoubtedly held posts of high dignity, such as the wardenship of the Scottish Borders, and the office of Lord Admiral; and it is certain that he was a vigorous opponent of the "lords of the congregation." In the end of 1560 he appears to have been one of the lords who went over to France to meet their new queen (Mary). In 1562 occurred the singular and obscure episode of the conspiracy between Bothwell and Arran to carry off the queen. Arran was well known to be deeply enamoured of Mary, and Bothwell apparently intended to use this passion as a means of furthering his own designs against Murray. The plot, or the germ of it was discovered; Arran was found to be all but insane, and an indictment was laid against Bothwell, who fled to France and remained there till 1565, when he returned to Scotland. The charge, however, was not forgotten; it was renewed by the earl of Murray, and the day of trial was fixed. But Murray's forces were too numerous to make it safe for Bothwell to make his appearance, and he again fled. He reappeared at court in a short time after the marriage of the queen with Darnley,

and began to rise rapidly into favour. He escaped from the palace after the murder of Rizzio, and with great promptitude drew together some forces for the queen's defence. From this time onwards he was in the highest favour with the queen, and all powerful at court. In 1566 he was dangerously wounded when on a judicial tour in Liddesdale. Here the queen paid him a visit, riding all the way from Jedburgh, where she was holding a justice eyre. The fatigues of this ride of forty miles brought on a severe illness, during which her life was despaired of. After her recovery the project of a divorce from Darnley was mooted, but was declined by her, and Bothwell seems then to have resolved on the removal of her husband by any means. On the evening of the 9th of February the famous crime was committed of Darnley's murder. Public opinion, expressing itself in placards and outcries, fastened the guilt upon Bothwell and his associates, but he was too powerful to be dealt with by the law. On the 24th April he played his last move, carrying off Mary to Dunbar Castle, which had been granted him by the Queen. A divorce from his former wife was easily procured, the dispensation in their favour not being produced at the trial, and on the 15th May the royal marriage was completed. Mary had a few days previously pardoned Bothwell for his abduction of her, and had raised him to the rank of duke of Orkney. The fancied security in which they passed the few days after their marriage was soon and rudely dispelled. The great lords collected their forces and seized Edinburgh, Bothwell and the queen escaping with the greatest difficulty to Dunbar. At Carberry Hill the opposing parties met; Mary surrendered to the lords, and Bothwell fled to Dunbar and thence to Orkney. Being closely pursued he took ship, was captured by a Danish cruiser, and confined for a time at Copenhagen. He was removed to Malmö and afterwards to Draxholm Castle, where he died in 1575. He is said to have made a death-bed confession exonerating the queen, but the authenticity of the report is more than doubtful. There is hardly a redeeming point in Bothwell's character; he was utterly selfish and brutal, and did not even treat with courtesy or kindness the woman who had risked so much for his sake. (See Tytler and Burton's histories of Scotland.)

BOTTA, CARLO GIUSEPPE GUGLIELMO, Italian historian, was born in 1766 at San Giorgio, in Piedmont. He studied medicine at the university of Turin, and obtained his doctor's degree when about twenty years of age. Having rendered himself obnoxious to the Government during the political commotions that followed the French Revolution, he was imprisoned for nearly two years; and on his release in 1794 he withdrew to France, only to return to his native country as a physician in the French army, whose progress he followed as far as Venice. Here he joined the expedition to Corfu, from which he did not get back to Italy till 1798. From that year, when he was appointed by Joubert a member of the provisional government at Piedmont, till the fall of the Napoleonic system in 1814, he continued to have considerable political influence; and though towards the close of that period he acted with an independence that proved offensive to Napoleon himself, and on the restoration of the Bourbons adapted his conduct to the circumstances of the time, he was still in sufficient favour with the Bonapartist party to receive from them, during their brief resumption of authority in 1815, the appointment (soon afterwards resigned) of rector of the university at Rouen. Amid all the vicissitudes of his early manhood Botta had never allowed his pen to be long idle, and in the political quiet that followed 1816 he naturally devoted himself more exclusively to literature. By 1824 he had completed a history of Italy from 1789 to 1814 (4 vols.), on which his fame principally rests, for

though the continuation of Guicciardini, which he was afterwards encouraged to undertake, is a careful and laborious work, he had not the erudition necessary for the satisfactory restoration of the past. Though living in Paris he was in both these works the ardent exponent of that recoil against everything French which took place throughout Europe. A careful exclusion of all Gallicisms is one of the marked features of his style, which is not unfrequently impassioned and eloquent, though at the same time cumbrous and founded upon antiquated models. Botta died at Paris in August 1837, in comparative poverty, but in the enjoyment of an extensive and well-earned reputation. His son, Paul Emile Botta (1805-1870), was a distinguished traveller and Assyrian archaeologist. His excavations at Khorsabad (1843) were among the first efforts in the line of investigation afterwards pursued by Mr Layard.

The works of Carlo Botta are—*Description de l'île de Corfou*, 1799; an Italian translation of Born's *Joannis Physiophilii specimen monachologia*, 1801; *Souvenirs d'un voyage en Dalmatie*, 1802; *Mémoire sur la nature des tons et des sons*, 1803; *Storia della guerra dell'Indipendenza d'America*, 1810; *Camillo*, a poem, 1816; *Storia d'Italia dal 1789 al 1814*, 1824; *Storia d'Italia in continuazione di Guicciardini*, 1832, &c., &c.

BOTTICELLI, SANDRO (for ALESSANDRO), one of the most original and fascinating painters of the school of Florence. Like many Italian artists, he is called not after his father but after the master under whom he learned his first lessons in art. He was the youngest son of a citizen named Mariano Filipepi, and was born at Florence in the year 1447. It is related how as a child, though quick at whatever he chose to do, he was restless and wayward, and would not take kindly to "any sort of schooling in reading, writing, or arithmetic;" so that his father put him, in despair, to learn the goldsmith's trade with a gossip of his own named Botticello. Thus his first training, like that of Ghirlandaio and many of the best artists of the time, was in jewellery and metal working. He showed talent and fancy, and was presently transferred from the school of Botticello the goldsmith to that of Lippo Lippi the Carmelite brother, then in the height of his practice and reputation as a painter. Under that master Sandro acquired a perfect proficiency, and on his death in 1468 appears to have begun independent practice. The special characteristic of Lippo Lippi's style had been its union of a buoyant human spirit of life and enjoyment with the utmost simplicity and tenderness of religious feeling. In Botticelli there was more than all the fire of his master, and more than all his delight in beauty, together with a sentiment which was altogether personal to himself. All his creations are coloured with an expression of eager and wistful melancholy, of which it is hard to penetrate the sense and impossible to escape the spell. Whether he paints a Madonna with her child surrounded by angels, or a Venus among her Graces and Cupids, the countenances which he shows us are of a kindred type, and have upon them the pale cast of the same nameless passion. He was an artist of immense invention and industry, and in the early part of his career painted in oil and tempera a vast number of pictures both in the classical and the Christian vein. No other work expresses the spirit of the time in a more interesting way, or with so much imaginative refinement and technical charm. His dejected types have an infinite beauty of their own, and though his figures are not designed with perfect science, and have some tendency to attenuation, and to coarseness of the hands and feet, they are nevertheless drawn with a determination and finish in the contours, and modelled with a fulness and delicacy of relief, which belong only to the most accomplished art.

Of all the Florentine school, Botticelli is the richest and most fanciful colourist,—often using gold to enrich the

lights on hair, tissues, and foliage, with a very exquisite effect. That may be the consequence of his early employment upon goldsmith's work, as is, more certainly, his minute solicitude in all the accessory details and ornaments of his compositions. The patterned and embroidered dresses, the scarves and head-gear of his figures, are often treated with an incomparable invention and delicacy. No artist has ever painted flowers with a more inspired affection, and especially roses, with which he was wont to fill the backgrounds of his pictures. He preferred, it would seem, the circular form for his compositions; and a large number of devotional pieces in this form, by his own hand and that of his scholars, are scattered through the museums and private collections of Europe, and are among the most poetical examples of religious art that Italy has left us. He went even beyond his master Lippo Lippi, and the sculptors Luca della Robbia, Donatello, and Desiderio da Settignano, in the touching and engaging character of the children who minister, in the form of angels, to his sacred personages. He designed choirs of such or of grown-up angels dancing between earth and heaven, or circles of them ranged in the order of the celestial hierarchies, with a variety of grouping and a graceful fire of movement that was a new thing in his art. One of the best examples of this kind of work is a round numbered 33 in the gallery of the Uffizj at Florence. Another very famous example of his devotional art is a picture of the Coronation of the Virgin executed for Matteo Palmieri, a Florentine man of letters and speculative philosopher, with whom the painter was intimate, and who gave suggestions for the design of the picture. It represents the Virgin and Christ surrounded by the celestial hierarchies according to the scheme (with some slight divergencies) of Dionysius the Areopagite,—on the ground beneath, the donor and his wife kneeling at either side of the Virgin's tomb, the Val d'Arno and the city of Florence in the distance. This picture is now the property of the duke of Hamilton. But the grandest of all his altar-pieces is that numbered 47 in the Florence Academy, with a group of life-sized saints on the ground and a dance of angels above. In the Uffizj is an Adoration of the Magi, in which Botticelli has introduced the portraits of Cosimo, Giuliano, and Giovanni de' Medici. By that house he, like all the artists of his time, was much befriended; and for Lorenzo's villa at Castello he painted the most beautiful of his pictures of classical mythology, the Birth of Venus now at the Uffizj, and the Venus with the Graces now at the Florence Academy. The National Gallery possesses two smaller but admirable works of the master in the same vein. An allegorical figure of Fortitude, designed for a series of which the rest were painted by the brothers Pollaiuoli, and now in the Uffizj; a picture composed from Lucian's account of the Calumny of Apelles in the same gallery; a series illustrating Boccaccio's story of Nastagio degli Onesti, which has passed into private hands in England—these instances will suffice to show the variety of themes upon which Botticelli exercised his genius. A St Augustine, painted by him in rivalry with Ghirlandaio in the church of the Ognissanti, and still existing, is said to have won great praise from his contemporaries for its exhibition, in the head of the saint, of "that profound cogitation and most acute subtlety which we are wont to find in persons who are of thoughtful habit and continually abstracted in the investigation of things the most deep and difficult."

In 1478 happened the attempt and failure of the conspirators of the Pazzi family and their followers against the house of Medici. It was the custom in Florence to have the likenesses of such state offenders painted large upon the outside of the Public Palace, and in this case Botticelli was employed upon the task. It will have been soon after.

wards that he was summoned to Rome by Sixtus IV., to decorate the walls of his new chapel in the Vatican. Among the great scenes in fresco painted on those walls by Domenico Ghirlandaio, Cosimo Rosselli, Signorelli, and Perugino, three subjects from the hand of Botticelli hold their place with the noblest. They represent the Life of Moses, the Destruction of Korah, Dathan, and Abiram, and the Temptation of Christ. In 1482, probably after his return from Rome, he received a commission to paint in the Sala dell' Udienza at Florence, together with Domenico Ghirlandaio. Many of the works already mentioned probably fall within the next ten years of Botticelli's manhood. The Boccaccio series belongs to 1487. In 1491 he was engaged, together with the brothers Ghirlandaio, upon some mosaic decorations in the cathedral of Florence which have unhappily perished. Soon after this time there came into his life a new influence which greatly changed it. It is well known how the genius of the Dominican Savonarola swept like a storm over the affairs of Italy, and what a revolution, after the passage of the French king through Florence, he brought about in the temper and policy of the republic,—driving out the merchant family who had been its untitled masters for half a century, establishing in place of their rule a new theocracy of which he was himself the oracle and minister, turning the hearts of old and young away from the world and from their lusts. Many of the first artists of the city became his most ardent followers, and among them Botticelli. What the actual effect of his conversion was upon him we have scanty means of judging, but it needs must have put an end to his painting of those old mythologies, over which in earlier days his imagination had been used to throw so singular a charm. Vasari, a devoted servant of the later Medici, and therefore a traducer of the greatest enemy that house had ever had, speaks of Savonarola's influence upon Botticelli as altogether disastrous, saying that he was "obstinate upon that side," "a partisan of the sect of Savonarola in such a fashion that, abandoning painting and having no income to live upon, he fell into the utmost disorder;" and again how, "playing the Piagnone (the name given to the followers of Savonarola), he fell out of the way of painting, and thereby at last found himself old and poor in such a sort that if Lorenzo Medici, as long as he lived, had not supported him, and afterwards his friends and many worthy men who felt an affection for his virtues, he would, we may say, have died of hunger." We have few materials by which we can test the accuracy of this account. We know that in 1496 the young Michelangelo sent through his hands a letter addressed to this Lorenzo de' Medici (Lorenzo the younger, that is,—the son of Giuliano); that in 1498 he was living with a brother in the quarter called Sta Lucia of Ognissanti; that in 1503 he was consulted along with other artists as to the best place for Michelangelo's colossal statue of David. But of more importance and significance than all this is a beautiful picture of a Nativity with mystical by-scenes, in the possession of Mr Fuller Maitland, which bears an inscription in base Greek by the master himself. The inscription seems to construe thus:—"This picture I, Alessandro, painted at the end of the year 1500, in the troubles of Italy, in the half-time after the time, during the fulfilment of the eleventh of John, in the second woe of the Apocalypse, in the losing of the devil for three and a half years. Afterwards he shall be chained according to the twelfth of John, and we shall see him trodden down as this picture." Hence it appears to be established that Botticelli, a year and a half after the downfall and execution of Savonarola, had his mind full of his instructions and prophecies; that he regarded the death of the Dominican reformer and his companions as the fulfilment of the Apocalyptic prophecies about the slaying of the

witnesses; that he thought of the tribulations among which he lived as the "second woe" of Rev. xi., and as coincident with the "time, times, and half a time" of that and other prophetic writings; and finally—such is the originality and excellence of the work—that his imagination had at this time lost none of its fire nor his hand of its cunning. We are quite without the means of deciding whether any proportion of the large existing mass of his undated works belong to the years following this; or whether we are really to think of him as failing in his wonted industry in his latter days, from regret and disappointment at his master's fate and at public affairs, from pre-occupation over mystical theology (which had always had an attraction for him, and, in the case of the picture painted early in his life for Matteo Palmieri, had brought upon him a charge of heresy), or, lastly, from another cause which Vasari alleges, but which we have designedly passed by till this place.

In the history of engraving there are no productions more precious, more interesting, or more problematical than a number of plates executed in a primitive style, with severe outlines and straight lines of shading, by artists of the Florentine school towards the close of the 15th century. The engravings in this manner include some two hundred and fifty pieces, covering the whole range of subjects that interested the mind of Italy at this most active and fanciful moment of the early Renaissance. The best known of these engravings are as follows:—three designs to the earliest book published in Florence with engraved illustrations, called *Il Monte Sancto di Dio* (1471); a set of nineteen designs to an edition of the *Divina Commedia* of Dante (1481); a set of twenty-four Prophets; a set of twelve Sibyls; several subjects of Saints; several of mythology, such as the Death of Paris, Theseus and Ariadne, the Judgment of Paris, Loves in a Vineyard, and the like; a famous series (long falsely ascribed to Mantegna, whose manner in engraving is easily distinguishable from this) of the Ranks and Professions of Men, the Virtues, the Arts and Sciences, the Muses, and the Planets (fifty in all); a series of fifteen setting forth the lives of Mary and of Christ; a subject of the deluge; another of the preaching of the Franciscan Fra Marco, and many more. Between the various examples of this large class there are considerable differences, but they are all unlike the work of any other school, and all manifestly Florentine of the 15th century. Conjectures the most confident and at the same time the most conflicting have been put forward as to their authorship. All such conjectures alike have been based on a few passages in Vasari's lives of Botticelli and of Marc Antonio. According to Vasari, the first Florentine who took impressions on paper from engravings was Maso Finiguerra, and he, says our author, was "followed by Baccio Baldini, who not having much power of designing, all that he did was with the invention and design of Sandro Botticelli." And again, Vasari says of Botticelli that, "from being a sophistical (i.e., thoughtful or ingenious) person, he commented a part of Dante, and made figures for the *Inferno*, and put them into print; upon which pursuit he spent a deal of time; so that not working" (i.e., at painting) "it was a cause of infinite disorders in his life. He put in print many more things of his own from designs which he had made, but in a bad manner." On the strength of those passages this whole class of early Florentine engravings has generally been put down by connoisseurs, as, for instance, Young Ottley, Bartsch, and Passavant, as the work of Sandro Botticelli and Baccio Baldini, jointly or apart,—each critic attributing separate subjects to the one or the other of the artists according to his private canon of internal evidence. But a scrupulous examination shows this internal evidence to be both very meagre and very contradictory. Nor can much be built upon the external

testimony of Vasari. The phrase "put into print" is ambiguous, and by it Vasari may mean us to understand either that Botticelli engraved the designs himself or else that he merely furnished them to be engraved by another hand. To him the chief part in the invention, to Baldini the chief part in the execution, is usually and with a fair measure of probability assigned. Vasari's information on the whole subject was evidently loose; a Triumph of Faith of Savonarola, which he extols as Botticelli's best engraving, does not at present exist at all. None of the designs bear the evidence of Botticelli's manner in a sufficiently definite form to be undeniable. On the other hand, many of them, by their poetry, their refinement, their singularity, are quite worthy of his hand, nor do they resemble any other contemporary style more than his. If he designed and executed, or in part executed, them, they are no slight addition to his fame, and a noble vindication of his industry during that old age of idleness, decay, and "disorder," which followed, if we are to believe Vasari, upon the splendid and inspired activity of his youth and manhood. But the question is one which criticism, it is to be feared, will never have the means of fully settling. (Vasari, ed. Lemonnier, vol. v. pp. 110-127; Crowe and Cavalcasse, *Hist. of Painting in Italy*, vol. ii. pp. 414-430; W. H. Pater, *Studies in the History of the Renaissance*; and see also *Ariadne Florentin*, No. vi., by John Ruskin; art. "Baccio Baldini," by E. Kolhoff in 2d ed. of Nagler's *Künstler-Lexikon*; and the *Academy* for February 1871.)

BÖTTIGER, KARL AUGUST, a distinguished German archaeologist, was born at Reichenbach in 1760. He was educated at the famous school of Pforta, and at the University of Leipzig. In 1784, after having passed a few years as private tutor in Dresden, he was made rector of the school at Guben, where he remained for six years. He was then transferred to a similar post at Bautzen, and in 1791, through the influence of Herder, obtained the appointment of rector of the gymnasium at Weimar. In that town he entered into a circle of literary men of the highest powers, including Wieland, Schiller, and Goethe, and distinguished himself by the great versatility of his talents. He published in 1803 a lively and learned work, *Sabina, oder Morgenscenen einer reichen Römerin*, giving a description of a wealthy Roman lady's toilette, and a work on ancient art, *Griechische Vasengemälde*. At the same time he assisted in editing the *Journal des Luxus und der Mode*, the *Deutsche Mercur*, and the *London and Paris*. In 1804 he was called to Dresden as superintendent of the studies of the court pages, and received the rank of privy councillor. In 1814 he was made director of studies at the court academy, and inspector of the Museum of Antiquities. He died at Dresden in 1835.

Of his numerous works, most of which are devoted to ancient art, the following seem most worthy of notice:—*Ideen zur Archäologie der Malerei*, 1811; *Kunstmythologie*, 1811; *Vorlesungen und Aufsätze zur Alterthumskunde*, 1817; *Amalthea*, 3 vols., 1821-25; *Ideen zur Kunstmythologie*, 2 vols., 1826-36. The *Opuscula et Carmina Latina* were published separately in 1837, with a collection of his smaller pieces, *Kleine Schriften*, 3 vols., 1837-8. A sketch of his biography has been written by his son, Karl Wilhelm Böttiger (1790-1862), for some time professor of history at Erlangen, who is well known as the author of several valuable histories (*History of Germany, History of Saxony, History of Bavaria, Universal History in biographies*).

BOTTLE. The first bottles were probably made of the skins of animals. In the *Iliad* (iii. 247) the attendants are represented as bearing wine for use in a bottle made of goat's skin, ἀρκῶν ἐν αἰγέλοις. The ancient Egyptians used skins for this purpose, and from the language employed by Herodotus (ii. 121), it appears that a bottle was formed by sewing up the skin and leaving the projection of the leg and foot to serve as a vent, which was hence termed τροχέαιον. The aperture was closed with a plug or a string.

Skin bottles of various forms occur on Egyptian monuments. The Greeks and Romans also were accustomed to use bottles made of skins; and in the southern parts of Europe they are still used for the transport of wine. The



FIG. 1.—Roman Skin Bottles.

accompanying illustration is from specimens at Pompeii and Herculaneum. The first explicit reference to bottles of skin in Scripture occurs in Joshua (ix. 4), where it is said that the Gibeonites took "old sacks upon their asses, and wine-bottles old and rent and bound up." Skins are still most extensively used throughout Western Asia for the conveyance and storage of water. It is an error to represent the bottles of these ancient Hebrews as being made exclusively of skins. In Jer. xix. 1, the prophet speaks of "a potter's earthen vessel." The Egyptians possessed vases, bottles, &c., of hard stone, alabaster, glass, ivory, bone, porcelain, bronze, silver, and gold, and also, for the use of the people generally, of glazed pottery or common earthenware. As early as Thothmes III., assumed to be the Pharaoh of the Exodus (1490, B.C.), vases existed of a shape so elegant, and of workmanship so superior, as to show that the art was not, even then, in its infancy. In the annexed cut various specimens of these are represented.

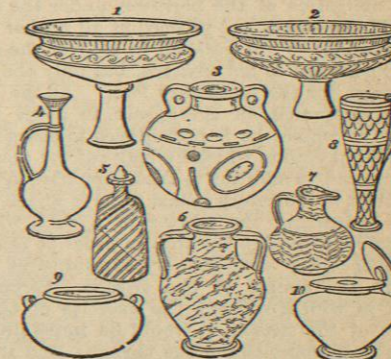


FIG. 2.—Egyptian Bottles and Vases.—1, 2. Gold. 3. Cut glass. 4. Earthenware. 5, 7. Porcelain. 6. Hard Stone. 8. Gold, with plates and bands. 9. Stone. 10. Alabaster, with lid.

The British Museum contains a fine collection of these articles. The process of making glass bottles is described under the heading GLASS.

BOTTOMRY, a maritime contract by which a ship (or bottom) is hypothecated in security for money borrowed for expenses incurred in the course of her voyage, under the condition that if she arrive at her destination the ship shall be liable for repayment of the loan, together with such premium thereon as may have been agreed for; but that if the ship be lost, the lender shall have no claim against the borrower either for the sum advanced or for the