

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 Chandler* and *Mrs Samuel Chandler* (c. 1780; all Washington, DC, N.G.A.) by Winthrop Chandler 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.