Masters in Art

A Series of Illustrated Monographs

Issued Monthly

LUINI

PART 36 —— VOLUME 3

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Boston

MASTERS IN ART

A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 36 DECEMBER, 1902 VOLUME 3

Bernardino Luini

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'MASTERS IN ART' FOR 1903

'MASTERS IN ART' FOR 1903 WILL, IT IS BELIEVED, PROVE EVEN MORE ATTRACTIVE THAN ANY PREVIOUS VOLUME, POSSIBLY FOR THE REASON THAT THE PROGRAMME INCLUDES A LARGER PROPORTION THAN USUAL OF COMPARATIVELY MODERN PAINTERS, WHOSE WORK, IF LESS HISTORICALLY IMPORTANT THAN THAT OF SOME OF THE OLDER MASTERS, HAS, ON THE OTHER HAND, PERHAPS MORE APPEAL FOR CONTEMPORARY EYES.

❡ THE OLDER MASTERS
are, however, by no means to be neglected. Among those to be represented may be named:

❡ GIORGIONE
Titian's contemporary, and hardly his inferior, who, leading the way from the dreamland of religious imagination, crowned Venetian art with the sense of real life and the purely pictorial beauty of human grace.

❡ THE FRESCOS OF RAPHAEL
The consideration of Raphael, one side of whose achievement was illustrated by his easel pictures shown in a previous volume, will be completed by a number devoted to his frescos, which many critics deem his greatest works.

❡ FRA ANGELICO
the Florentine painter-friar who won his title of "the angelic" through the mystic charm and flower-like grace and spirituality of his saints and angels.

❡ OF THE COMPARATIVELY
modern painters to be represented during 1903 may be named:

❡ ROMNEY
one of the three great English portraitists, who divided the admiration of the art world with Sir Joshua Reynolds, and whose portraits of women are unsurpassed in grace, distinction, and sweetness.

❡ ROSSETTI
virtual founder of the English pre-Raphaelite school, but who left it to seek his individual goal,—the resurrection through art of the forgotten world of old romance.

❡ ROSA BONHEUR
the French woman painter, who surpassed all other animal painters in the rendering of spirited action.

❡ PUVIS DE CHAVANNES
the greatest mural painter of modern times, who died but four years ago.

❡ THESE SEVEN
may be named out of the twelve painters who will constitute the subjects for the New Volume. The remaining names, which will be no less interesting, are to be announced later.

❡ IN GENERAL
'Masters in Art' will continue on the same lines and will contain all the features of previous years; and no pains will be spared to maintain the same high standard in illustrations and text.

AS A CHRISTMAS GIFT THE NEW VOLUME WILL BE ESPECIALLY APPROPRIATE. HUNDREDS OF SUBSCRIPTIONS TO 'MASTERS IN ART' ARE USED IN THIS WAY EVERY YEAR, AND THE PUBLISHERS WILL ARRANGE TO SEND THE FIRST (JANUARY) NUMBER OF SUCH CHRISTMAS-GIFT SUBSCRIPTIONS OF THE 1903 VOLUME IN ADVANCE, SO THAT IT SHALL REACH THE RECIPIENT ON CHRISTMAS DAY. SUBSCRIPTIONS INTENDED FOR THIS USE SHOULD, HOWEVER, BE SENT IN AS FAR IN ADVANCE AS POSSIBLE, THAT SPECIAL ATTENTION MAY BE GIVEN THEM BEFORE THE HOLIDAY PRESS OF ORDERS.

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MASTERS IN MUSIC

ANNOUNCEMENT

THE PUBLISHERS OF 'MASTERS IN ART' TAKE PLEASURE IN ANNOUNCING THAT THEY ARE ABOUT TO ISSUE A COMPANION MAGAZINE, PLANNED ALONG THE SAME LINES, WHICH WILL TREAT OF THE GREAT MUSICIANS OF THE WORLD AS 'MASTERS IN ART' TREATS OF ITS PAINTERS. IT IS THEIR HOPE TO BE ABLE TO NUMBER MANY OF THE SUBSCRIBERS TO 'MASTERS IN ART' AS SUBSCRIBERS TO ITS SISTER MAGAZINE; AND THEY CAN PROMISE THAT 'MASTERS IN MUSIC' WILL BE EDITED WITH THE SAME COMPETENCE AND CARE, AND PRESENTED AS ATTRACTIVELY AS 'MASTERS IN ART.' THEY WOULD RESPECTFULLY ASK A CONSIDERATION OF THE PROSPECTUS WHICH FOLLOWS.

MASTERS IN MUSIC will consist of a series of Monographs, issued in the form of a monthly magazine. It will be under the editorship of Mr. Daniel Gregory Mason. Each number, complete in itself, will present a comprehensive summary of the life and achievement of one of the great musicians of the world; narrating his life, giving a critical estimate of his genius, and illustrating his work by typical examples of his compositions arranged for the piano. The features of the magazine will be as follows:

SELECTIONS OF MUSIC

Each issue will contain thirty-two pages of music, chosen from the compositions of the Master who forms the subject of the number; those compositions being selected which are most beautiful, and which, in the opinion of competent judges, best manifest the Master's genius.

In making these selections the editor will aim to show the Master at his height, and at the same time to exemplify the various phases of his work. The compositions chosen will not be fragmentary, but each will consist of a complete work or movement. They will be arranged for the piano, or piano and voice, as the case may be, and will be as easy of execution as is consistent with proper richness of effect. Each will be accompanied by an editorial note, suggesting the method of playing, the effect to be sought, and the like.

LIFE OF THE MUSICIAN

The text portion of the magazine will begin with a life of the Musician,—a brief, trustworthy, and interesting biography, compiled from the latest researches, and aiming to shed the utmost light on the work of the artist concerned.

QUOTATIONS FROM THE WORLD'S BEST CRITICS

The greater portion of the text of each magazine will consist of carefully chosen quotations, drawn from what the most eminent musical critics have written of the composer who forms its subject. These collected quotations will bring to the reader of 'Masters in Music' the fruit of the world's best judgment, which could not otherwise be obtained without laborious and wide research.

No one writer, however versatile, is a fair critic in all cases; but here will be found the pith of what has been said of the musician by writers of every shade of opinion. The criticisms will be given in the words of the critics themselves, translated into English when necessary.

A PORTRAIT OF THE MUSICIAN

A portrait of the Musician considered will be given whenever one of authentic value is obtainable.

This portrait will be a reproduction of the best existing likeness of the Master, photographically engraved, and carefully printed in sepia ink on a separate leaf, that it may be detached for framing or mounting if desired.

BIBLIOGRAPHY AND LIST OF WORKS

To add to the value of the magazine as a permanent reference-book, a Bibliography, containing the names of the more important books and magazine

articles referring to its subject, and a classified list of the composer's chief works, will be included in each issue.

ORDER OF PRESENTATION

That the magazine may be brought to the greatest value for the purposes of reference and study in the shortest time, the twelve numbers of the first year will be devoted to twelve musicians who are typically representative in their attainments.

Among those to be presented during the first year may be named Mozart, Chopin, Gounod, Handel, Verdi, Raff, Grieg, Beethoven (to whom two successive numbers will be devoted), and Mendelssohn. The first issue of the magazine, dated January, 1903, will have Mozart for its subject.

SCOPE AND VALUE OF THE MAGAZINE

It will be seen that to the musician and the lover of music the magazine will bring yearly three hundred and eighty-four pages of music, comprising the most representative masterpieces. To the student it will furnish an attractive monthly lesson, providing him with a consensus of the world's best critical judgment upon the Master considered.

The collected numbers of any year will form a Musical Encyclopædia, which, because of the plan of publication, will exceed in amount of music and completeness of text value any which could be issued after a different fashion. In other words, the magazine will become a Library of Music.

QUALITY OF THE MAGAZINE

'Masters in Music' will measure eleven and one-quarter by eight inches. It will be enclosed in substantial paper covers of attractive design, and bound by sewing, so that it may lay flat on the piano-rack. All the music will be engraved expressly for it in the most legible and attractive style; the letterpress will be printed from type expressly cast in Scotland for this use, the paper will be of good quality, and in every detail the workmanship will be excellent. Attractive bindings, in two styles, will be prepared for the convenience of subscribers. The magazine will be mailed flat.

TIME OF APPEARANCE, ETC.

'Masters in Music' will be issued on the first day of every month, beginning with January first, 1903.

As indexes and bindings, etc., will be prepared for complete yearly volumes, subscribers are advised to date their subscriptions from January, 1903, and thus secure the magazine complete from the beginning.

SUBSCRIPTIONS, ETC.

Price by subscription, $2.00 a year, in advance. Postage paid in the United States and Canada. Single copies, 20 cents each.

Money may be forwarded by post-office money-order, bank cheque, or in stamps. Currency sent by mail usually comes safely, but should be securely wrapped.

BATES & GUILD COMPANY, PUBLISHERS

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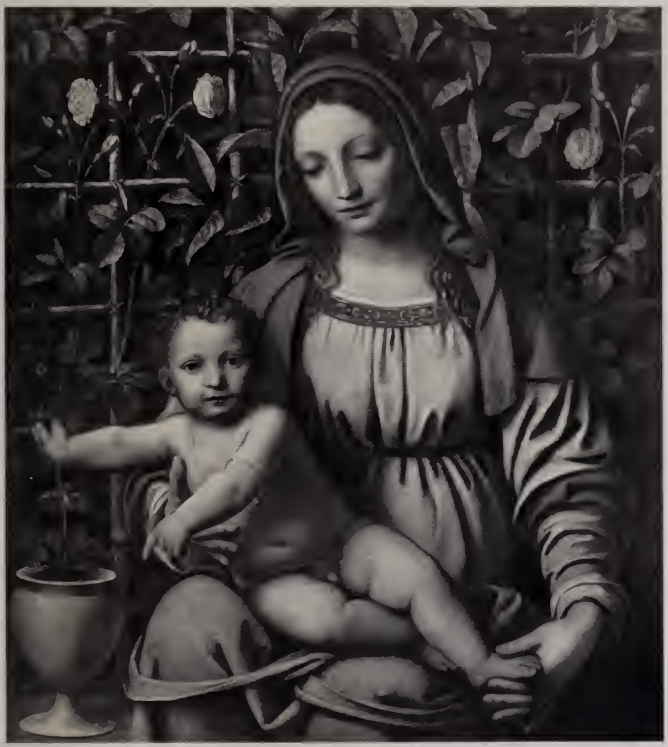
MASTERS IN ART

Bernardino Luini

LOMBARD SCHOOL



MASTERS IN ART PLATE I

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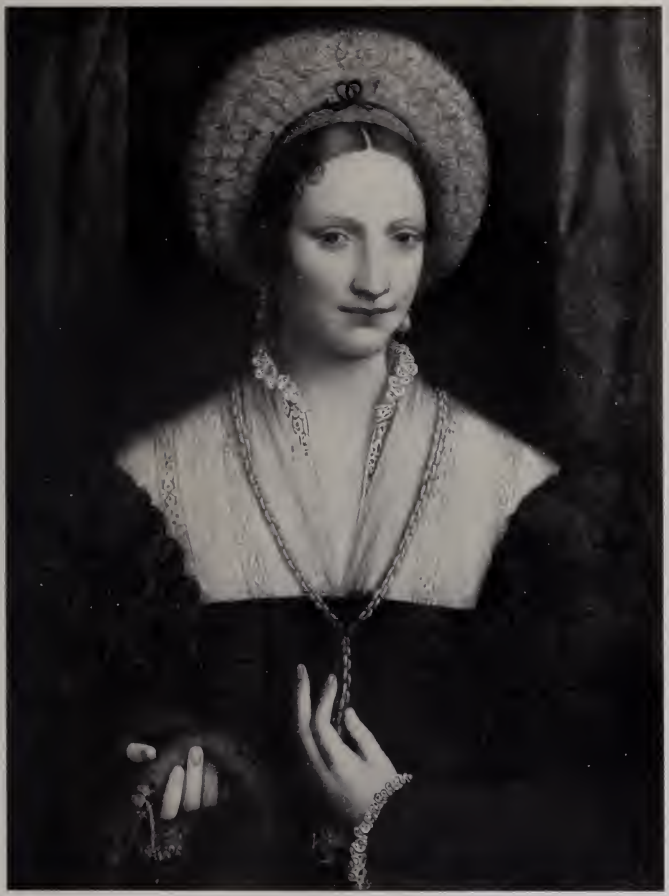
LUINI

THE MADONNA OF THE ROSE-HEDGE

BRERA GALLERY, MILAN



MASTERS IN ART PLATE II
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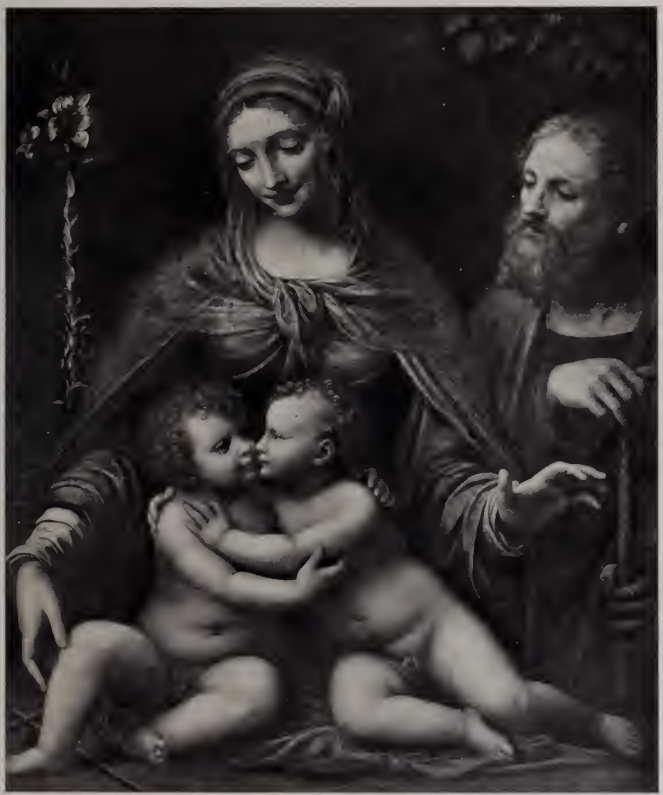
LUINI
PORTRAIT OF A LADY
COLLECTION OF R. H. BENSON, ESQ., LONDON



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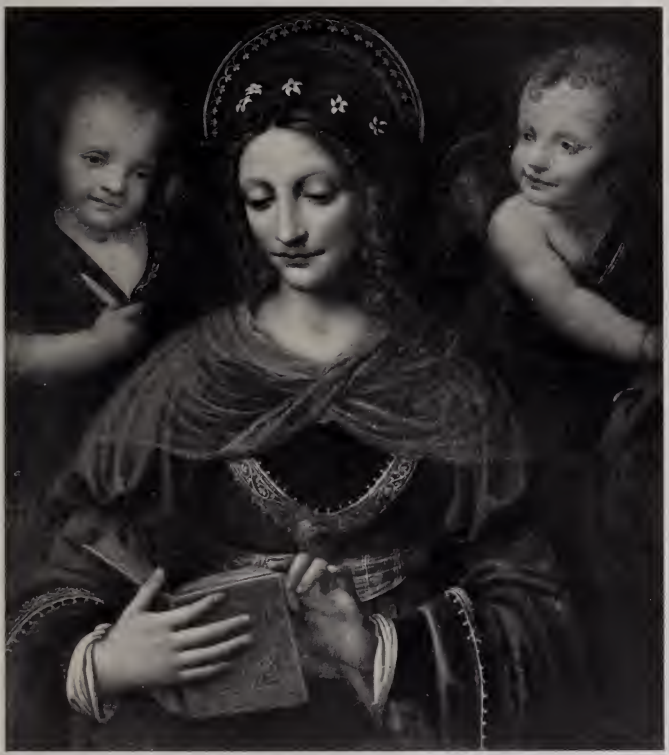
LUINI
THE HOLY FAMILY
THE PRADO, MADRID



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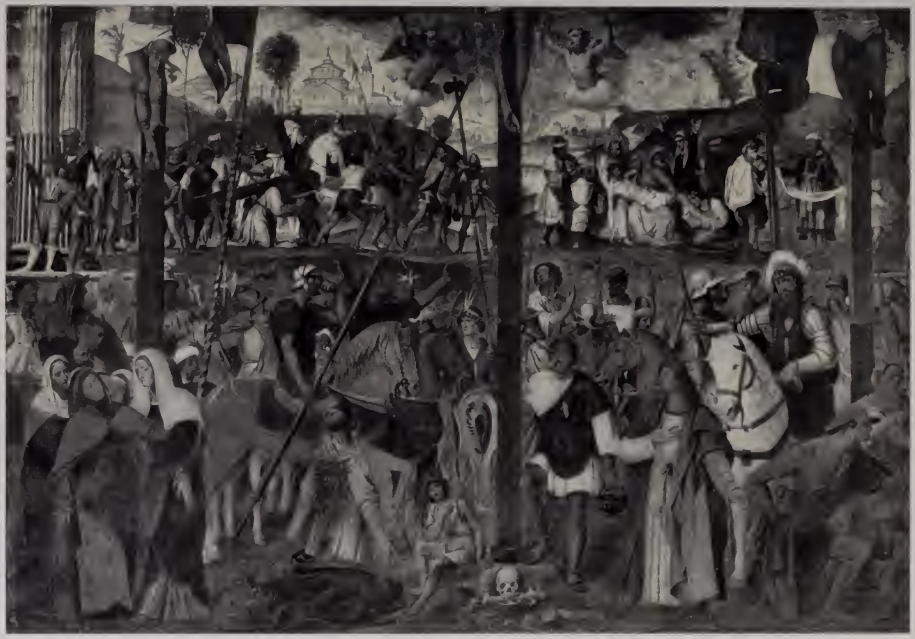
LUINI
ST. CATHERINE AND TWO ANGELS
HERMITAGE GALLERY, ST. PETERSBURG



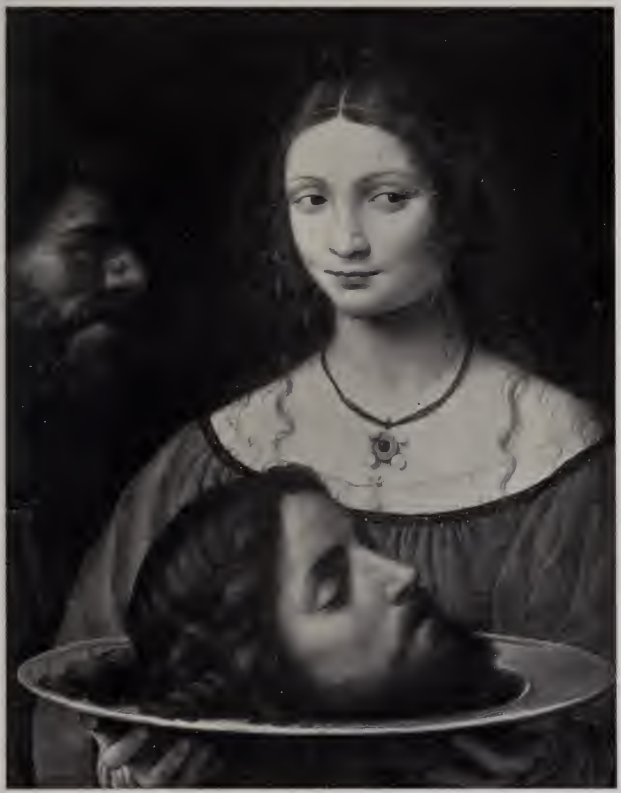
MASTERS IN ART PLATE V

PHOTOGRAPH BY BRAUN, CLEMENT & CIE

LUINI

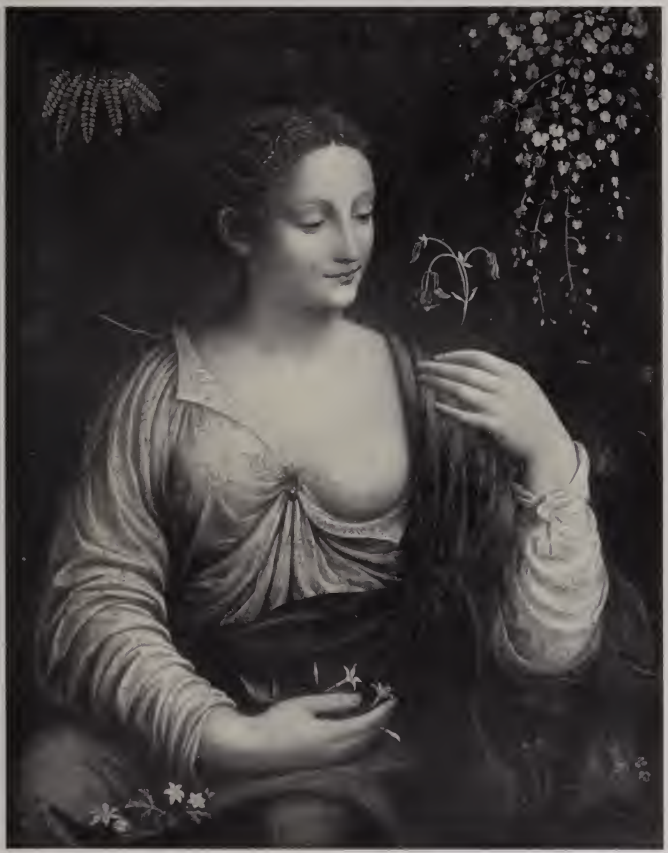
THE CRUCIFIXION [DETAIL]

CHURCH OF SANTA MARIA DEGLI ANGELI, LUGANO



MASTERS IN ART PLATE VI
PHOTOGRAPH BY HANFSTAENGL

LUINI
THE DAUGHTER OF HERODIAS
IMPERIAL GALLERY, VIENNA



MASTERS IN ART PLATE VII
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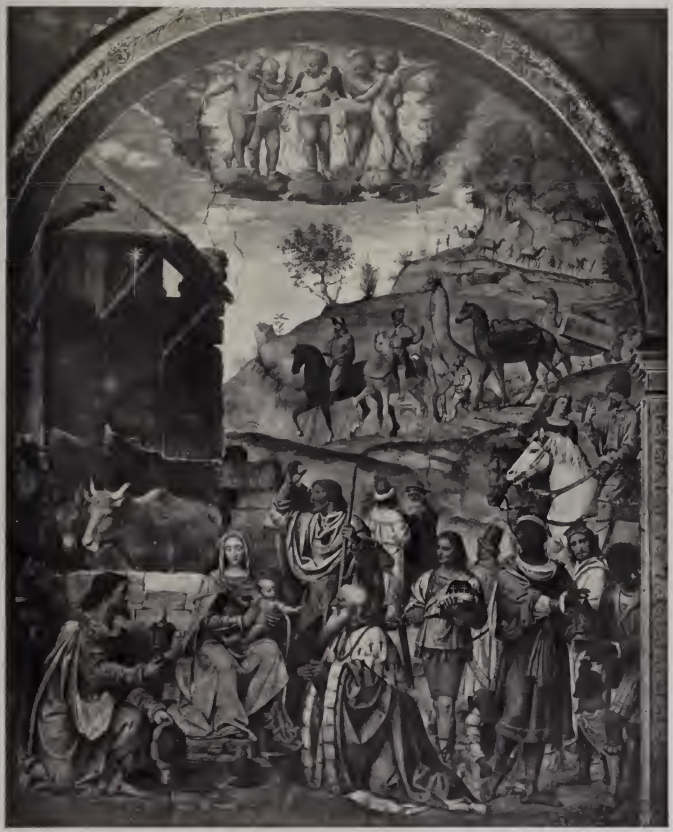
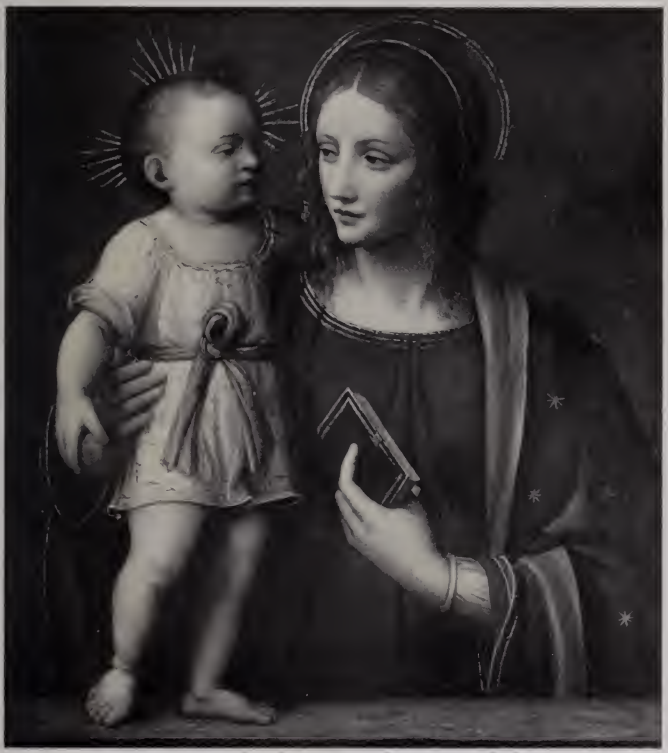
LUINI
'LA COLUMBINA'
HERMITAGE GALLERY, ST. PETERSBURG

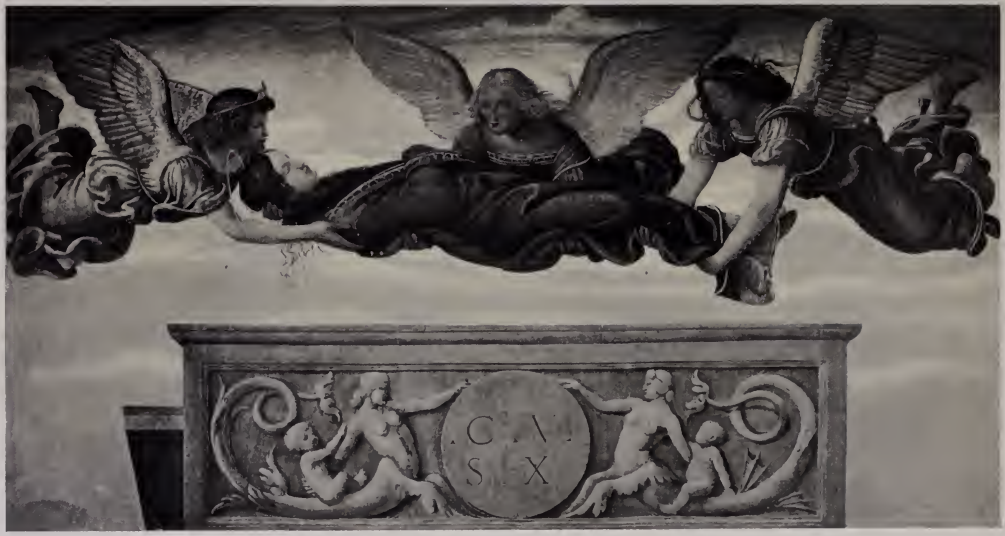


MASTERS IN ART PLATE VIII
PHOTOGRAPH BY ANDERSON

LUINI
ADORATION OF THE MAGI
IL SANTUARIO DELLA VERGINE, SARONNO



LUINI
MADONNA AND CHILD
LAYARD COLLECTION, VENICE



LUINI
THE BURIAL OF ST. CATHERINE
BRERA GALLERY, MILAN

PORTRAIT OF LUINI BY HIMSELF
IL SANTUARIO DELLA VERGINE, SARONNO

Following a fashion of his day, Luini is said to have introduced his own portrait into several of his compositions. It is found in his picture of 'The Nativity' at Como, in the Lugano 'Crucifixion,' where tradition points to the centurion on horseback as a likeness of the artist, and, again, in the fresco at Saronno of 'Christ Disputing with the Doctors,' from which the portrait here reproduced is taken, and where he appears in one corner of the picture in the guise of a rabbi — a venerable old man with long white beard, who turns his kindly face towards the spectator.

Bernardino Luini

BORN 14—? DIED 15—?
LOMBARD SCHOOL

BERNARDINO LUINI (pronounced Loo ee'nee), "the Raphael of Lombardy," as he has been called, was one of the most charming as well as one of the most prolific of North Italian artists; and yet of the life of no other equally eminent painter of the period is so little definite known. It is generally accepted that he was born between 1465 and 1475 at Luino, a sunny little town picturesquely situated among somber chestnut-trees and gray olive groves on the shore of Lake Maggiore. From Luino, in accordance with a custom of the times, he took his name; and to this day an old house, reached by a steep path winding up from the lake, is pointed out to the traveler as the birthplace of the painter, for whom the neighboring street is named, and whom the inhabitants of the place confidently claim as a native of their town.

It has been stated that Luini was the son of one Giovanni Lutero of Luino; that he had a brother, Ambrogio, who was a painter, and two sons, Aurelio and Evangelista, who adopted their father's profession and assisted him in some of his works. We are further told that he went to Milan in or soon after the year 1500; and from the dates that he himself has placed on four of his great frescos, still in the churches for which they were originally painted, we have definite assurance of the scenes of his labors at certain periods of his career.

That all details of the life of a painter so famous as Luini undoubtedly was in his own day should be veiled in obscurity is due, in great measure, to the fact that for some unexplained reason Vasari, the biographer of so many of the old Italian artists, and the chief authority for all particulars that have been handed down to us of their lives, bestows only passing mention upon him, and not only furnishes us with no important biographical information concerning him, but, curiously enough, even misspells his name. "Bernardino del Lupino," he writes, "was an exceedingly delicate and pleasing painter, as may be seen by many works of his, a number of which are still in the city of Milan. At Saronno, a place about twelve miles from there, is a 'Marriage of Our Lady' by this master, which is admirably executed, as are also cer-

tain of his pictures in the Church of Santa Maria, which are most perfectly painted in fresco. Bernardino worked extremely well in oil also. He was a most obliging person, friendly and liberal in all his actions. To him, therefore, is deservedly due all the praise which belongs by right to those artists who do themselves no less honor by the courtesy of their manners and the excellence of their lives than by the distinction to which they attain in their art." Again, in speaking of some of Luini's frescos, he says: "The figures are good and beautiful and the work is carefully executed and very delicately finished." But that is all that Vasari, usually so loquacious, tells us of Luini; nor do other early writers add materially to our knowledge of his life. Lomazzo, a contemporary of the painter, says that in the year 1500 he was already a distinguished artist, and also speaks in praise of him as a poet; but no verses by him have been found, nor is there any trace of the treatise on painting of which another writer, Morigia, tells us that he was the author.

In regard to his works a similar ignorance has until recently prevailed. This is perhaps to be accounted for by the fact that his greatest achievements —his frescos—were located in small and insignificant places, such as Saronno, Como, Legnano, and Lugano,—towns seldom visited by travelers until comparatively recent times,—and also because his easel-pictures, scattered throughout the principal galleries of Europe, bore such similarity to the work of the great Leonardo da Vinci, by whom Luini at one period of his career was strongly influenced, that they were frequently attributed to the Florentine master. As a consequence, Luini was for long ignored or forgotten. Of late years, however, the researches of Kugler, Morelli, Crowe and Cavalcaselle, Brun, and others, to say nothing of the eloquent words of Mr. Ruskin, have re-established Luini's fame and accorded him the position in the history of art that the singular tenderness and beauty of his many frescos and oil-paintings entitle him to hold.

According to the writings of his contemporary Father Sebastian Resta, who states that he knew him personally, Luini was a pupil of Stefano Scotto, a Milanese painter, of whom little is discoverable. In Luini's early work, however, the influence of Foppa, the so-called founder of the Lombard school, may be traced in the sturdily built figures of his first frescos, while in the architectural backgrounds and the use of gold ornamentation, the influences of Borgognone and Bramantino are clearly discernible.

A 'Pietà' in the Church of Santa Maria della Passione, Milan, has long been held to be Luini's earliest known work, but recent critics now regard it as by some unknown painter of the Lombard school. In the Church of San Pietro, near Luino, however, there is an 'Adoration of the Magi,' and in that of San Giorgio al Palazzo, Milan, are five frescos, representing scenes from the life of Christ, which are evidently immature achievements; and the Brera Gallery, Milan, now contains many of the frescos originally in the Casa Pelucca, near Monza, which represent the most important works of his early period.

In connection with Luini's work in the Casa Pelucca, there is a story, albeit unauthenticated, which relates that when the painter was putting the

final touches to his frescos in the Church of San Giorgio al Palazzo in Milan, he received a visit from the parish priest, who, interested in the progress of the paintings, and wishing to see them close to, mounted upon the scaffolding where Luini was working, and missing his footing, or, as some say, in consequence of a movement on the part of the painter, impatient perhaps of some ignorant criticism, fell over backwards and was instantly killed. The excitement and indignation which this event occasioned were so great, and so severely was Luini censured, that, in fear of his life, he fled to Monza, and sought refuge in the house of a prominent citizen of that place, the head of the Pelucca family. For two years he remained in the Casa Pelucca, the home of his patron and protector, decorating its walls with a series of lovely frescos of subjects taken from the Old Testament, from sacred legends, and from mythology. Meantime he lost his heart to Laura, the beautiful daughter of the house, who looked with more favor upon the painter than upon her numerous more eligible suitors. Two of these, however, Amarotto de' Gavanti and Federigo Rabbia, the latter Luini's friend, agreed to engage in a tournament, the victor of which, it was arranged, should be entitled to aspire to the fair Laura's hand. Fate decided in favor of Rabbia; but before he had addressed the lady his disappointed and treacherous rival attacked him one night and murdered him, and Luini, who was with Rabbia at the time, barely escaped with his life. No persuasion could induce Laura Pelucca to look with favor upon the murderer; and as she still persisted in her preference for the painter she was sent by her parents to a convent in Lugano, where, many years later, she was found by Luini when he was at work on his famous 'Crucifixion' in the church of that town. To this day the people of Monza point to a spot named "Torneamento," where they say the tournament between Laura Pelucca's suitors took place, and to another named "Criminale," so called from the crime committed there.

The Casa Pelucca, near the town of Monza, is now a farm-house, despoiled since 1817 of its frescos, many of which, as has been said, are now in the Brera Gallery, Milan. One of the finest of them is the 'Burial of St. Catherine,' in which, according to tradition, Luini reproduced in the face of the young saint the fair features of Laura Pelucca.

Luini is said to have removed to Milan in 1500, one year after Leonardo da Vinci had left that city and retired to his villa at Vaprio. It would seem, therefore, that Luini could not have been, as has frequently been stated, a direct pupil of the great Florentine; indeed, he probably never even saw the master; but there is no doubt that he was strongly affected by Da Vinci's powerful influence. "Milan, when Luini reached it," writes Dr. Williamson, "was full of Leonardo's fame. The skill of the great artist was freely praised, and painters from all parts of Lombardy and Umbria were working in Milan, eagerly copying Leonardo's productions, adopting his ideas in coloring, composition, and expression, and following his lead with determination and with skill. To paint in Milan during the period that followed 1498 was to paint in Leonardo's manner. It was practically impossible for a Milanese painter to emancipate his ideas from the Leonardo influence, or

to escape from the Leonardo style of face and expression." No one felt more deeply than Luini the subtle magic of this fascination; and although no single picture of his can be said to be an imitation of any one of Leonardo's, all his works belonging to this period are more or less reminiscent of Da Vinci.

To this, his second period, his *maniere grigia* Morelli terms it, belong many of his loveliest easel-pictures, as well as many fragments of frescos which, originally in the different churches of Milan, have now been removed to the Brera Gallery in that city. One of the greatest achievements of this time, however, a fresco representing 'The Crowning with Thorns,' is still in its original place in the Hall of the Confraternity of the Holy Crown, now a part of the Ambrosian Library, Milan. The artist is said to have received for this work a paltry sum equivalent to about sixty dollars. Indeed all records show that the payments made to Luini were ridiculously small; but he seems to have been content, and would assuredly never have replied to a patron as Leonardo once haughtily observed when proffered payment in coppers for some work: "I am not one of your farthing painters!"

Luini's fame was now rapidly increasing, and commissions seem to have poured in upon him from all the neighboring towns of Lombardy. From 1520 to 1533 he was at the height of his power, appearing, as Morelli says, "in the fullness and freedom of his independence;" and to this third and last period belong his greatest works, both in fresco and in oil-paintings.

We hear of him at Legnano in 1523, at work on a great altar-piece in seven divisions, representing the Madonna and saints, which still hangs in the church for which it was painted. In 1525, as is proved by the date affixed to one of them, he painted a series of frescos in the pilgrimage church, Il Santuario della Vergine, in the small town of Saronno, between Milan and Como. The story goes that Luini had fled from Milan because, under circumstances that are unknown to us, he had killed a man in self-defense; and, seeking refuge in the pilgrimage church of Saronno, was compelled by the monks to paint a number of frescos there in return for the protection afforded him. The sum of thirty soldi, or about thirty cents a day, was allotted to the artist, together with a daily portion of food and wine; and so well satisfied was he with this modest remuneration for his services that before he left the brethren he painted for them as a gift a beautiful picture of 'The Nativity' on the cloister wall. "'T is almost a pity," said the good monks, "that Bernardino did not murder more men, that we might have received from him more such gifts."

Between 1526 and 1529 Luini was at work in Milan, fulfilling a commission from Allessandro Bentivoglio to decorate the interior of the newly erected Church of San Maurizio, belonging to the ancient foundation known as the Monastero Maggiore, where, with the help of assistants, he achieved what may be regarded as his most important and elaborate scheme of interior decoration. In 1526 he was at Como, where he painted three great pictures in the cathedral of that town, 'The Nativity,' the 'Adoration of the Magi,' and 'The Madonna and Saints.'

Three years after this Luini left Milan for Lugano, where he had been commissioned to decorate the screen of the Church of Santa Maria degli

Angeli, to paint a 'Last Supper' for the refectory of the adjoining convent, and to decorate a lunette in the cloister. The 'Last Supper,' although it bears a resemblance to Leonardo's great picture of the same subject, is different in the arrangement of its details, and full of Luini's own individuality. It has been removed from the convent, which is now converted into a hotel, and is preserved in the church itself.

Finer by far, however, is the enormous 'Crucifixion,' one of the largest single frescos ever painted. It covers the entire wall which separates the nave from the choir of the church, and is generally held to be Luini's masterpiece. This work bears the date 1529. That same year Luini was in Milan again, decorating, at the instance of Francesco Besozzi, a chapel in the Church of San Maurizio; after which, in 1530, he retired to Lugano to execute the last of his three commissions there, a fresco for the lunette of the cloister, representing the Madonna with Jesus and St. John. Again, in 1533, he seems to have been in Lugano, where an entry in the books of the convent shows that the last payment for his works there, a sum of fifty lire, was delivered to the painter in that year.

After this, all records cease. At the very height of his fame, in the full force of his artistic power, Bernardino Luini suddenly disappears from our sight. The date of his death and the place of his burial are alike unknown.

The Art of Luini

GEORGES LAFENESTRE 'MAÎTRES ANCIENS'

THE most eminent men of genius in any epoch may be compared to great forest trees that rear their branches into the sunlight, while their trunks remain in shadow, and the eye, attracted by their imposing magnificence, overlooks the smaller trees, their offsprings, which stand beside them. How many excellent painters at Rome and Florence were thus quite overshadowed by Raphael and Michelangelo! In Lombardy Leonardo da Vinci was a like overshadowing influence. But great as it was, Leonardo's genius was not an isolated thing; and the student who directs his attention to some of the lesser painters who were his followers and admirers will not find himself unrepaid.

Before Da Vinci's arrival at Milan, in 1483, the voluptuous and spendthrift court of the Sforzas had already in its service a number of excellent local artists, who may be divided into three groups, one following Bramante, another devoted to the culture of the antique after the example of the Paduans, while the third drew inspiration chiefly from the nature and life about them. Thus art in Lombardy was already in movement, and Leonardo only took the lead in the march and hastened its activity.

But in spite of his precautions to transmit the broadest traditions of art, the irresistible power of Leonardo's personality would, no doubt, in the long run, have produced the same fatal results in Lombardy that the influence

of Raphael produced at Rome, and that of Michelangelo at Florence, had it not been for the course of political events. A series of revolutions, dating from the advent of Charles VIII. of France, in 1494, embroiled all Upper Italy and cut short the spread of any dominant influence. After the fall of his patron, Lodovico Sforza, Leonardo fled first to Florence and later to Rome, only returning to Milan to confide the care of his old age to the youthful ultra-montane conqueror, Francis I., who took him to France in 1516, where he died, shortly after, at the Hôtel de Cloux, near Amboise. His direct pupils and followers left Milan at the same time. His favorite, the charming and gentle Francesco Melzi, followed him into exile, and when, after the master's death, he returned heartbroken to Milan, he had ceased to paint and lived only in the past. Andrea Solario, also Leonardo's companion in exile, remained in France. Beltraffio had died in his early youth, before his master; and Cesare da Sesto, who had meantime become the close friend of Raphael, never returned from Rome.

The place which Leonardo had occupied was thus left vacant at Milan; and, having lost their leader, the Lombard painters regained, in a sort, their independence—if vacillation between the traditions of Padua and Florence, of Mantegna and Leonardo, can be called independence. There were, however, at this time in Milan two men of greater individuality, who were to become famous: Gaudenzio Ferrari, bold, daring, a lover of great spectacles and energetic coloring, and Bernardino Luini, sympathetic, charming, devoted to grace, and most susceptible to beauty.

No better example than that of Luini could be cited to prove with what power a great genius imposes itself on a weaker, though an even more than usually individual, nature. Luini was the faithful follower of Leonardo from a distance. Indeed, so closely did he adapt his style to that of Da Vinci that their works have, until recently, been commonly confounded, most of Luini's pictures having at one time or another been attributed to a master whose pupil he had in all probability never been.

With an artist so unequal as Luini always was, it is impossible to determine the sequence of his works with any precision in the absence of documents; but some of his frescos, now in the Brera Gallery, Milan, show, nevertheless, such involuntary awkwardness in parts that we may unhesitatingly attribute them to the fumblings of juvenile inexperience, and not to the carelessness of an accomplished painter. Yet, even in his early works, Luini's individual bent is clearly apparent. He already knows how to endow his figures with that naive lovableness which was peculiar to him, and already shows, in his methods of grouping and action and his manner of expressing sentiment, that same charming and primitive simplicity which was more and more to single him out among contemporaries who were daily further and further misled by examples from Rome and Venice into attempting theatrical *mise en scène* and picturesque over-action.

Even in these early works, too, we may perceive that Luini was one of those Renaissance artists who most naturally apperceived impressions of the outer world after the antique fashion. Pompeii and Herculaneum had not

yet come to light, and fragments of the works of Greeks and Romans were still rare, even in the Eternal City. It is doubtful if Luini could have seen any great number of them even in drawings, but he seems to have penetrated the spirit of classic art with an ease which can be explained only by a natural aptitude. His early compositions, by their simplicity, often recall the disposition of the classic bas-reliefs; and before more than one of his pictures we seem to catch some hint of a less sensual antiquity, a sort of Christian Pompeii, as it were. His lighting is always simple, without any violent effects of chiaroscuro; but the outlines are not drawn with the rigidity of the Primitives, and the soft coloring has none of that look of sharpness or dryness which was so common in the frescos of his own time.

He never, from these beginnings on—and it is perhaps one of his most delightful characteristics—seems to have made any of the pretensions either to ideal or technical elaborateness which were common with so many of the artists of his day. Throughout his whole achievement we find no touch of mannerism; and he owes his unfailing seductiveness to the surety with which he selected from common life the attitudes of grace, and to the unassumed elevation of a sensitive, beauty-loving imagination, which kept him equally from labored subtlety or banal trivialities.

The subjects, at least of his easel-pictures, are but little varied. 'The Daughter of Herodias,' 'The Holy Family,' and the 'Madonna and Child' were for him inexhaustible themes in which he might best show his exquisite understanding of feminine beauty and delicate appreciation of maternal love. His figures of women, taken from his own race, may be divided into two principal types, which seem to have haunted his imagination from first to last. One was the slender woman of aristocratic blood, fine, delicate, and white, whose blond waving tresses, dark passionate eyes, and insoluble and disquieting smile had already bewitched Leonardo; the other was the strong woman of the people, with square shoulders and fine ruddy flesh, thick black hair, and frank open eyes. His figures of the child Jesus or of the little St. John are always vivacious, dimpled, rosy children, true portraits of the Italian babies which he must have seen playing before the doorways beside the long dusty roads.

At a time when imitation of the greater masters of Rome, Florence, and Venice was the fashion, Luini had the good sense never to swamp his own natural and sympathetic expression in striving after great effects or *tours de force* of execution. Formed in the most cunning and skilful of all the schools of painting, he nevertheless, by the candor of his impressions, and the modesty of his expressions, remains linked with the Primitives. Like them, his religious subjects were expressions of the sincere piety with which his soul overflowed, not pretexts for the exhibition of artistic sleight of hand. Like them, he never ceased to welcome any sweet and simple suggestion which casual living nature might afford. Like them, he charms us by that sincere poetry which disappeared in the other Italian artists just in measure as they became enslaved by tradition.

Less knowing, less bold, less beautiful, less sure, than his master Leo-

nardo; less careful in his execution than his co-disciples, Cesare da Sesto, Sala, and Solario; less various in composition and less rich in color than his companion and pupil, Gaudenzio Ferrari, he was superior to all of them, yes, even to Leonardo himself, in the sympathetic charm, naïve emotion, and sincere tenderness which breathe from his works.—ABRIDGED FROM THE FRENCH

A. F. RIO 'DE L'ART CHRÉTIEN'

OF all the gaps which occur in Vasari's 'Lives of the Painters,' that which seems most incomprehensible and unpardonable is his omission of any adequate mention of Bernardino Luini. One would have thought that Luini's but recently completed works must have forced themselves upon his admiration, or at any rate upon his notice, for when Vasari visited Milan in 1565 he must have seen them everywhere,—in churches, in chapels, in all public places. He could not have remained blind to the admiration of the Milanese for them, and to their reverential esteem for the memory of the painter. In the face of all these reasons for having included Luini's biography in his history, Vasari did omit him, however; and it seems as though he must have been actuated by some reason stronger than any mere school rivalry. . . .

Whether Bernardino Luini was Leonardo's direct pupil, or whether he appropriated the master's style and manner, as far as in him lay, because of mere natural inclination for that form of expression, it is certain at any rate that no other painter ever availed himself so largely, and, be it added, so worthily, of the heritage left by the great Florentine. And yet, though from a purely external point of view none ever followed Leonardo so closely, it should be added at once, lest we do injustice to Luini, that there lay in his nature two qualities which were dominant even over his passion for Leonardo's manner. One of these was his religious sentiment; the other was his innate love of grace,—a grace as spontaneous and free from affectation as was his piety. From Leonardo he took his gracious types, and simplified them; his severe types, and softened, often weakened, them; but in many a picture, particularly those in which he painted the Virgin and the Child, or the saints in moments of fervor or repentance, he shows himself spiritually superior to Leonardo.

The difference, perhaps, was due no more to their differences of character than to those of circumstance and environment. Leonardo da Vinci played a princely part on the world's stage. His patrons were sovereigns. Every one of his rare brush-strokes was hailed with acclaim. For nearly twenty years he reigned supreme over the school which he himself had created. Luini, on the other hand, fell upon evil days, and doubtless bore his full share of the public misery and oppression to which Milan, the city of his adoption, was subjected. His patrons must have been principally those who wept for things present and prayed for things to come; and as the evil years followed one another without notable surcease, he was in no danger of lacking inspiration for the type of art such patrons desired. His mission, as it was set him by his times, was to delight the eyes of those in whom present misery had

quickened the desire for beauty, and whose thoughts had been turned by temporal oppression to things of heaven. These circumstances may, perhaps, explain something of Luini's constant and unworldly grace, and the gentle melancholy and sincere piety of his saints and Virgins.

On the side of pure artistry, however, be it remembered that he never ceased to copy Leonardo's works, piously finishing—at least so the story goes—those that the master had left uncompleted. But in addition to the major influence, direct or indirect, of Leonardo, two minor influences concurred in affecting Luini's work. The first of these was upon the spiritual side, and came from Gaudenzio Ferrari, his coreligionist in faith and art, from whom he borrowed something of religious sentiment: the second was upon the external side, and was due to Raphael, from whom Luini borrowed to a certain extent in manner. But these secondary influences are not always easily apparent in his works. They are rather like undercurrents, which influence the drift but do not show upon the surface; and in the main we shall not misjudge Luini if we call him a painter whose style was an imitation, so far as in him lay, of Leonardo da Vinci's, but whose work was individualized and tinctured by a native grace and a sincere and unaffected piety.—FROM THE FRENCH

ENCYCLOPÆDIA BRITANNICA 'LUINI'

A SERENE, contented, and happy mind, naturally expressing itself in forms of grace and beauty, seems stamped upon all the works of Luini. Along with this natural sweetness of character, a dignified suavity is the most marked characteristic of his works. They are constantly beautiful, with a beauty which depends at least as much upon the loving self-withdrawn expression as upon the mere refinement and attractiveness of form. This quality of expression appears in all Luini's productions, whether secular or sacred, and imbues the latter with a peculiarly religious grace—not ecclesiastical unction, but the devoutness of the heart. His faces, while extremely like those painted by Leonardo, have less subtlety and involution and less variety of expression, but fully as much amenity. He began indeed with a somewhat dry style, but this soon developed into the quality which distinguishes all his most renowned works; although his execution, especially as regards modeling, was never absolutely on a par with Leonardo's.

Luini's paintings do not exhibit an impetuous style of execution, and certainly not a negligent one. His method was simple and expeditious, the shadows being painted with the pure color laid on thick, while the lights are of the same color thinly used, and mixed with a little white. His coloring is mostly rich, and his light and shade forcible.

G. C. WILLIAMSON 'BERNARDINO LUINI'

LUINI was a master of fresco work. It was the suitable medium in which to express his thoughts; the vision of his mind could easily and rapidly be placed upon the wall, and the very rapidity of the work and its sketch-like character were all in his favor.

He was a shrewd and dexterous colorist, his frescos are luminous and brilliant but never gaudy, his easel-pictures rich, deep, and harmonious. In fresco his scale of coloring is a low one, and his colors grayish in tone, such tints as salmon, orange, pale brown, puce, and cold blue being his favorites. In his easel-pictures a different scheme prevailed, and his tints are velvety red, delicate roses and greens, and intense purples and browns; but the result is always harmonious.

His knowledge of landscape was but slight; buildings are well drawn, mountains are well suggested; but trees are beyond him, and the sky, with its clouds (which curiously enough is never really blue in his pictures), baffles him altogether.

He was neither so subtle nor so profound as Leonardo. He was not so archaic as are Borgognone and Foppa, nor so architectural as Bramantino, nor so luscious and voluptuous in style and coloring as Gaudenzio Ferrari. His composition is not nearly so original as is Sodoma's, nor so well-balanced as is Bramantino's.

He was persevering, hard-working, and simple in his efforts, and has left behind him a vast quantity of work, very much of which is of the first order of merit. He was not dramatic in his expression, but rather lyric; not inductive, but deductive; not objective, but subjective. His visions were within his breast, they inspired his art, and his pencil reflected his own inner consciousness.

He cannot be called a great master. He was very weak in composition, his frescos are often too crowded. There is a poverty in his early efforts, a monotony and a sameness of feature, the domestic element is uppermost, the heroic or epic almost absent, the idyllic in the greatest demand. Later on, with the same general characteristics, comes the deep and intense religious devotion, and it is this which is the key-note of his life. Symonds recognized his wonderful power to "create a mood." His pictures, like a note of music, draw a corresponding chord from the heart; and this chord is, at the will of the painter, bright with joy or tremulant with sorrow and grief. His friends were, as Rio expressed it, "those who prayed and those who wept," and it is to them that he still appeals so forcibly.

The man's intense faith, his deep devotion, the truth of his religion, and his intimate knowledge of the mysteries alike of joy and of bitter sorrow are revealed by his pictures. His own tenderness of nature, the sweetness of his affection, his chivalry, thoughtfulness, serious disposition, and calm serene faith,—all these are elements of his life taught by his works.

JOHN RUSKIN 'QUEEN OF THE AIR'

LUINI is, perhaps, the best central type of the highly trained Italian painter. He is the only man who entirely united the religious temper which was the spirit-life of art with the physical power which was its bodily life. He joins the purity and passion of Fra Angelico to the strength of Veronese: the two elements, poised in perfect balance, are so calmed and restrained, each by the other, that most of us lose the sense of both. The artist does not see the strength, by reason of the chastened spirit in which it is used; and the

religious visionary does not recognize the passion, by reason of the frank human truth with which it is rendered. . . .

Luini has left nothing behind him that is not lovely; but of his life I believe hardly anything is known beyond remnants of tradition which murmur about Lugano and Saronno, and which remain ungleaned. This only is certain, that he was born in the loveliest district of North Italy, where hills and streams and air meet in softest harmonies. Child of the Alps, and of their divinest lake, he is taught, without doubt or dismay, a lofty religious creed, and a sufficient law of life, and of its mechanical arts. Whether lessoned by Leonardo himself, or merely one of many disciplined in the system of the Milanese school, he learns unerringly to draw, unerringly and enduringly to paint. His tasks are set him without question, day by day, by men who are justly satisfied with his work, and who accept it without any harmful praise or senseless blame. Place, scale, and subject are determined for him on the cloister wall or the church dome; as he is required, and for sufficient daily bread, and little more, he paints what he has been taught to design wisely, and has passion to realize gloriously; every touch he lays is eternal, every thought he conceives is beautiful and pure; his hand moves always in radiance of blessing; from day to day his life enlarges in power and peace; it passes away cloudlessly, the starry twilight remaining arched far against the night.

F. T. KUGLER 'THE ITALIAN SCHOOLS OF PAINTING'

BERNARDINO LUINI holds perhaps the foremost rank among the Lombard painters indirectly influenced by Leonardo. He was not, as is generally supposed, a pupil of Da Vinci, but appears to have learned the elements of his art from one Scotto, a painter of whom nothing is known, passing afterwards into the school of Ambrogio Borgognone, who may be considered as his real master. It was not until much later that he established himself at Milan, and was influenced by the works of Leonardo. Whether he ever saw the master himself is doubtful. It was not until after 1510 that he imitated him, and adopted his second, or Leonardesque, manner, departing from that of his first teachers. It was more than ten years later that, in his third, or what is known as his "blond," manner, he completely developed his own style, showed himself a really independent master, and executed the works upon which his reputation is mainly founded. Luini was fortunately a very prolific artist, and painted in tempera, fresco, and oil. He rarely signed his pictures; only four, belonging to his last period, are inscribed with his name.

The great merit of Luini has been acknowledged only comparatively recently. The qualities of power and great individuality are not included within the range of his art; but in purity, grace, and spiritual expression, his works, in their appeal to the heart, take rank with the highest known. His career embraced the period of transition from the earnestness of the older masters to the feeling for beauty which marked the perfection of Italian art, and his works, especially those of his later period, embody both. Pictures by Luini long passed under the name of Leonardo; yet his type is so decided and distinct that his hand is now easily recognized. His likeness to Leonardo, in

pictures of his second manner, is confined to a smiling and pathetically beatific expression common to both, but much more frequent in Luini, whose heads of women, children, and angels present every grade from calm serenity, sweet cheerfulness, and innocent happiness, to ecstatic rapture. The transparency and refined delicacy of his coloring and the accuracy and freedom of his execution place him among the first of fresco-painters, and as a decorative painter he is also almost unrivaled.

JOHN ADDINGTON SYMONDS 'RENAISSANCE IN ITALY'

WITHOUT Leonardo it is difficult to say what Luini would have been, so thoroughly did he appropriate his teacher's type of face, and, in oil-painting, his refinement. And yet Luini stands on his own ground, in no sense an imitator, with a genius more simple and idyllic than Da Vinci's.

To the circumstance of his having done his best work in places hardly visited until of late years may in part perhaps be attributed the tardy recognition of a painter eminently fitted to be popular. Luini was essentially a fresco-painter. None, perhaps, of all the greatest Italian *frescanti* realized a higher quality of brilliancy without gaudiness by the scale of colors he selected and by the purity with which he used them in simple combinations. His frescos are never dull or heavy in tone, never glaring, never thin or chalky. He knew how to render them both luminous and rich, without falling into the extremes that render fresco-paintings often less attractive than oil-pictures. His feeling for loveliness of form was original and exquisite. The joy of youth found in Luini an interpreter only less powerful and even more tender than in Raphael. While he shared with the Venetians their sensibility to nature, he had none of their sensuousness or love of pomp. The sentiment for naïve and artless grace, so fully possessed by Luini, gave freshness to his treatment of conventional religious themes. Under his touch they appeal immediately to the most untutored taste, without the aid of realistic or sensational effects. Among all the Madonnas ever painted, his picture of Mary with the trellis of white roses, and another where she holds the infant Christ to pluck a purple columbine, distinguish themselves by this engaging spontaneity. The fresco of St. Catherine carried by angels to Mt. Sinai might be cited for the same quality of freshness and unstudied poetry.

When the subject demanded the exercise of grave emotion Luini rose to the occasion without losing his simplicity. All harsh and disagreeable details are either eliminated or so softened that the general impression, as in Pergolesi's music, is one of profoundest and yet sweetest sorrow. Luini's genius was not tragic. The nearest approach to a dramatic motive in his work is the figure of the Magdalene kneeling before the cross, in the 'Crucifixion' in Lugano, with her long yellow hair streaming over her shoulders, and her arms thrown backward in an ecstasy of grief. He did well to choose moments that stir tender sympathy—the piety of deep and calm devotion. How truly he felt them—more truly, I think, than Perugino in his best period—is proved by the correspondence they awake in us. Like melodies, they create a mood in the spectator.

The Works of Luini

DESCRIPTIONS OF THE PLATES

'THE MADONNA OF THE ROSE-HEDGE' PLATE I

THIS picture, one of Luini's loveliest productions, was painted between 1515 and 1520 for the Certosa of Pavia. Early in the nineteenth century it was sold by the monks of that place to a private owner, and in 1825 was purchased from him for the Brera Gallery, Milan, where it now hangs.

In the general character of its technique the influence of Leonardo is apparent in this work, but the type of the Madonna, and still more the face of the Child, with its "expressive and far-seeing eyes," recalls rather the Madonna pictures of Raphael.

The Virgin, clad in a red robe, is seated in front of a trellis covered with white roses. A blue mantle is draped over her fair hair. "The sweet humility of her expression and the natural movement of the Child, turning to pick the columbine in the flower-pot at his side," writes Julia Cartwright, "are alike characteristic of Luini, whose perfect taste rarely fails to lend distinction to his conception, and of whom Mr. Ruskin has said with truth that 'he has left nothing behind him that is not lovely.'"

'PORTRAIT OF A LADY' PLATE II

IN his recent monograph on Luini, Dr. Williamson enumerates three portraits, and three only, by the hand of that artist,— 'La Columbina,' of which a reproduction is given in the present number, a slightly tinted drawing of a woman in the Albertina, Vienna, and this 'Portrait of a Lady' in Mr. R. H. Benson's collection, London.

It is not known whom this carefully painted portrait represents. The lady wears a dark gray gown with white embroidered chemisette and yellow headdress. In her right hand is a marten, and with her left hand she touches a long necklace to which a jeweled cross is attached. A green curtain forms the background.

"The work is an altogether unexpected revelation on the part of Luini," writes Signor Frizzoni, "but in the noble bearing, in the smile which seems to us like a reflection of Leonardo's 'Mona Lisa,' yes, even in the somewhat awkward arrangement of the fingers of his beautiful model, we recognize that this is unmistakably a genuine Luini."

'THE HOLY FAMILY' PLATE III

IN this panel-picture, painted in fresco, Luini has represented the Madonna standing with outstretched arms, infolding in her mantle the infant Jesus and St. John, who, seated on a parapet in the foreground of the picture, are embracing one another. Beside the Madonna is a tall flowering lily such as Luini frequently introduced into his compositions, and against the dark and

shadowy background is the figure of St. Joseph, leaning upon a staff. The whole work is full of that tender pathos especially characteristic of Luini's Madonna pictures, which perhaps more than any others are like melodies and "create a mood."

The picture was sent by Philip IV. of Spain to the monastery of the Escorial, and was later removed to the Prado Gallery, Madrid, where it now hangs.

'ST. CATHERINE AND TWO ANGELS' PLATE IV

ST. CATHERINE of Alexandria was a favorite subject with all the artists of the Lombard school, and Luini has repeatedly represented various incidents in the life of this virgin saint. In the inner chapel of the Church of San Maurizio, Milan, he painted two frescos depicting her martyrdom; at Saronno we find her figure in one of the niches of the church; among his easel-pictures are two representing her mystic marriage, and others in which she is introduced as attendant upon the Madonna; and again, he has shown her borne by angels to her tomb (plate x). In the picture which is here reproduced we see her richly robed in red, and holding in her hands the book expressive of learning and eloquence, of which she was the patron saint. A light gauzy drapery is over her shoulders, and jasmine flowers, like stars, adorn her hair. Child angels stand on either side of her, one holding a palm and the other a wheel, emblems of her martyrdom.

This picture belonged originally to the Duke of Medina, and then passed into the possession of the kings of France. Subsequently it was at Malmaison, the residence of the Empress Josephine, and in 1815 was acquired by the Hermitage Gallery, St. Petersburg, where it now hangs.

'THE CRUCIFIXION' [DETAIL] PLATE V

LUINI'S vast fresco of 'The Crucifixion,' of which the central portion is here reproduced, covers the whole screen before the choir in the Church of Santa Maria degli Angeli at Lugano, a space which measures some fifty feet broad by twenty-five feet high. It bears the date 1529, and is one of the last as well as the greatest of the artist's works. Unfortunately, it has suffered sadly from the ravages of time, and its originally rich colors have become blackened, and in some places effaced, by smoke and incense.

It has been said that in this celebrated fresco all Luini's virtues and his one great fault—failure in composition—are manifested. But although the work is far too crowded as a composition, and so lacking in unity that the spectator at first feels lost in the complexities of its design, the beauty of the single groups is so striking, and the devotional spirit which inspired the artist so marked that the picture cannot fail to be profoundly impressive.

In the center stands the lofty cross on which the Saviour hangs, a crucified thief is on either side, while crowds of men, women, and children, soldiers and horses, stand around. The air above is filled with groups of sorrowing angels which hover about the dying Christ; and in the distance, on a raised plateau, the consecutive events of the Passion are depicted.

Still farther beyond stretches a hilly landscape with a view of the town of Lugano and the church which contains the fresco. The style of the picture is, as Mr. J. Beavington-Atkinson has said, "a little out of keeping with its chronology. It survives, indeed, as the last masterwork which succeeds in reconciling the spirituality of the earliest Christian period with the perfect physical development of the Italian Renaissance."

The part of the fresco that is here reproduced represents the group of figures at the foot of the cross. In the centre stands Joseph of Arimathea bearing the vessel of vinegar in which a sponge has just been dipped. Near him is St. John, a figure full of beauty and pathos, standing with one hand upon his breast, his gaze upturned to Christ. In front are the soldiers disputing over the garments of the Saviour, and behind is the centurion on horseback, whose face is said to be a likeness of the artist. To the extreme left the Madonna is seen swooning in the arms of the holy women, and at the foot of the cross kneels Mary Magdalene, richly dressed, her arms passionately outstretched, her head raised to the Redeemer, her long hair falling in golden waves over her shoulders. "A sublime figure," Monsieur Gauthiez calls her, and Symonds says that in this kneeling Magdalene Luini more nearly approached a dramatic motive than anywhere else in the whole range of his art.

'THE DAUGHTER OF HERODIAS' PLATE VI

"SALOME, the daughter of Herodias, was often selected by painters as the theme of their pictures because of her traditional beauty," writes Signor Frizzoni, "and we know that this subject was treated by Luini at least four times. One of these works is in Florence, another in Milan, a third in Paris, and a fourth hangs in the Imperial Gallery, Vienna. In all four versions Salome's cold beauty, her regular features and rippling golden hair, are contrasted with the tragic spectacle offered by the severed head of John the Baptist."

The Vienna version, formerly attributed to Leonardo da Vinci, is here reproduced. Salome is holding a silver dish upon which lies the head of St. John, with its calm, peaceful face and long, dark, curling locks. Behind Salome is seen the executioner.

"Salome differs in features in each version of the subject," writes Dr. Williamson; "but her style of dress, her full bosom, only partially hidden by the undergarment, her long, rich, waving hair confined by a fillet, are similar in each picture. She is a beautiful, sensuous, and voluptuous woman, devoid of sympathy or tenderness,—characteristics which are marked not only in her face, but in her form and hands."

"LA COLUMBINA" PLATE VII

THIS celebrated picture has long been a subject of dispute among the critics. As was the case with so many of Luini's works, it was for many years ascribed to Leonardo da Vinci, an attribution which in this case

seemed a natural one, owing to the fact that the face of the lady in 'La Columbina' bears a close resemblance to that of the Virgin in Leonardo's great cartoon of St. Anne in the Royal Academy, London. Mr. Claude Phillips, who calls 'La Columbina' "a puzzle," suggests that the reason of its indisputable fascination is that in its composition some drawing of Da Vinci's has been closely followed. Crowe and Cavalcaselle, however, pronounce the picture to be the work of Solario; Morelli attributes it to Gianpetrino; in the Hermitage Gallery, St. Petersburg, where it now hangs, it is catalogued under the name of Francesco Melzi; while Dr. Williamson, his latest biographer, unhesitatingly gives the work to Luini. It is the original of the well-known painting called 'La Columbina,' or 'Flora,' or 'Vanity,' which in 1649 was in the collection of Marie de Médicis, and after passing through various hands, was acquired in 1850 by the Hermitage Gallery, for the sum of 40,000 florins. Three ancient copies of the picture are in private collections in England.

'La Columbina' represents a young woman, probably some Milanese beauty, idealized after the Leonardesque fashion, dressed in a white gown embroidered in yellow, and with a blue mantle thrown over one shoulder. In her lap are white jasmines, and in her left hand she holds the spray of columbine that gives the picture its title. "The face is thoroughly Luini's," writes Dr. Williamson, "and resembles his Madonna faces, especially about the eyes. The posture of the hand holding the columbine so daintily is very characteristic, and Luini loved to express feeling, as is done in this case, by pose and gesture. The hands themselves and their wrists are very Luinesque, the parting of the hair, the dress, the falling of the draperies, and the gathered-up flowers in the lap all bespeak the same hand, but the flowers and fern in the background appear to have been added by another."

'ADORATION OF THE MAGI' PLATE VIII

IN the pilgrimage church of Saronno, Il Santuario della Vergine, as it is called, Luini painted a series of frescos representing incidents from the life of the Virgin. The fourth in this series, the 'Adoration of the Magi,' is here reproduced.

The subject was a popular one with the Milanese because of a tradition that an archbishop of their city, St. Eustorgius, who lived in the fourth century, had brought to Milan the bodies of the three kings who had journeyed to Bethlehem to worship the new-born Christ, and deposited the precious relics in a large sarcophagus in the church, which still bears the archbishop's name. After many years, however, when Milan was captured by Frederick Barbarossa, in 1162, the bones of the three kings were carried off by the conqueror and enshrined in the city of Cologne, but the Church of St. Eustorgius, in Milan, where they had reposed for centuries, was still regarded as a holy spot, and continued to be the favorite shrine of the faithful.

Luini painted the subject of the 'Adoration of the Magi' again and again, and never more successfully than in the pilgrimage church of Saronno. He has observed the traditional ordering of the subject. The scene is laid out-of-

doors. The Virgin, young and beautiful with a beauty as far removed from the slender and somewhat angular type of the fifteenth-century masters as from the massive figures already coming into vogue in the Roman school, is clad in a pale blue mantle and pink robe. Seated in front of a ruined stable, she presents the Holy Child to the three strange kings who have come from afar to worship him. One of these, an old man with a long white beard, kneels before the Mother and Child with clasped hands, the folds of his orange-colored mantle falling about him. The second king, cap in one hand and golden chalice in the other, kneels on the left of the Virgin, and the third, a Moor, richly dressed and wearing a gold crown upon his white turban, is at the right. St. Joseph, his hand uplifted in thanksgiving, stands near; various attendants of the kings are grouped around; and in the distance a long train of riders leading camels and a giraffe slowly descends the road that winds among the hills. The star of the east is in mid-air, and in the clouds above is a choir of five little angels singing the "Gloria in Excelsis" from a scroll held in their hands.

"This version of the oft-repeated subject," writes Julia Cartwright, "is remarkable alike for the freshness and originality of the conception and for the brilliancy of the execution. It unites the splendor and festive gaiety of the Renaissance with that tender and reverent feeling that marks all Luini's works."

'MADONNA AND CHILD' PLATE IX

THIS picture, which, it is said, Luini painted for a convent of nuns, is now in the Layard Collection, Venice. It is a beautiful example of that art defined by Mr. Selwyn Brinton as "not reflective, nor introspective, nor subtly intellectual, as was that of Leonardo, but sweet, open, steeped in the sense of beauty, deeply devotional, and always entirely fascinating."

The Child, clad in a little embroidered tunic, stands on a parapet holding an apple in one hand, while the other arm is around the neck of his mother, who, with her right arm placed protectingly about him, gazes at him with a look in which is seen that presentiment of coming sorrow which the artist so often expressed in the faces of his Madonnas.

This picture, and one similar to it in the Louvre, contain almost the only representations of the Madonna by Luini in which the eyes are fully seen. Usually he painted her with lowered eyelids, and frequently with a veil covering a portion of her forehead.

'THE BURIAL OF ST. CATHERINE' PLATE X

"AND when St. Catherine was dead," says the legend, "angels came and took her body, and carried it over the desert, and over the Red Sea, till they deposited it on the summit of Mt. Sinai. There it rested in a marble sarcophagus." It is this scene which is represented in this early fresco by Luini, painted originally for the Casa Pelucca, near Monza, and now in the Brera Gallery, Milan. The fresco was executed, so the story goes, while

Luini was living at the Casa Pelucca, whither (as is related in the foregoing life) he had fled for protection when charged with having caused the death of a priest who had fallen from a scaffold where the painter was at work. It was during this sojourn that Luini fell in love with Laura Pelucca; and tradition has it that the St. Catherine of the fresco bears her likeness.

Exquisitely perfect in design, sentiment, and workmanship, Luini never exceeded the mystic beauty of this decorative fresco. The colors of the draperies are green, red, yellow, and brownish-purple, shaded with darker hues of the same tints. The angel in the center has fair hair, the others auburn, bound in each case with gold fillets. Gold is also introduced in the nimbuses and borders of the robes.

"Luini not only knew how to create the most poetic figures," writes Eugène Müntz, "but excelled also, as in 'The Burial of St. Catherine,' in the invention of themes as picturesque as they were original. In the lower part of this fresco is the sarcophagus, adorned with bas-reliefs representing mermaids, and inscribed with the letters 'C. V. S. X.'—*Caterina Virgo Sponsa Christi*. In the air are three angels who bear with tender care the body of the young saint, chastely wrapped in its long draperies. The plastic simplicity of this group, its harmony, its rhythm, defy all analysis, and class Luini in the first rank of Italian painters. I do not hesitate to say that Leonardo himself could not have given to one of his compositions such clearness, such grace of outline, and so decorative an arrangement."

Rio says of this work: "It is a truly heavenly inspiration, and may be compared with the most perfect productions of mystic art in Tuscany and Umbria. I doubt if even the beatific painter of Fiesole, Fra Angelico, through the prism of his celestial visions, ever dreamed of a figure more lovely than that of St. Catherine borne by angels to her tomb on Mt. Sinai."

A LIST OF THE PRINCIPAL PAINTINGS BY LUINI WITH THEIR PRESENT LOCATIONS

AUSTRIA. Budapest Gallery: Holy Family; Madonna and Child — Vienna, Imperial Gallery: The Daughter of Herodias (Plate VI) — Vienna, Czernin Gallery: Madonna and Child — ENGLAND. Ashridge Park, Earl Brownlow's Collection: Madonna with Saints and Donor (fresco) — Brighton, Collection of the Misses Cohen: Head of Christ — Knutsford, Collection of Colonel A. Cornwall Legh: Marriage of St. Catherine — London, National Gallery: Christ Disputing with the Doctors — London, South Kensington Museum: Two figures of Saints (fresco); The Ascension (fresco) — London, Wallace Collection: Madonna and Child (*bis*); A Child-genius holding Grapes (fresco) — London, Collection of Dr. Abercrombie: Five frescos — London, Collection of R. H. Benson, Esq: Portrait of a Lady (Plate II); The Nativity; Three Panels of a Predella — London, Dorchester House: 'La Columbina' — London, Sir William Farrer's Collection: Three Angels — London, Hyde Park House: Madonna, Child, and Saints — London, Lansdowne House: Lady with a Vase — London, Collection of Ludwig Mond, Esq: Madonna, Child, and St. John; St. Catherine of Alexandria and Angels; Venus — Maidenhead, Collection of W. H. Grenfell, Esq: Holy Family — Peterborough, Countess of Caryfort's Collection: Boy with a Toy — Richmond, Sir Francis Cook's Collection: Madonna with St. George — Stratton Park, Earl of Northbrook's Collection: Madonna — FRANCE. Chantilly, Condé Museum: Infant Christ; Two Heads (frescos) —

PARIS, LOUVRE: Holy Family; Infant Jesus Asleep; The Daughter of Herodias; Vulcan's Forge (fresco); The Nativity (fresco); Adoration of the Magi (fresco); Annunciation (fresco); Christ (fresco); Child seated (fresco); Child kneeling (fresco); Head of a Girl (fresco) — PARIS, COLLECTION OF SIGNOR E. CERNUSCHI: Fragments of frescos from Casa Pelucca — PARIS, COLLECTION OF MONSIEUR DE REIZEL: Infant Christ — PARIS, COLLECTION OF BARON EDMOND DE ROTHSCHILD: Martha and Mary Magdalene — PARIS, BARON ALPHONSE DE ROTHSCHILD'S COLLECTION: Madonna and Child — GERMANY. BERLIN GALLERY: Madonna and Child — ITALY. BERGAMO, LOCHIS COLLECTION: The Nativity — BERGAMO, MORELLI COLLECTION: Madonna, Child, and St. John — COMO, CATHEDRAL: The Nativity; Adoration of the Magi; Madonna and Saints; St. Sebastian; St. Christopher — FLORENCE, PITTI PALACE: Magdalene; St. Catherine; Woman's Head — FLORENCE, UFFIZI GALLERY: Holy Family; Beheading of John the Baptist; The Daughter of Herodias — LEGNANO, CHURCH OF SAN MAGNO: Altar-piece of Madonna and Saints — LUINO, CHURCH OF SAN PIETRO: Adoration of the Magi (fresco); St. Peter (fresco) — MILAN, BRERA GALLERY: Virgin, Child, and St. John with a Lamb (fresco); St. Joseph and the Virgin (fresco); Child crowned with Laurel (fresco); Girls playing at Forfeits (fresco); Young Woman (fresco); Two Jesters (fresco); Flying Angel (fresco); Head of a Woman (fresco); St. Joseph chosen as the Spouse of the Virgin (fresco); The Redeemer (fresco); The Resurrection (fresco); St. Ursula (fresco); Angels Playing the Timbrel (fresco); St. Thomas Aquinas (fresco); The Visitation (fresco); Presentation of the Virgin (fresco); Apollo and Daphne (fresco); Habakkuk and the Angel (fresco); Two Angels in Adoration (frescos); Two Heads of Men (frescos); Virgin and Saints (fresco); Birth of the Virgin (fresco); God the Father (fresco); Meeting of Joachim and Anna (fresco); Burial of St. Catherine (fresco) (Plate X); Angel with Incense-boat (fresco); St. Marcella (fresco); Sacrifice to Pan (fresco); Education of the Virgin (fresco); St. Martha (fresco); Angel with Censer (fresco); Presentation of the Virgin (fresco); Israelites leaving Egypt (fresco); Dream of St. Joseph (fresco); Madonna, Child, and Saints (fresco); Madonna, Child, and St. Anne (fresco); Birth of Adonis (fresco); Noah derided by Ham; Madonna of the Rose-hedge (Plate I); Madonna and Child — MILAN, AMBROSIAN LIBRARY: The Crowning with Thorns (fresco); Holy Family; Christ in Benediction; John the Baptist with a Lamb — MILAN, MUSEO BORROMEO: The Chaste Susanna; Madonna; Madonna and Saints; The Daughter of Herodias — MILAN, PALAZZO REALE: Fifteen frescos from Casa Pelucca — MILAN, CHURCH OF SAN MAURIZIO: [ALTAR-SCREEN] Figures of Saints, Kneeling Donors, Assumption of the Virgin, King Sigismond presenting the Church to St. Maurice, Martyrdom of St. Maurice (frescos); [CHAPEL] Christ bound to the Column (fresco); [NUN'S CHOIR] Scenes from the Life of Christ (frescos); St. Apollonia, St. Lucy, St. Catherine, St. Agnes, St. Sebastian, St. Roch (frescos) — MILAN, CHURCH OF SANTA MARIA DELLE GRAZIE: Madonna, Saints, and Donor (fresco) — MILAN, CHURCH OF SAN GIORGIO AL PALAZZO: Entombment and Crowning with Thorns, Scourging and Ecce Homo, Crucifixion (frescos) — MILAN, POLDI PEZZOLI MUSEUM: Marriage of St. Catherine; Tobit and the Angel; St. Jerome; Adoration of the Christ-child — MILAN, PALAZZO SCOTTI: Madonna and Saints — MONZA, CATHEDRAL: St. Gerard — NAPLES MUSEUM: Madonna and Child; John the Baptist — PAVIA, CERTOSA: Madonna and Child (fresco); St. Sebastian and St. Christopher (fresco) — PONTE IN THE VALTELLINA, CHURCH: St. Mary and St. Martin (fresco) — ROME, ALBANI PALACE: Madonna and Child — SARONNO, SANTUARIO DELLA VERGINE: Marriage of the Virgin (fresco); Christ disputing with the Doctors (fresco); Adoration of the Magi (fresco) (Plate VIII); The Nativity (fresco); St. Apollonia, St. Catherine, St. Roch, and St. Sebastian (frescos) — VENICE, LAYARD COLLECTION: Madonna and Child (Plate IX) — RUSSIA. ST. PETERSBURG, HERMITAGE GALLERY: St. Catherine and Two Angels (Plate IV); St. Sebastian; 'La Columbina' (Plate VII) — SCOTLAND. DUNS, LANGTON HOUSE: The Annunciation — SPAIN. MADRID, THE PRADO: Holy Family (fresco) (Plate III); The Daughter of Herodias; The Christ-child and St. John (fresco) — SWITZERLAND. LUGANO, CHURCH OF SANTA MARIA DEGLI ANGELI: The Crucifixion (fresco) (see Plate V); St. Sebastian and St. Roch (frescos); The Last Supper; Madonna, Child, and St. John — WALES. CARDIFF, LORD WINDSOR'S COLLECTION: The Nativity.

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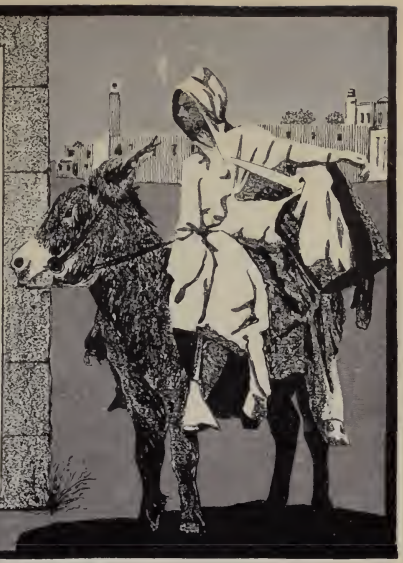

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