











Correggio.

HOLY NIGHT.

SKETCHES OF GREAT PAINTERS

FOR YOUNG PEOPLE

BY

COLONNA MURRAY DALLIN

WITH MANY ILLUSTRATIONS
FROM THE GREAT MASTERS



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To the Memory of
LARKIN DUNTON, LL.D.

WITH A DEEP APPRECIATION OF HIS AID AND INTEREST

IN THE WORK

These Sketches are Dedicated

BY HIS GRATEFUL PUPIL AND FRIEND.

PREFACE.

PICTURES should play an important part in the education of young people. The study of the art treasures of the world, revealing, as they do, the thoughts and feelings of great men of all ages and climes, helps greatly in the development of mind and character. Such study not only is a source of pleasure, but leads to a deeper knowledge of nature and of life, for the artist stands as an interpreter between nature and man.

The primary object of this book is to interest young people in the lives and the works of some of the masters of painting. A secondary object is to aid them in making collections of photographs. This work is of real value to them, and they should be encouraged in it, for it is through familiarity with pictures that one learns to understand and love them.

At the end of the book is placed a list of pictures, photographs of which are recommended for mounting. In choosing photographs, care should be taken to select those which are reproductions from the original pictures, and not from engravings or copies. The photographs recommended for mounting and many others mentioned in the volume may be obtained of Messrs. C. H. Dunton & Co., Boston, Mass., to whom thanks are due for their courtesy in supplying many of the photographs used in illustrating this book.

C. M. D.

BOSTON, 1902.

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SKETCHES OF GREAT PAINTERS.

I. GIOTTO.

1276-1337.

OVER six hundred years ago, a little boy named Giotto used to tend his sheep in the pastures of Vespignano, a district in Italy, about fourteen miles from Florence. He was born in the year 1276, and his father, whose name was Bondone, lived on a small farm in the village of Del Colle. Giotto was a bright boy, and he was a favorite in the village, for he always had a merry smile and a pleasant word for everybody. When he was about ten years old, his father gave him the charge of a few sheep, and he was never happier than when wandering over the hills and meadows with them. While tending his sheep, he used often to take a pointed stone and try to draw trees, flowers, and whatever pleased his fancy on the large flat pieces of slate he found about him in the fields.

One day while Giotto was making a sketch of one of the sheep that were quietly grazing before him, Cimabue, a man of noble birth and the greatest Florentine painter of the day, came riding across the country from Vespignano to Florence. Giotto was so intent on his work that he did not notice Cimabue's approach, until the painter was near enough to catch a glimpse of

the drawing. He evidently saw something unusual in it, for he rode up to Giotto and began to talk with him. At first the boy must have been a little ashamed to have a man like Cimabue see his drawing, but doubtless he forgot his embarrassment while he listened to the great painter, who became as interested in the young peasant himself as in the drawing on the stone.

After talking with Giotto for some time, Cimabue was so pleased with him and felt so much confidence in him that he said, "Will you go with me, my boy, to my home in Florence, and let me teach you how to draw and paint?" Giotto's face, plain as it was, must have looked interesting at that moment, as he replied, with a heart full of delight and gratitude, "I will go willingly and gladly if my father will give his consent." Cimabue readily gained Bondone's consent, and Giotto soon began his career as a painter.

Little did the noble Florentine realize that the world in later times would reverence him more because he was the master of this shepherd boy whom he discovered in the fields near Vespignano, than for his own paintings.

Giotto must have dreamed many dreams of his future during the hours that passed before he started for Florence. At length the time came, and he began his work in Cimabue's workshop. He was not immediately set to drawing from nature, as a student in a painter's studio would do nowadays; but before he was allowed to use a pencil or a brush, he was obliged to spend several years in doing the work of an apprentice. He mixed and ground his master's colors, washed his brushes and palette, swept the studio, and ran on errands. Doubt-

less he sometimes became impatient and wished himself back among the green fields of Vespignano; but then the thought of the days to come when he should paint great pictures, like his master's, would spur him on to do his tasks faithfully and learn all he could. When Cimabue was at work painting frescoes in churches, Giotto helped him to mix his colors and to prepare the walls, and he learned a great deal from what he saw. In his leisure time, he used to go to see the greatest pictures in Florence, and he studied them so often and so earnestly that they became as familiar to him as friends.

It was before Cimabue's greatest picture of the Madonna that Giotto lingered the longest. In this picture the Madonna is represented against a background of gold, seated on a grand throne upheld by adoring angels. On her knees is seated the infant Jesus, stretching forth his hand in blessing. The frame is adorned with medallion heads of prophets, saints, and apostles.

This picture won for Cimabue great fame. Before it was uncovered to the public, Charles of Anjou, the brother of the French king, Louis IX., was passing through Florence, and he was taken to the painter's house to see it. Crowds of people followed him, and the picture was shown to them. As it was the largest picture of the kind that had ever been painted, and as the Italians considered Cimabue their greatest painter, it aroused enthusiastic admiration. There were such rejoicings and festivities at the painter's house that the neighborhood was called the "Borgo Allegri," meaning the joyous suburb, and it still bears that name. Some

time after this, amid the blowing of trumpets and showers of garlands, the painting was carried by the people in a triumphal procession from the studio to the Church of Santa Maria Novella. There Giotto went again and again to see it.

For hundreds of years, artists had been painting pictures very much like Cimabue's Madonna, because they had been taught to paint according to rules, instead of painting things as they saw them in nature. These rules had been taught by Greek artists, who in the first centuries after Christ went to Byzantium, as Constantinople was then called, and founded a school of art there. The Byzantine artists were employed by the Christians to decorate their first churches, and the pictures they painted became the models which were followed in all early Christian art.

At first, when Giotto went into the churches and the chapels decorated by the Byzantine painters, he must have been awed by the grandeur and gorgeousness which seemed to pervade everything. The colors used in the decorations were all dark and rich, and the pictures were made splendid by the use of a great deal of gold on the backgrounds, draperies, and halos around the heads of saints. The young painter noticed with admiration the exquisite skill with which the details of the pictures were painted, and he must have longed to be able to paint pictures like those he saw.

But as time went on and he studied more carefully the faces and forms in the pictures, he was disappointed; for the faces were all calm and expressionless, the figures were all draped and posed in the same monotonous way, and the hands and feet were unnatural



Cimabue.

THE MADONNA.

in drawing. He was often oppressed by the melancholy, unreal world which they represented, and he was glad to get out into the sunlight and see the varied, active life of the Florentine streets.

At length Giotto had learned all that Cimabue could teach him and all that he could learn from the pictures in Florence. During the years he had been studying, he had questioned many times why artists were willing to keep on doing the same things over and over. Sometimes he talked with his old master about it, and said that he thought artists had been bound by rules long enough, and that he intended to try to paint the world as he saw it, with all its life and beauty. Cimabue encouraged him, and afterward looked on with pride as he saw his pupil do greater work than he himself had ever done.

When Giotto's days of apprenticeship were over, how eagerly he must have waited for his first commission to paint! At last it came, and after that a long life of activity lay before him.

One of his first works called him to Assisi. In this town there had lived in the thirteenth century a man known as St. Francis, who devoted his life to the poor and friendless. Many men followed his teachings, and an order of monks was founded and named for him. After his death, in 1226, two churches were built as a memorial to him, one above the other on the hillside of Assisi. Giotto first painted a series of frescoes in the upper church, where his master had painted years before. Later he went again to Assisi, and painted some of his finest pictures in the lower church. They represent scenes from the life of St. Francis, and

explain the vows taken by the monks of the Franciscan order. The pictures are painted in triangular spaces in the roof, over the high altar. The subjects are *Poverty, Chastity, Obedience, and St. Francis Enthroned in Heaven.*

As soon as Giotto's work became known, his pictures were in great demand, for no artist in Italy had ever painted with such power. As he went about from city to city, he left behind him, on the walls of palaces and churches, records of great and beautiful thoughts; and what had before been bare and unlovely, at his touch became bright and beautiful with lively scenes. By his pictures the stories and teachings of the Bible, and the legends of saints and heroes were taught to a people who could not read; and they were a source of inspiration to Italian artists for several centuries after his death.

In 1303 Enrico Scrovegni, a rich citizen of Padua, erected a chapel in honor of the Madonna. It was built on the site of an old arena in Padua, and was called the Arena Chapel. To Giotto was given the commission to decorate the interior of the building, and it is in this chapel that his work can best be seen and studied. At Assisi and other places he painted portions of walls, or carried out plans and designs of other artists; but in the Arena Chapel he was his own master, and could follow the bent of his own genius. He decorated the entire chapel from the vaulted roof, which was studded with medallion heads, to the lowest row of paintings on the walls.

There are over fifty pictures in this chapel. Thirty-eight of these are arranged in three rows. Those in

the first row represent scenes from the life of Joachim and Anna, the father and mother of the Virgin ; those in the second row, scenes from the life of the Virgin ; and those in the third row, scenes from the life of Christ. Over the door is a picture of the *Last Judgment*, representing heaven and hell. Below these three rows is a series of smaller pictures. They are painted in monochrome, or in the different shades of one color, and in them the vices and the virtues are personified. The Vices face the part of the *Last Judgment* that pictures hell, and the Virtues face the part representing heaven. The whole effect of these frescoes is one of life and light and color. The figures seem to stand in full sunlight, and they represent men and women acting and feeling as they did in the Florence that Giotto knew so well.

The frescoes in the Arena Chapel, like many of the wall paintings of the early Italian artists, were painted on walls prepared in the following way : They were first covered with a coating of plaster, which, after it was dry, was rubbed with pumice stone until it was smooth ; then just before the artist began his work, the space he intended to decorate was moistened once or twice. The colors were mineral colors, mixed with water and glue, and were laid on while the plaster was still moist and fresh. Hence the name *fresco*, an Italian word meaning fresh, was applied to wall pictures painted in this manner.

Giotto lived in a time of war and discord ; the opposing factions—the Guelfs and the Ghibellines—were constantly embroiled in quarrels, and they fought from house to house. There were, besides, many people

who followed the example of St. Francis and devoted themselves to religion. They often spent days and nights alone on mountain tops in prayer and in meditating on the glories of heaven and the horrors of hell. The visions that came to these religious enthusiasts greatly influenced the minds of the people. The peculiar ideas of his day are reflected in many of Giotto's pictures.

The second picture in the first series of frescoes on the walls of the Arena Chapel represents *Joachim Retiring to the Sheepfold*. According to the story related in the Apocrypha, Joachim on a certain feast day carried his offering to the Temple as was his wont, but the high priest refused it, saying, "It is not lawful for thee to bring thine offering, seeing that thou hast no offspring." Joachim turned away very sorrowful, and after searching the records found that he alone of all righteous men was childless. Then he went off among the shepherds and built himself a hut, and fasted forty days and forty nights, saying, "Until the Lord look upon me mercifully, prayer shall be my meat and drink."

Giotto represents the old man walking slowly, with down-bent head, toward the shepherds, who look at each other with questioning glances. He has made his face and form express deep sorrow and humiliation. The drapery is simple and graceful, Joachim's head is fine and strong, and there is an expression of dignity and power about the whole figure. The dog running to meet his master is full of life, though he is curiously drawn, as are also the sheep, which look like toys from a Noah's ark. However, these were among

the first representations of animals in pictures, and they are interesting for this reason. The trees and the rocks in the background are as unlike nature as the animals, but they certainly help to make the scene seem real.



Giotto.

JOACHIM RETIRING TO THE SHEEPFOLD.

This picture shows some of the ways in which Giotto helped to free art from its stiffness and unnaturalness. He discarded the gold background, and placed his figures beneath the blue sky ; he placed them in a real world, with trees and rocks and animals about them ; and in painting them he used clear, pure colors far

more harmoniously than any other artist of his time. But above all he tried by the gestures and the expression of his figures to show action and feeling, so that the picture should tell the story vividly.

The *Entombment*, another picture in the Arena Chapel, is remarkable for the way in which Giotto has expressed the intense sorrow of the "beloved disciple," St. John, who is about to throw himself on the body of Christ in an agony of grief.

"No man," says Ruskin, "has expressed so much by a single action as Giotto has done." This dramatic power, or the power to express action and feeling, is the new element that Giotto introduced into art, and it is for this that he is called the father of modern art.

In Florence are many of Giotto's works, and the most noted of these are in the chapels of the Church of Santa Croce. His greatest panel picture is there. It is in five compartments and was painted on wood in *tempera*, or distemper, as it is called; that is, it was painted on a surface covered with a smooth coating of plaster, the colors being mixed with the white of an egg or some other gelatinous substance, and laid on when the surface was dry. The central panel, which is larger than the others, represents the *Coronation of the Virgin*. In the other compartments are groups of saints and angels rejoicing in the event.

Giotto was not only a painter, but an architect and sculptor as well; and in whatever he was called upon to do, he always showed the same spirit and enthusiasm. In 1334 he was appointed chief master of the cathedral works, the city fortifications, and all public architectural undertakings in Florence. The document

which records his appointment renders affectionate homage to him as the "great and dear master." From that time Giotto's work was largely confined to architecture and sculpture, and the buildings that he designed and the statues he made are as interesting to study as his paintings. One of the best known of his works is the great and beautiful Bell Tower beside the Cathedral of Santa Maria del Fiore in Florence, which inspired Longfellow's exquisite sonnet: —

* * * * *

"In the old Tuscan town stands Giotto's tower,
The lily of Florence blossoming in stone, —
A vision, a delight, and a desire, —
The builder's perfect and centennial flower,
That in the night of ages bloomed alone,
But wanting still the glory of the spire."

Giotto, as a man, was as happy and as much beloved as he was when a boy. Everywhere he was welcomed as the "great and dear master, who went about with a jest on his lips and beautiful thoughts in his heart." Many stories are told of how he was courted by the greatest men of his time, who enjoyed his merry wit and his simple, good heart. Every city that he visited has some tale to tell about him. From Naples comes a story of the days when he was painting frescoes for the king, who enjoyed visiting the painter while he was at work, and was amused by his good sense and flashes of wit. "If I were you," said King Robert, one very hot day, "I would leave off work and rest myself." — "And so would I, sire, if I were *you*," replied Giotto.

Another story is as follows: The reigning Pope,



Giotto.

THE CORONATION OF THE VIRGIN.

wishing to have some great decorative work done, sent a messenger to the various artists in Florence and Sienna, to collect from them the best specimens of art that could be procured. One day while Giotto was working in his studio, the envoy came to him and asked for an example of his work. Giotto looked at the messenger, and then with a smile on his face "he took a piece of paper, and putting his arm close to his side, to make it like a compass, he drew with a brush full of red color, and by a turn of his hand, a circle so round and perfect that it was a marvel to see. This done, he said to the courtier, 'Here is the drawing.' — 'Am I to have nothing but this?' said the other, stupefied. — 'That is enough, and too much,' said Giotto, 'send it with the others and see if it will be understood.'" The story goes on to say that it was so well understood that Giotto obtained the commission.

This incident has given rise to an Italian proverb, used to characterize people who are dull and stupid. The saying is, "Round as the O of Giotto," and its significance comes from the fact that the word *tondo*, which in the Tuscan dialect means slowness of intellect, also means an exact circle.

From the days of the Greek Zeuxis, who is said to have painted grapes so cleverly that the birds came and pecked at them, celebrated painters have had similar stories told of them. Giotto is not an exception. When he was a boy studying under Cimabue, he is said to have painted a fly on the nose of a figure on which the painter was at work, in so lifelike a manner that he had the pleasure of standing by and watching his master try several times to brush it off.

As Giotto was a very modest man and would not even assume the title of Magister, or Master, to which he had a right, he was naturally impatient with people who tried to appear finer than they really were. One day a rude workman brought him a shield on which he ordered his arms painted. Giotto was puzzled by the request, and feared that he might be the victim of a jest; so he painted the various pieces of armor that the man would use. When the workman saw not a coat of arms, but swords and other armor painted on his shield, he was angry and would not pay the painter's price for the work. It ended in both parties going to court; but Giotto was such a good storyteller, and he made the man seem so presumptuous and vain, that he won the day, and the man was obliged to pay for the painting.

While Giotto's friends were making enemies and sighing that the times were "out of joint," Giotto was unperturbed and took whatever came to him in a philosophical or merry spirit, letting nothing disturb his good nature. One day he was walking along the street, talking to a friend, when suddenly he stopped in order to bring his story to a climax. Just at that moment a pig ran between his legs and knocked him over. He picked himself up, and laughingly said, "The pig has the right of way, for I have earned thousands of scudi from his bristles, while I have done nothing for him or his kin."

Giotto's ugliness of face and ungainly figure gave rise in his day to many a jest. The following story shows how he once had a chance to laugh back. One day he and a friend, who was a very learned man but

more unprepossessing even than Giotto in appearance, were riding home upon their mules after inspecting their cornfields. They joined company and were soon overtaken by a heavy shower. As they were anxious to return to Florence, they each borrowed a cloak and an old hat from a farmer, and continued their journey, which Giotto enlivened by telling some merry tale. After he had finished, his friend scanned him from head to foot, and, unconscious of the droll spectacle he himself presented, bursting into a fit of laughter said, "Do you think any one meeting you for the first time would believe that you are the best painter in the world?" — "Yes," said Giotto, promptly, "if he could believe that you knew your ABC."

Giotto's friends were among the most distinguished men of his day. Among them was Dante, the greatest of the Italian poets. These two lived together while Giotto was painting in the Arena Chapel, and they met in several Italian cities. Giotto's works are said to show the influence of Dante's mighty conceptions, and the intercourse must have been mutually inspiring. How glad the world would be to have some record of their conversations while Giotto was engaged in painting his famous portrait of the poet! The original or a copy of this portrait was discovered long afterward in Florence on the walls of the Chapel of the Podestà, commonly called the Bargello. It was in the fresco of *Paradise*, which was probably painted by Giotto and his pupils about 1300. Several other portraits of men living at the time were introduced into the fresco. This was unusual in those days, and was, in fact, one of the first instances of such a use of portraits. The

fresco shows us Dante as he was in early manhood, before sorrows and misfortunes had furrowed his face. It was covered with whitewash for over two hundred years, but in 1840 it was once more revealed to the world, though in a mutilated condition.

Of Giotto's family life, little is known except that he had a wife and eight children, one of whom became a painter. In the year 1337 Giotto died, but the influence of his strong, creative work was enduring ; and the charm of his character with its mingling of wit, common sense, and rare artistic ability is all the more striking because of the gloom and tragedy of the times in which he lived.

II. FRA ANGELICO.

1387-1455.

ONE morning in the year 1407, two young men ascended the hillside of Fiesole, a town overlooking Florence, and entered the gate of the convent of St. Dominic. The elder of the two, who was twenty years old, was named Guido; and he and his brother had decided to prepare themselves to become monks. They were gladly welcomed at St. Dominic, for Guido had already gained considerable reputation as a painter. Painters were in great demand, in those days, for the decoration of churches and monasteries, and a painter-monk was a valuable addition to a convent.

Guido's first work in painting had been confined largely to the decoration of books of prayer and hymns. Such work was called illumination, and it was one of the chief occupations of monks. They adorned the pages of books with beautiful letters, having leaves and flowers twined about them in gold and colors; also with heads of saints and angels, or little scenes suggested by the text, painted in the margins in the most delicate and exquisite fashion.

Guido and his brother did not remain long at Fiesole. They went from there to Foligno, and afterward to Cortona, where they took vows in 1408, and received the names of Fra, or Brother, Giovanni, and Fra Benedetto. Fra Giovanni is best known to the world as Fra

Angelico, or Da Fiesole. He was born in Vicchio, a fortified town among the Apennines, not far from the birthplace of Giotto. Of his father, nothing is known except that his Christian name was Pietro.

Before entering the convent, Fra Angelico had studied in Florence, but it is not known to what master he owed his early training. While there, he must have felt, to some degree at least, the influence of a new school of Florentine painters, who were more interested in trying to solve the problems of art than in the subjects they were painting. His removal to Cortona took him away from his brother artists in Florence; but, on the other hand, he constantly saw there the works of Giotto and his school. This was the turning-point in Fra Angelico's career; from that time he painted in a religious spirit the teachings of the Church, and was untroubled by the problems that were vexing the Florentine painters. At Cortona he performed his duties as a monk faithfully, and he found time, also, to adorn the Church of St. Dominic with frescoes. With what delight must he have given up illuminating manuscripts to engage in this greater work!

Fra Angelico and his brother monks returned to Fiesole in 1418, after an absence of ten years. Additions and changes were made in the convent at this time, and the painter-monk was soon at work, making the walls beautiful with the angelic hosts and visions of Paradise that filled his imagination. Here he continued to live for eighteen years, simply and humbly, praying and painting with the same devout spirit.

The convent of St. Dominic is halfway up the hill of Fiesole; and as Fra Angelico looked out from the nar-

row window of his cell, or walked on the terrace, a beautiful scene met his eyes. Below him lay the valley of the Arno, with the Apennines in the far distance; and nearer, the vine-clad foothills and the city of Florence. It was a scene of verdure and sunlight and bloom. What delight his beauty-loving soul must have found in the ever varying landscape, glowing with the gorgeous colors of sunrise and sunset, sleeping in the silver moonlight, or mysterious and beautiful in the hazes and mists of summer! May it not be that the peace and loveliness of such scenes helped him to give expression to the visions of heavenly beauty which are the theme of his paintings?

Fra Angelico's work became widely known and greatly admired. In 1433 a company of flax merchants, wishing an altarpiece painted, gave the commission to him. This painting is called the *Madonna of the Great Tabernacle*. It represents the Madonna enthroned, with the Infant Jesus. Around the central group are twelve angels, two in attitudes of praise and the rest playing upon musical instruments. The picture is rich and magnificent in all its details. The Virgin's mantle is blue, embroidered with gold, and the background is a curtain of cloth of gold. The angels, with their flame-tipped foreheads, and with their wings tinted like early spring flowers, are so lovely and graceful that they seem "rained down from heaven."

The painting of the *Coronation* represents Christ and the Virgin resting on light clouds, and surrounded by a brilliant glory which radiates from them and floods the whole picture with golden light. The Savior is adding one more jewel to the Madonna's crown, and



Fra Angelico.

ANGEL FROM THE "MADONNA OF THE GREAT TABERNACLE."

groups of angels join in praise and adoration around the throne. Below are two groups of saints, bearing the symbols of their purity or martyrdom. The picture wins admiration for the picturesque grouping of



Fra Angelico.

THE CORONATION OF THE VIRGIN.

the lovely saints and angels, and for the sweet humility of the Virgin Mother.

While at Fiesole Fra Angelico also painted for the doors of closets in the Sacristy of the Annuziata, where the silver used in the church service was kept, thirty-

five little pictures representing the *Last Judgment* and scenes in the life of Christ. These required much thought and care in their execution, and were faithfully and exquisitely painted.

The brotherhood of monks at Fiesole had longed for many years to go to the convent of San Marco, in Florence, and make their home there. In 1436 their wish was granted, for Pope Eugene IV. gave the convent of San Marco to the Dominican order. They heard the news with rejoicing, and gathering together their few belongings, they started for Florence. As the long procession of monks, in the black and white robes of the order, passed on their way, the hillsides resounded with psalms of praise and thanksgiving.

When the monks reached their new home, they were doubtless a little disheartened, for the convent was dilapidated and unfit for habitation. However, Cosimo de' Medici, the great and rich merchant-prince of Florence, rebuilt the convent for them. In the meantime, the monks encamped round about in huts, and watched and aided the work. Cosimo de' Medici took a lively interest in the rebuilding of the convent, and when the walls were ready for decoration, he chose Fra Angelico to paint the frescoes. By the time the convent was ready for the monks, some of the frescoes had already been painted; but a great deal of work remained to be done, and Fra Angelico did the larger part of it.

With what interest the monks must have arranged their new home! At last their tables and crucifixes and books were put in place, and all settled down to their various tasks. As the painter looked down from his scaffolding, he saw, day after day, the same scene,

— the scribe copying manuscript after manuscript ; the illuminator bending over his page and decorating it with delicate and beautiful designs ; the preacher, in some quiet corner, thinking over his sermon ; and other monks going in and out of the door on the business of the convent. We may be sure that they all paused in their work, now and then, to watch the progress of the painting, and that many were the comments and expressions of admiration when the staging was removed and a new fresco was revealed to them. Many a time they must have turned back to their work refreshed and inspired by what they had seen.

In most convents there are covered arcades, where the monks walk about, and read, and study. On the walls of the arcades, or cloisters, at San Marco are many pictures, but only one was painted by Fra Angelico. This is the *Crucifixion* on the wall at one end of the cloister. It represents Christ upon the cross, with drooping head, expressing the deepest, tenderest submission. St. Dominic kneels at the base of the cross, embracing it, and gazing upward with passionate adoration. This figure of St. Dominic seems to express the ideal of monastic life, the complete consecration of the whole being to religion.

In the lunettes, or spaces over the doors leading from the cloisters into the rooms of the convent, Fra Angelico painted three simple but impressive pictures, reminding his own brethren and Dominicans of all times of their vows. Over one door, St. Peter, martyr, with his finger on his lips, is a symbol of the vow of *Silence* ; over the door leading to the room where strangers were received, two Dominicans receiving Christ as a

pilgrim, represent *Hospitality*; and over a third door, leading to the chapter room, stands St. Dominic holding a whip of cat o' nine tails, the symbol of the *Discipline* of the order.

In the chapter house is another picture of the *Crucifixion* by Angelico. This composition is far larger and more ambitious than the one in the cloister. It repre-



Fra Angelico.

HOSPITALITY.

sents the whole scene on Calvary, with Christ on the cross between the two thieves. At the base of the cross is a death's head, which marks the consequences of sin. A beautiful group is formed by the swooning Virgin, supported by the two Marys. On one side are St. John the Baptist, St. Mark, St. Lawrence, and the two patron saints of the Medici family, — St.

Dominic and St. Cosimo. On the opposite side are figures of various other saints, most of whom are founders of monastic orders. The whole composition is framed by a border composed of medallion heads of prophets. The groups of saints are picturesque and noble, but there is a lack of dramatic power in the picture. The groups do not draw the attention toward what should be the central point of interest in the picture,—the figure of the crucified Christ,—and the story is not told with intensity. Some one has said that Giotto painted dramas and that Fra Angelico painted hymns; and the holy friar was certainly more successful when he painted less stirring scenes than this.

The dormitory where the monks slept was at first one large room, like a ward in a hospital. Each monk had his own narrow window, his bed, and a picture on the wall painted by Fra Angelico. There were thirty-five frescoes in the room, which, after a time, was divided into separate cells. Here was painted the life of Christ, each cell containing one page of the wonderful story. Among the pictures in the cells that are most admired are the *Adoration of the Kings*, *Christ in the Garden*, the *Coronation of the Virgin*, and the *Annunciation*. The painter-monk was no preacher, but his pictures were more eloquent than many sermons, and his brother monks must surely have blessed him for the unspoken messages of love and peace that greeted their waking eyes.

The *Annunciation* of San Marco shows Fra Angelico in a subject suited to his powers. He possessed himself the very qualities which helped him to paint angels as

people in those days imagined them. His angels are lovely beings, all submission and tenderness and purity, with radiant faces full of sweet peace and celestial beauty. Such is the angel of the *Annunciation* who bears the message to the Virgin, by whom it is received with meekness and reverence.

The *Adoration of the Kings* is in a larger cell which was used by Cosimo de' Medici when he came to the convent to consult with the prior or with Fra Angelico. When Pope Eugenius IV. went to San Marco to consecrate it in 1414, he was received in this cell, and this picture was painted in commemoration of the event.

In San Marco also is the beautiful *Madonna della Stella*, or *Madonna of the Stars*, a small movable, or easel picture, painted on wood. It is one of the friar's most exquisite works, and was originally intended for the Church of Santa Maria Novella. The Mother is full of sweet seriousness, and the Child is playfully affectionate. The angels are beautiful, and remind one of those in the *Madonna of the Great Tabernacle*. The picture is so exquisitely painted, the colors are so delicate, and the gold ornamentation is so splendid that it seems like a richly illuminated page of an old monkish missal.

The works in San Marco show the monk's power as a painter, and they show his weakness as well. He failed always when he tried to express anger or sin or suffering ; and except in his later works, his representations of Christ are lacking in dignity and strength. In his several pictures of the *Last Judgment*, he painted the groups of the blessed in Paradise as no one else

has ever painted them ; but he was powerless to represent the Inferno with its groups of sinners.

In 1446 the Pope called the painter to Rome, and there he remained, with the exception of a few brief intervals spent at Orvieto and Fiesole, until his death in 1455.

In June, 1447, Fra Angelico entered into a contract which bound him to paint a new chapel at Orvieto with the aid of his pupil, Benozzo Gozzoli, and two assistants. In September of the same year, two compartments were finished ; and then, leaving designs for his pupil to carry out, he went back to Rome. The frescoes at Orvieto are among the most vigorous that the master painted. In one of them Christ is represented as the Judge of the world. He is seated on a cloud, encircled by a rainbow, on a background of gold. The figure of Christ is noble and full of solemn majesty, and His expression is one of loving tenderness as He raises His right hand in condemnation of the world. The hand itself seems to show more of sadness than of wrath in His judgment of men. The picture is very large, and the coloring is beautiful.

At Rome, Fra Angelico was ordered by Nicholas V. to paint a chapel in the Vatican, which is the Pope's palace. The frescoes illustrate scenes from the lives of St. Stephen and St. Lawrence. The history of St. Stephen is painted on the upper part, and that of St. Lawrence below. At each side of the lower series of frescoes, on pilasters (square columns attached to the wall), are painted saints standing in niches. On the ceiling, which is azure and studded with stars, are represented the four evangelists, — St. Matthew, St. Mark, St.

Luke, and St. John, — with their symbols, — the angel, the lion, the ox, and the eagle. These frescoes have a power and dignity almost equal to his work at Orvieto. At a distance they have boldness and strength, while near at hand they reveal the most exquisite and delicate finish. Among the frescoes the most interesting are *St. Lawrence Distributing Alms* and *St. Stephen Preaching*.

This chapel was for a long time practically lost; the key disappeared and the chapel was forgotten. At length it was discovered and entered by a window, and in course of time it became of great interest to lovers of art.

Thus lived and worked the painter-monk. The name Angelico was given to him because of his saintly life, and because people believed he had communication with the angelic world. There is a legend often represented by artists, which tells how one day, when the monk was overcome by fatigue and sleep, angels came and finished his work for him. He lived a simple life, full of piety and kindness. He painted constantly, and always chose sacred subjects. He cared neither for riches nor for fame, and his pictures are such as could have been painted only by "one who breathed a prayer between the strokes of his brush." He did his work from pure devotion, and he gave the money he received from his many commissions for the good of the convent and the poor. Honors did not attract him. Even when the Pope offered him the archbishopric of Florence, he advised him to choose the good prior of San Marco in his stead. He never retouched or altered any work he had finished, for he believed that he painted as God

willed. This belief that he was inspired gave to his work certain valuable qualities. It enabled him to paint with a certainty of touch and a grace and simplicity of line that are rarely found, and these impart an unusual charm to his pictures.

Fra Angelico died in Rome at the age of sixty-eight. He was buried in the Church of Santa Maria sopra Minerva, where a monument, bearing an inscription written by Nicholas V., was erected to his memory.

Fra Angelico was the last and greatest of the school of artists who devoted themselves wholly to the portrayal of the beauty of the spirit. Thenceforth the ideal of the painter was the beautiful soul dwelling in a beautiful body.

III. LEONARDO DA VINCI.

1452-1519.

IN the works of the early Florentine artists, Giotto and Fra Angelico, were written the prophecies of a glorious future for Florentine painting. Their fulfillment came in the sixteenth century, when the four greatest spirits of the Renaissance—Leonardo da Vinci, Michelangelo, Raphael, and Correggio—lived and worked.

Leonardo da Vinci began his career long before the others, who owed much to him for the strong original work that made their own paths far easier to follow. He was born in the castle of Vinci, in the Valdarno, in 1452. His father was a nobleman, and though his mother was of lower rank, this disadvantage of birth never seemed to be a drawback to him, such were the strength and charm of his personality.

The beautiful child grew up at the castle, enjoying all the advantages of a nobleman's son. He took a lively interest in music and in all his studies, easily mastering everything he undertook. The father was very proud of his brilliant son, and as the boy showed ability in drawing, he apprenticed him to Verrochio, who was noted for his statue of David and for his equestrian statue of Colleoni. Leonardo was instructed by Verrochio in drawing and painting, and he made

rapid progress in them, as in everything else to which he bent his energies.

The young Leonardo used to wander about the streets of Florence with his sketchbook hanging at his belt, interested in every spectacle that met his eyes. He was full of life, and made a striking figure; for his handsome face, his vigorous and graceful form, and the charm of his whole bearing lent him an air of unusual distinction. His nature was gay and lively, and he was the leading spirit of whatever society he happened to be in. Trials of physical strength interested him as much as intellectual tasks, and he became so strong that he could bend a horseshoe like a strip of lead.

As he walked about Florence, Leonardo had keen eyes for everything beautiful or grotesque. Lovely hair or a charming smile held him with peculiar fascination, and he would follow the possessors of such charms, and would watch for them day after day until he could repeat their witchery on canvas. At other times, what was hideous and revolting attracted him; and it is said that he followed criminals to execution in order to learn how torture transformed their faces. Sometimes he would gather a group of peasants or working people together, and tell them funny stories, in order to study their expressions of laughter. He bought caged birds on the street out of pure love of seeing their joy at being set free. His open mind received myriads of impressions, many of which were recorded in his drawings and paintings.

While Leonardo was studying under Verrochio, a rare opportunity came to him. His master was at the time engaged upon a picture of the *Baptism of Christ*, and



Leonardo da Vinci.

ANGELS FROM THE "BAPTISM OF CHRIST."

the pupil was allowed to paint an angel in one of the corners. The result was a brilliant success for Leonardo. Indeed, it is said that when the master saw this radiant angel, which made all the rest of the picture seem cold and lifeless, he turned sadly away, and resolved to paint no more but to devote himself henceforth to sculpture — the art he had always loved best.

Curiosity and an insatiable thirst for knowledge impelled Leonardo to make multitudes of experiments. One day, in his early youth, a peasant on his father's farm brought him a shield of figwood and asked him to paint a picture on it. Leonardo gathered together many loathsome little creatures that haunted the vineyard, and set himself to the task of seeing what effect could be produced with such material. He succeeded in painting a picture so hideous that his father turned away from it in horror. This almost childish experiment may have suggested to him later the idea of the *Medusa*, a picture supposed to have been painted by Leonardo, in which the snake-crowned head of the monster is represented with poisonous vapor issuing from her livid lips. The snakes seem to be strangling each other in their efforts to escape from the awful form, while bats, mice, lizards, and toads gather about, fascinated by it.

The experiments of his youth developed into serious investigations as the years went on. Not only was he deeply interested in architecture, sculpture, painting, music, and poetry; but mathematics, science, and mechanics had equal attractions for him. In intellectual tasks nothing daunted him. His mind dwelt with delight on difficult problems, ranging from lift-

ing the Cathedral of Pisa by immense levers, to expressing the subtle workings of the human mind as revealed on the countenance. Like most men of genius, he was far in advance of his time, and his mind reached forth to conclusions that were not accepted until many years afterward. He made plans for mills and water engines that should raise great weights and clean ports and harbors. Among the numerous instances in which his plans were proved practicable in later times may be cited the building of the canal of the Arno, two hundred years after he proposed it.

Leonardo left thirteen volumes of manuscripts, all written from right to left, which are now to be found in the various libraries of Europe. His writings on painting have been arranged and published in a volume called a "Treatise on Painting." These manuscripts, with his drawings, bear witness to his untiring industry and constant search for knowledge in manifold directions.

In connection with the art of painting he made many researches, discovering valuable things about the chemistry of color; the laws of composition, or arrangement of figures or objects in a picture; the laws of perspective, or the appearance of objects at a distance; and the laws of light. He was the first artist who completely grasped the problem of representing objects so that they seemed to be surrounded by space. His experiments with colors were not always successful, and some of his strongest works have suffered much from the fading and changing of the colors. He always used oil colors or *tempera* in preference to fresco painting, and in places exposed to dampness his works have been much impaired.

After Leonardo's apprenticeship was over, and he had remained some time in Florence executing orders for pictures and portraits, he felt that if he could attach himself to some court, his position would be more assured. Accordingly he wrote to the Duke of Milan, who had gathered about him a group of brilliant men, and told him of his qualifications for entering his service. In his letter he showed what remarkable acquirements he possessed at the age of thirty-one. He spoke of his skill as a military and civil engineer, as an architect, and of his knowledge of mechanics. He also wrote: "I understand the different modes of sculpture in marble, bronze, and terra cotta. In painting, also, I may esteem myself equal to any one, let him be who he may."

The Duke was glad to engage the services of so accomplished an artist, and Leonardo went to Milan in 1483. While there all his powers were called into action in the Duke's service. He used to play before him on a wonderful lute, fashioned by himself in the form of a horse's skull, and tuned according to laws of sound which he himself had discovered. The songs that he sung were of his own composition, and so was the music. He was like David playing before Saul, and the Duke was delighted with the beautiful musician, who constantly grew in his favor. All the splendid courtly pageants to welcome royal visitors were planned by Leonardo; a statue of Francesco Sforza was modeled by him for the city; he became the founder and director of an academy named for him, the object of which was the bringing together of artists and men of letters; and he superintended the

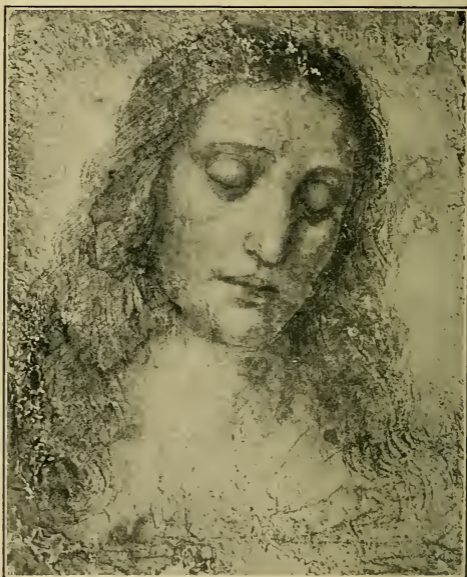
bringing of the waters of the Adda to Milan, a distance of two hundred miles.

All these varied tasks were attractive to the many-sided nature of the artist, but they left him little time for painting. It was at Milan, however, that he painted his masterpiece, the *Last Supper*. This picture was ordered by the Duke of Milan, after the death of his wife, who during her last days spent so much time at prayer in the convent of Madonna della Grazia that she sometimes had to be forced to go away. During a period of religious enthusiasm, the Duke ordered the picture, and Leonardo spent about two years on it, beginning his work in 1496.

Much has been written about this picture, a sketch by Goethe being by far the most interesting. Many stories are told to show that Leonardo would paint only when his mind was in good condition for work, and that he would not hurry under any conditions. It is said that the prior of the convent, not comprehending the amount of time and skill required for such a composition, grew impatient over Leonardo's delays. His importunities angered the artist, who said one day to the prior, "I have sought in vain for many days a model for Judas; I can hasten my work very much if you will consent to sit for the portrait of the traitor." Naturally, Leonardo was left to paint in peace after this.

The *Last Supper* of Leonardo da Vinci differs from every picture on this subject that had then been painted. From the days of Giotto, the great masters had painted the Last Supper as a symbol of the Christian sacrament, thus representing Christ as the head of the Church. Leonardo departed from this conception, choosing rather

to present one moment—perhaps the most thrilling moment in all Christ's intercourse with his disciples—when “they did eat, and He said, ‘Verily I say unto you that one of you shall betray me.’” These words must have



Leonardo da Vinci.

THE HEAD OF CHRIST.

pierced the hearts of the disciples, so that their very souls seemed to be laid bare before them. Every doubt, every deed of unfaithfulness that they had been guilty of must have condemned them, and to the lips of each

one of the group the eager question must have come :
“Lord, is it I? Lord, is it I?”

Leonardo represented the disciples as everyday men of the world, and the power of the picture lies in the expression of intense feeling, and in the revelation of the character of each of the twelve. The loving John, the gentle Matthew, the grasping Judas, and the simple, incredulous Thomas are all there ; while in the midst sits their Master, with a presence so noble that there is no figure in the world of art that more nearly expresses what is divine in human form. The apostles are arranged in groups of three, every group being full of dramatic interest. They are robbed, for the first time in painting, of the aureoles about their heads, but they lose none of their impressiveness thereby.

The picture faded a short time after it was finished, for it was painted on a damp wall from which mineral salts were constantly oozing, and the great figures in the picture are now mere ghosts of their former selves. The best idea of the head of Christ is obtained from a drawing by Leonardo in the Brera, at Milan. Notwithstanding the ravages of time and the hand of the restorer, the greatness of the work can even now be felt. The wall on which it was painted is twenty-eight feet long, and the figures are larger than life. There are copies of the picture in various chapels, churches, and galleries of Europe ; the best is in the Royal Academy in London.

At Milan, Leonardo painted a number of portraits, among them those of two beautiful women of the court, Cecilia Gallerini and Lucrezia Crevelli. The latter portrait, called *La Belle Ferronnière*, hangs on a

wall at the Louvre, where are collected a number of works by Leonardo and his followers. This singularly beautiful woman, with her finely molded lips, mysteriously questioning eyes, and jeweled brow, haunts one with the peculiar fascination of something weird and almost sinister. The other portraits have shared the fate of most of his productions, and are now lost. In fact, there are in existence not more than half a dozen pictures which can be assigned to Leonardo without a shadow of doubt.

The *Virgin of the Rocks* belongs to the years Leonardo spent at Milan. The Virgin is represented in a grotto of dark, bluish-green rock. St. John and the Infant Christ are playing at her feet, while a beautiful angel looks on at the right. The colors have probably changed and darkened very much, but the picture is still beautiful. The childish forms are exquisite, and the faces of the Madonna and the angel possess a rare loveliness.

In 1500 Milan fell into the hands of the French, and the Duke was imprisoned. A short time afterward Leonardo returned to Florence, where he was well received by Pietro Soderino, the head of the Florentine Republic, who secured for him employment and a pension from the government. In 1502 he made a journey through Italy as the chief engineer of Cæsar Borgia. The details of this remarkable journey are recorded in his own manuscripts.

During the next year an important work engaged his attention. This was the painting of a cartoon, or design used in painting a picture, for the decoration of one wall in the Council Hall of the Palazzo Vecchio

at Florence. Leonardo was fifty-one years old, and Michelangelo, then twenty-nine years old, was commissioned to make a cartoon for the opposite wall. Thus began the rivalry between the two greatest men of the day, who, though they recognized each other's genius, were too haughty and intolerant to become friends.

When the designs were finished, they were placed in the Council Hall, and all Florence went to see them. The walls were never decorated, but the cartoons remained on exhibition for some time; and they were studied by artists as the expression of the profoundest knowledge and highest skill that had been acquired in Florentine art. It is curious that both cartoons disappeared. The Flemish painter Rubens must have seen the central portion of Leonardo's design, which represents two soldiers fighting for a standard, for he copied it, and the picture is known as the *Battle for the Standard*.

It was at Florence that Leonardo painted *Mona Lisa* or *La Jocunda*. In this picture, more completely than in any other, he expressed the spirit of his life and his artistic ideals. His constant search after truth and his tireless efforts to express it on his canvas; his desire to paint beauty of a highly distinguished and intellectual type; and his love of a fleeting smile, half revealing, half concealing feeling and thought, are all written in *Mona Lisa's* face. It seems as though she must have been a creature of his fancy; but it is not so. *Mona Lisa* is the portrait of Madonna Lisa, the wife of Francesco del Giocondo. There she sits calm and self-contained, with the rivers and mountains behind her —

the embodiment of a woman's spirit, possessing a fascination none can escape. Her eyes follow one about the great gallery of the Louvre, into the remotest corner; nor does her power end there, for her image comes back to haunt one's memory, again and again. She seems to divine all one's secrets, but she veils herself in an impenetrable mystery.

Every stroke of the brush in this portrait reveals Leonardo's skill in expressing, as no other artist of his time was able to do, the subtle modelings and the fleeting expressions of the human face. The colors have faded and changed, and King Francis I., who bought the portrait, gazed on more beauty than we see to-day. But time has laid his hand reverently on the work, and has preserved the most exquisite harmony. In the background are blues and greens in the rocks and water. The coloring of the hair is a rich auburn; and the drapery is of mingling hues of gold, green, and blue, which almost elude us at first sight, but are revealed as we become accustomed to them as to objects in a darkened room. Over the face and neck is a rich, golden light, grown richer perhaps with age.

While the portrait was in progress, Leonardo arranged to have musicians and poets while away the time, in order that Mona Lisa might keep the same expression. For four years he worked on the picture and then left it unfinished, still dissatisfied with his work.

Leonardo painted a cartoon, called the *Virgin in the Lap of St. Anne, with the Infant Christ and St. John*, for an altarpiece for the Nunziata Convent. When the drawing was exhibited in the convent, throngs went to see



Leonardo da Vinci.

MONA LISA.

it, and the streets were crowded as though a festival were going on. Thus Leonardo had a taste of Cimabue's triumph on that "birthday festival of Italian painting" three centuries before. The picture was never painted, but the cartoon, or a copy of it, is in the Royal Academy in London. There is a picture in the Louvre on a similar subject, which was painted between 1502 and 1507. It contains a charming figure of the Infant Christ, playing with a lamb and holding it by the ears.

In 1514 Leonardo went to Rome at the invitation of Pope Leo X. This visit did not bring much satisfaction to him, for he was then an old man and his sun was near its setting. He had been honored in Florence above all others for many years; but in Rome the enthusiasm over Michelangelo and Raphael was so great that Leonardo did not receive the homage due him. His visit was a short one, and he soon joined the court of the French king, then held at Pavia.

Francis I. was trying to draw around him the most eminent men of the time, and Leonardo found a congenial life at the French court and accompanied it to Paris in 1516. His *Mona Lisa* and the *Virgin of the Rocks* had already been purchased by King Francis, who admired his work greatly. He offered the painter the Chateau of Cloux near the town of Amboise, where the French Court resided during the hunting season, and there Leonardo remained the rest of his life. Little is known of him during these last years, but a portrait drawn by himself—a red chalk sketch in the collection of the Louvre—shows that old age did not bring him peace and content, for "an indescribable touch of bitter-

ness lies in his mouth, and a gloomy severity in his eye, both of which are sufficient to tell us that this man lived at discord with his fate." It is probable that he spent his leisure in recording the many investigations and discoveries which have won for him the name of the "Wizard of the Renaissance."

In his sixty-seventh year, Leonardo da Vinci died at the Chateau of Cloux. He left behind him many able pupils, the greatest of whom was Bernardino Luini, whose works prove him a worthy pupil of his great master, for they are distinguished for their beautiful color and the tender loveliness of the faces.

IV. MICHELANGELO.

1475-1564.

AT Caprese, a little town in Italy near Arezzo, the ruins of a castle are still standing on a rocky mountain ledge. One room in the castle is interesting to every lover of art, for it contains a tablet stating that Michelangelo was born there in 1475. At the time of his birth his father, who was governor of Caprese, was making an official visit to the town. As soon as his duties were over he set out on the return journey to Florence with his wife and infant son. They traveled as far as Settignano, where the little Michelangelo was left with a nurse, while his parents went on to Florence.

Michelangelo's nurse, or foster mother, was the daughter of a stone mason, and her husband followed the same calling. The child played among the huge blocks of stone in the quarries, and thus became familiar from infancy with the first stages of the sculptor's art. Perhaps some faint memories of his childish impressions came back to him years later, when he spent many months at Carrara choosing marble for statues. Even during his childish days at Settignano, he began to show a love for drawing, and for many years his first designs remained on the walls of the stone mason's cottage.

After a few years, the boy was taken to Florence and sent to school. There he had as a comrade, Francesco

Granacci, who became his lifelong friend. Granacci was studying with Domenico Ghirlandajo, one of the artists who had been honored by a commission to paint frescoes in the Sistine Chapel at Rome. During school hours Michelangelo's heart was not in his studies, for he kept wishing the time to pass, so that he might see the new drawings which Granacci brought him every day. He worked over these in his spare moments, each day wishing more and more to study art with his friend. Together they spent many hours watching the artists at work in the studios, and his heart would be filled with such longing that he pleaded with his father to let him enter Ghirlandajo's studio. But Ludovico Buonarroti would not listen to his son, for he had other plans and was much opposed to having him enter upon a profession so poorly paid and so uncertain of success.

At length Ghirlandajo himself became interested in Michelangelo, and he persuaded Ludovico to apprentice the boy to him for three years, agreeing to pay a certain sum for his services, which was an unusual thing at the time. Ghirlandajo was then employed in restoring the choir of Santa Maria Novella, and the young apprentice was launched immediately into important work. He proved an apt and ready assistant, and found time to make many drawings. One of these, representing Ghirlandajo and his pupils at work on a scaffolding, called forth from the astonished master these words of admiration, — "He understands more of art than I do myself!"

Ghirlandajo was obliged once again to make a similar confession, to himself at least, under very trying circumstances. It happened in this way. One day while a

comrade was copying a drawing by Ghirlandajo, Michelangelo watched him for a moment, and then seizing a pencil corrected the master's drawing with one skillful stroke, much to the discomfiture of Ghirlandajo, who stood by. From that time Michelangelo was not allowed to use the drawings lent to the other pupils.

The first picture that Michelangelo painted was an enlarged copy of Martin Schongauer's *Temptation of St. Anthony*. He worked on it very faithfully, visited the markets to study the scales of fish, and in every way he tried to paint the details of the picture with utmost truthfulness. When the work was finished, it attracted a good deal of attention, and Ghirlandajo was proud to claim it as a product of his studio.

After Michelangelo had studied with Ghirlandajo about a year, it happened that Lorenzo de' Medici, who had just established a school in his palace gardens for the benefit of the young artists of Florence, asked Ghirlandajo to recommend two of his pupils most worthy to enjoy the privilege of studying there. Francesco Gnanacci and Michelangelo were chosen by their master. The statues and casts in the Medici gardens and the noble examples of Greek art that adorned Lorenzo's palace awakened Michelangelo's enthusiasm, and he made as rapid progress in modeling as in painting.

It was not long before he was at work carving from a block of marble that some one had given to him the masque, or face, of a faun. Lorenzo de' Medici was much interested in his work and watched its progress. When it was finished, he said to the young sculptor, "Why, since you have represented the faun as an old man, have you made his teeth so perfect?" The next

day when the Duke walked in his gardens, he was interested to find that Michelangelo had benefited by his suggestion, and by a masterly blow with his chisel had broken a tooth in the faun's mouth in such a way as to give the effect of age.

Lorenzo de' Medici, after showing Michelangelo many signs of his favor, invited him to become a member of his household. He also offered the young sculptor's father a position at the court; but when Ludovico Buonarroti heard of the Duke's proposal, he was very angry and refused to have an interview with him. He had consented unwillingly to let his son study painting, and now that he wished to become a stone mason, he was determined to prevent it. Granacci, however, finally prevailed upon him to see the Duke, and he was so pleased by Lorenzo's courtesy that he declared himself ready to do anything for such a master. Thus Michelangelo, at a most impressionable age, was thrown into surroundings admirably suited to his development as an artist. He sat at Lorenzo's table, often at the Duke's side, wearing a violet-colored mantle, and enjoying the conversation of the brilliant men who gathered there. The young artist heard their learned discussions on art, literature, and philosophy; and his pictures and his sonnets show the influence of this classic learning and culture. Nevertheless, the poetry of Dante and the sermons of the great Florentine preacher, Savonarola, stirred his soul far more than the elegant discourses at Lorenzo's table.

Michelangelo did not give up his study of painting, although he enjoyed sculpture more. He spent many months copying some great frescoes in the Brancacci

Chapel. It was while he was at work there that a fellow-pupil at the Medici gardens, who was jealous of Lorenzo's admiration for his comrade, became enraged at some haughty criticism made by Michelangelo, and struck him a blow upon the nose that disfigured him for life.

The golden days in Lorenzo's palace came to an end in 1492, owing to the death of the Duke. His successor, Piero de' Medici, cared little for art. Michelangelo left the palace, and began to work in a studio in his father's house, where he remained for two years.

In the winter of 1494 a heavy snowstorm in Florence was the occasion of the artist's returning to the Medici palace. Piero de' Medici, who had not thought before of employing Michelangelo, sent for him to fashion a statue of snow, in order to satisfy a whim and entertain his guests. As a reward for this work, the sculptor was given his old rooms and a seat at the Duke's table; but he did not find congenial spirits there.

Piero de' Medici's reign was short, for Florence was soon involved in civil war. The Medici were driven out, and Michelangelo was obliged to flee. He went to Venice and then to Bologna, where he stayed some time, owing to a curious circumstance. It was a law of the city that every stranger entering the town should provide himself with a little seal of red wax, to be carried on the thumb of the right hand. Michelangelo had neglected to do this, and not having the money to pay the fine imposed upon him, he would have been thrown into prison had he not excited the interest of one of the magistrates, who invited him to his home, and kept him there for two years. He received commissions for

Michelangelo.



ADAM.

work at Bologna, but the local sculptors were jealous and persecuted him until he went back to Florence.

Between 1500 and 1508 Michelangelo painted a *Holy Family* for his friend Agnolo Doni. The picture has been injured by attempts to restore it, but in the masterly composition, and the admirably drawn nude figures in the background, it is a prophecy of his later work in the Sistine Chapel.

Sculpture occupied most of Michelangelo's energies for a number of years, but in 1504 he engaged in a competition with Leonardo da Vinci for the decoration of the Council Hall of the Palazzo Vecchio. Leonardo was then over fifty years old and was the acknowledged master in all Italy. To challenge him was a daring and exciting thing for a man under thirty to do, but Michelangelo was eager to try his powers on some great work. The cartoon which he designed presented an episode in the war with Pisa, and showed a band of soldiers, while bathing in the Arno River, suddenly warned by a trumpet call of the approach of the enemy. The various groups, dashing out of the water, clambering up the steep banks, dressing and fastening on their armor, were represented with remarkable knowledge of the human figure; and the great Leonardo found in the young Florentine a powerful rival.

Michelangelo was provided with a hall in which to paint his cartoon, but he suffered trying interruptions. In 1505 he was called to Rome by Pope Julius II., who commissioned him to build his mausoleum. This was never finished, though Michelangelo began the work then, and for forty years was so harassed by it that he said, "My youth has been lost, bound hand and foot to

this tomb." A year later he escaped from Rome for a time and finished the cartoon. It suffered the same fate as Leonardo's, and we are indebted to San Gallo's copy and to engravings for our knowledge of it.

Notwithstanding his success with the cartoon of Pisa, Michelangelo did not claim to be a painter by profession. When Pope Julius II. ordered him to lay down his chisel and go to Rome to paint the ceiling of the Sistine Chapel, he was unwilling to undertake the task. He advised the Pope to engage Raphael instead; but no excuses were accepted, and he was obliged to execute the commission.

The Sistine Chapel is a part of the Vatican, and was built in 1473, by Pope Sixtus IV., for whom it was named. The great fresco painters of Florence had decorated the walls with scenes from the lives of Moses and Christ; but the ceiling remained unadorned, until Pope Julius II. commanded Michelangelo to take up the work. He began to make his designs in 1508. The original contract called for frescoes representing the twelve prophets in the lunettes (the semicircular spaces over the windows), and ornamental designs in the other spaces of the vaulted ceiling; but the artist persuaded the Pope that this scheme of decoration was inadequate to the needs of the building, and proposed another, which was carried out.

The space to be covered with decorations included six lunettes on each of the long walls of the rectangular building, the pointed arches above the lunettes, the spaces between these arches, and finally the vaulted ceiling above. In the lunettes and pointed arches Michelangelo painted family groups, representing the

ancestors of Christ, from Abraham to Joseph ; and in the spaces between the arches were painted Jewish prophets and pagan sibyls, attended by angels, sitting on thrones and looking forward to the coming of the Redeemer. The ceiling space was subdivided by moldings and cornices, painted in such a way as to represent an architectural framework, adorned with a wealth of ornament.

Through the middle of the ceiling the artist represented a long, narrow space, divided by arches and bounded by what seemed to be a marble cornice, from which arches appeared to spring. This cornice was supported by boy angels in groups of two, and above them were seated figures of fauns, separated by medallions. The long, narrow space was divided into nine compartments, in which were painted scenes from Old Testament history. Beginning with the fresco nearest the altar, the subjects are as follows : the *Separation of Light from Darkness*, the *Creation of the Sun and Moon*, the *Separation of the Land and Sea*, the *Creation of Adam*, the *Creation of Eve*, the *Fall and the Banishment from Paradise*, the *Sacrifice of Noah*, the *Deluge*, and the *Drunkenness of Noah*. These principal parts of the composition deal with the creation and the sins of man, and the rest points to the redemption of the race by the coming of Christ. Besides all the spaces mentioned, there were four corner arches, and in these were symbolic groups, — the *Brazen Serpent*, the *Death of Haman*, *Judith and Holofernes*, and *David and Goliath*.

After his designs had been made, Michelangelo was not able to begin his work immediately. The scaffold-

ing which had been constructed for his use was unsuitable, and he was obliged to plan a new one, which was so skillfully arranged that it has served as a model for such structures ever since. Day after day he worked on a platform fifty feet above the pavement, with his head thrown back in such a strained position that long after he had finished the work he could not read unless he held his book over his head. "Backward I strain me like a Syrian bow," he wrote in a sonnet to a friend at this time.

Not many days after he began the decorations he went to the Pope in despair, saying, "I told your Holiness that I am no fresco painter, and it is true, for all my work is ruined." His discouragement was caused by a mold which incrustated his work; but it proved to be nothing serious, and disappeared when the plaster was dry. He went on with the frescoes, often receiving visits from the Pope, who was so interested in the progress of the work that he had a ladder built, by which he might ascend to the scaffolding.

Notwithstanding the marvelous rapidity with which the artist worked, the Pope was never satisfied, for he was afraid he would not live to see the frescoes finished. One day he said to the artist impatiently, "When will you come to an end?" Michelangelo replied, "When I can." This angered the Pope, who exclaimed, "You seem to desire that I should have you thrown from this scaffold." The scaffolding was removed soon afterward, and on All Saints' Day, 1509, the first half of the frescoes was shown to the Pope and an admiring crowd of spectators. Raphael was there, and from that time he was no longer content with his own work, for the

vision of majesty and grandeur revealed to him on the Sistine ceiling gave him new inspiration, and his future work was the greater for it.

After the frescoes had been shown to the public, Michelangelo found it necessary to go to Florence. When he asked leave of absence, the Pope was so angry at the thought of any delay that, in the course of the interview, he struck the artist with his stick. This was an indignity that the proud man could not brook, so he started immediately for Florence. The Pope sent his favorite page after him with money, and Michelangelo soon went back to Rome. He finished his work in the Sistine Chapel in 1512.

Although on the Sistine ceiling there are over three hundred figures, varying in size from the little boy angels that support the cornices to the colossal prophets and sibyls that would be eighteen feet high if standing, there is the most perfect harmony and unity in the vast composition. These heroic figures are hardly equaled in the world of art for majesty and grandeur. Among them all none is more sublime than that of Adam lying on a rugged mountain side, awaiting the touch of the Creator to send the lifeblood thrilling through his veins, awakening him to life and light. The Creator in the same fresco is conceived with equal poetic power; and it seems as though the artist's imagination had scaled the very heights of heaven, so glorious and so godlike is this representation of the Source of all being.

In the spaces between the pointed arches, on the right of the altar, are the Libyan, Cumean, and Delphic sibyls; between them are the prophets, Daniel and



Michelangelo.

ZACHARIAS.

Isaiah. On the left are Jeremiah, Ezekiel, and Joel, with the Persian and Erythrean sibyls between them. Over the altar end is Jonah, and at the opposite end is Zacharias, who is not deep in meditation like Joel, nor transported with hope like Ezekiel and Isaiah, but wholly absorbed in reading the prophecies of the Messiah. The figure of Jeremiah is the noblest and most imposing in the long line of prophets. He sits wrapped in profound thought, and seems to bear witness to all the intense longing and rapturous expectation of the Hebrew race. The overwhelming majesty of the colossal prophets is relieved by the figure of the lovely Delphic sibyl, who looks forth as though from some troubled dream, and that of the Libyan sibyl with her glorious head and beautiful drapery. But the old and haggard forms of the Cumean and Persian sibyls are as terrible as the prophets.

In the family groups below, the lofty strain becomes more tender ; and a lighter chord still is struck in the angels and decorative figures that add an element of grace and charm to the minor parts of the composition.

The Sistine frescoes have been much injured by age, by cleansing under laborers' hands, and by the explosion of a powder magazine at the Castle of St. Angelo in 1798. The plastering has cracked in many places, and in some parts it has fallen down ; and the color has also been impaired. But the work even in its ruins commands reverence as the masterpiece of one of the mightiest intellects that the world has ever known. In it Michelangelo revealed his qualities as an artist at their highest and noblest. He was able to conceive vast and magnificent designs, and he had the profound

knowledge and poetic imagination that enabled him to execute them in a marvelous way. It was he who taught the artists of the Renaissance what the grand and sublime in art meant, and thus he raised art to a higher plane. The frescoes of Raphael, and all the most impressive works of the age, show that he opened the eyes of his contemporaries to a larger vision.

Twenty years after the Sistine ceiling frescoes were finished, Michelangelo was at work again in the same place. The intervening years had been stormy ones, for he had been beset by obstacles of the most annoying sort in carrying out his work. He had suffered many anxieties on account of his family; he had sorrowed bitterly over the misfortunes of Florence; and he had been exiled after trying to aid his city in an unavailing attempt to throw off her yoke.

When Michelangelo was commanded by Pope Clement VII. to paint the *Last Judgment*, he was nearly sixty years old. His life had been full of sorrow, and his mind had been fed on the writings of Plato and Dante, and on the prophecies of Savonarola. The *Last Judgment* reflects his profound meditations on life and death. He treated the subject in an original way, and rendered it terrible in its dramatic power. In the middle of the upper part of the fresco is the figure of Christ, half standing on the clouds about His throne, while He points to the wounds in His side, and raises His hand in judgment on the world. On His right is the Virgin, gazing at the redeemed souls, and at either side are apostles and saints. St. Peter stands on Christ's left, holding the key of the Church, and below Him are martyrs with the instruments of their martyrdom.



Michelangelo.

CHRIST IN THE "LAST JUDGMENT."

Below the central group is a group of archangels, four sounding forth the judgment to the four corners of the universe, and the others holding the books of judgment. At the left side of the picture, the land and the sea are represented as giving up their dead, and the blessed rise toward heaven, aided by angels. On the opposite side, the old boatman, Charon, rows lost souls across to hell in his winged boat, and then beats them down into the bottomless pit. In the semi-circular spaces at the top of the picture are groups of angels bearing the symbols of Christ's passion,—the cross, the crown of thorns, and the pillar of flagellation. Originally there was another group above, representing the Eternal Father.

Michelangelo painted the figures in the fresco of the *Last Judgment* with great rapidity, but he was obliged to take such long periods of rest that he was engaged six years on the work. Many anecdotes are told in connection with the painting of this picture. One tells how Biagio, the Pope's master of ceremonies, accompanied his Holiness to the chapel, and on being asked his opinion of the fresco, said very disparaging things of it. Thereupon the artist painted him with asses' ears, as the master of ceremonies in hell. Biagio appealed to the Pope to prevent this insult, but the Pope replied, "That I cannot do : if he had placed you in purgatory, I should have made every effort in your behalf ; but as he has placed you in hell, it is useless for me to do anything, for *ex infernis nulla est redemptio* (there is no redemption in hell)." Succeeding popes objected to the undraped figures in the fresco, and Daniele Volterra was employed to paint draperies upon

them, for which he ever after bore the nickname of the "breeches-maker."

Though the years preceding the painting of the *Last Judgment* were full of trouble and disappointment, those in which he executed it were peaceful and happy for Michelangelo. Then he enjoyed the friendship of Vittoria Colonna, the widow of the Marquis of Pescara, who was killed in the battle of Pavia many years before. Michelangelo's life had been a solitary one, with "no wife but his art"; and his nature was so sensitive, proud, and unapproachable that he had few friends. Yet he was capable of great loyalty and affection, and in Vittoria Colonna he found a sympathetic spirit to whom he could reveal himself and be understood. She was a poet and a woman of influence in her day. She belonged to the devoted group of men and women in Italy, who, seeing the corruptions in the Church and in society, worked zealously to bring about reforms. Though they still remained loyal to the Roman Church, they helped to sow the seeds of the Reformation. Vittoria herself was suspected of heresy, and was obliged to leave Rome in 1541.

This friendship sweetened the life of Michelangelo, whose heart had been wounded by jealousy and discords for so long. He wrote many sonnets to Vittoria Colonna. These and his letters to her show the gracious influence of her spirit. After her departure from Rome, they met again in the next year, and five years afterward she died.

Michelangelo was not able to nurse in idleness his sorrow at the loss of his friend, for important work pressed hard upon him. Pope Paul III. commissioned

him to decorate a new chapel in the Vatican, named the Pauline Chapel. The frescoes represent the *Conversion of St. Paul* and the *Crucifixion of St. Peter*; but they are now in such a mutilated condition that it is impossible to judge of them.

The Pauline frescoes were Michelangelo's last works in painting. He lived fifteen years longer, and after all his great contemporaries had ended their labors, herculean tasks awaited him. His health was poor, and he suffered a good deal. At night, when sleep forsook him, he would put on a cap with a candle attached to the front of it, and chip away at a marble *Christ* upon which he had been working for many years.

On the evening of the eighteenth of February, 1564, Michelangelo spoke his last words, saying, — "I give my soul to God, my body to the earth, and my worldly possessions to my nearest of kin, charging them to remember the sufferings of Jesus Christ."

The Pope and the Romans determined that his body should remain in Rome, and they hastened to bury it in the Church of the Holy Apostles; but his nephew secretly removed it, and sent it to Florence. It was then conducted by the Florentine artists to Santa Croce, in a torchlight procession, followed by throngs of citizens. Some days after, memorial services were held in the Church of San Lorenzo, upon the façade of which Michelangelo had worked for many years; and later a monument was erected to his memory in the Church of Santa Croce.

V. RAPHAEL.

1483-1520.

To understand Michelangelo's many-sided nature, it is necessary to follow his career as sculptor, painter, architect, poet, and citizen of Florence. Leonardo's genius led him, also, into varied paths. But Raphael's best energies were devoted to painting, and in all that pertains to the art of painting and decoration, he was the most complete master the world has ever known. His life was uneventful, and the story of it is a record of his harmonious development as a painter, from the days when, as a little boy, he began his studies at his father's side, to the last touch on the *Transfiguration*, just before his death.

Raphaello Sanzio, known as Raphael, was born at Urbino, in Umbria, on Good Friday, 1483. His father, Giovanni Santi, was both an artist and a writer, and his frescoes adorn many of the churches of Urbino and of the surrounding country. His little son accompanied him to his labors, and the gentle, teachable boy early learned the rudiments of art; so that when the father was painting in a church at Cagli, the boy aided him in his work. Giovanni Santi soon discovered that his son had natural ability, and he wished to place him under Pietro Perugino, who at that time enjoyed unusual popularity as a painter. But he died without having carried out his plans, when Raphael was eleven years

old. Happily an uncle, knowing Giovanni's wishes, apprenticed the boy to Perugino. For four years Raphael studied with Perugino, and to him he owed a most thorough training in drawing and color.

All Raphael's early pictures show that he was a humble follower of his master, though his individuality asserted itself even in these first works. Among them is a *Crucifixion*, one of the very few pictures painted by Raphael on painful subjects, for he usually shunned such themes, choosing rather to paint the glad aspects of life. Another picture that shows his master's influence is the *Marriage of the Virgin*. Raphael had assisted Perugino while he painted a picture on the same subject, and the two works are similar in composition. They illustrate the legend which tells how Zacharias inquired of the Lord concerning Mary. Then an angel came to him and said, "Go forth and call together all the widowers among the people, and let each bring a wand with him, and he to whom the Lord shall show a sign let him be the husband of Mary." The legend goes on to say that the suitors deposited their wands in the temple over night, and that in the morning Joseph's wand had blossomed. The other suitors in their disappointment broke their wands and trampled on them.

In the early part of 1504 Raphael returned to Urbino, where he painted a number of pictures, among which are *St. George* and *St. Michael*. A few months later he went to Florence, and the results of this visit were manifold. Instead of saints and angels lost in contemplation of heavenly mysteries, such as filled the pictures of the Umbrian painters, he found, in the works of Florentine

artists, the fullness of life and feeling ; and he studied them earnestly in order to understand the secret of their power. The art world was at the time much excited over the cartoons of Leonardo da Vinci and Michelangelo, and Raphael learned many lessons from them. His generous, open mind saw the beautiful and the strong wherever it was found, and each new revelation helped him to express his own thoughts and feelings.

His paintings of this period show the influence of the Florentine masters. Among them are the *Madonna of the Goldfinch*, *La Belle Jardinière*, the *Madonna Baldacchino*, and the *Madonna of the Grand Duke*. It is impossible to describe in fitting words the many Madonnas of Raphael. They are so exquisite, and their charm is so readily felt that they need only to be seen in order to be admired and enjoyed. Each one seems lovelier than the last, and they all present an exalted type of motherhood, varying from the sweet and tender *Madonna of the Grand Duke* and the *Madonna of the Chair* to the sublimely majestic *Sistine Madonna*.

At Florence, as at Urbino, Raphael found inspiration in his fellow-artists, and he also gained much from his brilliant friends whose learned discussions were of inestimable value to him. For, in order to execute his later works, he needed not only the skill and poetic imagination of an artist, but a knowledge of history and philosophy, and an intellectual grasp only possible to a mind broadly developed.

While Raphael was at work on the *Madonna Baldacchino*, Pope Julius II. invited him to Rome to undertake the decoration of various parts of the Vatican. These works made it necessary for him to remain in Rome



Raphael.

THE MADONNA OF THE CHAIR.

during the rest of his life. Between 1508 and 1517 four rooms in the Vatican were decorated under his supervision. For all of these works he made the designs, but some of them were carried out by his pupils. In Rome, Raphael gathered about him a large band of assistants, who aided him in his colossal undertakings. Not only was he remarkable for his power to learn and to assimilate, but he had a marvelous faculty of imbuing others with his spirit. Thus he was able to accomplish much in a short life. It is said that as he went about the streets, he was surrounded by his disciples, who hung on his words, and jostled one another in their eagerness to lose nothing that came from his lips. Thus it was that they were able to follow so closely in his footsteps that they could execute his designs.

The decoration of the first room, called the Chamber of the Faculties, was begun in 1508, and finished in 1511. On the ceiling Raphael painted four circular frescoes, each containing a female figure accompanied by symbols, clouds, and beautiful genii. These figures typify Theology, Poetry, Philosophy, and Law, and refer to the subjects treated in the wall spaces below them.

The wall fresco, *Theology*, represents an argument on the nature of the sacrament, entered into by the fathers of the Church. It is witnessed, in heaven, by the Holy Trinity and the communion of saints, represented by saints, martyrs, and prophets seated on a semicircle of clouds; and on the earth, by hosts of people. This was the first great fresco painted by Raphael, and he proved by it that he was a master in the art. It was while at work on this fresco that Raphael saw Michel-

angelo's Sistine frescoes. He then felt the influence of the spirit of grandeur and sublimity there revealed, as all his later works bear witness.

The second fresco, *Philosophy*, is known as the *School of Athens*. Beneath a grand portico all the Greek sages are represented, discussing with their followers the problems of the universe. Raphael made Plato the most impressive figure among them all. He stands pointing to heaven, while at his side Aristotle is pointing to the earth. Socrates stands at the left talking to his interested disciples; and Diogenes, the Cynic, sits on the steps alone, indifferent to all around him. All phases of Greek philosophy are represented by their founders. In the foreground are men noted in the arts and sciences; and at the extreme right, Raphael has painted a portrait of himself as a humble follower of Perugino.

These two frescoes revealed Raphael's genius in a new light. They showed that he was eminently fitted to deal with important historical subjects, and that he had the power of thought and poetic imagination necessary for the creation of a grand composition. They also showed his skill in portraiture, and an intellectual power that enabled him to paint pictures on great themes, with such a lofty idea of their meaning that he won the name of the "philosophical painter."

In the third fresco, *Poetry*, or *Apollo and the Muses on Parnassus*, the most interesting figure is that of blind old Homer; near him are Dante and Virgil, and many of the celebrated poets of ancient and mediæval times. Apollo is seated near the center, with the Muses at the right; and in the lower part of the picture are several

poets of Raphael's day. The painting makes Parnassus seem no longer a vague vision. Once more the font of inspiration gushes forth at the feet of the God of Song, and the great singers of the past seem to fill the earth with their melodies.

The last fresco, *Jurisprudence*, consists of three parts, owing to the nature of the wall space. The first part contains three figures, — Prudence, Truth, and Fortitude. In the second is represented a scene in the history of religious law, the giving of the law by Pope Gregory IX., though the portrait of the reigning Pope was substituted for the real actor in the event. The third represents the Emperor Justinian giving the code of civil law.

The second room in the Vatican, decorated by Raphael, is called the Chamber of Heliodorus. It contains four large wall frescoes, besides decorations on the smaller spaces. The first fresco represents the expulsion of Heliodorus from the temple at Jerusalem. According to the account in the second book of the Maccabees, Heliodorus, who had just stolen the money reserved for the use of widows and orphans, was driven from the temple by a heavenly warrior mounted on a charger, who trampled the recreant beneath his feet.

The second fresco, the *Mass of Bolsena*, represents the conversion of a skeptical priest who was celebrating mass in the presence of Pope Urban IV. The third represents *St. Peter Delivered from Prison*, and the fourth pictures the legend that tells how Pope Leo I., accompanied by St. Peter and St. Paul, entered the camp of Attila, the terrible king of the Huns who had

devastated Europe, and so overawed him that Rome was saved from destruction.

The Chamber of the Fire in the Borgo, and the Chamber of Constantine were painted by Raphael's pupils after his designs. The fresco dealing with the fire in the Borgo is full of dramatic power, and the drawings for the various groups have been studied, copied, and adapted by artists again and again. Especially noble and striking are the young man who is bearing his aged father away from the flames, and the central group in the foreground, where a mother teaches a little child to offer a petition for deliverance, believing its prayer will be more potent than her own. The *Battle of Constantine* is the most important fresco in the last room. It was painted by Giulio Romano, one of Raphael's pupils.

Besides these four rooms in the Vatican, Raphael made designs for the decoration of the open corridors, called the Loggie. The subjects of these three frescoes were taken from the Bible. They were executed by his pupils, and are known as "Raphael's Bible."

A work was soon given to Raphael from which he won a good deal of fame. This consisted of a series of cartoons, or working designs, to be used in making tapestries which were to hang on the walls of the Sistine Chapel, beneath the great frescoes representing scenes from the life of Moses and of Christ. Raphael took up the story of Christianity where Michelangelo left it. His cartoons represent the *Coronation of the Virgin*, which was hung over the altar, and also scenes from the lives of the first great Christians, — St. Peter, St. Paul, and St. Stephen, the first Christian martyr.

They were executed in part by Raphael, and in part by his pupils from his designs.

Four of the cartoons have been lost, but the others, after many vicissitudes, were placed in the South Kensington Museum. After they left Raphael's hands, they were first sent to Flanders to be wrought into tapestries. The tapestry makers cut the drawings into long strips to make their work easier, and there they remained neglected for many years. At length Rubens, the Flemish painter, discovered them and induced King Charles I. of England to buy them. In the time of Cromwell they passed out of the royal possessions, but they were afterward restored. King William III. had the parts united, and a room was built at Whitehall Palace to receive them. They were loaned some years ago to the South Kensington Museum, where they now remain. The tapestries also suffered many changes of fortune. In the course of time some have been lost, but in 1814 the remaining ones were restored to the Vatican.

During the years in which Raphael was employed in decorating the Vatican and in designing the cartoons for the Sistine Chapel, he executed many easel pictures. Among them were portraits, Madonnas, Holy Families, and pictures on various sacred subjects, besides the celebrated fresco of *Galatea*.

A story is told which proves that Michelangelo appreciated the genius of the man who thanked Heaven that he was born in the same century with the creator of the Sistine frescoes. Raphael had been decorating the Church of Santa Maria della Pace, and when he had finished his frescoes, he informed his patron's



Raphael.

PORTRAIT OF HIMSELF.

cashier what amount was due him. The cashier thought the artist had already received enough pay, and he gave no attention to the demand. Raphael then proposed that the work should be estimated by some good judge to see if he had asked an exorbitant price.

The cashier, knowing that Michelangelo was generally supposed to be jealous of Raphael, chose the great sculptor to judge of the work. But when Michelangelo stood before the pictures, he was filled with enthusiasm and admiration. "Well," said the cashier, "what is your judgment upon the frescoes?" "That head alone," said Michelangelo, "is worth a hundred scudi, and the others are not worth less." When this was reported to Agostino Chigi, the man who had given the commission, he said, "Pay the artist immediately three hundred scudi and be very courteous to him, so that he will be satisfied; for if he should insist on my paying also for the drapery, I shall be ruined."

Many remarkable portraits in the art galleries of Europe prove Raphael's skill in portraiture. Among them are the superb portrait of Julius II., that energetic prelate by whose order some of the greatest art works of the later Renaissance were executed; the fine portrait of Pope Leo X., with two of his cardinals; the portrait of the lovely Jeanne of Aragon; and the charming *Violin Player*. But the most interesting of all his portraits is that of himself in the Uffizi Gallery. It shows us the poetic beauty of the sensitive, earnest face of the young artist, who by his generosity and modesty, and by the sweetness of his nature won the love and admiration of all who came under the spell of his presence.

The greatest of Raphael's Madonnas, if not the greatest of all his works, is the *Sistine Madonna*. This picture was painted for the Benedictine monks of Placentia, who wished to have a banner to carry in processions, containing a picture of the Madonna with St. Sixtus — Pope Sixtus — and Santa Barbara. It is now in the Dresden Gallery, where it was placed in the latter part of the eighteenth century. The Elector's throne was moved in order that the picture might have the best-lighted space in the gallery. Throngs of people of all ranks and creeds constantly pass before this Madonna, and no one stands unmoved in her presence. The most accomplished artist sees in the painting those qualities which it is the aim of his life to possess; and each beholder finds pleasure and inspiration, according to his ability to understand its beauty. Even the simplest people feel its power; it is said that old peasant women are often moved to tears before it, and go away with new hope in their hearts.

The *Sistine Madonna* won for Raphael the name "divine." It seems, like Michelangelo's *Adam*, a vision of the artist's brain wrought without effort, and with the perfect knowledge and the joyful sense of power that we associate with the act of creation. In the Madonna's face and form are represented the purity and the majesty that belong to the Mother of Christ; and in her Raphael has revealed the highest and holiest type of womanhood. In the deep and earnest eyes of the Son are written a prophecy of His agony and sacrifice. Santa Barbara is a figure of grace and loveliness, and the sweet humility of her downcast face is in fine contrast with the fearlessness of the Mother. St. Sixtus

is a strong, vigorous figure, with a noble face full of sincere devotion. The background, filled with exquisite angel faces, and the two cherubs leaning over the balustrade below, give a graceful and poetic touch to this most perfect of compositions.

Another easel picture of this period is the *St. Cecilia*. St. Paul in this picture is one of the most impressive figures in art; and St. Cecilia herself, with rapt face listening to the angelic choir, whose exquisite strains have made her cease her own music, is beautiful as only Raphael could have conceived her.

The *Vision of Ezekiel* is one of those sublimely imaginative works inspired by Michelangelo's frescoes. Raphael has represented Ezekiel's vision as described in the first chapter of the Book of Ezekiel. "And I looked, and behold a whirlwind came out of the north. . . . Also out of the midst thereof came the likeness of four living creatures. And this was their appearance; they had the likeness of a man. And every one had four faces, and every one had four wings. . . . As for the likeness of their faces, they four had the face of man, and the face of a lion on the right side; and they four had the face of an ox on the left side; they four also had the face of an eagle. . . ."

The *Transfiguration* of Raphael is one of his strongest compositions. Only parts of the picture were painted by him, but the design was his, and he made many careful drawings and studies preparatory to the final work. The upper part of the composition represents the transfiguration of Christ on Mt. Tabor, in the presence of Peter, James, and John, who see in a vision Moses and Elias talking with Him. It represents the moment



Raphael.

THE SISTINE MADONNA.

when from the clouds came these words, — “ This is my beloved son, hear ye Him.”

In the lower part of the picture is presented a painful experience that the apostles had just passed through while waiting for their Master. A man with a lunatic son had brought his boy to them to be cured ; but they were powerless to help him. They could only tell the suffering father of their Master, who was on the mountain, and bid him wait to appeal to Christ. The figure of the Redeemer was painted by Raphael himself, and also the graceful female figure in the foreground.

Raphael worked with untiring energy and faithfulness from year to year. Modest and temperate in his manner of living, he was able to accomplish a vast amount in his short life. When he laid down his brush, his power was at its fullest, and there was still the promise of greater development.

While at work upon the *Transfiguration*, Raphael went hurriedly to the Vatican one day to see the Pope about some business connected with his duties as architect of St. Peter's. He caught cold while waiting in an antechamber, and a severe illness resulted from overwork and exposure. He was ill but a short time, and on Good Friday, 1520, he died at the age of thirty-seven years.

All Rome was saddened by the blow, for Raphael had the rare joy of being loved and appreciated by his contemporaries. His group of scholars must have felt that their “ virtue had gone out of them,” for he was all in all to them. His funeral was a most impressive one, and the *Transfiguration*, with the colors still wet from his hand, was carried behind the bier. He was buried under the chapel of the Pantheon at Rome.

VI. CORREGGIO.

1494-1534.

APART from the stir and excitement of the art world at Florence and Rome, and little influenced by the other great artists of his day, Antonio Allegri, more often called Correggio, from the place of his birth, wrought out his visions of beauty and gladness. He was born in a small town near Modena, in 1494, and he lived chiefly in Correggio and in Parma. Very little is known about his life, because he lived so quietly and mingled so little with the great world. His father was a cloth merchant, who, being in comfortable circumstances, determined that his son should have a good general education. Thus, when Correggio began his art studies, he had a well-trained mind, which must have helped him to solve the art problems that lay before him.

If only some glimpses of the youthful days of this poetic painter had been given to us! But not an anecdote remains to lift the veil that hides his life from the world. He certainly loved sunshine, and shadow, and all the splendor and witchery of color; and his soul must have reveled in all the joyous aspects of nature. Often, as he sat gazing at some lovely bit of woodland, his imagination must have peopled the scene with nymphs and satyrs; for how else could he have painted with such poetic feeling those tenants of the forest and stream?

One of Correggio's earliest pictures is an altarpiece called the *Madonna of St. Francis*. It was painted for the Minorite monks of Correggio, in 1514, when the artist was twenty years old. This painting shows that he had studied the works of Leonardo da Vinci, and had learned from them those principles of light and shade that the great Florentine had discovered; and that he probably gained his training in drawing and color in the school of the Paduan painter, Andrea Mantegna. Thus he was influenced by two of the most intellectual painters of the preceding age.

An interesting thing that came to Correggio was a commission to decorate the principal chamber of the convent of St. Paolo at Parma for the abbess, who with her nuns enjoyed unusual liberty, and lived like a woman of the world, surrounded by luxury and elegance. A learned man, the father of one of the nuns, chose the subjects, which, strangely enough for a religious house, were scenes from the old myths. Correggio found this a task after his own heart, and he set about the work with enthusiasm. The central group, representing Diana returning from the chase, is very beautiful. "Chaste and fair," she drives her chariot through the sky, a "goddess excellently bright."

In 1520 Correggio was married to a lady of good family, and her gentle face appears in a picture of the flight into Egypt, called *La Zingarella*, or the *Gypsy*, on account of the peculiar headdress worn by the Madonna.

In the same year he began an important work, the decoration of the dome of the Church of St. John the Evangelist at Parma. Until the time of Mantegna it

had been the custom to decorate domes according to the manner of the Byzantine artists ; that is, the dome was decorated in equal sections, and the designs for all sections were somewhat similar. Mantegna, however, dealt with the problem in a new and original way, using one great composition instead of subdividing the dome into parts. Correggio followed in his footsteps, and chose as his subject the *Ascension of Christ*, representing all the figures as seen from below. The figure of Christ ascending to heaven occupied the center of the dome. Below, on clouds, were the apostles, while over the supporting columns were the evangelists and the fathers of the Church. This work required unusual skill in the representation of the body in various attitudes, so that only a great draughtsman like Correggio would have been equal to the task.

The decoration of the dome of St. John's won glory for the artist, and six years afterward he was engaged to decorate the dome of the Cathedral of Parma. Again he attempted a single composition, this time choosing the *Assumption of the Virgin*. In the center, high up, he painted the radiant figure of Christ, which illuminated the whole upper part of the dome. Immediately below, he placed saints ; and lower still, the principal group of the Virgin borne in triumph by angels. The decoration was carried down to the base of the windows, which were included in the dome, and in the spaces were saints, genii, angels, and the patron saints of Parma.

The vast design is characterized by richness of color, brilliant effects of light and shade, unusual and difficult attitudes of the figures, and by forms of radiant beauty,

The effect of the whole is novel and startling. It called forth much discussion, and one critic declared, "The painter has given us a hash of frogs," because the crowded nature of the composition makes it difficult to tell to what bodies the legs and arms belong. The work was so extraordinary that hosts of imitators arose, but few artists have been successful in this mode of dome decoration.

Remarkable as Correggio was as a fresco painter, he is yet more famous for his oil paintings. The greatest of his numerous altarpieces is the *Madonna of St. Sebastian*. He painted, also, many smaller easel pictures on sacred and mythological subjects. The most beautiful of his Madonnas is in the *Holy Night*. In this picture is shown Correggio's power to represent the sublimity of light. The radiance of the Christ Child falls upon the group about Him, and their faces are transfigured as in some beatific vision. One exquisite note in the picture is expressed in the figure of the woman, who, standing in the full splendor of the divine light, shades her eyes to gaze upon the Child. Another Madonna called *Day* contains a splendidly conceived figure of St. Jerome, and the *Madonna of the Cup* is a picture full of the rarest grace and charm. In both of these pictures the childish forms are the embodiment of laughing joy.

In 1519, on the occasion of the marriage of his own sister Catherine, Correggio painted the *Mystic Marriage of St. Catherine*. The legend of St. Catherine of Alexandria has formed the subject of many pictures. It runs as follows: Catherine was a princess of Alexandria, noted for her beauty and wisdom. The people wished her to



Correggio.

THE MYSTIC MARRIAGE OF ST. CATHERINE.

marry, but she said, "I can only marry a man who is so noble that all will worship him, so great as not to be indebted to me for his title of King, so rich that no one shall have such treasures as he, and so benign as to forgive all offenses." The people were sorrowful at her answer, for they knew of no one great enough to be such a bridegroom. A holy hermit had told her that Christ was to be her bridegroom. After that she had a dream in which Mary and Jesus appeared to her, and rejected her. She was then baptized, became a Christian, and devoted her days to studying how to be worthy of her heavenly spouse. Again she dreamed that Mary and Jesus appeared to her, and that Jesus accepted her, and plighted His troth with a ring. When she awoke the ring was on her finger, and she spent the remainder of her life in trying to convert the heathen to Christianity, and in the service of her chosen Master. At last she suffered martyrdom at the hands of the Emperor Maximian.

Correggio has given a beautiful interpretation of the legend. The Madonna is seated at the left of the picture, holding the Infant Christ on her knees. At the right, St. Catherine kneels to receive the nuptial ring, passed over her finger by the Child. St. Sebastian stands behind her, and looks on with delight and rapture in his face. In the background are represented scenes from the lives of both martyrs. The gladness and loveliness in the faces, the rare beauty of the hands, the winsomeness of the Child, the glorious color, and the wonderful golden light and transparent shadows, combine to make the picture a vision of pure delight. It is like some splendid jewel in its completeness, and in its

witchery of light and color. It does not excite religious emotion, nor does it call forth thought or speculation. One stands spellbound before it, convinced that "beauty is its own excuse for being."

Of Correggio's other pictures on sacred subjects, the best known are the *Reading Magdalen*, the *Ecce Homo*, and the *Noli me Tangere*. The *Ecce Homo* represents Pilate pointing to Christ, and uttering the memorable words, "Ecce Homo!" ("Behold the man!"). It was not a subject suited to Correggio's powers, for he was rarely successful in treating painful themes. The figure of the fainting Mary is fine, but that of Christ lacks power and majesty. The *Noli me Tangere* is a little picture, not more than a foot high, but it is painted with such dramatic power that it is full of the deepest pathos. The Magdalen kneels at Christ's feet as He passes her in the garden, and as she reaches to touch the hem of His garment, He prevents her, saying, "Noli me tangere" ("Touch me not"). This picture was given to an apothecary in payment for a debt, but it finally fell into the hands of the king of Spain.

For the Duke of Mantua, Correggio painted a number of pictures on mythological subjects. Among them are: *Jupiter and Io*, *Venus and Mercury Teaching Cupid his Letters*, *Jupiter and Antiope*, and *Danaë*, which contains two well-known figures, the exquisite little *Cupids Sharpening their Arrows*. These pictures possess the great qualities of his work. They reveal a poetic appreciation of the joyous, unreflective spirit of the Greek nymphs and satyrs, which no other artist of his day possessed. In them may be seen his marvelously skillful rendering of lights, shadows, and the tones that lie

between these, producing the "illusion of atmosphere" and space.

In these, as in other works, Correggio stands forth as one of the greatest colorists the world has known. An English critic thus describes the color in his pictures, — "That cord of jocund color, which may fitly be com-



Correggio.

CUPIDS SHARPENING THEIR ARROWS.

bined with the smiles of sunlight, the clear blue found in laughing eyes, the pinks that tinge the cheeks of early youth, and the warm yet silvery tones of healthy flesh, mingle as in a pearl shell in his pictures."

Correggio died in 1534, just as he was about to begin a large fresco. His work is an expression of one phase

of the varied life and spirit of the Renaissance. His very name, *Allegri*, signifying joy, expresses the essence of his artistic nature. He was burdened with no weighty message to the world; but out of smiles, sunlight, and abounding life and joyous movement in forms of grace and beauty, he wrought his blithesome songs of light and love. His spirit was characterized by extreme gentleness and mildness. He was modest in his judgment of himself and of his work, not caring for the praise of the world. He was content to work in quiet and seclusion, his only ambition being to reach the highest perfection possible in the art of painting.

Glad like Raphael, but less calm, majestic, and thoughtful, rejoicing rather in tumultuous movement and laughing faces; delighting, like Leonardo, in exquisite effects of light and shade, but never, like him, mysterious and subtle; audacious in foreshortening the human figure, like Michelangelo, but never, like him, overawing by his profound meditations, Correggio yet holds the world captive with admiration.

VII. TITIAN.

1477-1576.

TIZIANO VECELLI, better known as Titian, was born in 1477, at Cadore, a district north of Venice. When a mere boy, he left his mountain home and went to the great city to study the art of painting in the studio of John Bellini. As a child, he was fond of drawing, and there is a tradition that he showed his inborn love of color by painting a picture of the Madonna with juices extracted from flowers.

Titian was an earnest, faithful student, and he had an excellent master, so his progress was steady and sure. Like Raphael, he had an open mind, keenly sensitive to beauty and with the power to learn readily from his master and from his companions, among whom the brilliant Giorgione influenced him more than any other. Another artist whose work interested Titian in the early part of his career, was the German painter, Albrecht Dürer, who was in Italy in 1495 and again in 1506. Various other influences were brought to bear on the young Venetian, but he gradually acquired a style of painting thoroughly his own.

The luxury-loving Venetians delighted in adorning their palaces, and some of the first orders that Titian received after he had served his apprenticeship were for decorative paintings on the exteriors and interiors of palaces in Venice and on the mainland. When the

Venetians decided to decorate the German Trading House, a great, unadorned building on the Rialto, Giorgione and Titian were employed to paint for its walls allegorical figures and scenes from sacred history and from the history of Venice. Giorgione decorated the façade toward the canal, and Titian the one toward the Rialto. The Venetian writers speak of these frescoes with great enthusiasm; but they disappeared long ago, except one faint and faded figure by Giorgione, which is still seen "flaming like the reflection of a sunset."

The two artists worked in happy emulation, not only painting together but living together like brothers, until an unfortunate occurrence wounded the proud and sensitive Giorgione. When Titian's great *Judith* over the door was uncovered, some comrades, pretending not to know who painted it, crowded round Giorgione and declared that in this work he had surpassed himself, and that the frescoes on the canal side were inferior to it. After this Giorgione was not seen in public for some time, and the pleasant intimacy between the artists was at an end. In 1511, when his fellow-worker died, Titian was left without a peer in Venice, and he was intrusted with the completion of the decorations on the German Trading House.

A series of frescoes in the Church of St. Anthony at Padua were among the first religious pictures painted by Titian. They represent scenes in the life of the saint, and are still in Padua. To this early period of his career belong two celebrated pictures on sacred subjects, the *Tribute Money* and the *Presentation of the Virgin*. The latter subject was a favorite one with

painters, and it is interesting to compare Giotto's and Titian's *Presentation of the Virgin*, for each is a reflection of the times in which the painter lived.

Titian's picture presents a vivid panorama of Venetian life. All sorts of people are gathered together to witness the ceremony, from motives either of interest or of curiosity. The Virgin, on whom all eyes are fastened, is a quaint little maid with a strange mien. At the foot of the temple steps are groups of figures, probably true and characteristic portraits of people of Titian's day. The striking figure of the egg seller, old and ugly as she is, is a skillful touch of human nature, and forms a picturesque element in the foreground. The stately architecture and the beauty of coloring help to make the picture a splendid piece of decorative painting.

In 1514 Titian went to Ferrara at the invitation of Duke Alphonso of Ferrara. There he painted a number of pictures for the Duke, among them the *Bacchus and Ariadne*. From time to time during his life, he painted other pictures on mythological subjects, and then his brush seemed an enchanted one. His rich and splendid color, and his delightful treatment of landscape enabled him to paint myths and allegories with rare charm. He painted a beautiful *Sleeping Venus*, and such was the enthusiasm of the painter's friends that they declared it to be more beautiful than the famous *Venus de' Medici*.

While at work on a picture of *Danaë* in a golden shower, Titian was visited in his studio at Rome by Michelangelo. The Florentine greatly admired the painting; but he expressed a regret that the Venetian



Titian.

FLORA.

painters were not taught from the beginning to pay more attention to drawing, adding that if Titian had been greater as a draughtsman, he should rank him above any other painter in the world.

One of the loveliest of all the ideal figures painted by Titian is that of *Flora*. The coloring in the picture is rich and beautiful, and the face and form of the goddess are so exquisite that she seems an embodiment of the sweetness and bounty of the queen of summer.

An allegorical picture, sometimes called *Sacred and Profane Love*, though the name does not seem to explain its meaning, is one of the most noted of Titian's works. In looking at it one's admiration is divided between the two lovely figures beside the fountain, the one in her noble matronly beauty, and the other exquisite and chaste as a spirit, holding a lamp in her uplifted hand.

Another of his allegorical pictures, now at the Louvre, was painted at the order of Duke Alphonso of Avalos, generalissimo of Charles V., before his departure to fight against the Turks. The Duke wished to have a group of portraits on a single canvas, representing him as saying farewell to his wife and to his little son, who was to be represented as Cupid. In the picture, also, are two symbolic figures representing Victory and Hymen, the goddess of Marriage. Another group of somewhat similar nature contains the portraits of Laura di Diante and of Duke Alphonso of Ferrara, who is holding two mirrors, while the beautiful woman with a face resembling that of *Flora* arranges her hair.

All Titian's early works seem to speak of a joyous, healthful youth, untouched by melancholy, but rejoicing

rather in the gladness of life, and always attracted by the strong, majestic elements in nature and in life.

It was either during his visit to Ferrara, or immediately after his return to Venice, that Titian received an invitation to go to Rome, to enter the service of Pope Leo X. He did not accept the invitation, but with an eye to his own advancement, he made the most of the honor paid to him. He wished to enter the service of the Venetian state, and he gave the city an opportunity to retain his services on condition that they would promise him certain things; otherwise, he said, he should go to Rome. He asked that the office of broker's patent should be given to him as soon as it was vacant, notwithstanding previous promises or claims. Also, he asked that the state should allow him two assistants for his work, as well as the materials necessary for it. Though he did not get all he asked for, he decided to remain at Venice. In 1516 he obtained the brokership, though not without a great deal of trouble. Eager as he was to get this office, which required him to paint the portraits of the doges and finish the decorative paintings in the Council Hall, he was so neglectful of his duties that the Venetians threatened to deprive him of the brokership. Then he was obliged to finish the frescoes, though his heart was in the many pictures he was painting for the princes of Europe who desired to possess his works.

The young painter did not at first gain a place in the hearts of his fellow-citizens. It was not until his praises had been sounded at Ferrara, Bologna, and Rome, that Venice began to honor him. He was for some years "a prophet not without honor save in his own country."



Titian.

THE ASSUMPTION OF THE VIRGIN.

When one sees to-day the *Assumption of the Virgin* occupying a sort of throne in the Venetian Academy, it is hard to believe that the painter suffered many doubts and annoyances while painting it. Fra Marco, who ordered it at his own expense for the Church of Santa Maria de' Frari, wavered from time to time in his opinion of it, and kept the artist in an uncomfortable uncertainty in regard to its final acceptance. Day after day, the monks passing in and out of the convent annoyed him with their ignorant criticisms. They would shake their heads under their hoods, saying that the apostles were too large, or that the color of the Virgin's robe was not as it should be. At last an envoy of the emperor saw the painting and offered a large sum for it. Then Fra Marco concluded not to let the picture go at any price. He provided a rich gold frame for it, and very soon all adverse criticisms were forgotten. It is now numbered among the greatest single oil paintings in the world.

Titian's *Assumption* follows the tradition found in the "Legends of the Saints," which says that the Virgin besought the angel who announced to her the hour of her death and assumption into heaven, to grant that she should give up her soul to God in the presence of all the apostles. The upper part of the picture represents the glorious, majestic figure of the Virgin rising to heaven where the Father awaits her; while below, the apostles, miraculously brought together, witness the assumption. There is intense yearning in all the faces of this shadowy group, as they cry out to the Virgin, ascending to heaven, "O most prudent Virgin, remember us when thou comest to thy glory!"

Next to the *Assumption*, the most sublime work of Titian is the *Entombment*. It was painted in 1520, for the Duke of Mantua, and it was so remarkable in its color, composition, and its marvelous presentation of the subject, that it had a great influence on the art of the time.

The *Magdalen*, sent by Titian as a gift to Philip II. of Spain, and the fresco of *St. Christopher*, are among the celebrated pictures that Titian painted on sacred subjects. The latter picture illustrates the old legend of the giant Offero who, wishing to serve the mightiest king on the earth, traveled far and wide until he found one more powerful than all others. But Offero soon saw that the king was filled with fear at the name of Satan; so he sought out Satan that he might serve him. One day, however, he saw Satan tremble at the sign of the cross. Then he determined to find Christ and serve him. He asked the advice of a hermit, who told him that he might serve his Master by carrying people over a certain stream which was very dangerous to cross. Offero built himself a hut beside the stream, and taking a palm tree for a staff, he carried travelers across day after day.

At length one stormy night, he heard a child's voice saying, "Christopher, carry me over." He went out of the hut and saw a child on the shore. He then took his staff, and putting the little one on his shoulder, entered the stream. As the storm rose, the child grew heavier and heavier, until Offero nearly sank under his burden. When they reached the shore, the giant found that he had carried the Christ Child himself, who said, "Christopher, I accept thy service, and as a proof, plant



Titian.

ST. CHRISTOPHER.

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thy staff and it shall blossom and bear fruit." He did so, and the dry palm tree bore clusters of dates. Then the Child vanished, and the giant was no longer called Offero, the bearer, but Christopher, the Christ-bearer.

Titian painted a number of Madonnas, remarkable, like all his works, for the splendid color, the beauty of the forms, and the composition; but they are not religious pictures, judged by the standards of the religious painters of Florence and Venice. Titian painted a Madonna one day and a Venus the next, in much the same spirit. The *Pesaro Madonna*, at the Church of the Frari, is characteristically beautiful. Although the Virgin is of an exquisite type, the interest in the picture centers in the masterly portraits of the Pesaro family, kneeling in the foreground. Among the noble, dignified men there is one lovely young face with a sweet, appealing look that haunts one.

While Titian was at Ferrara, he painted his celebrated portraits of the infamous Lucretia Borgia and of Ariosto, the poet. Before this, Titian had painted a portrait of Catherine Cornaro, queen of Cyprus, who had been a widow for many years, and had been compelled by the Venetians to give up her kingdom. She was living among them in a sort of captivity, and her misfortunes excited much interest and sympathy. Titian's portrait of one who was so much in the minds of the public brought him into notice and added to his reputation. It is especially interesting as the first in a superb series of portraits by the master, a series unsurpassed for beauty, for strength, and for revelation of character.

In 1530 Titian went to Bologna, where he met Pope Clement VII. and Charles V., king of Spain and emperor of Germany. He was introduced to these potentates through Aretino, a writer of the day, whose favorite boast was that he was the friend of Titian and the scourge of princes. He was a malicious and unprincipled man, and was noted for his scurrilous wit and brilliant sarcasm; but he had the power of insinuating himself into the society of young princes, and thus had influence at court.

Titian painted a portrait of Pope Clement VII. and also an equestrian portrait of Charles V. Two years later he painted a second portrait of the emperor with an Irish wolf dog. Titian was then created count palatine, and other honors were conferred on him by Charles V. Again, at Augsburg, he painted a third portrait of his Majesty. It was on this occasion that the emperor picked up some brushes the artist had let fall and handed them to him in the presence of the astonished courtiers. In reply to the artist's humble words, "Your servant is unworthy such an honor," he said, "Titian is worthy to be served by Cæsar." Charles V. granted him a pension in recognition of his services, but it was irregularly paid, and most of the letters of the artist that are in existence contain complaints of neglect in its payment.

Titian painted two portraits of another great personage, Pope Paul III. The second, a wonderful portrait, was executed at Rome, and it represents the Pope and his two favorite nephews. He also painted several portraits of his friend Aretino, and a fine portrait of Francis I. of France, painted from a medal.

Titian's portraits of the titled men of his day were no more masterly than those of private individuals. One feels in them all the expression of character and individuality which are the supreme qualities of strong portraits. Such a work is the *Man with a Glove*. His portraits of himself are interesting also. They all represent him as a middle-aged man, and the most distinguished of them is at the Uffizi Gallery. The portrait called *Bella* is one of the most beautiful of his portraits of women.

In speaking of Titian, one writer says, "It is hard to enumerate the qualities of one who followed, as he did, the middle path of perfection." A power of seeing beauty in nature, and rendering it with truth and at the same time with the enchantment of poetic feeling, a knowledge and appreciation of color in all its variety and splendor, and a skill in portraiture unsurpassed by any master, — these are some of the qualities that raised him to the highest rank. Like Raphael, Titian had the rare gift of producing works so simple, harmonious, and beautiful that the most unlearned can enjoy them, while the wisest critic considers them among the most precious art treasures of the world.

What a life of industry, success, and honor Titian enjoyed! At Venice he was the dictator in all art matters; he was courted by popes, emperors, and kings; princes were eager for his works; and men of letters were happy to enjoy his hospitality.

After success came to him, he went to live in a delightful part of Venice, where he could look across the sea to the island of Murano and the long line of the Alps. He had two sons and a very beautiful daughter,

Lavinia, of whom he painted many portraits. One of his sons, Pomponia, was a worthless fellow and caused his father much trouble ; the other son was devoted to him and assisted him to the end of his life. Titian loved his art above all things ; but he was fond of money and pleasure and all the luxuries of life. Deep down in his heart there was also a love for his family and his mountain home at Cadore, and he was always generous to his kindred there.

Titian possessed a fine collection of pictures, and he always had a number of his own ready to give away, if he thought he could win favor or advantage thereby ; for Titian, throughout his long life, that lacked only a year to make it a century, knew, better than most men of his craft, how to look out for his own interests.

Count Titian, as he was called, entertained his friends royally in his beautiful home beside the lagoon. Many were the feasts beneath the trees in his garden on summer evenings. Aretino was often there to enliven the guests with the latest court gossip. Sansovino, the sculptor, was a frequent guest, and many other brilliant men enjoyed the painter's hospitality. They talked of art and literature and matters of interest at the time. As the moon and the stars came out, the sound of oars on the canal and the songs of the gondoliers hushed deep discussions, and stories were told, while all listened to the sweet harmonies that floated across the water. The passers-by must have cast many a glance through the trees, eager to catch a glimpse of the venerable painter, seated among his distinguished guests.

Titian painted on until his death, never admitting that his hand was failing. When he was very old, he

painted a picture of the *Annunciation* for San Salvatore, and when some one declared it could not be his, on account of its inferiority, he was very angry and hastened to sign the work with a firm hand to show the world that he was proud of it.

At last, after all his friends had passed away, death came to him in a terrible form. He and his son were among the first victims of the plague which ravaged Venice in 1576. When the nature of his disease became known, he was deserted, and, before his very eyes, some ruffians robbed him of his jewels and valuables. Though it was the law that no one dying from the plague should be buried in church, Titian was honored with a burial in Santa Maria de' Frari, where he had painted his great picture of the *Assumption of the Virgin*.

VIII. VERONESE.

1530(?)–1588.

FROM the neighboring city of Verona came the last of the great Venetian painters, Paolo Caliari, called, from the place of his birth, Veronese. He belonged to a family of artists, for his father and grandfather were stonecutters and sculptors, and two of his uncles were painters. Art in Verona had developed some qualities peculiar to itself, although her painters were educated in the schools of Venice and Padua. They were especially noted for their representation on vast canvases of splendid architecture, rich costumes, and the elegance and magnificence of courts and kings. It remained for Paul Veronese to surpass them all.

Veronese was born between the years 1528 and 1532, but the exact date is not known. No traditions of his youth, no record of the events of his life, scarcely a letter, remain to tell us of his happy, industrious career. Here and there, in the annals of the time, some passing mention is made of him; and his name is frequently found in the papers of the officers who had charge of the duty on salt, for from this source of revenue Venice paid for many of her works of art. We know at least that the young Veronese began to study with his father, who hoped that his son would excel him as a sculptor. But as the boy was much more interested in the work that his uncle, the painter, was doing, his father gave

up his cherished ambition, and apprenticed him to a painter in Verona.

A *Madonna and Two Saints* was the first important picture painted by Veronese. It was some time later that an opportunity came to show what he could do. He and one of his comrades were intrusted with the decoration of two villas, one at Vicenza and the other at Treviso. The young painter, who had been restless at Verona for lack of work suited to his ambitious mind, now covered the vast panels on the walls of the villas, painting with the happiest freedom. He represented scenes of gayety and splendor, feasts, hunts, and balls. Figures from mythology, history, poetry, and romance, together with ladies and knights of Venice, Vicenza, and Treviso, enlivened the brilliant scenes brought forth by the painter's fascinating brush.

Veronese had been longing for the larger opportunities that Venice could afford him. When he was about twenty-three years old, he went thither, and the city of the doges became his adopted home. He carried with him a letter to the prior of the convent of St. Sebastian, and his first Venetian commission was a *Coronation of the Virgin* for the sacristy of the convent-church. He painted a number of other pictures for the convent; and these works were so successful that he was chosen to decorate the ceiling of the same church with a picture representing, by several groups, the story of Esther.

By this time Veronese had learned much from the works of Titian and other great Venetian painters, and he had lived long enough in Venice to feel the spell of her beauty. He rejoiced in her beautifully colored architecture, in her soft atmosphere, and in her delicate

skies. The fêtes, too, with their joyous enthusiasm and with their groups of ladies and knights robed in rich Oriental stuffs, lending picturesqueness to the scene, filled his pageant-loving soul with delight. When the Venetians looked at his ceiling decorations in the Church of St. Sebastian, they felt that Veronese had caught the spirit of their beloved Venice, and their enthusiasm over his work was great. His career now promised to be successful, for this painting was a stepping-stone to many commissions from the senate.

Titian was eighty-four years old at the time when Venice was holding out a welcoming hand to a new master. He was always generous to Veronese, and recognized in him the future head of the Venetian school of art. He did all he could to win for him the favor of the senate. Veronese was so happy by nature and so generous in his appreciation, that he made many friends, and he was everywhere respected for the dignity and justness of his character.

Between the years 1555 and 1565 Veronese was called upon to paint altarpieces in a number of Venetian churches; and he was also employed in decorating churches, palaces, and villas on the mainland. At the Villa Barbaro, near Asolo, he decorated the halls and chambers. It must have been a congenial task, for the villa was worthy of his work, and its patrician owner was a man of taste and an artist as well. The villa was planned by the greatest Venetian architect of the day, the stucco work was designed by the ablest Venetian sculptor, and it needed only the brush of the magician, Veronese, to make its magnificence complete. Among the many frescoes that he painted there, *Im-*



Veronese.

THE GIRL IN BLACK.

mortality Surrounded by the Divinities of Olympus is the most interesting.

Two important works were undertaken by Veronese after he finished the decorations at this villa. One of these was the decoration of the ceiling of the hall where the Council of Ten met, and the other was the preparation of designs for the new halls in the Library of St. Mark. Other artists also prepared designs for the library, but when Titian saw those of Veronese, he was so filled with admiration that he did all in his power to influence the senate to award the commission to him. Veronese carried off the palm, and the senate as a reward gave him a chain of gold, which he always wore on public occasions.

In 1563 Veronese painted one of his masterpieces, the *Marriage at Cana*, which commemorates the miracle of water turned into wine. In treating the subject, Veronese disregarded all limitations of space and time, and pictured a Venetian feast of the most sumptuous elegance. The canvas is an exceedingly large one, measuring thirty by twenty feet. On this he presented a great spectacle, offset by a superb background of architecture that delights the eye with its marble porticoes, balustrades, and balconies showing against a luminous sky. At the feast are gathered, besides Christ, and the Virgin Mary and the twelve apostles, men and women of all times, including prominent Venetians then living. The picture contains portraits of Don Alphonso of Avalos, Eleanor of Austria, Francis I. of France, Queen Mary of England, Soliman I., Vittoria Colonna, and Charles V. of Spain. Veronese himself appears playing on the viol, while Titian plays the bass. The brother of Vero-

nese is in the group of figures in the foreground, and the major-domo, wearing a turban, is Aretino.

In looking at this vast assemblage of guests, attended by slaves, jesters, pages, and musicians, enjoying a magnificent feast served on vessels of gold and silver, one forgets that it is a religious scene, and sees in it only the dazzling pomp, the festive enjoyment, the life and movement, and the splendid tone of the whole picture. All is so rich, so varied, so harmonious, that the vast composition is a feast for the eyes, as a great symphony is for the ear.

The *Feast at the House of the Leper* was painted by Veronese in 1570, and it is now in the Church of St. Sebastian, where he gained such success when he first went to Venice.

For the Church of St. John and St. Paul Veronese painted the *Feast at the House of Simon*. Because of this picture Veronese was brought to trial before the grand inquisitors, in 1573. During the trial, the artist was called upon to explain why he had introduced into a sacred picture heretical Germans with halberds, dwarfs, buffoons, parrots, dogs, and various other details. He was ordered to change the figure of a dog for that of the Magdalen, and to make other changes at his own expense. The artist replied that such a change was unfitting, and that he had filled the space as he considered best. But he renamed the picture, calling it the *Feast at the House of Levi*, so that there was no longer any suitability in introducing the figure of the Magdalen, since she was not present at the feast at the house of Matthew the Publican, who is called Levi by St. Luke.



TERPESIA.

THE RAPE OF EUROPA.

The questions and the answers in this trial are interesting to us now, as they reveal something of the character of Veronese and his artistic ideals. A translation of the document describing the trial may be found in a pamphlet by John Ruskin, entitled "A Guide to the Principal Pictures of the Venetian Academy."

Another feast was painted for the church of the Servite monks. It is called the *Feast at the House of Simon*, and it is now in the Salon Carré, at the Louvre, hanging opposite the *Marriage at Cana*.

In 1565 Veronese went to Rome, and there he gained new inspiration by a study of the ancient works of architecture and sculpture in the city, and of the masterpieces of Michelangelo and Raphael. After his return to Venice he received an invitation from Philip II. of Spain to go to his court, but he loved Verona and Venice and his own kindred so much that he did not wish to go away. He was soon at work again, and to the end of his life he was constantly employed on public buildings at Venice. Several of his pictures were lost in the fire that destroyed a part of the Ducal Palace in 1577.

When the Ducal Palace was rebuilt, many artists were requested to submit designs for the decorations. In connection with this competition is told one of the few anecdotes which give a glimpse of Veronese's character. While the other artists were using all their energies to influence the judges, he continued to work quietly at his studio, wasting no time. Contarino, a man of influence in art matters, was surprised to find Veronese apparently so indifferent about the affair, and remonstrated with him. The artist proudly replied,

“I should much prefer to merit honors than to seek them.” He won the reward he desired, and he painted many decorations in the Ducal Palace, among which the greatest is the *Triumph of Venice*, painted on the ceiling of the Great Council Hall. Venice, as a queen or goddess, is seated on high, crowned by Glory, and surrounded by allegorical figures, — Honor, Liberty, Peace, — and the goddesses Juno and Ceres, as symbols of grandeur and happiness. Lower down, a concourse of knights and ladies, splendidly attired, is represented in a gallery ; while on the ground are warriors on their chargers, and arms, ensigns, and trophies of war. It is a superb spectacle, glorious with movement, form, and color.

There is hardly a hall in the Ducal Palace that does not contain some of Veronese’s work. He painted there historical subjects, such as the *Military Expedition of the Doge Loredano* ; and allegorical subjects, such as the beautiful series on one of the ceilings, representing *Industry* holding a spider’s web over her head, *Moderation* holding by one hand an eagle and in the other a feather plucked from its wing, *Fidelity*, *Fortitude*, and *Vigilance*.

Veronese’s skill in treating mythological scenes is shown in the *Rape of Europa*, one of the finest decorations in the Ducal Palace. The Greek myth relates that Europa, the lovely daughter of the king of the Phœnicians, while strolling beside the sea one day with her companions, saw a white bull. Attracted by his beauty and gentleness, she mounted on his back, and her companions decked her with garlands showered down by cupids. Then the bull, who was really Jupiter in disguise, plunged into the sea with his prize and swam across to the island of Crete.

Most of the European galleries possess interesting works by Veronese, for his paintings were much admired, and princes and kings desired to possess them. Some of his pictures have been taken from the Venetian churches for which they were painted, and removed to the Venetian Academy. Among these is a *Madonna Enthroned*, in which is an exquisite figure of the infant St. John. Veronese was especially happy in rendering the charm of childhood, and many of his pictures contain beautiful children.

At the National Gallery in London is a series of allegories, a lovely *Saint Helena* illustrating the legend of the origin of the cross, and the *Family of Darius before Alexander*. This last picture was painted in secret, while the artist was staying at the house of the Pisani family, and on his departure he left it as a recognition of their hospitality. The compliment was the greater, as the figures in the picture are portraits of the family.

Veronese painted many excellent portraits, which often appear in his pictures of the Madonna, and in historical pictures. In the *Supper at Emmaus*, the painter's family are represented at the right of the canvas. Among other interesting portraits are those of his family, of his wife, of himself, and the *Girl in Black*.

Veronese worked with marvelous ease and freedom, and produced a large number of works. They are not profound, nor do they excite thought and feeling; but they have the power to delight the eye. As the *Marriage at Cana* and his answers to the inquisitors show, he did not trouble himself about consistency, but placed together whatever elements he chose, in order to make

his pictures beautiful. He was content to make Venice the scene for the enactment of all events in history or romance, and he dressed goddesses, nymphs, and people of all times in the costumes of his day.

The *Marriage at Cana* and the *Triumph of Venice* reveal him at his greatest, the painter of pomp and pageantry, the master magician, who could turn a bare wall into such a palace as no king ever possessed, and spread before his heroic guests feasts that were most magnificently served. He was eminently a painter for palaces and not for churches, for his religious pictures are lacking in religious sentiment.

Veronese's life was a happy one. He was fond of the very things he loved to paint — dogs, horses, feasts, and rich robes. Proud, generous, and pleasure-loving, he was so noble and upright in character that he always enjoyed the respect of those about him. He died in 1588, and was buried in the Church of St. Sebastian where he had painted many pictures.

IX. HUBERT AND JAN VAN EYCK.

1366-1426.

1390-1440.

IN the Salon Carré at the Louvre is a picture called the *Madonna and Donor*, which is much like and much unlike Italian pictures of the Madonna. The background bespeaks another country, and so do the types of faces; but the spirit of sincere religious devotion is the same. This painting serves as an introduction to the early Flemish art or the art of Belgium, which had the same origin as Italian art.

When the northern countries of Europe were converted to Christianity, monasteries were established everywhere. In those days monasteries were the treasure houses of art and literature, and many of the monks were engaged in copying manuscripts and in illuminating them. They made illustrations of sacred scenes on the margins of the manuscripts, painting always in accordance with the laws of Byzantine art as laid down by the religious councils. Wherever they went, the monks carried their work with them, and thus their art became known in the countries converted to Christianity. The illumination of manuscripts was a task wonderfully adapted to the truth-loving, faithful spirit of the Flemish artists, who were among the most skillful illuminators that the world has known. When churches were established in Belgium, men of rank and

wealth gave large sums for altarpieces and other pictures. Then the painters of miniatures and the illuminators of manuscripts enlarged their style to suit the requirements of church decoration.

The people of Belgium were interested in trade above all other things, and they had very practical ideals of life. We look in vain among them for the dreams and ecstasies of the early Italians. Life was to them very real, and their existence required a constant struggle with the elements, such as the people of Italy never knew. Among them were no Fra Angelicos, who spent their lives painting purely for the love of art and for the glory of God. Even art had a commercial value, and in many pictures on religious subjects the portrait of the donor appears to tell all the world to whose generosity it is indebted.

Two brothers, Hubert and Jan Van Eyck, in the latter part of the thirteenth century, had the courage and the skill to take nature for their guide instead of the stiff, unnatural pictures of the illuminators. Then suddenly a new art, the art of Flanders, sprang into existence and developed a power and charm all its own. Thus it is that between the works of the early illuminators, bound down as they were by the severe laws of Byzantine art, and the picture of the *Madonna and Donor*, there is a vast difference, just as there was in Italy between the works of the early Byzantines and those of Giotto.

The Van Eycks chose for their subjects scriptural scenes and characters, and these they represented by views and figures taken from the life about them. They laid the scenes amid the landscapes, the architec-

ture, and the Flemish interiors familiar to them. This may be seen in their picture of the Madonna at the Louvre. The face of the Virgin, with bulging forehead and prominent eyes, and the stern, strong face of



Jan van Eyck.

THE MADONNA AND DONOR.

the donor, are purely Flemish in type. The interior is painted with the rarest skill and with marvelous delicacy in the treatment of details. The same is true of the beautiful background which leads the eye across the

country, with its river and bridges and spires, to the far-off horizon. The picture has the added charm of light exquisitely rendered, as well as rich, harmonious color, which has not darkened with age, but still has the luster and brilliancy of precious stones.

Hubert and Jan Van Eyck were earnest students of everything connected with their profession. It is said that Jan Van Eyck, after finishing a certain picture on which he had spent much time and labor, varnished it and placed it in the sun to dry ; but the heat separated the panels of wood, and the work was ruined. Then the brothers set to work with renewed energy to discover a colorless varnish that would dry in the shade, and a better method than was then known of mixing color with oil. They succeeded so well that the world owes to them a great improvement in the use of oil color. Their method enabled them to give to their colors a richness and luster unknown before, and it also prevented the colors from changing with age. It is no wonder that the Venetian artists were excited when Antonello of Messina went to Venice, and revealed to them the precious secret he had learned from the Flemish painters.

The noblest work of the early Flemish school of painters, and the one which best shows the characteristics of the paintings of the Van Eycks, is an altarpiece at Ghent, called the *Lamb of God*, or the *Altarpiece of St. Bavon*. It was executed for Judocus Vyts and his wife, for the decoration of their funeral chapel in the Church of St. Bavon. This work was planned by Hubert Van Eyck, the older brother, and was finished by Jan Van Eyck.

The altarpiece consisted of many panels or wings, and it was inclosed by decorated shutters. The upper portion was made up of seven panels. In the center was a seated figure representing God the Father in the robes of a high priest. On the panels at the right were painted the Virgin, singing angels, and Adam; at the left were painted, in corresponding positions, St. John, St. Cecilia, and Eve. In the lower portion was a large central panel, representing the *Adoration of the Lamb* as described in the Book of Revelation. On the panels at the right and left of this were represented hermits, knights, crusaders, and the righteous judges on their way to the Holy City. Among the judges are portraits of the two painters on horseback. Charlemagne, St. George, and Godefroy de Bouillon appear among the crusaders. On the shutters are panels representing the Angel of the Annunciation, the Virgin, St. John the Baptist, St. John the Evangelist, and masterly portraits of Judocus Vyts and his wife.

Hubert's share in this great work was the conception of the whole altarpiece and the painting of the upper series of panels. This much is usually attributed to him, but there is doubt as to his share in the rest of the work. There is a dignity and a grandeur in all his conceptions, and they show a mingling of both Flemish and Byzantine elements.

When Hubert died, in 1426, Jan followed out the plans his brother had made, but he imprinted on his work his individual character. His painting has not the strength and power of Hubert's, but he was able to give to his figures more of life and reality. He delighted in rich settings, and in representing figures in

the open air, with flowery meadows and blue distances. For this reason, he has sometimes been called the father of modern landscape painting.

The most important panel painted by Jan Van Eyck, the *Adoration of the Lamb*, represents the mystic redemption of the world by the blood of Christ. The scene is laid in a meadow bright with spring flowers. In the foreground is the fountain of life, from which a stream flows forth to purify the world. An altar draped with purple holds the center of the picture, and on it is a white lamb, with blood flowing from its riven side. Around the altar stands a group of angels, bearing the instruments of Christ's passion, — the pillar, the cross, and the crown of thorns.

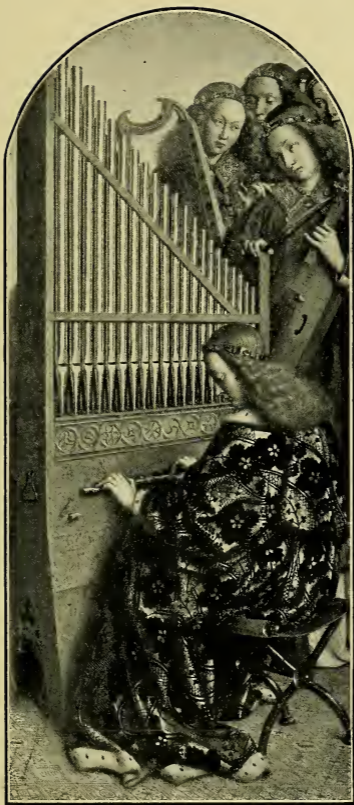
At the right and near the fountain, the twelve apostles are kneeling in a group; and standing round about are the true servants of the cross, — priests, bishops, and popes. These are magnificently attired in the rich purple-red of Van Eyck, with ornaments of gold wrought with precious stones. They are all beardless, and their calm faces are not turned toward the lamb; they seem, rather, to rest in an attitude of adoration, secure in their faith. At the left of the fountain is a group of twelve prophets, reading from books. Behind them stand men who represent the various attitudes of mankind toward Christianity. All sorts of men are gathered there, pagans, philosophers, the poets of antiquity, and citizens of Ghent in Van Eyck's time. Those in doubt still hesitate and hold back, while those who have denied are amazed and perplexed. Emerging from the orange groves at the left, beyond the lamb, is a group of martyrs; and on the

right are holy women crowned with roses and bearing palms. Beyond are the somber hills and spires of the celestial city, outlined against a serene sky, in harmony with the scene ; and from the dove that hovers above the lamb a radiance descends upon all.

A description of the picture cannot give an idea of the spirit of holiness that breathes from it, or of the delicacy and richness of color, or of the marvelous skill shown in the painting of the minutest details.

This altarpiece had many vicissitudes. In 1556 it narrowly escaped destruction by the Protestants ; in 1641 it was nearly destroyed by fire ; and Joseph of Austria caused the shutters before it to be closed for some time, because he objected to the undraped figures in *Adam and Eve*. In the time of Napoleon it was sent to the Louvre, but it was returned to Ghent when peace was declared. The panels, however, instead of being joined to the central portions, were hid in a cellar. They were found by a priest and sold, and were finally placed in the Museum at Berlin. The panels of Adam and Eve, which were not discovered until later, were sent to Brussels.

Little is known of the life of Hubert Van Eyck, to whom the world owes the conception of this masterpiece. He was born in the little town of Maaseyck, in 1366. He lived in Bruges and Ghent, and, though the times were stormy, his works reflected only peace and tranquillity. He went to Ghent in 1420, and began the altarpiece of St. Bavon. Six years afterward he died, leaving the work for his brother to finish. He was buried by his patron, Judocus Vyts, with great pomp, in the vault of the chapel of St. Bavon. Over his



Hubert van Eyck.

ST. CECILIA.

tomb is a quaint inscription, written by himself, in which he warns every one that death awaits all mankind, and begs all lovers of art to pray that he may enter heaven.

Of Jan Van Eyck a few facts are recorded. He was born twenty-four years after his brother, in the same town. He entered the service of the Bishop of Liège, and at his death he became the friend and companion of Philip the Good, Duke of Burgundy. In his position as painter to the duke he received a liberal salary and had courtly attendants. He was often sent on missions, the objects of which are now unknown. In 1428 he went to Portugal with an embassy, in order to paint the portrait of Isabel of Portugal, whom the duke wished to marry. The mission came to a happy issue, and, when Philip married the princess, the painter was rewarded liberally for his work, and for his "secret service." Before returning to Bruges, Jan Van Eyck traveled through Spain and Portugal, where he saw far different scenes and people from those found in his own peculiar country, and his new experiences had an influence on some of his later works.

Two of his pictures are now at Madrid. One is called the *Virgin Reading*. There is rare charm in the picture; the hush of the room, the warmth of the fire, and the perfume of the lilies seem real to the senses, while we look at the sweet, calm woman. The other work at Madrid, an altarpiece called the *Triumph of the Catholic Church*, fully represents the characteristics of early Flemish art. It is interesting, also, because it contains portraits of the two painters, in the two figures who are watching the overthrow of the Jewish Church and the triumph of the Christian.

After his return to Bruges, Jan Van Eyck married, and when his little daughter was born, Philip the Good showed his friendship and his appreciation of the painter's work by standing as godfather to the child, and by giving her six silver cups. The friendly intercourse between the artist and his patron continued throughout their lives. Philip watched the progress of Van Eyck's work with interest; he often visited his studio, and won the admiration of the apprentices by emptying his purse for their benefit.

Among the other important pictures by Jan Van Eyck are a Madonna, ordered by the Canon Van der Pala; a head of Christ, interesting as one of the first pictures painted with oil colors mixed according to his new process; and the portraits of Jean Arnolfini and his wife, especially notable for their color and light, and the minuteness and skill of the execution.

Jan Van Eyck died in 1440. The influence of his work was great throughout Belgium. A number of strong painters followed him, the greatest being his pupil, Hans Memling, whose works have unusual power to touch and charm.

X. RUBENS.

1577-1640.

AFTER the great awakening of the artistic spirit in Flanders, a number of painters followed in the footsteps of the first masters. After a time, however, artists began to borrow so much from Italian art that distinctively Flemish art ceased to exist.

At Siegen, in Westphalia, on the feast day of St. Peter and St. Paul, a child was born in 1577. His parents were then in exile, for the father, John Rubens, a physician of Antwerp, was suspected of being a Protestant and had been obliged to flee from his home. The little exile received the names of the two saints honored on his birthday, and was called Peter Paul Rubens. To him belongs the glory of raising Flemish art again to a high position.

The first years of Rubens's childhood were spent at Siegen and Cologne. After his father's death, which occurred when the boy was about nine years old, his mother took him back to Antwerp and placed him in a Jesuit school. Thus he was brought up as a Catholic, and this fact influenced his career as an artist, for the Protestant and the Catholic art of the North were widely different. His mother intended to educate him as a lawyer; but his decided love for art induced her to allow him to follow his own wishes. When he began to study art, everything was in his favor. He had re-

ceived an excellent education, and the varied experiences of his youth helped to make him unusually mature and intelligent.

After spending a few years in preparatory study, Rubens was admitted to the guild of painters at Antwerp, and his career as a painter began. A picture called the *Trinity*, in the Museum at Antwerp, is an example of his work before his Flemish education was supplemented by a journey to Italy.

With what happy anticipations the young artist must have set out for Italy in the year 1600! The treasure house of the world was to be opened to him in that land of which he had so often dreamed. What wonder that he, with his love for sumptuous splendor, should have been most charmed and influenced by the Venetians, and above all by Veronese! Indeed, he is sometimes called the "Veronese of the North."

When Rubens went to Italy, he carried with him letters of recommendation from the Archduke Albert of Flanders to the Duke of Mantua. He was well received by the duke, and he entered his service. During his stay at Mantua he studied the works of Guido Reni, one of the followers of Raphael, and he was much influenced by them. He received orders for a number of pictures, and after he had painted them, he went to Rome to copy some of the famous pictures there.

Five years after his departure for Italy, Rubens began his diplomatic career. His personal beauty, the charm of his manners, and the unusual brilliance and cultivation of his mind made him especially fitted to undertake work of this nature. To a man of his

character, such experiences were most valuable. He was not flattered by princes, or spoiled by honors; but he enlarged his knowledge of men by coming in contact with varied scenes and many phases of life. While he was at Rome, busily engaged in copying a great picture, the Duke of Mantua recalled him, in order to send him on a diplomatic mission to Spain. After fulfilling his task with ability, he returned to Italy.

An anecdote, told in connection with his life at court, shows how he never let his art take a second place in his heart. One day a courtier, seeing him painting, said, "Does the ambassador of his Catholic Majesty sometimes amuse himself with painting?" Rubens replied, "He sometimes amuses himself with being an ambassador."

Eight years had passed since Rubens left his home in Belgium, when he was suddenly called back on account of the serious illness of his mother. How different was this journey to Antwerp from his first journey over the same road! What weary days of painful foreboding he must have experienced! He reached Antwerp too late even to receive the last greetings of his mother, whom he dearly loved. A portrait of her, which he painted, reveals her strong, generous nature.

Sad as was the home-coming, it was somewhat like a triumphal entry for Rubens. He had achieved marked distinction in Italian cities, so that Flemish art had received honored recognition in the land where the art of painting had reached the greatest perfection. The works that he brought back were not the studies of a student, but the mature creations of a master. His

countrymen realized all this, and were proud to do him honor. The Archduke Albert appointed him court painter; and he settled in Antwerp, purchasing for his home a handsome house with a charming studio adjoining it. In 1609 he married Isabella Brant, who died in 1626, leaving two sons.

During his wife's lifetime Rubens accomplished an immense amount of work, and some of his strongest pictures belong to this period. It is pleasant to think of him during those happy, prosperous days. Fortune seemed to smile on him, and his enjoyment of family, home, and friends, and his constant joy in his work, made the years bring forth a plentiful harvest. He lived a regular, industrious life; and his working hours were often enlivened by friends who read to him poetry and history, the subjects in which he was most interested. He could enjoy many literatures, for he read and spoke seven languages.

Antwerp is sometimes called the city of Rubens, and justly so, for he adorned it with some of his best works. Many places in the city remind us of him. His statue is there, and so is his tomb, in the church of St. Jacques. Behind his tomb is a picture, called sometimes the *Holy Family of St. George*, and sometimes the *Family of Rubens*. In it are represented Rubens himself, his father, his grandfather, his first wife, his second wife, and his sister-in-law, who was made famous by the picture called the *Straw Hat*. Rubens appears in the picture as St. George, dressed in armor, and crushing the dragon beneath his feet, while his youngest son is represented as a charming little angel. He represented, under a sacred title and with a loving



Rubens.

THE STRAW HAT.

hand, whatever seemed noblest and best in those whom he most loved. It is a curious family document, and, considered as such, it has great beauty and worth; but as a religious picture, looked at from the point of view of Italian art, it seems lacking in true sentiment. The *St. George* belongs to the last period of Rubens's work. Thirty-five years, at least, separate this picture from his earliest work, the *Trinity*.

It is to the Cathedral of Notre Dame, however, that we must go to see Rubens at his greatest, for two of his masterpieces are there. These were the first important works undertaken by him after his return from Italy, and they proclaimed him the chief of the Flemish school. The first of these is the *Raising of the Cross*, which was painted in 1610. It is not so well known or so generally admired as the *Descent from the Cross*, his second great painting in the cathedral, but it is a powerful work of marked originality. It is a triptych, that is, a picture with one central portion and two wings. The central panel represents one part in the tragedy of the Passion. The cross is being raised amidst cries and blasphemies; and the effect is overwhelming, such is the power of the tumultuous movement and dramatic intensity in the picture. The left wing represents a group in attitudes of grief and despair, and the right shows only two mounted guards with merciless faces.

The *Descent from the Cross* is one of the most remarkable pictures in the world. It forms the central panel of a vast triptych, having for its wings the *Annunciation* and the *Presentation*. It was painted in 1612, for the company of Archers at Antwerp, who demanded a

picture from Rubens as compensation for his having encroached on their land when he built his house. The Archers asked him to paint a picture of their patron saint, St. Christopher (the Christ-bearer); but he gave them, instead, a painting that contained all those who had borne Christ in their arms. The design of the picture was not original with Rubens, for he followed the general plan of a work by an Italian painter, Daniele Volterra. The treatment of the subject, however, was entirely his own.

This picture shows that it was produced by an artist with a brilliant, robust, and powerful mind; that he could draw in a masterly way; that he could manage color with the skill of his countrymen and the splendor of the Venetians; and that he understood light and shadow, so that he could present his figures effectively and truly. The composition, or grouping of the figures, is fine and strong; the central light is superbly treated; the masses of light and shadow are well placed; the scene is full of dramatic power; and the figures have a majesty and beauty suited to the great tragedy.

From a distance, the picture is most impressive, with the figure of Christ seen in relief against the white winding-sheet, his bent head, touching "in the strange beauty of death." A nearer view reveals with what tender pathos and reverence the artist has rendered the grief of the group at the foot of the cross. The beautiful figure of the Magdalen, who kneels in the center foreground and helps to support the figure of Christ, adds an attractive element to the somber and tragic scene. One must look long among Rubens's pictures



Rubens.

THE DESCENT FROM THE CROSS.

to find a more beautiful figure of a woman. It is probably a portrait of his first wife, Isabella Brant. The *Descent from the Cross* differs from the *Raising of the Cross* in that no cries, gesticulations, horrors, or violent tears are represented ; but it is even more powerful in its dramatic effect.

Among other religious pictures by Rubens are the *Last Judgment* and the noble triptych called the *Virgin appearing to St. Ildefonso*, the beautiful *St. Cecilia*, and *Christ mounting to Calvary*, which forms a prologue to the two great triptychs at Antwerp dealing with the subject of the Passion. A group of children representing the Christ child, St. John, and two angels, and another group of seven children, bearing a festoon of fruit and flowers, are very charming, and reveal again Rubens's rare gift for painting the beautiful forms of children.

From 1620 to 1625 Rubens was chiefly occupied with a colossal undertaking, — the decoration of a gallery in the Luxembourg Palace, at Paris. The commission was given to him by Marie de' Medici, who was then living at the palace, and the series illustrated scenes in the life of the queen. The artist seems to have brought down the gods and the goddesses from Olympus, so successful was he in presenting scenes of imposing grandeur. Certainly they are magnificent enough to satisfy the vanity of the most ambitious sovereign.

The queen ordered, also, a second series of decorations to illustrate scenes in the life of Henry IV. This series was never finished, on account of the exile of the queen. Rubens made the sketches for the first

series in Paris, and then returned to Antwerp to execute the work. In 1625, he went back to Paris, having painted the decorations. It remained for him to paint a portrait of the queen as Bellona, the goddess of war, and portraits of her father and mother. The pictures were then hung in the gallery for which they were intended, in the spaces between the eighteen windows. Amid the gorgeous surroundings of the palace, in a setting of deep, heavily ornamented gold frames, and divided from one another by windows, the pictures presented an effect far different from that in the Louvre, where they were placed when the Luxembourg gallery was destroyed. In their present position, where they are seen to great disadvantage, they seem spectacular and florid, and some of the forms appear gross and coarse.

For four years after the death of Isabella Brant, Rubens led an active, varied life, serving as ambassador to The Hague, to Spain, and to England. He was knighted in the same year by Charles I. of England and by the Spanish king. King Charles honored him by giving him his own sword and a chain of gold. In 1630, Rubens married Helena Fourment, a beautiful woman, whom he painted many times, as he did all the members of his family. One of the family portraits, representing the artist and his second wife in a garden, with a little child in leading strings, is exceedingly charming.

It is always interesting to study the portraits by a great master, and those of Rubens reveal both his greatness and his weakness. Sometimes they are disappointing, for he did not create a world of men and

women, who, once seen, can never be forgotten. He seemed to repeat the same types, especially in the women he painted, and he did not always seek and find the hidden springs of character, and express their mysterious charm in his portraits. He was too often content to paint what the mirror shows, instead of striving like Titian, Leonardo, and Rembrandt to reveal the inner nature. His portrait of the Baron le Vicq, who obtained for him the commission from Marie de' Medici, is one of his best, as is also an exquisitely beautiful portrait called *A Woman of the Family of Boonen*, perhaps the sister-in-law of Rubens, who also served as a model for the celebrated picture called the *Straw Hat*.

Besides the pictures already mentioned, Rubens painted landscapes, animals, and mythological subjects. In his pictures on mythological subjects the types of figures are such as he saw about him, and they possess the sort of beauty that most appealed to him. They are large and sumptuous, and full of vigor; but they are wholly earthly and lack the charm of the delicate and spirituelle, those elements which characterized the Italian conceptions. There is a splendid dash and power about them, and they win admiration for the marvelous workmanship, and have a radiance and fascination that bespeak the hand of genius.

Rubens's nature was happy and healthful, with excellent balance and repose. He enjoyed prosperity and honor, and he lived like a prince. His work is a reflection of his character and his life, and his style is essentially Flemish, though he was influenced by the Italian masters.



Rubens.

ST. CECILIA.

The amount of painting done by Rubens was never equaled by any artist before him. His pictures are said to number between fifteen and eighteen hundred. In many of these, he was aided by his able assistants, to whom he showed the greatest kindness and a generous interest in their success. His last work was the *Crucifixion of St. Peter*. So little had his powers lessened, that this work is one of his best.

For a number of years before his death, he was obliged to live quietly, for the gout prevented him from engaging in active life. He could still paint easel pictures, however, and he continued to work until a sudden illness, in 1640, brought his labors to an end.

XI. VAN DYCK.

1599-1639.

OFTENTIMES in the evening after a long day's work, Rubens mounted his horse and rode several hours for pleasure and refreshment. At such times his pupils entered his studio to see what he had painted during the day. One night, as they were gathering eagerly about an important picture, which stood on the master's easel, one of the students unfortunately brushed his sleeve against it while it was still moist. Consternation filled their hearts, and they were in doubt as to what ought to be done. At length they decided that the injury must be repaired, and they chose one of their number, Anthony Van Dyck, to do the work. He did it so well that when Rubens learned what had happened he made no comment.

Anthony Van Dyck became the most famous of the pupils of Rubens. He was born at Antwerp in 1599. His father was a prosperous merchant, and was able to give his son a good education. At the age of sixteen Van Dyck entered Rubens's studio, and remained there four years. He was very precocious, and advanced so rapidly that before he was nineteen years old he was admitted to the guild of painters at Antwerp, which means that he was no longer merely a student, but that he was recognized as a painter. He still continued to act as Rubens's assistant, however, and he made some

excellent copies of his master's works, which were in great demand.

Among the first works of Van Dyck were two pictures in the parish church of Saventhem. One of these



Van Dyck.

THE CHILDREN OF CHARLES I.

represents St. Martin on horseback. He is said to have been persuaded to paint this picture by a young Flemish woman, by whom he was so captivated for a time that he seemed to forget that it had been his intention to go to Italy. He lingered so long at Saventhem that

Rubens at length wrote to him and urged him to carry out his plans. The picture of St. Martin has had a varied history. At one time the parish authorities attempted to sell it without the knowledge of the villagers, who, when they heard of it, surrounded the church and would not permit its sale. It was carried away by the French in 1806, but not without resistance on the part of the people. In 1815 it was returned, and it is now in the parish church.

Van Dyck took his master's advice and went to Italy, where he remained for five years. In Venice he devoted himself to the study of Titian and Giorgione, and copied many of their works. He stayed some time in Genoa and painted a number of strong portraits there. He was warmly welcomed because he was a pupil of Rubens, whom the Genoese admired, and he spent many happy days in the city. He enjoyed particularly the society of a woman, then old and blind, who had been, in her youth, a famous portrait painter. He often said that he owed more to the conversations of this Sofonisba Angosciola than to the teaching of the schools.

At Rome he remained two years, but he did not find pleasure in the society of the Flemish artists there; so, after painting for the Cardinal Bentivoglio an *Entombment* and a portrait of the cardinal, he went to Palermo. From that city he was driven away by the plague, and finally returned to Antwerp in 1628.

Van Dyck's Italian successes had made his countrymen proud of him, and on his return to his native town he was given an order for a picture of *St. Augustine in Ecstasy*, for the church of this saint. This picture, which was considered one of his finest, he was obliged

to change to suit the brotherhood, and the effect of the coloring was impaired. The influence of his Italian studies was shown in the works painted soon after his return, especially in the color, which was rich and glowing like that of the Venetians. Later, in England, his coloring became more silvery, but none the less harmonious and beautiful. Some interesting portraits belong to this period. Among them is a masterly work called the *Syndic Meerstraten*.

It was soon after his return from Italy that Van Dyck met Frans Hals, the distinguished Dutch portrait painter. He called on the artist, but found that he was, as usual, at a tavern. He sent word to him that a stranger wished to have his portrait painted. When Frans Hals appeared, Van Dyck told him that he could have but two hours for his work. At the end of that time the sitter expressed his approval of the portrait, saying that portrait painting seemed a very simple thing. Then he asked Frans Hals to change places with him. When the Dutch painter saw Van Dyck's work, he embraced him and cried, "You are Van Dyck! No one but he could have done it."

In 1630 Van Dyck went to England, where he had visited ten years before. At that time he had received a number of commissions from James I.; and as he had luxurious tastes, and needed more money to gratify them than he could earn in Flanders, he decided to try his fortune once more in England. His hopes were disappointed, however, and he soon returned to Antwerp. Afterward Charles I. saw a portrait of his chapel master that Van Dyck had painted, and invited the artist to England. Thither he went, in 1632, and

became the court painter. Then his days of prosperity and honor began. He was knighted in a year after his arrival, and the pension he received enabled him to live like a prince, both in town and in the country. He



Van Dyck.

GERVARTIUS.

entertained in a royal manner the distinguished men of the court, and a visit to his studio was a part of a fashionable person's programme.

Commissions from the highest and noblest in the

land came to the gracious and talented painter. Many portraits painted at this time are found to-day in the fine ancestral halls for which they were painted; and Van Dyck's portraits are never seen to greater advantage than amid such surroundings. Hazlitt, the essayist, wrote of the portrait of Lady Venetia at Windsor Castle, "To perform an unbecoming action with that portrait in the room would be next to impossible." This is true of many of his portraits. There is an air of elegance and refinement in them all, and the artist imparted to them such highborn grace, such dignity, and distinguished bearing, that he was an ideal painter of kings, queens, and courtiers.

Van Dyck painted King Charles I.'s sad and handsome face a number of times. At the Louvre, he is represented as standing beneath a tree. Behind him are a courtier and a page with his horse, and in the background is a landscape with a glimpse of the sea. It is fine in character, beautiful in color, and full of picturesqueness and charm. At the Pitti Palace are the beautiful portraits of King Charles and Henrietta Maria. Not less interesting than the portraits of the king and queen are those of their three children, who became afterward James II., Charles II., and Mary, wife of William of Orange. He knew also how to make youth attractive, as the distinguished portrait of Prince Rupert of the Rhine shows. At the Pitti Palace and at Munich are portraits of himself; and at Madrid is a picture representing him with the Count of Bristol.

One of his greatest works is a portrait called *Ger-vartius*. It is really a portrait of a friend of Rubens,

named Van der Geest, a man of great cultivation of mind and a lover of art. The face is so high-bred, and so full of life and reality, that it seems to bespeak a character capable of fine emotions and delicate appreciation; and the head is so picturesque, and the color and drawing are so masterly, that the picture is wonderfully impressive and interesting. It entitles Van Dyck to a rank among the greatest masters of portraiture. Though the pupil owed much to his master, Rubens, yet in the matter of portraiture Van Dyck surpassed Rubens. He had the delicate perceptions, the penetrating eye, and the sensitiveness to individual qualities that are among the distinctive characteristics of a great portrait painter.

Although Van Dyck was constantly employed in painting portraits, he also painted many religious pictures. The *Holy Family* and the *Repose in Egypt* give an idea of the spirit of his religious paintings, and of the type of his Madonnas, among which the most celebrated are the *Madonna and Donors*, and the *Madonna with the Partridges*.

All his life Van Dyck longed to undertake some great decorative work, but the opportunity never came to him. While in England, he tried to get a commission for the decoration of the banqueting hall in the royal palace of Whitehall, but he was not successful. In 1640 he went to Paris, hoping to obtain a commission for the decoration of a salon in the Louvre, but the order was given to the French painter, Nicolas Poussin.

Disappointed at Paris, Van Dyck returned to England. But affairs there were in an unhappy condition ;



Van Dyck.

THE REPOSE IN EGYPT.

civil war had begun, and the royal family were scattered. His own health was undermined by a life of gayety and luxury, and he became ill. The king, returning from Scotland, promised his physician a goodly sum if he could preserve his favorite's life; but it was impossible, and Van Dyck died in London when he was but forty-two years old. He was buried in Old St. Paul's, near the tomb of John of Gaunt.

Van Dyck, brilliant and charming as he was, did not live a very noble life; nor did he leave to his children, as Rubens did, with his great fortune, the goodly heritage of an unblemished reputation. He had a restless spirit, and he went from one dissipation to another, and thus cut short his life. Late in his career he married a lady of high birth, but the union brought him little satisfaction. Notwithstanding his faults and weaknesses, Van Dyck was always faithful and conscientious in his art, and he accomplished a vast amount of work for so short a career. Its influence was great, not only in his own country, but in England, where he labored so many years.

XII. RUISDAEL.

1625-1681.

DUTCH art did not begin to develop a character of its own until Holland became independent of Belgium in the beginning of the seventeenth century. Before then, Dutch artists followed the teachings of the Flemish masters; but the birthday of the nation was also the birthday of its art, which rapidly developed in a striking and original way. As Holland was a republic and the people were Protestants, there were no splendid churches or stately palaces for artists to decorate; and as the people no longer believed in the legends and traditions that formed the subjects of a large part of the pictures of other lands, many of the Dutch artists naturally devoted themselves to painting portraits and landscapes.

No more charming impression of Holland, the Venice of the North, can be found than that given by her landscape painters. Among these the greatest was Jacob van Ruisdael. He was born at Haarlem in 1625, and belonged to a family of painters. He began the study of medicine, but his artistic nature impelled him to devote himself to painting. His talent developed rapidly, and paintings executed when he was seventeen or eighteen years old show how advanced he was for his age.

Ruisdael's early works were chiefly views of his native town, and again and again he returned to the

same subject. Often he painted a road winding across the country, and often trees were the central point of interest. He liked to seat himself on some neighboring slope, for he knew how delightful it is to look off and see the distant spires of a town, conscious that afar its great heart is throbbing with life, though all seems so still. At such times the vastness of nature and life overawe the soul. Such are the feelings excited by these pictures by Ruisdael.

The clump of trees that figure in the *Thicket* was often painted by Ruisdael. This picture seems to increase in beauty as one grows familiar with it. The exquisite effect of trees against the sky, and of a line of light on a field, the beauty of shadows, and the variety and depth of foliage are among its charming qualities.

The *Ray of Sunshine* is a work full of poetry. The landscape is composed of picturesque elements. The eye passes with interest from the group in the foreground, where a horseman gives alms to a beggar, across an arched bridge spanning a stream, and gets a view of ruins, a windmill, a village church, and some bathers. On, on, the eye follows, up to the top of a hill crowned with a château ; nor does the interest end there, for the clouds above are superb, as they roll away from the hilltop. Here are the solid earth, the clouds, and the sky of Holland. From a rift in a cloud, a ray of sunshine falls upon a field in the middle distance and illumines it, hence the name of the picture. In such pictures as this Ruisdael expressed the characteristic traits of his country, its quiet melancholy, and its monotonous and tranquil charm.

So little is known of Ruisdael's life, that not much



Ruisdael.

VIEW OF A RIVER.

about him can be stated with authority. It is supposed that he visited Norway, because he painted as many as seventy-five pictures of that country. They were painted when his powers were mature, but they are not his best works. One of the finest of them is the *Cusca le*. At Haarlem his life was one of hardship, for he was unknown and unappreciated. At length he decided to leave his native town and go to Amsterdam, where there were fewer artists in proportion to the population, and more wealth. In 1659 he became a citizen of Amsterdam, and there he remained till just before his death.

Ruisdael accepted all sorts of work at Amsterdam, in order to earn his living. For the rich men of the city he painted views of the town or country, containing pictures of their homes. Sometimes, also, he painted backgrounds for other artists. These were not congenial tasks, and he returned with pleasure to painting the Haarlem road and other familiar scenes that he loved. The mysterious melancholy that was always in his work became more apparent as time went on, and this helped to keep his pictures from being popular. Unfortunately for his worldly success, his work was too serious and original to be understood, and he had no better fortune at Amsterdam than at Haarlem. His pictures brought him very small sums, and it grew harder and harder for him to make a living.

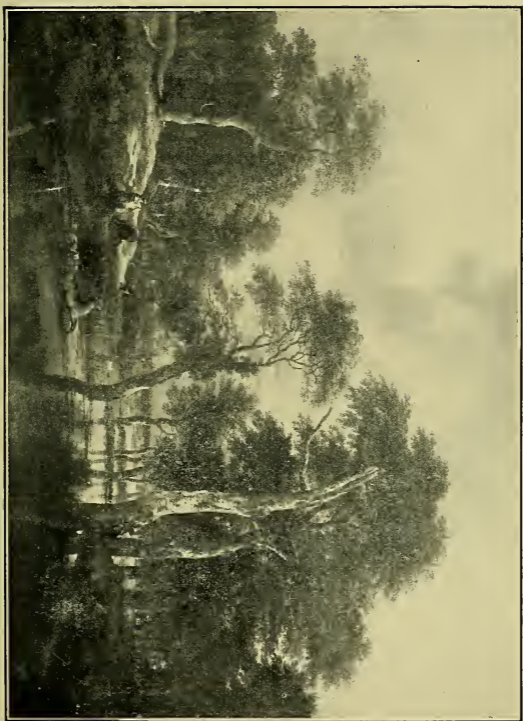
Ruisdael labored on, notwithstanding many discouragements. He had other burdens beside his own to carry, for he took upon himself the responsibility of his father's debts, which plunged him into great difficulties. It is delightful, however, to find that his fellow-artists

loved and honored him, and that he numbered among his friends the best painters of the day. Some of them supplied the figures in his pictures, for he rarely attempted figure painting.

Besides painting pictures full of the peaceful charm of the landscapes near his native town, Ruisdael knew how to express the tragedy of nature. The sea on the coast of Holland is a threatening foe to the people, who spend many anxious nights awaiting its will, when the wind and waves are high. In his *Marines*, the battling elements, the waves dashing against the shore, and the ships struggling with the storm are represented with a true appreciation of their awful beauty. His pictures of scenes along the coast and riversides, showing dunes, windmills, fishing boats and ships, are also interesting. There is a remarkable picture called a *View of a River*, with a great, picturesque windmill, a gently flowing river, and a beautiful, cloudy sky, all rendered with poetic feeling, and by means of somber but most harmonious tones.

It was in his pictures of forests that Ruisdael's power was at its greatest. The *Hunt*, one of his most famous works, represents a stag hunt in a woodland scene of unusual beauty. The tall, graceful birch trees, the water with its exquisite reflections, and the deep forest shade and silence are painted with great power. His masterpiece is the *Wood*. The theme is a simple one and the picture is a faithful portrait of nature, but a portrait by a poet whose soul was filled with impressions of the rarest beauty.

The *Jewish Cemetery* and the *Monastery* show how, as years went on, the grim struggle of life was reflected



Ruisdael.

THE HUNT.

in the artist's work. The desolate monastery overlooks a shadowy river, and gives the impression of dreariness and solitude. Of the *Jewish Cemetery*, a French critic writes : " Three or four tombs, composed of large stones, hewn in rough and simple style, lie scattered in disorder at the foot of a great elm tree. The unequal and stony soil, rarely pressed by the foot of man, is covered with grass and wild plants. In the background is seen a mass of trees surmounted by the spire of a church. The sky is dark ; but a splendid and glowing sunbeam breaks between two clouds and falls upon this field of death. The scene might be designated Life and Death, but the splendor of this light has in it something wan and cold, which it is impossible to define."

The *Jewish Cemetery* was one of Ruisdael's last works. A weary period, when he could not paint because of illness, and when he suffered from want, made his last days full of misery. At length some members of the religious sect to which his family belonged took compassion on him and provided a place for him in a hospital in his native town. There he died in 1681.

Ruisdael's pictures number over four hundred. Many of them are in private collections in England, and many are found in the great European galleries. They are so full of the poetry of the earth, the sea, and the sky that the great school of landscape painters of France found inspiration in them.

XIII. REMBRANDT.

1606-1669.

THE greatest of the Dutch painters was Rembrandt van Rijn. He was born at a happy time in the history of Holland, when her independence was established and her days of prosperity had begun. He was the fifth child of a well-to-do shoemaker of Leyden, who decided to give him, since he seemed bright and intelligent, as good an education as the country could afford. He was sent to the Latin school to prepare for the Leyden Academy; for, like Rubens, his parents destined him for the law. It was soon evident that he was not interested in his studies, and, as he showed a decided talent for drawing, his father apprenticed him to a painter. He studied under several masters, and while he was at Amsterdam, he had an opportunity to see and study the works of the early Dutch artists, who helped to make the greatness of the school.

When his apprenticeship was over, Rembrandt returned to his native village. There, in quiet, he studied perseveringly and profoundly the art problems that most interested him. Nature was his teacher, and she received him into her favor; for she revealed to him more of the secrets of the play of light, and the mysterious envelopment of objects with atmosphere, than she had ever revealed to any painter before him.

Titian was a magician; Correggio was a sprite, a fairy, weaving golden meshes of sunshine; but Rembrandt was a wizard, who could express those lights and shadows, those tender and delicate gradations, which seem almost inexpressible.

While Rembrandt was at Leyden, studying at his own home, he often received visits from artists and amateurs, who were attracted by the striking and original qualities of his work. A story is told in connection with the sale of one of his first pictures. A group of art lovers had seen the work, and persuaded Rembrandt to take it to a citizen of The Hague and try to sell it to him. He succeeded in selling it for a hundred florins, or about forty dollars. The thought of the satisfaction his parents would feel at his success made him anxious to reach home as soon as possible. He therefore took a place in a carriage which was going to Leyden. At a certain inn the carriage stopped, and all the occupants save Rembrandt descended to get refreshments. The young painter, however, did not dare to leave his bag of money. Suddenly the horses started, and despite the cries of the driver they rushed on, nor did they stop until they reached the end of the route at Leyden. Then Rembrandt got out of the carriage, and proudly took the florins home, a little richer for having had his ride for nothing.

Four years after Rembrandt's return to Leyden, he painted his first important picture, *St. Paul in Prison*. It is fitting that his first work should have been upon a sacred theme, for throughout his life the Bible was his greatest source of inspiration. A number of religious pictures followed the *St. Paul*, all painted in a some-

what similar spirit, the spirit of the Protestant art of the North. These works show that the artist sought to represent the stories of the Bible with the familiarity and reality with which he thought of them. This is the secret of their force and of their power to touch us like life itself. His art was a new art. He was bound by none of the traditions of the Roman Church, and his pictures were founded on the Scriptures themselves, instead of on the legends of the Madonna and the saints, that formed the basis of many of the Italian pictures.

Rembrandt went occasionally to Amsterdam to fulfill commissions; and in 1630 he went there to live, and remained in this city for the rest of his life. Then was the golden age of art at Amsterdam, for within half a century her greatest artists lived. It is surprising to find that, though the country was in perpetual conflict, the painters of the day generally represented peaceful scenes of home life. The works of these men, who are called *genre* painters, are small, often not more than a foot square, yet they are exquisite in finish, and the colors are rich, warm, and harmonious. The homeliest interior or scene, under their touch, became full of the charm of light, color, and life. Many of the Dutch painters confined themselves to such subjects; but Rembrandt's genius was a many-sided one, and his work summed up what was greatest in the Dutch school.

Soon after going to Amsterdam to live, Rembrandt painted the *Presentation*, and a *Holy Family*. These are full of touching sentiment. He also attempted, about this time, some pictures on mythological subjects; but whenever he treated myths or poetic legends, he

showed a lack of style and taste that made the pictures unattractive.

It was the custom of the guild of surgeons at Amsterdam to have the walls of its rooms adorned with portraits of the doctors who had lectured there. In 1632, Rembrandt painted the celebrated *Lesson in Anatomy*, at the order of Dr. Tulp, in memory of his teaching at the guild. It represents the learned doctor in the act of dissecting a dead body, and lecturing upon it to a group of doctors gathered about him. This work marks a stage in the artist's progress, and it is interesting to compare it with his more masterly picture, the *Syndics*, painted in the latter part of his life. The *Lesson in Anatomy* added so much to Rembrandt's fame that he received many orders for portraits. In 1631 he had painted only two portraits of people outside of his immediate connection; in 1632 he painted more than ten; and from 1632 to 1634 he painted not less than forty.

Among the pictures painted by Rembrandt during the two years after he finished the *Lesson in Anatomy*, is one representing a woman whose delicate face is full of sweetness and vivacity. The original was Saskia Uilenburg, a rich and highborn lady of Friesland, whom Rembrandt married in 1634. The eight years of their married life were happy ones, and during them Rembrandt produced many and varied works. In the Old and New Testament he continued to find inspiring themes, and he painted a number of pictures on sacred subjects during this period. Among these are the *Story of Joseph*, the *Story of Tobias*, the *Story of Samson*, and five pictures dealing with Christ's Passion. At the



Rembrandt.

PORTRAIT OF HIMSELF.

Louvre there is a religious picture, sometimes called a *Holy Family*, which has been fittingly described as a "poetic and familiar glorification of work and maternity."

Even more famous than the *Lesson in Anatomy*, is Rembrandt's *Sortie of the Company of Frans Banning Cock*, commonly called the *Night Watch*, painted in 1642. The popular name is incorrect, and the error arose from the somewhat exaggerated effects of light and shade in the picture, which seem produced by artificial light rather than by the sun. Some one has said, "It is neither the light of the sun, nor of the moon, nor does it come from torches; it is rather the light from the genius of Rembrandt." The meaning of the picture is only vaguely understood, and it has caused many discussions. It represents the sortie of the heroes who helped to save Holland from the Spanish yoke. What the company are about to do is uncertain. The general disorder and the cock hanging at the belt of a young girl in the background might lead one to suppose that there was to be a shooting match, for which the prize was to be the cock.

Such compositions as the *Night Watch* played an important part in the history of Dutch art. In the Museum at The Hague and at Haarlem are several pictures of this character. They represent reunions—rarely of an august character—of officers or soldiers, sometimes at a banquet, as in the pictures by Frans Hals, or preparing for a parade. These pictures were exhibited in the halls of reunion of the corporation of Archers and other guilds. They were often paid for by those whose portraits were painted on the canvas;

and all these men desired to be equally prominent and painted in the same light.

It was difficult for a painter to obtain variety and interest with such a problem before him, but no artist, until Rembrandt painted the *Night Watch*, had tried to depart from the usual conditions. The picture did not meet with flattering success, and the members of the corporation were displeased with their portraits. After the *Lesson in Anatomy* was finished, Dr. Tulp and two other doctors sat again for their portraits; but none of the men represented in the *Night Watch* gave commissions to Rembrandt. One, at least, had his portrait painted by another artist. Thus, wonderful as the latter work was, it did not enhance Rembrandt's popularity, which was even then beginning to wane. The picture marks another stage in his development, but it is not his greatest work.

In the same year that Rembrandt painted the *Night Watch*, his wife died. The years of his married life had been full of happiness, and between him and his wife existed the most perfect confidence. Several children were born to them, but only one, named Titus, survived his mother.

After the death of Saskia, Rembrandt devoted himself for a time to painting landscapes, finding, perhaps, some solace for his grief in the somber melancholy of Northern nature. Among the most interesting of these are a *Winter Effect*, the *Windmill*, owned by Lord Lansdown, and the *Storm*. Rembrandt's first landscapes were like most of those painted at the time, in which many picturesque elements were brought together. But some of his countrymen had made a new departure

in landscape art. They proved that a simple scene from nature, rendered with truth and feeling, might reveal as exquisite poetry as the more elaborate compositions arranged by their predecessors. Rembrandt's later landscapes show that he felt the influence of these men, and had become a devoted student of nature.

It was the human face and human life that most attracted Rembrandt. An important work of this period, the portrait of Elizabeth Bas, shows that he was not content to portray the sweet smile and kindly face of this beautiful old woman, but that he sought to make the picture express the depth and loveliness of her character.

In no direction was Rembrandt's genius more remarkable than in portraiture. His development can be traced step by step, in the pictures and etchings of himself which he made year after year. They show him in his youth, in the happy years of his married life, and during the days of his troubles and misfortunes. There are over fifty of these works, representing him in varied lights, and with varied costumes. In all, there is shown the most subtle analysis of the modeling of the human countenance, and the most delicate gradations of color. On his face are written an infinite variety of human sentiments, the most profound and the most fleeting. Of these portraits, which are found in all the great European galleries, one of the finest is at Berlin.

Rembrandt's portraits of Saskia, his wife, are also interesting. He loved to robe her in beautiful costumes and adorn her with jewels. There is a fine picture containing portraits of the artist and his wife at

Dresden. The portraits of his mother are also strong and masterly works.

In 1648 Rembrandt painted a sketch commemorating the Peace of Munster, but it was not a success, for he was rarely at his best in such subjects. He turned back to Biblical subjects once more, and some remarkable etchings and paintings of this nature belong to this time. The *Good Samaritan*, the *Disciples at Emmaus*, and *Christ appearing to the Magdalen* were painted then.

At the Louvre, there are a number of pictures called the *Disciples at Emmaus*; but what a contrast Rembrandt's work forms to the purely decorative pictures, such as those of Titian and Veronese! The Christ of his picture is the Christ of the poor manger, of the modest home at Nazareth. He is seen in the midst of the humble and afflicted of this world, and He is come to give them comfort. All the mysterious sense of awe and dread that filled the hearts of the disciples as they recognized their Master, whom they knew to have been placed in the tomb, is expressed in the faces of these men. One looks with faith and adoration as the Master is revealed to him; the other looks with questioning eyes; and the servant is filled with wonder to see such emotion on the faces of those whom he is serving. The figure of Christ is surrounded by a mysterious radiance, which helps to render it deeply impressive, and it seems as though no picture could express more touchingly the sentiment of the scene, the wonder, the sense of mystery, and the strange joy in the hearts of the disciples. The light in the picture is treated with marvelous skill; the figures and objects all seem to

emerge out of the shadow and then sink back into it again.

Seven years after the death of Saskia, a young woman named Hendricka Stoffels took charge of Rembrandt's



Rembrandt.

THE DISCIPLES AT EMMAUS.

son Titus. From this time the painter had once more a home and a fireside. A fine portrait of her is at the Louvre, and there are other pictures of her, for she seemed always ready to aid Rembrandt in every way.

There is a good deal of uncertainty about his life at this time, as at every other, but he is thought to have married Hendricka in 1656.

For a number of years Rembrandt's money affairs had been getting into a complicated state. Many things had caused this. His property had lessened in value on account of troubles in the country. Moreover, he disliked having anything to do with business, and was careless and improvident. Though his habits of life were simple and he always lived quietly, he spent money lavishly for the things that interested him. He had a large and valuable collection of rare pictures, rich stuffs, armor, and antiquities. The list of these things is interesting, as it throws some light on the tastes and character of a man of whom almost nothing is known. His love of the beautiful and rare led him into the Jewish quarters, where he bought many valuable things, and where he found many picturesque types that he introduced into his pictures. A celebrated work of his last years, the *Jewish Fiancée*, was probably inspired by these visits.

His financial condition grew worse and worse, until he was so deeply in debt that his property fell into the hands of creditors, in 1654. When Saskia died, she left Rembrandt executor of her will, and by it he was entitled to use the interest on her property until he married again. She wished him to see that Titus was properly educated, but she left everything to her husband's care, believing in his honor and his sense of duty. When, however, the artist's money matters got into such a bad condition, Saskia's family began to look into his affairs, and demanded from him an inven-

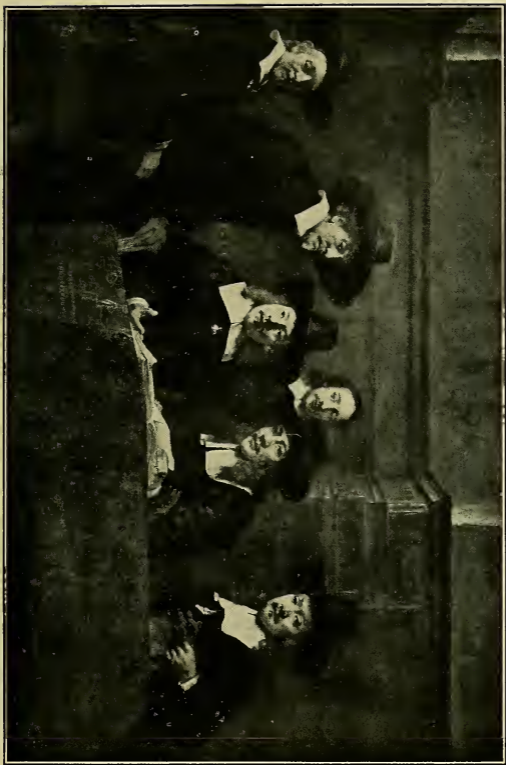
tory of his wife's property. He accepted as correct the sum they valued it at, and made over to his son the house in which he lived.

At last his creditors declared him insolvent ; and in order to liquidate his debts, his valuable collection was sold for five hundred florins, an absurdly small sum, and he was left without a roof over his head. He took refuge in the Crown Imperial Inn, and lived there for some time on credit. This was not the end of his troubles, for there was a long, complicated lawsuit about his son's property, and to the end of his life his creditors pursued him.

Notwithstanding his trials, Rembrandt remained serene, and showed no lack of courage. In 1656, the year of his financial ruin, he painted an important work for the guild of surgeons at Amsterdam. The picture was nearly destroyed by fire during the last century. In this same year he painted a strong picture, full of pathos and power, called *Jacob blessing the Sons of Joseph*. His portraits of himself at this time are interesting, and they show how life's hard struggle had left its marks on his face.

The last years of Rembrandt's life were passed in the greatest obscurity. It is thought that after Hendricka's death, which must have been before 1664, he married a third time ; for a home and a fireside grew more and more necessary to him. One of his most perfect works belongs to his last years. This is the *Syndics of the Cloth Hall*. The painting was ordered by a corporation of cloth merchants for their place of reunion at Staalhof, and each portrait in the picture is a masterly work.

No man had been more falsely represented, before



Rembrandt.

THE SYNDICS OF THE CLOTH HALL.

the middle of this century, than Rembrandt. He was believed to be a man of low tastes and a miser. A picture was even painted, representing his death in the presence of his chests of silver, which he wished to let his dying eyes rest upon. Before the erection of the statue of Rembrandt at Amsterdam, in 1852, many researches were made, and the documents discovered threw new light on his life, and disproved many things of which he had been accused.

It is strange that by his portraits of himself he left an unusual record of the changes in his countenance, and yet the story of his life is a sealed book. He is indeed the "King of Shadows," as he has been called. In 1669 he died. The greatest painter of Holland was so unknown and so little appreciated at the time that the only recognition of his death is found in a church register.

Rubens and Rembrandt were alike in the multitude of the works they produced, and in their strong love of home and the fireside; but how different were their aims! How unlike also were their lives and their deaths! Rubens sought to express the splendor of the surface of things; but Rembrandt sought to penetrate the hidden fountains of feeling and to express every sentiment of the human soul. The one lived in prosperity, honored and fêted and appreciated to the end of his life; the other lived in poverty and obscurity, and was so unappreciated that his death received only the barest notice.

XIV. DÜRER.

1471-1528.

IN the fifteenth century Germany was not a nation, and the petty princes were too much occupied in warring against one another to care much for art. Two cities, however, were free, and in them the spirit of liberty and progress was developed. To them Germany owes her greatest artists, for Nuremberg was the birthplace of Albrecht Dürer, and Augsburg, that of Hans Holbein.

Great epochs bring forth great men; and among the intellectual giants of the era of the discovery of America, the Reformation, and the invention of the printing press, was Albrecht Dürer, who, like the most celebrated Italian masters, was sculptor and architect, as well as painter. He was celebrated also as an engraver and he wrote a work on geometry, one on fortifications, and one on the proportions of the human body.

Nuremberg is a quaint old town, with picturesque walls and houses, and in it are found interesting works by the earliest German artists. In 1455 a goldsmith from a little Hungarian village, after spending much time among the men of his own craft in the Netherlands, went to Nuremberg because of its fame for fine goldsmiths' work. He soon found employment; then he married and settled in the town, and it was not long

before he became a master goldsmith. In 1471 his second son, Albrecht, was born.

The young Albrecht was eager to learn, and his father had him well taught. Little German boys in the fifteenth century learned their lessons from a blackboard, instead of from printed books, which were very expensive in those days. Later he went to a free Latin school, and learned to write Latin. At length he entered his father's workshop and began to work at the trade of a goldsmith. At odd minutes he made drawings, one of which is now in the British Museum. It represents a woman with an odd Burgundian cap on her head. There is an inscription on it written by some comrade, stating that Albrecht Dürer drew it for him, before he went to Wolgemut's to study painting. Wolgemut was the master to whom Dürer's father apprenticed him, after finding out his desire to become a painter instead of a goldsmith.

Dürer's days of apprenticeship were filled with hard work, and he suffered much from the unkindness of his companions. Little is known about these years or the four following ones. When his apprenticeship was over, in 1490, his father sent him away; and four years later he called him home again. In the meantime he was going from town to town and from studio to studio. It is supposed that he went to Venice, but this is only guessed at from his works and from references in his writings. During these wandering years he painted a miniature, in *tempera* on parchment, of the child Jesus, a portrait of himself, also on parchment, besides a number of landscapes, and studies representing the picturesque places he saw on his travels.

He copied details with the utmost faithfulness to nature, working in the spirit of modern landscape painters.

When Dürer returned to Nuremberg, he married Agnes Frey, who brought him a fortune, but, according to his friend Pirkheimer, often caused her husband to suffer from her sharp tongue.

During the eleven years after his return to Nuremberg, Dürer painted a number of portraits, and designed and painted parts of several altarpieces, besides one of his few works not upon sacred subjects, *Hercules fighting with the Stympthalian Birds*. He painted several strong portraits of his father, who died in 1502. He also wrote an affectionate account of him, describing him as a God-fearing man who tried to bring up his children to love honor and goodness, and giving a picture of his home life, and of his mother, whom his father left to his care. He fulfilled this trust, and proved a loving son, caring for her till her death, twelve years later.

Dürer's portraits of himself represent him at the ages of thirteen, twenty-two, twenty-six, and twenty-nine. A portrait at Munich shows him as a man of fine presence, with brown hair falling over his shoulders, and his handsome hand just touching the fur collar opened at the throat. His gaze is frank and penetrating, and his beautiful eyes show that his soul was great and noble. It is strange to find this same face appearing in his pictures of Christ.

Two important religious pictures were painted by Dürer before 1505. The first of these, the Dresden altarpiece, was designed and in part executed by him, but he was assisted by his pupils. The second, his first



Dürer.

PORTRAIT OF HIMSELF.

large panel picture, is called the *Adoration of the Magi*, and presents a new type of Madonna, a simple Nuremberg mother gazing with love and affection at the Child, while the richly robed Magi kneel in adoration before Him.

In 1505 Dürer went to Italy, and for two happy years he enjoyed the Italian sunshine, and the friendship and appreciation of the artists at Venice, Padua, and Bologna. Fortunately his letters written at this time have been preserved, and they describe some of his impressions of the country. He met in Venice "many pleasant companions, so that it does one's heart good to be with them; learned men and lute-players, pipers, connoisseurs in art,—all very noble-minded, upright, virtuous people, who bestow on me much honor and friendship. Here I am a gentleman, at home only a dependant. Oh, how I shall freeze after this sunshine!" What a story these few words tell! Nuremberg, with its high peaked roofs and its picturesque turrets, an inland town shut in by walls from all the world, was indeed a contrast to free, seaward-looking Venice, with her gay, vivacious life, and her sunshine. Yet, though without honor in his own country, and though Venice, that made life seem so delightful to him, wished later on to secure his services, his love for the gloomy town would not let him desert it.

While in Venice Dürer received a number of commissions, one of which was a panel for the German Trading House. This picture, the *Feast of Rose Garlands*, is a large composition containing many figures. In the center is Pope Julius II. receiving a garland from the Christ Child, who is held by the Madonna

seated on a throne. From the Virgin the Kaiser Max also receives a garland, while St. Dominic, the founder of the feast, and groups of men and women kneeling round about, are crowned with wreaths of roses by hosts of little angels.

Jesus among the Doctors was painted about the same time. It is remarkable for the hands, which are painted with wonderful power. Dürer's skill in this direction is most notably shown in the drawing called the *Praying Hands*; and it would be difficult to imagine a more complete expression of religious feeling than is found in these two hands, upraised in an attitude of devotion.

Dürer was not only skillful in painting hands, but his treatment of hair was equally remarkable. He worked with the most minute care, even when he painted very rapidly. It is said that Titian's master, John Bellini, who appreciated Dürer and was most friendly to him, asked him one day what sort of brush he used in painting hair. Dürer, thereupon, took up the first brush that he could reach, and with it painted a lock of a woman's hair in such a marvelous fashion that Bellini could hardly believe his eyes. Bellini was not the only Italian artist who felt the influence of the German master, for Titian and other young artists gained knowledge and inspiration from him.

After his return to Nuremberg, in 1507, Dürer worked on uninterruptedly for five years. The first of three important pictures of this period is called the *Martyrdom of Ten Thousand Saints under King Sapor*. Death is represented as coming to men in the cruelest and most terrible forms, and the artist has shown great skill in painting the human figure. The second was the *Coro-*

nation of the Virgin, painted for the Dominican church at Frankfort, by the order of a rich banker of the city. After making many sketches, Dürer set to work to paint this picture with great enthusiasm. He painted every stroke himself, and he believed it would last five hundred years without changing. He hoped that it would add much to his reputation. Unfortunately it was destroyed by fire in 1674.

The third and most important work was the *Adoration of the Trinity*. It was painted for an almshouse at Nuremberg, founded by two benevolent citizens. It is interesting to compare this picture with Raphael's *Disputa*, painted about the same time, as each is a glorification of the Catholic Church. In Dürer's work, the dove, emblem of the Holy Spirit, is surrounded by cherubs. Below is the Father, with angelic hosts on either hand. The Father presents his crucified Son to the assembled hosts, and all rejoice in the redemption of the world by the sacrifice of the Son. On the left are the martyrs, mostly women, bearing palms. Kneeling at the right are the heroes of the Old Testament, headed by John the Baptist, whose hands seem like those of the *Praying Hands*. Lower down, and kneeling on clouds, popes, kings, cardinals, and peasants, representing on either side the Church and the State, adore the Trinity. At the left a cardinal is turning to encourage one of the founders of the almshouse, who is humbly kneeling at his side. A lovely landscape occupies the lower part of the picture, and at the right is Dürer himself supporting a tablet, while just above him is the other founder, kneeling with his family.

It was about this time that Dürer received a gratify-

ing commission from his own town of Nuremberg, that he so dearly loved. The council of the city ordered from him two portraits, one of Charlemagne and one of the Emperor Sigismund ; these are still in Nuremberg.

Dürer painted a number of Madonnas, but the most beautiful is the *Madonna of the Pear*. It shows clearly his manner of presenting the sacred story by means of the homeliest scenes ; and in such pictures the interest always centers round the mother's love for her Child.

When the Emperor Maximilian went to Nuremberg in 1512, Dürer was a man of sufficient importance to meet his Majesty. He was then living in an interesting old house, which is still standing ; he had been elected a member of the Rath, and he had been honored by a commission from the council. Maximilian wished to have the events of his life illustrated, and all his deeds handed down to posterity in glowing colors. He gave Dürer a commission for a part of the work, which consisted of two series of woodcuts, that occupied the artist a number of years.

Nevertheless, he found time to paint several important pictures. Among these are *Lucretia*, the portrait of his master, Wolgemut, and the portrait of the emperor. It was during a visit to Augsburg, in 1518, that Dürer made a chalk drawing from which he painted the latter portrait. While he was making the drawing, the emperor tried his hand at sketching ; but he was much disturbed because the charcoal constantly broke in his hand. He could not understand how Dürer could keep his intact, so he asked him how he did it. The painter replied, "Most noble Emperor, I do not wish you to become master over my kingdom of

art, and do as well as I. Your Majesty has other and greater work to do."

The German master was much gratified to receive from Raphael, in 1515, a gift of several drawings. One of them is a sketch in red chalk, now found in the collection of the Archduke Charles, at Vienna. Upon it is an inscription written by Dürer himself, to this effect, "1515; Raphael of Urbino, who has been so highly esteemed by the Pope, drew these naked figures, and sent them to Albrecht Dürer in Nuremberg, to show him his hand." In return, he sent to Raphael a life-size portrait of himself, but the painting has disappeared.

In 1520 Dürer and his wife went to the Netherlands, and visited Ghent, Brussels, and Antwerp. Again a year of change, bringing with it the enjoyment of hospitality, of appreciation and honor, came to him. Such feastings, and gift-giving, and friendly intercourse as there was then! With the power of being interested that belongs to the artistic nature, he was enthusiastic over every new experience, even over a whale that was cast ashore. His accounts of the journey describe minutely everything he saw, and the ovations he received wherever he went. His object in going to the Netherlands was to obtain from Charles V., the new emperor, a confirmation of his pension granted by Maximilian. He was summoned to the court of Margaret of Austria, regent of the Netherlands, and he presented to her some of his engravings; but he did not enjoy the court favor very long. He also went to the court of Christian II., king of Denmark, and he painted a portrait of that sovereign.

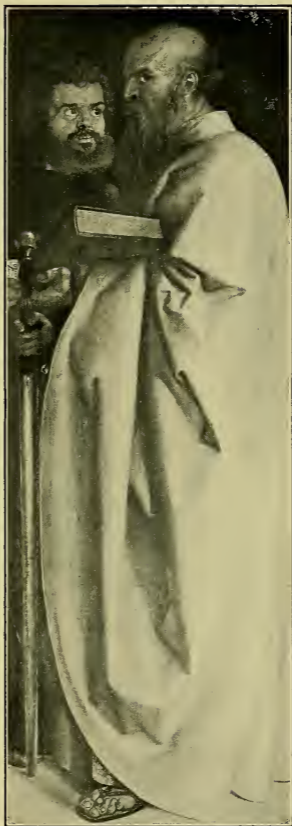
*Dürer.*

ST. JOHN AND ST. PETER.

When he returned to Nuremberg, Dürer was poor, so he tried to persuade the Town Council to treat him more generously. He reminded them that both Venice and Antwerp had made liberal offers for his services, and showed them how little he had been able to save for his old age. But, if Dürer did not enjoy much of this world's goods, he was fortunate in his friends, numbering among them Pirkheimer, Luther, Erasmus, and Melancthon, men in the very front ranks of the intellectual life of the time.

The journey to the Netherlands gave Dürer new inspiration, and the eight years before his death were productive ones. He painted a number of

portraits, one of his staunch friend Pirckheimer, the chief man in Nuremberg, and one of Melanchthon, the reformer. To these last years belong also two panels, called the *Four Apostles*. The idea of this work, which is one of his greatest, had been in his mind for some years, and he spent infinite pains upon it, as he intended it for a gift to the town of Nuremberg. On one panel are represented St. John, thought to be a portrait of Melanchthon, and St. Peter; and on the other, St. Paul and St. Mark. These four figures are said to typify the four temperaments, the melancholy, the phlegmatic, the choleric, and the sanguine. Under each panel he placed texts from the writings of the apostles, containing



Dürer.

ST. PAUL AND ST. MARK.

warnings against spiritual foes, well suited to the troubled times.

In Dürer's works are found manifold expressions of the German spirit. He had the inquiring mind, the faithfulness to the minutest details, and the love of the weird and fantastic, that are peculiar to the German mind. He had also a power of direct and dramatic expression, notably shown in his pictures dealing with the *Passion*, which is hardly equaled by any other artist. His own words reveal what he considered to be the purpose of art: "The use of the art of painting is in the service of the Church, to exhibit the sorrow of Christ, and also to preserve the likeness of men after death."

Great as was Dürer's work as a painter, his engravings and woodcuts made his name even more famous. The intellectual force of his mind, the nobility of his character, and the thoughts and feelings of the stirring times in which he lived, find expression in these works, so that they are foreshadowings of the Reformation. In his engravings, more than in his paintings, he expressed the poetic forest fancies that are a part of the fascination of German literature and art.

Albrecht Dürer died at the age of fifty-seven, in his native town. He lived in a great age, when new worlds were being discovered, and when the human mind was going out into untrodden ways. He kept pace with the times, and though it is doubtful whether he ever left the Roman Church, he had many friends among the reformers. He was a quiet, modest man, simple and unostentatious in his manner of living. Melanchthon said of him, after his death: "I grieve for Germany,

deprived of such a man and such an artist. His least merit was his art." His friend Pirkheimer said in his funeral oration: "He united every virtue in his soul — genius, uprightness, purity, energy, prudence, gentleness, and piety. Surely Germany may be proud of one who was great as a man and as an artist."

XV. HOLBEIN.

1497-1543.

AUGSBURG was one of the fortunate cities of Germany, for it enjoyed the wise rule of the Emperor Maximilian. The town had many advantages from a military point of view ; and as it was on the high road to the Alps and to Italy, the culture of the city was influenced by intercourse with the Italians. It is to Augsburg that Germany owes one of her greatest painters, Hans Holbein. He was born at the very end of the fifteenth century, and was the son of Hans Holbein, who was also a painter.

Hans Holbein the Elder painted some beautiful pictures, which for many years were thought to be the work of his more brilliant son. The most celebrated of these is the St. Sebastian altarpiece at Munich, of which the wings are especially interesting. On the right, St. Elizabeth is represented as standing in queenly grace and saintly purity, ministering to the maimed and sick ; and on the left, is Santa Barbara, contemplating the chalice and the mystery of the Host. They might stand as symbols of works and faith.

Hans Holbein the Elder had hard work to earn enough money for his family ; so his two sons, Ambrose and Hans, who studied with him and assisted him in his work, had to begin to earn their living when they were very young. When Hans was only fifteen

years old, he was painting pictures and earning money. Three years later he and his brother set out for Basle, a town in Switzerland noted at the time for its eminent men. Many of the important writings of the day were published in Basle, and the two young artists hoped to find employment there in designing title-pages and making illustrations for these books. Their hopes were not disappointed, and they soon obtained orders. The first work that Hans undertook was a schoolmaster's sign-board, and, though it is rough in treatment, it is interesting as one of his first paintings. The brothers stayed but a short time at Basle, and then they traveled about from town to town, working in various studios, as Dürer had done, — for that was a part of a German artist's education.

Hans was back again in Basle in 1516, and he then made himself known by his illustrations of a book by Erasmus, called the "Praise of Folly." The book was a keen satire on the times, and went through many editions, not a small part of its popularity being due to Holbein's appreciative and able illustrations. This was the beginning of the friendship between Holbein and the great thinker. The artist painted a number of portraits of Erasmus, the most celebrated of which are at Hampton Court and Longford Castle in England. One picture represents him with gray hair, and wearing a fur coat and a doctor's hat. The hands are treated with great delicacy; they are resting on a book on which are inscribed some Greek words referring to the Herculean labors of Erasmus, who spent many years in writing his commentaries on the Bible.

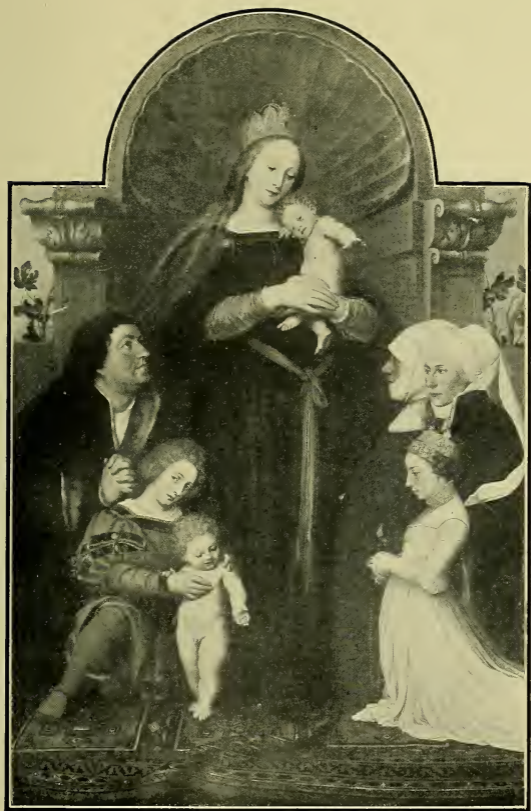
At this time Holbein painted some remarkable por-

traits that were a prophecy of the great work he was to do in this direction. The most interesting of these are the portraits of the burgomaster Jacob Meyer and his wife. At Lucerne, about 1517, he was employed by the mayor to decorate his house both within and without. He did this in an original way, but, unfortunately, only drawings and copies remain to show what his scheme of decoration was. A picture called the *Fountain of Health*, which was placed near an open fireplace, is now in Lisbon.

Holbein became a citizen of Basle, and was constantly employed there in wall-painting, engraving, designing for glass, and in illustrating books. He also began a series of decorations for the Town Hall, which have been destroyed. In 1521 Luther's translation of the New Testament was published, and Holbein designed the title-page. He also designed the title-page for the second edition, though the work had been condemned by the Pope. Holbein was an artist of the new faith, and his work bears upon it the spirit of the Reformation.

The most celebrated religious pictures painted by Holbein are the *Solothurn Madonna* and the *Meyer Madonna*. The former was painted for the Cathedral of Solothurn, and is now in the village church of Grenchen. It represents the Madonna and Child in the center, with St. Ursus on the left, and Martin, Bishop of Tours, on the right.

The *Meyer Madonna* is named from the donor, the same Jacob Meyer of whom Holbein painted a portrait a number of years before. There are two of these pictures, so nearly alike that there is much discussion



Holbein.

THE MEYER MADONNA.

as to which is the original. It is generally believed that the one at Dresden is a copy, and that the one at Darmstadt is the original. The burgomaster and his family are represented as worshipping the Madonna. The donor is on the left, and in front of him are his son and a babe. At the right are the first and second wives of the burgomaster, and his daughter. The Madonna, standing with her beautiful head against the ornamental niche, is a figure of wonderful dignity, and full of womanly sweetness. She does not need a crown to proclaim her a queen among women.

As years went on, religious strife grew more bitter, and in 1526 Basle was in a very unsettled condition. The Protestants were striving for power, but they were opposed at every step. As a result of the trouble, there was a cessation of public works, and Holbein was obliged to leave unfinished his decorations for the Town Hall. Such was the poverty of the artists that some of them applied for the exclusive right to make the false beards worn in carnivals, because they had nothing else to do. The climax of all these miseries was the breaking out of the plague.

Holbein was forced to seek employment away from his adopted city, so he set out for England, carrying with him letters of recommendation from his friend Erasmus. He probably traveled a large part of the way on foot; and it is supposed that he acted as a messenger for Erasmus, who, in return, defrayed his expenses. At Antwerp he enjoyed the hospitality of a friend of Erasmus, and then he went on to London. He had been recommended to the care of Sir Thomas More, then the chancellor of the king, Henry VIII. Happy

were the days that Holbein spent living on terms of intimacy in the household of the chancellor. He found there an ideal home, and though Sir Thomas More was a Catholic and Holbein was a Protestant, nothing marred their friendship and sympathy.

Holbein was soon at work on a portrait of the chancellor, which is one of his best works. It is now in the possession of a Mr. Huth, in England. Later he painted other portraits of Sir Thomas More. One of these had a strange history. On the day of the execution of the chancellor, the king was upbraiding Anne Boleyn, who had never forgiven Sir Thomas for refusing to attend her wedding. Suddenly she looked up, and her eyes met a portrait of the condemned man painted by Holbein. It looked so lifelike that the queen was enraged, and, seizing it, she threw it out of a window, crying, "That man seems still to be alive!"

He also painted portraits of More's friends, Sir Thomas Wyatt, the Archbishop of Canterbury, and Sir Henry Guilford. Two other celebrated portraits are those of Sir Bryan Tuke and of Nicholas Kratzer, who was the astronomer of Henry VIII. The latter picture is at the Louvre, and it represents the astronomer surrounded by his instruments and absorbed in some scientific problem.

About 1528 Holbein returned to Basle. He then painted a picture of his family, which is still in the town museum. He was also allowed to finish the decorations for the Town Hall. Times were still very hard at Basle, however, and religious disturbances were so great that Erasmus was obliged to leave the town. Holbein did not enjoy the strife and discord, and longed to go back to England.



Holbein.

NICHOLAS KRATZER.

The next year, on his return to England, he found that his friend, the chancellor, had been deposed from office and could no longer assist him by his patronage. Holbein had, however, won so many friends in London that he felt sure of employment. He lived for some time among his compatriots, some German merchants of the Steelyard, and for them he painted a number of portraits. The most interesting of these is one of George Gyzen, now at Berlin.

John Ruskin has given an appreciative description of this work, and has pointed out certain of the painter's greatest qualities. He says: "In the portrait of the Hausmann, George Gyzen, every accessory is perfect with a fine perfection: the carnations in the glass vase by his side, the ball of gold chased with blue enamel, suspended on the wall, the books, the steelyard, the papers on the table, the seal ring with its quartered bearings, all intensely there and there in beauty of which no one could have dreamed that even flowers or gold were capable, far less parchment or steel. . . . He sits alone in his accustomed room, his common work laid out before him; he is conscious of no presence, assumes no dignity, bears no sudden or superficial look of care or interest, lives only as he lived, but forever."

For the German merchants Holbein also painted two large pictures called the *Triumph of Riches* and the *Triumph of Poverty*, in honor of the marriage of the king and Anne Boleyn. In 1533 he painted the *Ambassadors*, one of his largest pictures. It is supposed to represent Sir Thomas Wyatt and some learned friend. During the three following years he painted many portraits and miniatures of people of distinction, which

bear witness to his industry and increasing popularity. He entered the king's service in 1853, and for two years he was constantly painting portraits of the royal family and the courtiers. A portrait of King Henry VIII., of Jane Seymour, of Sir Richard Southwell, and a very fine portrait of a man named Morett belong to this period.

The king showed Holbein many courtesies, and as time went on he became very fond of him. The artist was given a studio in Whitehall palace, and there he painted many famous portraits. A story is told which shows how highly his genius was estimated by the king. One day, while he was at work, a nobleman forced himself into his studio, though Holbein told him he could not be admitted, because he was painting a portrait of a lady for the king. Holbein was so enraged at the nobleman's persistence that he threw him down the stairs. Then he rushed to the king and confessed what he had done. The nobleman was soon brought into the presence of the king, much disabled and very angry. He complained bitterly of the treatment he had received, but the king made light of the matter. The nobleman threatened to take the law into his own hands and punish the artist as he thought best. At this, the king cried out, "I tell you, my lord, that of seven peasants I can any day make seven earls, but out of seven earls I could not make one such artist as Hans Holbein."

Holbein was sent by his royal master on a very delicate mission. It was no less than to go to Brussels to paint the portrait of the Duchess of Milan, whom the king wished to marry. The artist had but three hours

for his sketch, but King Henry was so well pleased with it that he sent a proposal of marriage to the duchess. The marriage never took place, however, owing to a change in Charles V.'s policy toward England.

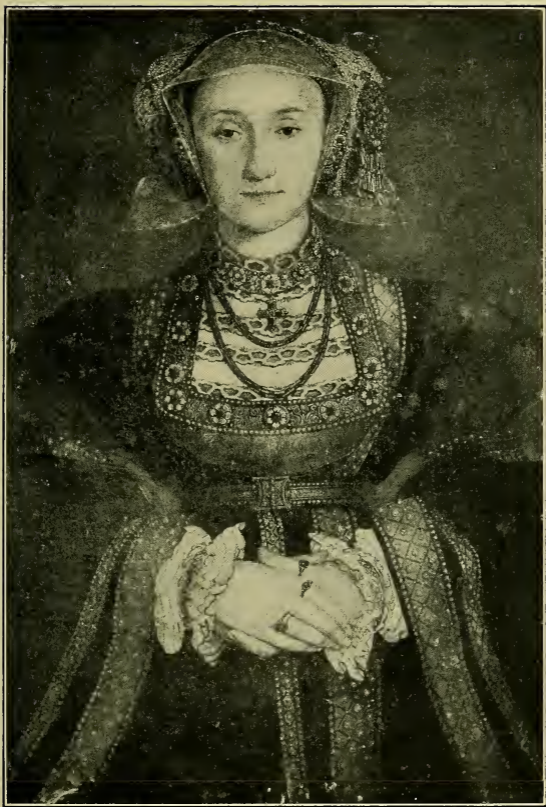
According to the laws of Basle, no citizen could enter the service of a foreign sovereign without the consent of the council. So in 1538 Holbein went home to get permission to remain in England. The council allowed him to stay two years longer, on condition that he should settle in Basle at the end of that time, and they offered him a pension as an inducement. Holbein then went back to England, carrying the highest recommendations from the council to the king. He was welcomed by King Henry, who presented to him "a gilt cruse with cover." In return, Holbein presented to the king a portrait of the Prince of Wales, whom he dearly loved. Two of his portraits of this beautiful young prince are at Hanover and Basle. At the end of the two years he preferred to stay in England; and, as his uncle had left him some property, he was independent of the pension offered to him. It must have been a disappointment to his fellow-townsmen to have him remain away from them, for they were justly proud of his work and of the honors he had received.

Once again Holbein was sent to paint the portrait of a duchess. This time it was the Duchess of Cleves, whom King Henry wished to marry, as the Duchess of Milan could not become his wife. There is a tradition to the effect that the portrait was so flattering that the king decided to marry the duchess, though he had not been very eager before. At all events, she did not please him long, so she was soon divorced; and Thomas

Cromwell is said to have lost his head because he had urgently advised the marriage. Holbein painted at least two other portraits of the Duchess, but the one painted on parchment, now at the Louvre, is said to have been ordered by the king. It is a wonderful work, and the artist has made the duchess stand before us with such reality, that, though she is not beautiful, she interests every one who looks at her. She stands motionless and almost expressionless, in her splendid robes of state, her exquisite hands clasped before her. The heart is filled with pity while looking at this plain, simple woman, who was called upon to play a part that required all the charm of woman's wit and beauty.

It may be that with the fall of Anne of Cleves Holbein lost a little of the royal favor; for the court accounts show that he received less money from the king after that. He continued to paint and constantly added to his power. Some of his strongest works belong to his last years. Among them are his fine and strong portrait of Martin Luther, and a picture representing King Henry granting a charter to the company of Barber Surgeons. In 1543 he painted a miniature of himself, which resembles a portrait painted many years before at Basle, though in the latter picture the strong chin is covered by a crisp beard.

Holbein's engravings and illustrations reveal the thought of the day, which found free expression at Basle. The *Dance of Death*, his most important series of woodcuts, deals with the prevalent idea of death. It is based on these words, "In the midst of life we are in death." The pictures represent all sorts and conditions of men, feasting, working, journeying, and



Holbein.

ANNE OF CLEVES.

marrying, but death is in the midst of each scene. Death pours out the wine into the cup of the king; he walks beside the queen as she goes to her devotions; he pierces the knight with his own sword; he visits men of every class as they work; and he leads away from the terror-stricken mother her young child.

In following the career of Holbein, and in entering into the spirit of his work, interesting glimpses of the great men of the early part of the fifteenth century are obtained. His friendship with Erasmus, Luther, and Melancthon, his intimate relations with Sir Thomas More and the leading Catholics and Protestants of King Henry's court, resulted in a series of portraits which make it possible for the world to know the faces of these makers of history.

Faithfulness and truthfulness are the great qualities of Dürer and Holbein. The aged Bellini gazed in wonder at Dürer's drawing of a single hair; and Ruskin is eloquent over Holbein's portrait of a simple tradesman, such truth and perfect skill does it reveal.

Holbein did not live long after he painted his last portrait of himself in 1543. In the same year the plague broke out in London in such a malignant form that many, stricken in the morning, died before noon-day. Holbein was a victim to the terrible malady, and died at the age of forty-six years, still at the height of his power and fame.

XVI. VELASQUEZ.

1599-1660.

WHEN Rubens went to Spain as an ambassador from Belgium, he found at the court of King Philip a young painter of great promise. Always generous to men of his own profession, Rubens met him on terms of friendly intimacy, and gave him valuable advice about his career. This young artist is known as Velasquez. He came of a distinguished Portuguese family that settled in Seville about a hundred years before his birth, which occurred in the last year of the sixteenth century. His father's name was Juan Roderiguez de Silva, and his mother was Geronima Velasquez. According to the Spanish custom, he took the name of his mother, and was known as Don Diego de Silva Velasquez.

His parents wished him to follow some public career, and they intended to give him an excellent education. But the many sketches he made on his books and papers soon showed where his heart and talent lay. His father, therefore, decided to allow him to study painting, and placed him in the studio of the Spanish painter, Herrera, who has been described as a clever brute. Velasquez soon learned his master's methods, but he became so disgusted with his roughness that he left Herrera, and entered the studio of Pacheco, a polished and cultured gentleman, though not a great painter.

Velasquez found, after a while, that no master satisfied him, so he set to work to study nature in his own way. He made many careful studies of the common things about him ; fruit shops, meat shops, and beggars were all painted by him with the utmost devotion to the rendering of minute details. He painted what he saw, uninfluenced by what had been done before. In his studies he was aided by a slave who constantly attended him, and who was also his model. While serving his master, this young mulatto learned so much of his master's methods that he became a very good painter himself.

Pacheco, who was a follower of Raphael, often remonstrated with his pupil for his independent and original methods, as, according to his views, Velasquez seemed to be choosing unsuitable objects for study. On one occasion, after some discussion with his master, Velasquez said, "I would rather be the first in painting the things of everyday life, than the second in painting things of an elevated character."

The *Water Carriers*, one of Velasquez's first pictures, was given to the Duke of Wellington by Ferdinand VII. This, with the *Adoration of the Kings* and the *Adoration of the Shepherds*, convinced Pacheco of his pupil's talent, and he advised him to go to Madrid. He gave him letters to his friends, men of rank and influence, and did all he could to aid the young artist. This was an opportunity which Velasquez had long desired. He wished to visit the palaces and galleries of Madrid to study the art treasures in them. In 1622 he set out for the city, accompanied by his slave. He was cordially received wherever he went, and he was fortunate

enough to win the friendship of Canon Fonseca, who interested Olivares, the great prime minister, in him. The latter intended to try to get the king to sit for his portrait; but circumstances prevented this, and Velasquez went back to Seville after a visit of some weeks, taking with him a portrait of the Spanish poet, Góngora, that he had painted for Pacheco.

The next year Velasquez was invited to Madrid by Olivares. Soon after his arrival he painted a portrait of his patron, the Canon Fonseca. This was shown to the king and all his court, and it met with such success that King Philip wished to attach the young artist to his service. Velasquez remained at the Spanish court during the rest of his days; and the story of his life is simply a record of his work in the service of the king. His nature was so frank, generous, and noble, that he won the love and respect of all; and circumstances were so favoring that his life was prosperous and uneventful. When he was twenty-nine years old, he married Pacheco's daughter. It was a happy marriage, the beginning of a life of helpful companionship. Velasquez and his wife were united in their lives and almost in their deaths, for his wife survived him only a few days.

He made two visits to Italy, one in 1629 and the other in 1648. The first he undertook upon the advice of Rubens, and he spent his time studying and copying the Italian masterpieces. The influence of this visit showed itself principally in the color of his pictures. The second visit had for its object the collection of works of art for the gallery at the royal palace, and the engaging of fresco painters and workers in stucco to carry out the decorations in a part of the palace.

Velasquez received a certain sum of money which enabled him to establish his family at Madrid, and he also received the exclusive right to paint the king. He was fortunate in this, for Philip never seemed to weary of having his portrait painted, and he was so excellent a model that he often sat three hours without fatigue. He was deeply interested in painting, and spent much of his time in Velasquez's studio; and as he himself painted, every stroke of the master's brush was a lesson for him. As soon as Velasquez entered the king's service, he began an equestrian portrait of Philip. There were many interruptions in the work, due to visits and fêtes; but in August, 1623, it was finished. Unfortunately this portrait was lost, but there is a sketch for the picture at Madrid.

The painter occupied various positions at the court, which required his constant attendance on the king. When Philip set out on a hunting trip, or on military expeditions, Velasquez accompanied him. If a royal guest was to be entertained, it was Velasquez who planned the fêtes and superintended the ceremonies of the household. If buildings were to be restored or built, it was his duty to superintend or advise in regard to the work. Even when an equestrian statue of Philip was modeled, he had a large share in the planning of the designs.

Such was the industrious life of the painter. Large claims were made on his time and energy, yet he took advantage of every opportunity to advance his art. His association with the king gave him a chance to know his character thoroughly. Consequently his portraits of Philip IV. are among his greatest works.

LINFANTE MARGVERIT



Velasquez.

THE INFANTA MARGARITA.

There are many of these portraits, and they represent the king on horseback, standing, at prayers, dressed for hunting, and in armor. There are, besides, several bust portraits of him.

When Velasquez painted the king, he often painted a companion picture of the queen. He also painted their children, and nowhere, except in the pictures of Van Dyck, can as charming portraits of children be found. What a fascinating little prince Don Carlos is, as he appears in a hunting suit, standing beneath a tree with his dogs beside him, or seated on a prancing horse! What could be more winning than the little Infanta Margarita! Her childish dignity rests gracefully on one born the daughter of a king, and with a queen's destiny before her. The portraits of the Infanta Maria Theresa are also very charming. A celebrated picture, called the *Maids of Honor*, represents the king, the queen, and their children, with the maids of honor and the artist himself.

The landscapes which Velasquez painted when he went with the king on hunting expeditions, and to his beautiful country estates, often served as backgrounds of pictures. He represented episodes in the chase, celebrating acts of prowess on the part of the king, with members of the court appearing as spectators. All is life and movement in these scenes, and the portraits are faithful and full of character. Remarkable portraits of the great prime minister, Olivares, of Pimental, the gentleman of the chamber, and of other distinguished men of the Spanish court are found at Madrid. Other interesting portraits by Velasquez are a portrait of a sculptor, and a wonderful portrait of Innocent X.

Velasquez's own family live on his canvases. At Madrid may be seen his wife represented in the act of drawing, as befits a painter's daughter. There, too, is found a portrait of his daughter Francisca. His own portrait is at the Uffizi Gallery in Florence, and a picture of his whole family, painted in part by his son-in-law, is now at Vienna.

A story has been told about Velasquez, similar to the tales of successful painters since the days of the Greek Apelles; but this story seems possible, both because Velasquez had such power in making things appear real and because Philip was a little nearsighted. One day the king went into the painter's studio and was much surprised to see, as he thought, posing for his portrait, one of his admirals whom he had ordered to depart a few days before, to take command of his squadron. Advancing toward what he supposed to be the disobedient admiral, he exclaimed angrily, "What! still here? Did I not command you to depart? Why have you not obeyed?" The admiral was as silent and motionless as a stone. Then Philip discovered that he had been rebuking a portrait.

A French writer thus describes his impressions in the portrait gallery at Madrid: "Here are portraits by the greatest masters, and what portraits they are! Here are the *Count of Bristol*, by Van Dyck; *Thomas More*, by Rubens; portraits by Antonio Moro, by Holbein, by Dürer, and an admirable portrait by Tintoretto. Ah well, these are conventional and dead beside the works of Velasquez, which alone give us in all its fullness the illusion of life itself."

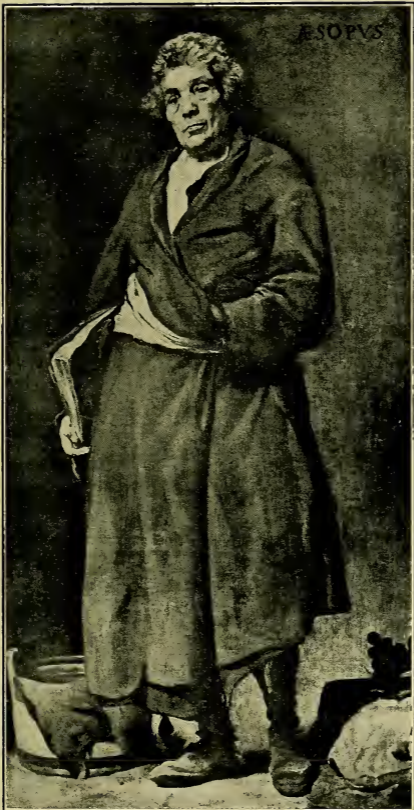
In order to dispel his habitual sadness and melancholy,

King Philip constantly kept at his court dwarfs, buffoons and comedians. Velasquez painted a number of these strange people, and their portraits served as decorations for a hall in the palace. With their curious and fantastic costumes and striking attitudes they form an interesting group of figures.

One of the most celebrated religious pictures by Velasquez was painted during his first visit to Italy. It is called the *Tunic of Joseph*, and represents Jacob gazing at the bloody robe of his son, in the presence of the guilty brothers, who are trying to hide their consciousness of wrongdoing. In the gestures and in the expression of emotion in the faces, the picture is eloquent and moving. Another important religious picture, painted by Velasquez in the latter part of his life, is the *Coronation of the Virgin*.

When Velasquez dealt with mythological subjects, the mythical heroes became people of the everyday world. *Mars* is a simple portrait of some Spanish soldier, not the god of war, such as fancy pictures him. The same is true of the *Forge of Vulcan*, in which the figures are wonderfully painted, though they do not suggest the heroes that the poets have sung. The most remarkable of his works of this kind is the *Bacchus*, or the *Topers*. There is almost a touch of satire in his treatment of such themes, so completely does he rob them of poetic charm.

Two of the most striking figures painted by Velasquez are those to which he gave the names of the Greek philosopher, *Menippus*, and the celebrated fabulist, *Æsop*, a Phrygian slave who lived about the sixth century B.C., and was made a freedman on account of his wit and learning.



Velasquez.

ÆSOP.

Just before his second visit to Italy, Velasquez painted a great historical picture, called the *Surrender of Breda*, or the *Lances*. When on his way to Italy for the first time, he crossed the Mediterranean with Count Spinola. From the conqueror's lips he learned the details of the surrender of the stronghold of Breda by the Dutch. It was an incident in the long and obstinate resistance of the Dutch to Spanish power; and Velasquez found it an inspiring subject for a picture, especially as it would immortalize the victory of the Spanish army. In the background of the picture is an immense plain, a panorama showing canals and tents bathed in light. On the right is the Spanish army, drawn up as for parade or battle, displaying standards, ensigns, and a forest of lances, which give the name to the picture. On the left are Dutch soldiers, heavy and phlegmatic in comparison with the distinguished and haughty Spaniards. The horses of the chiefs break the monotony of the groups and add to the picturesqueness of the scene. In the space between the escorts of the chiefs stand Count Spinola and Justin of Nassau, the Dutch general in command at Breda. The latter bends forward and presents to the conqueror the key of the fortress. The Spanish chief receives it with uncovered head and with his staff and hat in his hand. He places his other hand on the shoulder of the Dutch commander, and such is the life-like appearance of the scene that we seem to hear his affable words to Justin, congratulating him on his long and brave, though unsuccessful, defense of the fortress.

Most of the figures in the picture are portraits of

members of the army. The scene is a moving one, full of life and light. It gives a sensation of space and atmosphere, and all is expressed in warm, harmonious color. If Velasquez had been an eyewitness, he could not have told the story with more vividness.

Two pictures which are among the most interesting works of Velasquez belong, one to the early part of his career, and the other to his last years. The first, the *Reunion of Gentlemen*, was painted before his first journey to Italy. It represents several groups of Spanish gentlemen, the artist being among them, picturesquely arranged to form one composition.

The second picture, the *Tapestry Weavers*, shows the interior of a manufactory of tapestry. In the foreground is represented the workshop, where women are preparing wool to be used in weaving. In a room beyond, a large wall tapestry upon some mythological subject is on exhibition, and a number of ladies are looking at it. In the workroom the air is so hot and stifling that the women have unloosened their garments. At the right is a beautiful young woman whose bare neck and shoulders are moist with perspiration as she works. A burning ray of sunshine which streams into the inner room and illumines the tapestry on the wall, also falls on this young woman and makes a picturesque mass of light. In contrast to her, in the middle of the room, sits an old woman at work; while at her left, seated by a swiftly turning wheel, is another woman so old and grim that she might represent one of the Fates.

In the course of his life at the Spanish court, Velasquez superintended many great festivals; but the last

ceremony at which he officiated was the greatest of them all. The courts of France and Spain met on the Isle of Pheasants, in 1660, and Louis XIV., accompanied by the queen mother, received the Infanta Maria Theresa as his wife. The responsibility for all the pomp and splendor of this fête devolved upon the court painter. He performed his duties with such satisfaction to the royal guests that he was congratulated on his success in providing such magnificent apartments and such royal entertainment. But the preparations were so extensive that Velasquez overtaxed his strength, and he returned to Madrid much exhausted. He recovered sufficiently to attend to his duties for a time, but after a court attendance in July, 1660, he was taken ill and died soon after.

Before his death Velasquez was made a member of the Order of Santiago, an honor attained only by the greatest Spaniards. It is said to have been conferred on him in a most unusual way. When he had finished the *Maids of Honor*, he showed it to the king and asked, "Is anything wanting?" "Nothing," replied the king, "but this." Then taking the brush and palette from the artist, Philip painted on the breast of the portrait of Velasquez the Cross of the Order of Santiago. Velasquez had many pupils, and his influence was great in his own day, and perhaps it is even stronger to-day.

XVII. MURILLO.

1618-1682.

THE religious zeal of the Spaniards was kept alive by wars with the Moors, and they were among the most ardent of Catholic nations. In the works of Bartolomé Estéban Murillo is found an expression of the religious spirit of Spain, and a presentation of the daily life of the people. His work is essentially Spanish in character, for he never traveled away from his own country. He was little influenced by classic art, as the only chance he had of studying it was through the few Italian pictures at Madrid, until Velasquez brought back a collection of copies and casts from Italy.

Murillo was born in Seville in 1618, in a house belonging to a convent. His father, Gaspar Estéban, was poor, a merchant by trade, and was allowed to occupy his house at a low rent. The boy was given the name of Murillo from one of his relatives.

This little Spanish boy began, like all his companions, to try to draw. His successes fired his ambition, and more and more of his time was spent in making sketches. Nothing interested him but this work, and his lessons became irksome. He was left an orphan when very young, and his uncle and aunt, who took care of him, apprenticed him to Juan de Castillo. Although his master had a flourishing school, he was not an able painter, and he taught Murillo little more than color-

mixing and drawing. In 1640 Juan de Castillo went to Cadiz to live, and his pupil was left to his own resources.

Murillo was obliged to do something to earn his living ; but his chance of success with painting seemed slight, as there were many artists of reputation in Seville, and he was modest and retiring. However, he discovered a means of earning his livelihood and of gaining some valuable study at the same time. A weekly market was held in front of the Church of All Saints, and there Murillo stationed himself among gypsies and mule drivers. He found a ready sale for his rough, showy sketches among the lower class of people, who liked pictures full of bright colors. While he sat and painted, interested beggar boys were wont to gather about him, hindering him at his work, as they pressed about his elbow and his paint box. Annoyed as the artist was by his spectators, he had rare opportunities for studying them, and these studies resulted in a remarkable series of pictures of beggar boys and flower girls. These little street urchins are represented with wonderful truth. They are happy, despite their rags and dirt ; and they have a keen enjoyment of fun, and of the good morsels that sometimes chance to fall to their share.

In 1642 Murillo's horizon became a little wider. A friend who had been in Flanders and England, and had studied with Van Dyck, came back to Seville with copies of the great works he had seen in his travels. Murillo then felt that it would benefit him to travel, so he set about earning money for this purpose. He painted a number of very salable pictures, many of which were

sent to the colonies in America ; and with the money thus acquired he started on foot for Madrid. When he reached the city, as he had neither money nor friends, he went to Velasquez to ask his advice. Velasquez was then court painter to Philip IV., and was enjoying power and success. He received his fellow-townsmen cordially, and invited him to remain with him for a time. The young painter was given an opportunity of studying the royal art collections, and he was introduced to men of taste and influence in art matters.

Murillo copied many pictures at Madrid, and made such rapid progress that Velasquez tried to interest the king in his young protégé. He also advised him to go to Rome to study, and gave him letters of introduction to take with him; but Murillo longed so to get back once more to his beloved Seville — a city beautiful enough to win the devotion of any painter — that he gave up all thoughts of foreign travel.

Soon after his return from Madrid, Murillo began the decoration of a Franciscan convent. The amount of money raised for the commission was so small that the older and more distinguished artists did not care to undertake the work. After some hesitation the commission was given to Murillo, who was eager to do some important work. The decorations consisted of eleven pictures, several of which were carried away by the French when they invaded Spain. They are now in various galleries of Europe. The *Death of St. Clara*, the finest of the series, is in England, and the *Angel Kitchen* is at the Louvre. To the same period belong Murillo's pictures of beggar boys and flower girls and similar subjects, besides a number of religious pictures



Murillo.

THE IMMACULATE CONCEPTION.

representing simple scenes with figures carefully studied from nature.

Murillo married a rich and highborn lady of Seville. He had two sons, one of whom went to America, while the other, after devoting himself to art for a number of years, became Canon of Seville Cathedral. His daughter entered a convent in Seville ; so it seems that the devotion to Catholicism shown in Murillo's pictures was shared by his family.

When he had finished the decorations in the Franciscan convent, Murillo's reputation was established. His works, as the years went on, were more and more appreciated by his countrymen, and he was much in demand for painting pictures for convents and churches. For the Seville Cathedral he painted the heads of several saints, an *Immaculate Conception*, and *St. Anthony of Padua Visited by the Christ Child*.

The Immaculate Conception was a favorite subject with Spanish artists, and especially with Murillo. When Philip IV. became the king of Spain, he made a solemn recognition of the dogma of the Immaculate Conception. Very few pictures representing this belief in the Virgin's spotless nature were painted before the seventeenth century ; but when Pope Paul V., under the influence of Spanish priests, issued a bull forbidding the teaching of anything contrary to this doctrine, Seville was joyous, and an impressive ceremony took place in the cathedral. Laws were laid down for the representation of the subject, which Spanish artists were obliged to follow in the main. In most of the pictures the Virgin is represented as floating upward toward heaven. Beneath her feet is the crescent moon or

sometimes a dragon. Behind her head is usually an aureole, lost in the misty background, where hosts of little cherubs circle about, peeping out from behind soft clouds and drapery. In Murillo's most celebrated picture on this subject at the Louvre, the Virgin, in a simple, blue mantle and flowing, white robe which covers her feet, ascends to heaven with her hands folded meekly on her breast. Her face is that of a Spanish peasant girl, and on it are expressed adoration and sweet resignation. The whole forms an exquisite vision of purity and devotion.

Murillo painted twenty pictures of the Immaculate Conception. Four of these, including one painted for the Capuchin convent, and called by the Spaniards "the pearl of Murillo's *Conceptions*," are in the Museum at Seville, and four more are in the Prado at Madrid.

The legend of St. Anthony tells how, when the saint was kneeling one day in his cell, in a vision the Christ Child appeared to descend from heaven, attended by cherubs, and to rest in his arms, while lilies sprang up all around. Murillo's picture at the Seville Cathedral represents the rapture of the saint at the apparition of the Christ Child. He is kneeling in his cell, when suddenly its narrow bounds are widened to admit the radiant vision. The figure of St. Anthony was cut from the painting by some marauder, but it was afterward found in America and restored to its place. There is another picture by Murillo, representing the *Vision of St. Anthony*, in the Museum at Seville. It is a beautiful rendering of the story, and the ecstasy and tenderness in the face of the saint touch the heart deeply.

In the same year that Murillo painted the *St. An-*

Murillo.

ST. ANTHONY OF PADUA.



thony of Padua for the Seville Cathedral, he received a commission from his friend and patron, Canon Neve, to paint four large pictures for the Church of Santa Maria la Blanca, which was being restored. Two of them illustrate the legend of "Our Lady of the Snow," and are called the *Dream* and the *Fulfillment*. They are now in Madrid, though they were among the spoils of war during the French invasion. The legend tells how a Roman senator and his wife, having no children, desired to leave all their wealth to the Virgin. They prayed the Virgin to show them in what manner she wished them to consecrate their wealth. She appeared to each of them in a dream, commanding them to build a church upon the Esquiline Hill, and she promised to indicate the place by snow. They then went to the Pope, who had been told of their coming, and after receiving his blessing, they set out for the hill attended by a great concourse of people. They toiled up the hill in the summer heat and found the spot consecrated by snow sent by the Virgin, and there they laid the foundation of a church.

When King Ferdinand III. was canonized in 1671, there was a great religious festival at Seville, and Murillo was commissioned to decorate All Saints' Chapel. Such was his success that his countrymen were loud in his praises, and compared him to Apelles and Titian.

In the middle of the seventeenth century, the church and hospital of the brotherhood of the Holy Charity were in such a state of decay that they could no longer be used. At length one of the most devout members determined to collect funds for the restoration of the buildings of the order. He gave large gifts of

splendid ornaments for the church, and he was instrumental in having Murillo commissioned to decorate it. For four years the painter was occupied with three pictures for the side altars and eight for the walls. The former remain in the church ; but the others are scattered, five of them having been carried away by the French. *St. Elizabeth of Hungary* and the *Return of the Prodigal Son* are the greatest of these pictures. While they remained at La Caridad, as the hospital was called, they attracted many visitors, who made generous offerings for the poor ; so that the pictures were a great loss, and many suffered when they were taken away.

Before Murillo finished his paintings at La Caridad, he began the decoration of a Capuchin convent, and for six or seven years he worked there, living some of the time in the convent. When the French invaded Spain, these works were saved by being sent to Gibraltar. The *Madonna of the Napkin* is one of the most famous of the series. We are told that the monks at the convent were very much interested in the progress of the decorations, and they became much attached to the artist, so that when his work was finished they were loath to see him depart. The monk who acted as cook went to Murillo and begged for a picture from his hand. The artist was willing to grant the request, but he had no canvas. The monk replied, "Take this napkin and paint on this." Murillo did so, and painted on it a picture of the Virgin and Child, the *Madonna of the Napkin*, so beautiful in color that it has been much admired, and many copies of it have been made.

The *St. Francis* painted for the same convent shows

most fully the devotional nature of Murillo's works. The saint is dressed as a monk, standing with one foot resting on a ball. One arm of the crucified Christ is detached from the cross and rests on the shoulder of St. Francis, who supports the figure of Christ with the tenderest pity, gazing at Him in ecstasy and adoration. Another picture painted for the Capuchin convent, the *Guardian Angel*, is an expression of the belief in the angelic guidance of childish feet.

Among Murillo's delightful pictures of children are the *Infant Christ as the Good Shepherd*, *St. John and the Lamb*, and the *Children with the Lamb*. This last picture represents the Christ Child giving water to the little St. John in a shell. Another beautiful picture of the Christ Child represents him standing on a globe. In the *Holy Family* at the National Gallery is a lovely figure of the youthful Savior represented as standing on the base of a ruined column, between Mary and Joseph. The Holy Spirit is descending upon Him in the form of a dove, and the Child's face is aglow with light from above.

The vast amount of work accomplished by Murillo shows how industrious he must have been. His was a quiet life, devoted to his art; and his journeys to Madrid and Cadiz were among the most important incidents in his uneventful career. He was kind and generous by nature, and was beloved by all who knew him.

He had for many years a faithful slave named Sebastian Gomez, who was constantly with the master while he painted and while he gave lessons to his pupils. One day Murillo left a picture of the Virgin



Murillo.

THE CHRIST CHILD IN THE "HOLY FAMILY."

on his easel, intending to finish it some other time. A few days later, when he looked at his picture, he found that it had been completed in a very able manner. He was naturally curious to know who had done it. When, at last, he discovered that Gomez had finished the picture, he made him free, and the ex-slave afterward painted some excellent pictures that can still be seen in Spain.

Murillo had many pupils, and his influence upon the art of his country was great. He lent his sympathetic aid in establishing at Seville an academy for the study of art, and he worked with enthusiasm to further its ends ; but it was badly managed, and was discontinued soon after his death.

In 1680 Murillo went to Cadiz to paint some pictures for the Capuchin convent. While at work on the large altarpiece, the *Marriage of St. Catherine*, he fell from the scaffolding and was so seriously injured that he could paint no more. He had finished the central group of the Madonna and Child, but the rest was completed by another hand. After this accident Murillo returned to Seville and spent much of his time in the Church of Santa Cruz. In it there was a picture of the *Descent from the Cross*, and before this he would kneel for hours at a time in the sort of religious ecstasy that he knew so well how to express in his pictures.

When Murillo felt that his end was drawing near, he sent for a notary to make his will, but he died before the lawyer finished it. He was buried with great pomp in the Church of Santa Cruz, beneath the picture that he had loved so much. A marble slab was placed over his grave, but it was destroyed at the time of the

French invasion. The Spanish people have shown their love for him by erecting two tablets to his memory, — one at the Academy of Arts, and one near his home. Seville has also honored him by a bronze statue placed near the museum where so many of his works hang.

XVIII. CLAUDE LORRAINE.

1600-1682.

WHILE Jacob van Ruisdael was working in obscurity and poverty, and striving to express the melancholy charm and poetry of northern nature with its threatening skies, its shadowy landscapes, and tempest-beaten trees, Claude Lorraine, a French painter, was at Rome trying to paint what had never been painted before, — the sun in the heavens. Ruskin says, he “made the sun his subject, and painted the effects of misty shadows cast by his rays over the landscape, and other delicate aerial transitions, as no one had ever done before, and, in some respects, as no one has done in oil color since.” In the rich memories of the land of his birth, where the Moselle winds through a charming valley in the old Duchy of Lorraine, and in the loveliness of the sunny Italian landscapes, he found ample inspiration.

Claude Gellée, called Claude le Lorrain or Claude Lorraine, was born at Champagne in 1600. His parents died during his childhood, and as the family was in very humble circumstances, he was obliged, as soon as he could, to seek some employment. There are various accounts of his early life. One says that he was apprenticed to a pastry cook who went to Rome with some artists. Another says that he sought out his brother at Freiburg, and learned from him the art of wood-carving and engraving, and afterward went to

Rome with a relative who was a lace merchant. At all events, he did go to Rome, and at last succeeded in entering the household of Agostino Tassi, a landscape painter of Perugia, who had studied with Paul Bril, one of the pioneers in landscape art in the Netherlands.

The young Frenchman performed all sorts of duties in the household of his master, who instructed him in drawing and painting in his leisure moments. He lived in this way until he was twenty-five years old. Then for two years he traveled, making a roundabout journey to reach his home in Lorraine. He remained in Venice for some time, and found in her scenery and in her art much that delighted him.

From Venice, Claude's line of travel is doubtful, but he is supposed to have stayed for a time in Bavaria, where later King Louis I. erected a monument in memory of his visit. Unlike the scenery of Venice, the wildly picturesque country through which he passed found no record in his works; for his genius led him to paint the calm, harmonious aspects of nature.

At length, after journeying through the Black Forest and across the Vosges Mountains, he was once more in his native land, after an absence of many years. Delightful memories of childish experiences must have been awakened by the sight of the beautiful valley of Champagne, but there was no inducement for him to remain there. He therefore went to Nancy, then the capital of Lorraine and an art center. There he was introduced by a relative to Claude Druet, a painter who at that time occupied an influential position in art

matters, and who readily engaged him to assist in some decorative work on the roof of a Carmelite church.

Soon after some change was made in the contract, and Claude left Nancy and set out for Rome. When he reached Marseilles and was about to set sail for Italy, he became ill, and was robbed of all his money. But he soon found a rich patron who bought some of his pictures, and he was thus enabled to continue his journey, arriving in Rome in 1627.

When Claude was once more in Rome, he began a serious course of study, which extended over many years. His methods of work have been described by one of his friends, a German artist named Sandrart, to whom we are indebted for much that is known of him. He says that Claude used to make excursions into the country every day, making sketches direct from nature in the open air. The rising and the setting sun, the mists, the effects of distance and atmosphere, were all studied by him with the greatest faithfulness. Some of his pictures are records of such studies; but the larger number of his compositions contain various elements brought together into a splendid and harmonious whole. His studies were of great value to him, especially in his later years, when gout put a stop to outdoor work.

After Claude returned to Rome he painted some decorations for Italian palaces. He was engaged in fulfilling various commissions till 1630, when he began to be employed by princely patrons. In that year he painted for the French ambassador at the papal court the *View of the Campo Vaccino*, and a seaport called the *Porcelain Dealers*. The Cardinal Bentivoglio, whose portrait was painted by Van Dyck, became his patron, and through

his influence he was brought to the notice of Pope Urban VIII., who gave him several commissions. Among the pictures painted for the Pope is a seaport called the *Ancient Port of Messina*, and a pastoral scene called the *Village Fête*.

For twelve years Claude devoted himself to faithful and profound study of light and tone and the various problems that belong to landscape art. When he was about forty years old, he began to be rewarded for his devotion to his work, and his position became established. The patronage of the Pope and his family brought him into connection with men of wealth and taste in the papal court; and the rest of his life was spent in fulfilling commissions for his patrons, among whom were two popes and many princes and cardinals. In a few years his work became known and admired outside of Italy, and important orders came to him from England, France, the Netherlands, and Spain.

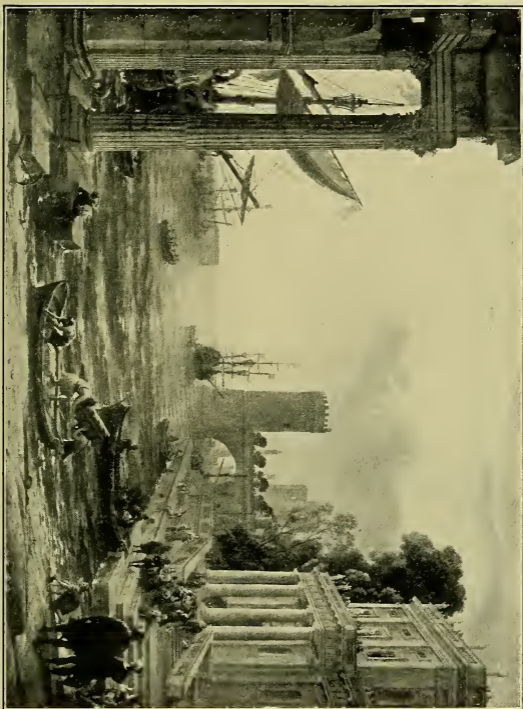
So many orders came to Claude that he often made repetitions of former pictures, and they were so popular that copyists and imitators caused him a good deal of annoyance. At one time a fellow-countryman paid him a visit at his studio. Claude showed him an unfinished landscape on which he was at work. Then this Bourdon, who had remarkable power in copying other men's pictures, in his own studio painted the same landscape from memory, and presented it to the public as the best work that Claude had produced.

It is said that Pope Clement IX. admired exceedingly one of Claude's open-air studies representing the Roman Campagna, and in order to tempt the artist to sell it, he offered to give him as many gold pieces as would

cover the canvas. But it was too precious to be sold at any price. Claude painted many beautiful classical landscapes showing picturesque Roman ruins and ancient temples, always glowing with the most exquisite golden light. He painted also pastoral scenes and pictures called seaports, which were among his finest works. These often reflect the life of the Venetian shore with its brilliantly colored architecture and its stately ships, illumined by the rays of the setting sun or veiled in mist. The impression of space in these pictures is wonderful. The imagination follows the line of sunlight on the waves, past the beautiful shores, far out to the horizon, and it seems as though the land of the mysterious past, full of poetry and undreamed-of splendor, lay just beyond.

One of the most beautiful of Claude's seaports is the *Embarkation of the Queen of Sheba*. The queen is represented as starting out on her famous visit to King Solomon in the early morning. The rays of the rising sun light up the architecture and the shipping, which form a picturesque setting for the figures, and a boat lies at anchor ready to convey the queen and her attendants to the ship near the entrance of the port.

The incidents in his pictures are drawn from many sources. The Bible, mythology, legends of the saints, history, and the poems of the Latin poet Ovid furnished him with a variety of themes; but in each and all of his pictures the incidents count for little and the landscape is everything. Like Ruisdael, Claude found great difficulty in painting men and animals, and though he tried to do it all his life, he had little success. There is a touch of pathos, mingled with humor,



Claude Lorraine.

THE EMBARKATION OF THE QUEEN OF SHEBA.

in his confession that he sold his landscapes, but that he gave away his figures. In the latter part of his life he employed other artists to paint the figures and animals in his pictures.

Claude's landscapes have certain qualities that are readily recognized as one goes from gallery to gallery. They have a spirit of repose and calm, and they are full of the splendor of light glowing in the sky, on the waves of the sea, or on the walls of gorgeous palaces or ancient temples. All the beauty of airy distance is in them, and "golden glimmers of light are interwoven with the dark foliage," while the beautiful, delicate colors are combined most harmoniously.

Claude befriended a poor, deformed lad named Giovanni Domenico, even to taking him into his house and instructing him in drawing and painting. Domenico remained with him for twenty years and acquired some reputation as a landscape painter. When he left his master he demanded pay for all the years he had lived with him, and Claude, who dreaded controversies, paid the ungrateful young artist all that he claimed. Afterward he became an imitator of his master, and he may have been responsible for many weak works sold under Claude's name.

While at work on the commissions for the king of Spain, which he took up in 1650, Claude began to form a book of drawings of his most important works. It is supposed that his object in doing this was to prevent the fraudulent sales of the copyists. The book is called "Liber Veritatis" ("Book of Truth"). It contains two hundred drawings, bearing the artist's signature, and often the name of the person for whom they

were painted. At his death it was willed to a young girl of his household, and was to be given to his heirs after her death. It remained in his family for some time, and then fell into the hands of a French jeweler, who sold it in Holland. In 1770 it came into the possession of the Duke of Devonshire. Besides the "Liber Veritatis," Claude left six volumes of sketches, which are now in different galleries.

Claude kept on painting almost to the day of his death; but his later works showed that his powers were failing. The color suffered most, becoming cold and unlike the glad, golden tone of his best pictures. His last work was a drawing of the three columns of the Temple of Castor and Pollux, which bears the date of 1682. In the same year he died at Rome and was buried in the Church of Trinità de' Monti. Later his remains were removed by the French to Paris.

Claude's will throws some light on his personal history, of which so little is known. When his friend Sandrart went back to Germany in 1635, Claude, who had depended upon him for many things, was so lonely that he invited one of his own nephews to live with him. From that time he was relieved of all responsibility in his household, for the nephew attended even to the buying of his colors. To this nephew he left a generous bequest; and to all his relatives he was always generous, so much so that though he had received large prices for his pictures, at his death his property was not very large. The little girl named Agnes, to whom he left the "Liber Veritatis," was eleven years old and dependent on his bounty, and to her he left many of his worldly goods.

XIX. MILLET.

1815-1875.

IN the winter of 1837 there was frequently seen at the Louvre in Paris a shy, awkward peasant boy. He looked at no one and spoke to no one; but he stood before some of the pictures, drinking in their beauty and power. He wandered from the works of Nicolas Poussin, his favorite among his own countrymen, to those that he most enjoyed among the Old Masters, — the works of Correggio and Fra Angelico. But nothing excited his admiration and awe to such a degree as some drawings by Michelangelo. This companionship with pictures was his only solace afar from his peasant home that he missed more and more as the days went by, for he was lonely and ill at ease in the great city.

This country lad was Jean François Millet, who had been sent to Paris to finish his studies. He was born in the little hamlet of Gruchy, in the part of France called La Hogue, and there he lived until he was eighteen years old. His life up to that time was outwardly like that of any French peasant boy. His father owned a small farm and cultivated it, but his toilsome life did not make him insensible to the beauties of nature; and it is said that he modeled figures in clay to amuse his children, and often called their attention to the beauties of the world about them. The story of his mother's life is full of touching pathos.

Like most of the women of her class, she was obliged to resign the care of her children to her husband's mother, while she worked like a man on the farm. The grandmother was a very strong character with a deeply religious nature, and throughout Millet's life she exerted an influence on him, and took great pride in his success. It was she who named him after her favorite saint, St. Francis of Assisi. She constantly recalled to his mind his saintly namesake, and the fact that holy artists of olden times had devoted their talents to the glory of God.

Among the family at Gruchy was another interesting character. This was Millet's uncle who was a priest. During the Reign of Terror he was obliged to conceal himself, and the story of his adventures is most thrilling. When he was allowed once more to take up his work as a priest, he continued to labor on the farm. If he had a furrow to trace, he thrust his prayer book into his pocket, and, tucking the skirts of his cassock round his waist, worked with a will. To him Millet owed his early education. His other uncles were also readers and thinkers, and from them Millet acquired a taste for the best Latin and French literature.

The young Millet saw little of the joyous side of life; but the toil, the pathos, and the tragedy of existence were constantly brought before him. His father's farm, like many of those near the sea, was on a steep slope, and on such land the labor and fatigue are doubled. The poor, patient mother and all her family knew the severest toil. Often they went out with great forks to gather the seaweed driven to shore by a storm. This hard and dangerous work impressed upon the boy

the terrible, destructive power of the sea. Millet relates that one day while walking home over the sands after a shipwreck he saw a sailcloth covering a pile of merchandise. Soon he came to another great heap, covered in a similar manner. He lifted the sailcloth to see what was under it and found a heap of dead bodies. He was so frightened that he ran straight home, and found his mother and grandmother on their knees at prayer for the poor people.

Day after day, Millet worked in the fields during the season, and in winter he read and studied. Often he must have spent his leisure in drawing the familiar things about him, and he must have thought of high and noble things; for a gentleman who met him said, "I have talked with a boy whose soul is as charming as poesy itself."

One day when Millet was eighteen years old, as he was returning from mass, he saw a peasant with stooping shoulders and bent figure. When he reached home, he drew a sketch of the old man in charcoal. His father, seeing it, said to him, "Now the other boys have grown and I can dispense with your aid about the farm, you may do what I long ago wished to have you do,—that is, you may take some drawings to Cherbourg to see if you have enough talent to earn your livelihood as an artist."

Millet immediately set to work to make two drawings. One of these represented a shepherd playing on a flute while another listened to him. The other picture showed a starry night, with a man carrying some bread to another waiting near by. Under it was written the words of the eighth verse in the eleventh chapter of St. Luke.

In 1832 he carried his drawings to Cherbourg. A young artist to whom he showed his work gave him every encouragement, and said to his father, "You will be condemned for having prevented your son so long from studying." It was decided that Millet should stay at Cherbourg, and there he worked for three years, copying the Old Masters in the Museum and drawing and painting constantly.

At the end of three years, Millet was called back to Gruchy, on account of his father's death. For a time he tried to take his father's place as the head of the family, but he longed to go on with his art work. Some artists at Cherbourg, who had become interested in him, urged him to return to the city. His grandmother also advised him to do so, and he willingly took her advice. He then became a pupil of an artist named Langlois, who allowed him to work with him on copies of the Old Masters. Langlois felt that Millet ought to go to Paris to study, and through his influence the Council of Cherbourg voted him an annuity, and the Council of La Manche added enough to make it two hundred dollars.

Thus it happened that in the winter of 1837 Millet was spending his spare time at the Louvre. He carried with him to Paris letters of introduction to several people; but the first year was full of trouble and hardship, for he was proud, sensitive, and afraid of the world. He constantly longed for his home, and at length he fell ill. Some kind friend took him to the country; but he was soon back again in Paris. He entered Delaroche's studio, but he also worked independently in a little attic.



Millet.

THE SOWER.

Millet never received much benefit from his masters, and preferred to work in his own way. At Delaroche's he began a picture, intending to compete for the Prix de Rome—a prize offered yearly to French artists, which enables the winner to have four years of study in Rome. Millet tried to make his work conform to the requirements of the judges; and he worked with hope and energy until Delaroche told him that it was useless to try for the prize, for it was to be given that year to a certain artist. He added, however, that he would try to obtain it for him the next year. The honest peasant was so shocked at this evidence of injustice that he left the studio of his master.

Then Millet and one of his comrades at the studio, Louis Alexandre Marolle, took a studio together, but their combined income was too small to allow them to live in any comfort. He studied very hard, and spent a great deal of time at the libraries, where he read the best books about the human form, such as those of Albrecht Dürer and Leonardo da Vinci. Marolle always accompanied Millet, to ask for books and act as his means of communication with the outside world, for the peasant lad was so shy that he could not ask questions of strangers. At Marolle's suggestion, Millet made a number of drawings in imitation of two of the popular painters of the day, Boucher and Watteau, and from the sale of these he earned a little money. He sold also a number of portraits and managed to support himself in this way.

It was not till 1840, when he was twenty-five years old, that Millet made his first exhibit at the Paris Salon. He sent two portraits, only one of which was accepted,

and this received no notice. In the same year he returned to Cherbourg, where he painted a number of portraits and pictures of local interest, and even made signboards in order to earn a little money. He also received an order for a religious picture, which brought him about \$60.

Among the portraits that Millet painted at Cherbourg was one of a young woman whom he soon after married. The wedding took place at Gruchy, in November, 1841. At the wedding feast, the grandmother addressed some earnest words to her grandson, entreating him to remember that he was a Christian before he was a painter, to try to follow the example of the saintly men like Fra Angelico, who had painted great pictures, and to keep his work pure and holy.

In 1842 Millet and his young wife went to Paris and lived in a poor apartment in the rue Princesse. That year he sent to the Salon two pictures which were rejected, and two years later he sent two pictures done in colored crayons, or pastels. One of these, called a *Riding Lesson*, represented a group of children playing horse. It was a fine composition and was much admired. Millet's wife, after a long illness, died in the same year, and he went to Havre, where he painted many pictures to please the taste of sailors and fisher-folk. These were not at all suited to his serious mind, but they were his only means of earning money. Before he returned to Paris he painted a famous picture, the *Infant Oedipus Detached from the Tree*.

Soon after his second marriage, in 1845, Millet tried to win his way in Paris again. He painted many nude figures at this time, for such pictures were the only ones

he could sell. As he studied Correggio with great devotion, many of these figures were masterly and fine. One of them, called the *Bathers*, had rather a curious story connected with it. One day as Millet was passing a shop window where this picture was on exhibition, he heard one man say to another, "Who painted that picture?" When he heard the answer, "Oh, it is by a man named Millet, who paints nothing but such things," he was pained and shocked. With the poetry and pathos of life, and the loveliness of the land and sky forever in his heart, and with high dreams of expressing all this in his work, he was deeply troubled. He went home and told his wife of his experience. He then explained to her what a difference it would make in their income if he painted no more such pictures; but she was willing to accept the harder struggle, and he decided to paint nothing more of the kind.

The real work of his life—a great pastoral poem, in which he described the life of the peasant from birth to old age, and the poetry of nature and the changing day—was begun in 1848, with his first peasant subject, the *Man Winnowing Corn*. His work was interrupted for a short time in this year, for he was obliged to shoulder a musket in defense of the city. He began in the same year his *Haymakers*, ordered by Ledru Rollin, but was interrupted by illness. Soon after, as it was the cholera season, he and his family went to Barbizon, near the Forest of Fontainebleau. About this time he received the money for his picture of the *Haymakers*, and it came when it was much needed.

At Barbizon Millet remained till his death in 1875. There he was once more among the simple peasant folk

for whom his heart yearned, and there his best work was done. He lived a quiet, industrious life, finding joy in his family, in his work, and in his friends. He had fourteen children, of whom nine survived him, and he was their companion and friend always. He used to work in his little garden early in the morning, and after that he painted in his studio. Each day he went into the neighboring forest, often with his friend Rousseau, the landscape painter, and there made drawings of the men at work. He saw charcoal burners, quarrymen, sawyers, stonebreakers, women making hay, and plowmen. His drawings of these peasants are full of life and movement, and the lines express dignity and power. He knew the earth, for he had turned it over, and he knew the pleasures and the sorrows of a peasant's life; and thus in his pictures the solid earth and the tillers of the earth are represented with a reality and an eloquence that is wonderful.

Fortunately, Millet had some true friends at Barbizon, and they came to his aid in many times of want; for he found it very difficult to earn money enough to provide for his large family of children. Pathetic pictures have been drawn by his biographers, describing the artist as working when cold and hungry, trying to keep his family from starvation. But usually some friend appeared in time to relieve his suffering. Among his friends at Barbizon were Rousseau, Diaz, and William Morris Hunt, the American painter, who went there to live in order that he might be near Millet. These friends bought his pictures and induced other people to buy them, and in this way aided him.

Millet once said, "I know nothing which is not a

direct impression from nature or from the forms of man," and his life at Barbizon was spent in recording such impressions in a poetic, forcible way. In a letter he said that he never saw the gay side of life; but that the calm, the silence that is so sweet in the forest and field, was the gayest thing he knew. He saw in the life around him "true humanity and great poetry"; and these two elements are ever present in his work.

Among the best-known pictures by which Millet told the story of peasant life in all its phases are the *Sower*, the *Harvesters*, the *Gleaners*, the *Potato Gatherers*, the *Angelus*, and the *Water Carrier*.

In the picture of the *Sower* we see the peasant scattering grain in the furrow as night comes on, while he is followed by eager birds. What a figure of strength and dignity he is, as, dressed in mean rags, he scatters broadcast the "bread of the morrow"! The critics saw in the superb figure a threatening gesture and a protest against the misery of the workingman. French politics at this time appeared to be in a very critical condition, and this picture was considered dangerous, as suggesting too vividly the oppression of the poor. The *Gleaners* and the *Man with a Hoe* were also thought to be socialistic in sentiment, and these criticisms called forth from Millet the following words:

"Socialistic? Is it possible to admit that one may have some ideas in seeing a man gaining his bread by the sweat of his brow? Some tell me that I deny the charms of the country. I find more than charm, I find infinite glories. I see, as well as they do, the little flowers of which Christ said: 'Solomon in all his glory was not arrayed like one of these.' I see the halo of

the dandelions, and of the sun also, which spreads out beyond the world its glory into the clouds. But I see as well, in the plain, the steaming horses at work, and in a rocky place, a man whose 'Haw! Haw!' has been heard since morning, and who tries to straighten himself a moment to breathe. . . . I reject with my whole soul democracy as it is known at the clubs; I have never dreamed of being a pleader in any cause, I am a peasant, a peasant!"

Nevertheless, Millet's works are full of sermons, high and true, the more deeply impressive as the artist was not trying to preach, but merely to paint the "true humanity and great poetry" that life revealed to him. By his work an element of spiritual grandeur, until then lacking, was added to French art.

After seeing the *Man with a Hoe*, Edwin Markham wrote his remarkable poem with the same title, beginning thus:—

"Bowed by the weight of centuries he leans
Upon his hoe and gazes on the ground,
The emptiness of ages in his face,
And on his back the burden of the world."

The *Gleaners* is most beautiful in tone and in harmony of color. Three poor women, in the heat of the August day, gather the chance grains of wheat that the reapers have left behind, while afar the reapers heap the plentiful harvest into wagons. This work, as has been said, called forth many discussions; but all the critics appreciated the simple grandeur of the composition and the great beauty of the sky and field. All felt, too, its impressiveness and its power to express

Millet.

THE GLEANERS.



the pathos of the poor peasant woman's life of toil and privation.

Several of Millet's finest paintings were bought by Americans. The *Sower* is in the collection of Mr. Quincy Shaw of Boston, the *Harvesters* was bought by Mr. Martin Brimmer of Boston, and the *Potato Gatherers* by Mr. Walters of Baltimore. The *Harvest of Beans*, in New York, deals with the peasant woman and her unremitting toil. The picture is doubly interesting, for the bean-gatherer is Millet's mother, and the cottage is his own home. Another picture of a similar character is the *Water Carrier*. The following are Millet's words in regard to the picture: "For the *Water Carrier* I did not wish to portray a servant, but a wife who has just drawn water with which to make her husband's soup. I wished to show her as accomplishing with simplicity and willingness an act which is, with her other household duties, an everyday part of her life."

The best known of all Millet's pictures is the *Angelus*. The artist himself is said to have preferred it above all his other works. It was finished in 1859, and it appeared with seven other pictures of his at the Exposition Universelle at Paris in 1867. It remained for a time in the possession of Mr. Arthur Stevens. Then it was bought by the Belgian Minister, M. de Praet. It next appeared in the Wilson gallery, but was sold to the art dealer, M. Georges Petit, for \$32,000. It was then purchased by M. Secretan, who sold it to the same dealer for \$40,000, but rebought it at \$60,000. In 1888, Mr. Rockefeller, of New York, offered \$100,000 for it. It was taken to America, but on condition that it should

not remain there more than six months unless a duty of \$35,000 was paid upon it. It is now in Paris, and will probably be placed eventually in the Louvre.

The picture represents two figures, a man and a woman, who have stopped their labor to bow their heads reverently at the sound of the Angelus, — the evening bell that sounds from the village church spire, far across the level field. The most sincere and deep devotion is expressed in the figures of these two simple, laboring folk ; and the solemn hush, broken only by the sweet tones of the distant bell, seems an eloquent expression of the very spirit of prayer. The picture is full of beauty and meaning, and shows peasant life in a noble phase, with its common labors and its devotion to duty brightened by religious hope. The landscape is very beautiful with the evening shadows falling over it, and the color and tone are exquisitely harmonious and in keeping with the sentiment of the picture.

Two of Millet's landscapes at the Louvre are especially interesting. One represents the little church at Greville, where he was baptized. This was among Millet's possessions at the time of his death, for he never felt that he had finished it to his satisfaction. He once said to a friend, "No, there is an impression of the scene, as it struck my imagination as a child, which I have not succeeded in rendering, but which I hope to get some day."

In the other landscape at the Louvre, called *Spring-time*, a long, straight path leads through an apple orchard in full bloom. Beyond is a village with its thatched roofs appearing at the left, and at the back are trees on high land. A storm has just passed over, and

a rainbow spans the heavens on the black storm cloud at the left and on the light clouds at the right. A few doves show white against the gloomy sky, and over the freshened trees and grass the sun is shining. It is truly marvelous that paint can show, so poetically and truthfully as this, a bit of the earth after a spring storm.

The recognition of Millet's work was late in coming to him. At the Exposition Universelle in 1867 he was appreciated to a certain extent, for a number of his works were hung together and they made an impression because of their subdued color, their grandeur, simplicity, and beauty of sentiment. He was then awarded a first-class medal, and in 1868 he was made a chevalier of the Legion of Honor.

Ten years after his death, a bronze tablet was placed on a rock at Barbizon at the entrance of the Forest of Fontainebleau. It contained in relief the bust portraits of Millet and his friend Rousseau, and was executed by the celebrated French sculptor, Henri Chapu.

XX. SIR JOSHUA REYNOLDS.

1723-1792.

IN the early part of the eighteenth century a group of brilliant men used to meet, from time to time, at a London tavern called the "Turk's Head." They formed the "Literary Club," and Dr. Samuel Johnson was their president. Among the members of this round table were Edmund Burke, Oliver Goldsmith, and other distinguished literary men of the day, and a young artist of gracious manners and of great promise as a portrait painter. This was Joshua Reynolds, the tenth child of the Rev. Samuel Reynolds, who was then the director of the free grammar school at Plympton, near Plymouth. The artist was born at Plympton Earl, Devonshire, in 1723.

When Joshua was old enough to go to school, his parents decided to educate him as a physician, and he began his studies with this end in view. But instead of studying his lessons, he spent his time in making sketches on his books, much to the annoyance of his parents and teachers. Several of these early drawings are in existence, and beside them are written notes by his father. One is commented on as follows, — "Joshua did this in his class after a day of perfect idleness." The father did not realize then that these were serious efforts on the part of his son. Another note is interesting, as it shows that he was beginning to take pride in

the drawings. It reads, — “Not copied, but drawn from nature.”

It chanced that a treatise on painting fell into the boy's hands, and this book interested him so much that he determined to become a painter. When he was about thirteen years old, he made his first attempt at portrait painting. At the suggestion of his comrade, Richard Edgecumbe, he began a portrait of Thomas Smart, tutor of Maker Church, representing him preaching. After the drawing had been made, the two boys, while wandering along the shore at Plymouth, found a piece of sailcloth, which the young Joshua converted into canvas for painting. On this the first president of the Royal Academy painted his first portrait.

When he found how determined his son was to become a painter, Samuel Reynolds may have given his consent more readily because of the success Thomas Hudson, a Devonshire painter, was enjoying in London at the time. At all events, Joshua went to London in 1740 and began to study under Hudson. It took some time, however, to arrange matters, for Hudson's terms were high, and the minister's income was small. Through the influence of a friend, Hudson was persuaded to allow Reynolds to pay half his tuition at the time and the rest when he began his career as an artist.

Although he had intended to remain with his master four years, owing to some disagreement during the second year Reynolds went to Plymouth Dock, now Devonport. There he opened a studio which was visited by people from all over the county. He received many orders for portraits, and after executing them he went

to London again, where he met his former master on terms of friendship, and was introduced by him to the Artists' Club. Among the portraits that he painted at this time is that of the *Gordon Family*.

In 1746, after staying two years in London, Reynolds was called back to Plymouth on account of the death of his father, who was a noble, earnest man, a type of the best country clergymen of the day. Unexpectedly Reynolds found at Plymouth a man who could teach him many things. This was William Gandy, a pupil of Van Dyck and a man of talent, though he was dissipated and indolent. Gandy's advice to Reynolds about color was invaluable, and from that time his works were richer in tone, and he painted with more ease and freedom. Three works, which show his growth after painting the *Gordon Family*, are a *Boy Reading*, painted in 1747, a portrait of Mrs. Field, and one of himself. He painted at least ten portraits of himself, the last, painted in 1789, being the most remarkable.

Whenever Reynolds went to the country he made studies from nature which later served as backgrounds for his pictures; for he usually introduced picturesque scenery into portraits and into portrait groups, of which he painted so many.

Like all painters, Reynolds had dreams of going to Italy, though he seemed unlikely to realize them, because his means were so limited. Good fortune, however, lay in store for him. At the house of Lord Edgumbe, the friend of his boyhood, he met Admiral Keppel, then Captain Keppel, who was in charge of the squadron of the Mediterranean. Keppel became interested in Reynolds, and knowing his desire to see the

land of Raphael and Titian, invited him to go to Italy on his ship. They set sail in 1749, and Reynolds spent four years studying and copying the Italian masters. He used to work for hours in the Sistine Chapel, but he paid dearly for it, for, in the cold corridors of the Vatican, he caught a chill which resulted in deafness, so that he was obliged to use an ear trumpet for the rest of his life. One evening while he was at Venice, the orchestra at the opera played an English ballad. His eyes filled with tears, and so strong was his longing for home that the next day found him on his way to his native country.

The works which belong to his Italian visit are not numerous, as he evidently spent more time in studying and copying than in painting original compositions. He carried back with him a *Holy Family*, and a number of caricatures that show another side of his nature and give an idea of some of the members of the English society then in Rome.

On his return to London, Reynolds was recommended by Lord Edgecumbe to his friends, and his success was soon assured. In 1753 he painted the portraits of the three beautiful Misses Gunning. One of these, who became the Duchess of Hamilton, was so renowned for her beauty that when she entered even the Queen's drawing-room the courtiers stood on chairs and tables to get a glimpse of her. In the same year Reynolds painted one of his most important works, the portrait of Admiral Keppel. The success of this was so great that the nobility crowded to his studio, and from that time it was the ambition of every one of wealth and position to have his portrait painted by Reynolds.

Reynolds.

THE DUCHESS OF DEVONSHIRE AND HER CHILD.



At length Reynolds was able to buy a house in Leicester Square, where he went to live in 1760. There he entertained in an elegant manner many distinguished guests, among whom were some of the brightest literary men of his day, and to him the world is indebted for a series of strong portraits of them. So charming was his manner, and so gracious was he to every one, that even Dr. Johnson, who was characteristically rude, was only once discourteous to him. Boswell, Johnson's friend and companion, says that on this occasion Reynolds reminded the doctor of his rudeness by a few dignified words, so that he blushed and apologized. Johnson had a warm appreciation of his friend the artist, and they had many long discussions. At such times, when the learned doctor became too dogmatic and intolerant, Reynolds would lay down his ear trumpet and devote his attention to his snuff box. Goldsmith refers to this in his poem, "Retaliation," in these words, —

"He shifted his trumpet and only took snuff."

Reynolds loved a social life, and it was his habit to arrange his day so that he might spend some of it among his friends. He rose early, entered his studio at ten, and worked on unfinished pictures until eleven, when his first sitter came. He then painted till four; but after that he dressed for the evening, which he devoted to society. Sometimes he had six models during the day, and at the height of his power he painted a portrait in four hours.

Unfortunately many of Reynolds's pictures have faded and cracked, and in fact they suffered much

before his death. This was due to his method of laying on colors mixed with varnish to form a sort of glazing. The artist knew and regretted this weakness in his work, and after vain efforts to prevent the cracking, he consoled himself by saying, "All good painting cracks." Many of his pictures have also been injured by efforts to clean or restore them.

In 1761 Reynolds painted his celebrated portrait of David Garrick, the great actor, represented as hesitating between Comedy and Tragedy. It was fortunate for Reynolds that Garrick was interested in this portrait and did not prove so trying a sitter as Gainsborough found him. It is said that when Garrick posed for the latter artist, whom he did not like, he changed his expression every few minutes. As his range of facial expressions was marvelous, it was difficult work for the artist, who at length became so exasperated with his sitter that he threw down his brushes, crying out, "I am used to painting portraits of men ; I cannot paint the portrait of a devil."

Twenty years later, Sir Joshua painted one of his most celebrated portraits, *Mrs. Siddons as the Muse of Tragedy*, which is now in the possession of the Duke of Westminster. The great actress had been called the "Tragic Muse" by a writer of the day, and this suggested to Sir Joshua the idea for his picture. She is represented as seated in a great chair in the form of a throne. Behind her in the background stand two shadowy forms, emblems of Crime and Remorse. These figures add nothing to the composition, but the actress herself attracts all the attention. The first time that Mrs. Siddons went to pose for her portrait,

Sir Joshua led her to the model stand, saying, "Ascend the throne, which is incontestably yours, and suggest to me the Muse of Tragedy." She mounted it and then took the attitude shown in the portrait. Sir Joshua, always graceful in manner and in speech, made one of his happiest compliments when he finished this picture. When the actress went to the studio for her last sitting, she found the artist's name written as a line of embroidery along her robe. When Sir Joshua saw her look at it, he bowed graciously and said, "I could not lose this opportunity to hand my name down to posterity on the hem of your garment."

Reynolds was the first president of the Royal Academy, founded by George III. in 1768. Its object was to hold annual exhibitions for the sale of works by its members, and to maintain art schools open to students of good character who were well grounded in the rudiments of art. He held this position for twenty-one years, and was knighted by the king, an honor bestowed on all succeeding presidents of the society. For seven years he delivered to the society annually a discourse on art. These form an interesting volume, containing the results of his profound and appreciative studies of the Italian masters. It was hinted that Burke and Johnson aided him in this work; but doubters were silenced by Dr. Johnson, who, when questioned on the subject, said, "Oh, yes, I am equally the author of his discourses and his paintings."

Each year Sir Joshua sent pictures to the exhibition at the Royal Academy, in all nearly one hundred and fifty works. These were mostly portraits, but there

were other works also, such as the *Strawberry Girl*, belonging now to Sir Richard Wallace, the *Fortune Teller*, the *Adoration of the Magi*, copied in stained glass for a window in the College at Oxford, and *Mrs. Pelham Feeding Chickens*.

Sir Joshua painted a few religious pictures and a number on mythological themes, but they are far inferior to his portraits. The larger part of his works are in private galleries, but the National Gallery and the Grosvenor Gallery contain some of his strongest portraits.

In 1773 Sir Joshua was much gratified by being appointed Mayor of Plympton. Shortly after the event he met the king walking at Hampton Court, and the latter congratulated him on his appointment. Sir Joshua replied, "No honor in the world could have given me more pleasure." Fortunately he remembered at once the title recently conferred on him by the king, and hastened to add, "except that conferred on me by your Majesty."

Sir Joshua worked on without interruption until 1781, when he made a journey to the Netherlands. The next year his work was again interrupted by a slight attack of paralysis, from which he soon rallied so that he was able to go again to the Netherlands. The record of his travels and of his impressions of the country and its art was published under the title of a "Journey to Flanders and Holland." For seven years after his return he continued to paint, till another attack of paralysis affected his eyes so much that he could work no more. He continued his relations with the Royal Academy till 1790, when he sent in his resigna-

tion. In the early part of 1792 he died at London, after an illness of three months. He was buried in



Reynolds.

THE ANGEL CHOIR.

St. Paul's Cathedral, near the tomb of Sir Christopher Wren.

Sir Joshua Reynolds had the power of expressing on

canvas the charm, the grace, and the true character of his subject, whether man, woman, or child. What a series of portraits he has bequeathed to the world! What elegance, nobility, and distinguished grace are found in them! Although he lived in a society with conventional and affected manners, his portraits usually have the charm of simplicity, and always possess true dignity. Among his portraits of men, those of Admiral Keppel, Dr. Johnson, Goldsmith, Boswell, Garrick, and Lord Heathfield show what power he had in seizing character. The portrait of Lord Heathfield was purchased by Parliament in 1824, and it is one of Sir Joshua's finest works. It represents the hero during the defense of Gibraltar, firmly grasping the key of the fortress. In the background is the rock, the key to the Mediterranean, with the smoke of the artillery on it recalling the admiral's victory.

Of Sir Joshua's portraits of women, that of Mrs. Siddons is perhaps his greatest. He painted portraits of several of the famous beauties of the day. His picture of a certain Nelly O'Brien has been called the English *Mona Lisa*, and he has immortalized the charms of Kitty Fisher and many a duchess. His portrait of mothers with their children are especially charming. Among them are the beautiful *Duchess of Devonshire and her Child* and *Lady Cockburn and her Children*.

The well-known *Angel Choir* consists of five studies from the head of one exquisite child, the daughter of Lord William Gordon. It is hard to imagine a picture painted with more tenderness of touch or with more appreciation of the sweet and innocent

grace of childhood. Sir Joshua's pictures of children have been greatly admired, and the *Infant Samuel*, the *Age of Innocence*, *Simplicity*, the *Strawberry Girl*, and *Penelope Boothby* form a charming group of little people.

XXI. TURNER.

1775-1851.

FOR many years there was a certain barber's shop in Maiden Lane, Covent Garden, kept by William Turner. Though this is not a very attractive part of London, all sorts of clients went to the shop, and they discussed various subjects, as men will. One day as they were talking of art, the barber surprised them all by saying, "My son will be a painter some day." He lived to realize the truth of his prophecy, for his son, James William Mallord Turner, became the greatest of English landscape painters.

Turner was born in 1775, in the house connected with the barber's shop. He was soon deprived of his mother's care, for she became mentally deranged and was sent to an asylum. His father was a kindly man and ambitious for his son, whom he sent to school at Brentford, and afterward at Margate. But the boy did not learn readily, and his powers of expression by both written and spoken words were limited throughout his life. He found, however, other means of expressing with marvelous power the glories of the sky and sea, which nature seemed to reveal to him more completely than to others.

The little motherless boy, left to a father too busy to take care of him during the long days, wandered about the neighborhood, interested in all that he saw. Ruskin

gives a charming picture of the boy, as he went in and out of the shipping on the river, fascinated by the sails and the sailors, and gaining those impressions of ships, of the sky, and the water under all aspects that it was the work of his after life to express. Unfortunately, while he was crouching in the bows of the boats and associating with the sailors, the boys about the bridges, and all the river-side folk, he became familiar with wretchedness, coarseness, and impurity, and the taint of these early experiences remained with him always. With all his grandeur of soul and high endeavor in his art, he had low tastes that he never conquered.

Turner began, when he was a mere lad, to work seriously at making sketches in water color. These he exhibited in his father's shop window, and he succeeded in selling a number of them. He also copied many of the pictures of Paul Sanby, a popular water-color painter of the day, gaining instruction from the work as well as a little money from the sale of his copies. He also colored engravings of landscapes, an art much in vogue at that time in England. The happiest moments of Turner's youth were spent in this work, for he and Thomas Girtin, his dearest friend, painted side by side, enjoying a most helpful intercourse. Girtin died at the age of twenty-seven, and Turner lost one of the very few friends of his life, one whom he cordially admired and believed to be much more skillful than himself.

Another occupation engaged Turner's attention for a time. He was employed to paint skies in architectural drawings. The architect for whom he worked recognized in him a youth of promise, too talented to waste

his time in doing such work, and he advised him to study at the Royal Academy. Turner took this advice, and when he was fifteen years old he began to exhibit at the Academy, though he was still a student. At that time he often painted palaces and their surroundings, similar to the work done by Ruisdael in Holland. His first exhibit at the Academy was a picture of this kind, the *Palace of the Archbishop of Canterbury*. Eight years later his picture of the old feudal castle of Norham added much to his reputation, as he himself declared many years after. In the course of a journey to the north of England, he and his companion arrived at Norham, and when Turner saw the imposing old ruin, he took off his hat and saluted it. His companion expressed surprise, and Turner replied, "A long time ago I painted a picture of Norham, which was a success, and I have never since been in want of work."

At eighteen Turner began to travel in England, and throughout his life he spent much of his time traveling. He made a very simple matter of it; he went alone, carried no baggage, and often journeyed on foot. He was totally indifferent to appearances and to the opinions of other travelers. As he could put up with all sorts of discomforts and inconveniences, he was always ready for work, and could make his sketches amid storm and wind. His pictures are the only records he left of these experiences, for he had no friends at home to whom he sent news of his wanderings. He painted many of the cathedrals, castles, bridges, and ruins of England. Though he painted the mountains, the torrents, and the sea, he rarely painted nature pure and simple. It has been said that man's labor and sorrow, the hope-

lessness and melancholy of life, are interwoven in all his works, and are ever the theme of them.

In 1799 Turner became an associate member of the Academy, and three years later he was made an Academician. It is a custom in England, when a painter is elected a member of the Royal Academy, for him to make visits of ceremony on the older and more distinguished members. But Turner did not propose to do anything of the sort. "Why," said he, "should I thank the members of the Academy? If they did not like my pictures, why did they elect me?"

About this time there seemed to be a marked change in Turner's work. His early pictures were painted with almost prosaic fidelity, and the influence of Claude Lorraine was very marked in his work. But at length he began to paint with the greatest freedom and power. Though he seemed to be so little influenced by his education, he imbibed from somewhere a true feeling for classic mythology and history, and the spirit of poetry seemed to breathe her spell over his work.

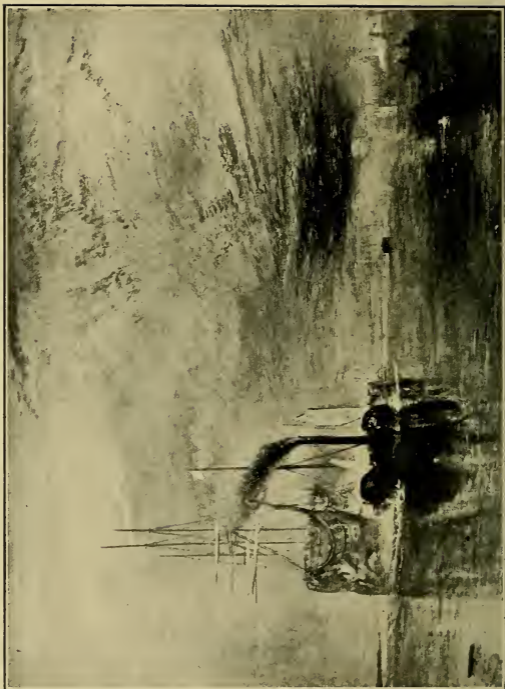
To the middle period of Turner's career, beginning in 1802, belong his greatest pictures. Never had landscape painter before him dealt with such a vast range of subjects. Through his works can be seen the picturesque beauties of England, Scotland, Switzerland, Italy, the Rhine, and the rivers of France. Scenes from history and mythology were represented by him in superb settings and with an appreciation of their meaning. Besides all this, he made many illustrations for books, among them being Rogers's "Italy" and his "Poems." He also made a series of illustrations called the *Rivers of France*, and many pictures for books on England.

Turner was strongly influenced by Claude Lorraine in many things, and his "Liber Studiorum" was compiled in direct imitation of Claude's "Liber Veritatis." The "Liber Studiorum" is a book of studies, representing scenes in various parts of the world, designed to illustrate the principles of composition as applied to landscape painting. It was begun in 1807, and was continued irregularly until 1819. Turner intended that the book should consist of one hundred plates, but only seventy-one were published. The water-color drawings, from which over fifty of the plates were made, are now in the National Gallery.

Between 1790, when he first began to exhibit at the Academy, and 1802, when he became a member, Turner exhibited seventy-three pictures, and during this time forty-four engravings were made from his works. These facts show how productive he had been, and how great an interest his pictures had excited. Throughout his life he worked incessantly, making multitudes of sketches, of which he took little care, rolling them up in his pocket or tucking them away in any odd corner. He was rewarded for his industry, for every year he grew more masterly and his imagination had freer play.

Turner's works may be roughly grouped into his pictures representing the scenery of England, Italy, Switzerland, and the Rhine; mythological and historical subjects; and ships at sea.

Among the English scenes are those of the cathedrals and castles, which he painted in the early part of his career, and two beautiful pictures dealing with simple themes. These are *Crossing the Brook* and the *Frosty Morning; Sunrise*. The former represents the region



Turner.

THE FIGHTING TÊMERAIRE.

about Plymouth, the part of his country that charmed him most. The latter is remarkable for the harmony of the color and for the way in which the painter has represented the frost in the air and on the ground.

The *Bay of Baiæ* is one of the finest of Turner's Italian pictures. It shows the castle of Baiæ on the right, and Apollo and the Sibyl seated in the pine shade at the left. The old myth says that the Sibyl, who was in love with the sun-god, besought him to bestow the gift of long life on her. He granted her the power to live as many years as she held grains of sand in her hands; but as she did not also ask for perpetual youth, she wasted away year by year, until only her voice was left. Tradition says it still haunts the cave near this bay, one of the most picturesque and beautiful spots in all Italy.

Among other pictures of Italy are *Childe Harold's Pilgrimage*, the *Temple of Minerva*, and *Ancient Italy*. The *Golden Bough* and many of his Venetian scenes belong to his last years. They contain a fantastic element owing to the indefiniteness of the forms and the strangeness of the color, which suggest the unreality and beauty of a vision.

Many a picturesque scene in Europe was represented by Turner with poetic appreciation of its beauties. Such are the pictures of *Cologne* and *Heidelberg*. He also painted ancient cities, either in their fallen grandeur or in the days of their greatness.

The *Garden of Hesperides* is one of the best of Turner's pictures on mythological subjects. It represents the fabled garden among the western isles, where Hesperus and his three fair daughters dwelt. In this garden is represented the tree, bearing golden apples,

which was the wedding gift of the earth to Juno. In the center, on the top of a lofty rock, lies the dragon surrounded by fire and whirlwind, who guards forever the garden and the precious fruit. The goddess of discord, who was angered at not being invited to the wedding feast of Peleus and Thetis, is represented as receiving from one of the Hesperides the apple marked "for the fairest," which proved to be the firebrand that set fire to Troy.

The *Apollo and Python* of 1811 is one of Turner's most splendid works. The conception of the Python, that dragon which devastated all the vicinity of Delphi, is grand, and so is the rocky landscape in which the encounter takes place. *Ulysses Deriding Polyphemus* was painted some years later, and is another picture with the true spirit of the Greek legend in it. Ulysses, having put out the one eye of the giant Polyphemus, sets off from the shore in his magnificent ship, leaving him to rage in agony on the top of the cliff. Smoke still rises from the fire in which was heated the staff that put out the monster's eye. The ship is sailing off in the early morning, and the whole picture is aglow with the golden and crimson light of the rising sun. The picture shows Turner's power as a colorist and as a painter of the splendor of the sky. He was a Prometheus among painters, for, like the mighty giant of old who lighted his torch at the chariot of the Sun, he was the first who dared to snatch the fiery gorgeousness of sunrise and sunset and transfer them to his canvas.

Carthage seemed to have a great fascination for Turner, and he painted a number of pictures of the wonderful city. *Dido Building Carthage* is the finest of

Turner.

THE SHIPWRECK.



them all. He felt that this picture was worthy to rank with Claude Lorraine's superb seaports, for by the provisions of his will it was to be placed beside one of Claude's in the National Gallery. The *Sun Rising in a Mist* was left with the same conditions.

No account of Turner's work would be complete without mention of his ships, the companions of his boyhood, as he wandered beneath London Bridge at all hours, watching the changing aspects of the river and the play of light on the sails and the dark hulls. He painted ships upon ships, — those that had fought and won, those that had been vanquished, and the fishing boats sailing peacefully on river and sea.

Trafalgar, or the *Death of Nelson*, painted in 1805, represents the battle as seen from Lord Nelson's ship, the "Victory." To the right is the "Redoubtable," and beyond is the "Téméraire." Nelson has just been carried down from the quarter deck, having been struck by a shot fired from the mast of the "Redoubtable."

The *Fighting Téméraire* was painted in 1839. This old warship that had seen the battle of Trafalgar was sold out of the service in 1838, and was taken to Rotherhithe to be broken up. As the "Téméraire" is being towed by a little black tug to its last berth, the sun illumines the scene with the utmost splendor, making a fitting farewell to the brave old ship.

A stirring picture called the *Shipwreck* represents a huge wreck laboring in the distance. Crowds of human beings still cling to it, while several fishing boats are struggling with the raging sea and striving to reach the disabled ship and rescue the unfortunate people.

The first lines that Turner ever quoted beneath a

picture express what he seemed ever striving to paint in his pictures. They are the following from "Paradise Lost," placed beneath a picture of *Coniston Fells*:—

"Ye mists and exhalations that now rise
From hill or streaming lake, dusky or gray,
Till the sun paints you fleecy clouds with gold,
In honor to the world's great author, rise!"

It was partly because of the neglect of his countrymen that Rembrandt's life was shrouded in mystery; but Turner took every means in his power to prevent his life from being known. He had a home in London, at 47 Queen Anne Street, and a country house as well. His London house was so neglected that, for want of a little repairing of the roof, his pictures suffered a good deal from dampness. He kept many of his works in a gallery in his house, for he seems to have had in mind a large collection of his pictures as a permanent memorial of himself after his death. Perhaps he cared for posthumous fame, even if he wished to live apart from the world. So anxious was he to hide his life that he often lived under an assumed name, and at the time of his death he was living thus in a miserable attic.

Fortunately, Turner had some pleasant characteristics to offset his unattractive qualities as a recluse, his miserly habits, and his morose nature with its melancholy and hopelessness. He had a strong love for his father, whom he invited to live with him as soon as he could, and many stories are told which show his kindness of heart. In 1826 he sent to the Academy his celebrated picture of *Cologne*. It was full of light and brilliant color, and when placed between two portraits by Sir

Thomas Lawrence, one of the great English portrait painters, it completely eclipsed them. When Turner discovered how unhappy his brother artist was over the unfortunate circumstance, he went over his picture with a water-color wash and darkened it. His friends remonstrated with him, but he replied that after the exhibition he could wash it off.

At another time Turner took down one of his own pictures in order to hang in its place that of an artist who was not well known. He sometimes took peculiar ways of showing a kindness. One day when he and a friend were drawing from nature, his friend became puzzled over a colored sketch he was making. Turner saw his difficulty, and at last said, "I haven't any paper that suits me, let me take yours." He disappeared, but soon returned and threw down the paper, saying, "I can't make anything out of your paper." There were, however, three sketches on it, so arranged that they showed the process of coloring and cleared away all the difficulties that had beset the young artist.

Though miserly, Turner knew how to be generous, as is shown by this particularly characteristic story. A photographer, who afterward became very successful, was in great financial straits. As soon as his condition became known to an old gentleman who often visited his shop, the latter offered to lend him \$1500 without interest. When he returned the money to his unknown benefactor, the photographer accidentally discovered that he had been indebted to Turner.

When Turner died, his will provided that his pictures should be given to the National Gallery; he also

left a large sum of money for the foundation of a home for poor artists, under the name of "Turner's Gift," and money for a monument in St. Paul's Cathedral. The first part of the will was carried out, but the money intended for the charitable institution, after a long legal process, was given to Turner's relatives.

A LIST OF IMPORTANT WORKS BY THE PAINTERS TREATED IN THIS VOLUME.

NOTE. — The most interesting pictures are marked with stars in order to aid in making collections of photographs. In this work the fancy may be the guide, or some plan may be followed. For instance, a collection might consist of portraits of artists painted by themselves, or portraits of men, women, or children. Some subject treated by many painters might be chosen, such as the Madonna, the Nativity, the Flight into Egypt, the Presentation of the Virgin, the Annunciation, the Marriage of the Virgin, the Marriage of St. Catherine, the Entombment, the Coronation of the Virgin, the Adoration of the Magi, the Immaculate Conception, the Crucifixion, etc.; and all the pictures on the subject gathered together and arranged chronologically. Interesting collections of pictures on mythological or historical subjects, of landscapes, marines, and genre pictures might also be made.

The principal galleries, buildings, and places referred to in the list are as follows: — In Italy: Uffizi Gallery, Pitti Palace, Academy, Convent of San Marco, Church of Santa Croce, at Florence; Vatican, Sistine Chapel, Borghese Gallery, at Rome; the Brera Gallery at Milan; the Academy and the Ducal Palace at Venice; Parma, Naples. In France: the Louvre at Paris. In England: the National Gallery at London. In Germany: Dresden; Berlin; Munich. In Austria: Vienna. In Spain: the Prado at Madrid; Seville. In Belgium: Antwerp; Brussels; Ghent; Bruges. In Holland: Amsterdam.

The references are to pages in this volume.

GIOTTO.

NOTE. — Giotto's Arena Chapel frescoes, dealing with all the great themes of Italian art mentioned above, and many more, are interesting to study in connection with pictures on the same subjects by artists who followed him.

*Joachim Retiring to the Sheepfold. Arena Chapel, Padua, pp. 9, 10.

*Entombment. Arena Chapel, Padua, p. 11.

*Life of St. Francis of Assisi. Church of Santa Croce, Florence; Academy, Florence; Assisi, p. 6.

Life of Christ. Academy, Florence, p. 8.

Life of St. John the Baptist. Peruzzi Chapel, Church of Santa Croce.

Life of St. John the Evangelist. Peruzzi Chapel, Church of Santa Croce.

*Coronation of the Virgin. Medici Chapel, Church of Santa Croce, pp. 11, 13.

*Saints. Bardi Chapel, Church of Santa Croce.

*Portrait of Dante. Bargello, Chapel of the Podestà, Florence, p. 16.

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PRONUNCIATION OF PROPER NAMES.

KEY.

a as in *fat*
ā as in *fate*
ǎ as in *fur*
ǎ̄ as in *fare*
e as in *met*
ē as in *meet*
ẹ as in *her*
i as in *pin*
ī as in *pine*
o as in *not*

ō as in *note*
ô as in *nor*
ö as in *spoon*
ō̄ a little shorter than *ō*
u as in *tub*
ū as in *mute*
ñ nasal
g as in *go*
g soft indicated by *j*
ț as in *nature*

Allegri (äl lä'grē).
 Angelico (än jel'ē kō).
 Antiope (an ti'ō pē).
 Aragon (ar'ä gon).
 Aretino (ä rä tē'nō).
 Arezzo (ä ret'sō).
 Assisi (ä sē'sē).
 Baiae (bā'yē).
 Baldacchino (bäl däk kē'nō).
 Basle (bä'sel).
 Bellini (bel lē'nē).
 Bentivoglio (ben tē vōl'yō).
 Bologna (bō lōn'yä).
 Bolsena (bol sänä).
 Borghese (bor gä'se).
 Bouillon (bö lyōn').
 Brancacci (bran cät'chē).
 Breda (brä'dä).
 Brera (brä'rä).

Bruges (brö'jez).
 Buonarrotti (bö ö när rō'tē).
 Byzantine (bi'zan tīn).
 Byzantium (bi zan'tjium).
 Cadore (cä dō're).
 Caliari (kä lē ä'rē).
 Caprese (kä prä'se).
 Cimabue (chē mä bö'ä).
 Colonna (ko lon'nä).
 Correggio (kor rēd'jō).
 Croce, Santa (sän'tä krō'che).
 Danaë (dan'ä ē).
 Delaroche (d'lä rosh').
 Dürer (dü'rę).
 Dyck, Van (vän dik).
 Erasmus (e raz'mus).
 Eyck, Van (vän ik).

Farnesina (fär nā sē'nä).

Fiesole (fē ā'sō le).

Fiore (fē ō're).

Frari (frä'rē).

Frey (frī).

Ghent (gent).

Ghirlandajo (gēr län dä'yō).

Giorgione (jor jō'ne).

Giotto (jot'tō).

Gozzoli (got sō'lē).

Granacci (grä nät'chē).

Grazia (grä'tsä).

Haarlem (här'lem).

Hals (häls).

Heidelberg (hi'del berg).

Heliodorus (hē li ō dō'rus).

Holbein (hol'bīn).

Langlois (lon glwä').

Lisa, Mona (mō'nä lē'sä).

Loggie (lōj'jä).

Lorraine, Claude (klöd lo rän').

Luini (lō ē'nē).

Maaseyck (mä'sic).

Mantegna (män tän'yä).

Medici, de' (dä mēd'ē chē).

Melanchthon (me langk'thon).

Meyer (mī'er).

Michelangelo (mī kel an'je lō).

Millet (mē'ya').

Murano (mō rä'nō).

Murillo (mū ril'ō).

Novella, Santa Maria (sän'tä

mä rē'ä nō vel'lä).

Orvieto (or vē ā'tō).

Pace (pä'che).

Pacheco (pä chā'kō).

Padua (pä'dō ü).

Perugino (pä rö jē'nō).

Pietro (pe ā'tro).

Pirkheimer (pērķ hī'mēr).

Podestà (po des tä').

Polyphemus (pol y fē'mus).

Poussin (pō sañ').

Raphael (rä'fā el).

Rembrandt van Rijn (rem'bränt
vān rīn).

Reynolds (ren'ōldz).

Rubens (rō'benz).

Ruisdael (rois'däl).

Santi (sän'tē).

Sanzio (sän'sē ō).

Saskia Uilenburg (sas'ki ä
ō i'len borg).

Savonarola (sä vō nä rō'la).

Schongauer (schon'gou er).

Scrovegni (scrō vān'yē).

Settignano (set tin yä'no).

Sforza (sfort'sä).

Téméraire (tä mā rä'r).

Titian (tish'an).

Trafalgar (traf al gār').

Treviso (trā vē'sō).

Uffizi (öf fēd'zē).

Vaccino (vät chē'nō).

Vecchio, Palazzo (pä lät'sō
vek'kē ō).

Vecelli, Tiziano (tēt sē ä'nō vā chel'lē).	Vicenza (vē chent'zä).
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Vicchio (vik'kē ō).	

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